

The Orff Echo

WINTER 2023

VOLUME 55 NUMBER 2

QUARTERLY JOURNAL OF THE AMERICAN ORFF-SCHULWERK ASSOCIATION



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VOLUME 55 NUMBER 2

QUARTERLY JOURNAL
OF THE AMERICAN
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on the cover

“Catching Snowflakes” by Byna Cross,
a student at Snyder Elementary, Spring, TX.
Art teacher: Maria Garrett

issue coordinators

Ian Cicco, Roxanne Dixon,
Diana Hawley, Alan Spurgeon



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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 Schulwerk 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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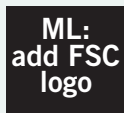
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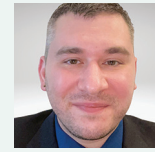
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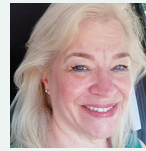
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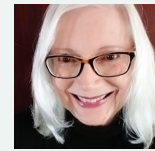
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mission statement

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

Our mission is:

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

AOSA diversity statement

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

our core values

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

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

PRESIDENT'S MESSAGE

By Michelle Fella Przybylowski

AOSA Conversations that Connect – Winter

As we head into winter, we succumb to less light. During the week, we might awake in darkness, travel to school or our place of work while it is still dark, and even return home at the end of the day in darkness. We might hear people say the days are shorter. Are they? Yes, but are they shorter based on time? No, we understand that is not the

case. Every day is 24 hours, 1440 minutes—the same amount of time—but we have fewer daylight hours.

How do we manage our way when daylight is limited? What does winter's longer period of darkness bring us? I believe winter offers the gift of space and time to rest and reflect. Darkness brings peace for me.

How does winter affect your life? How do you feel about having less daylight? Like the boy in *When the Wind Stops* by Charlotte Zolotow, do you regret the loss of light and ask yourself, "Why does the day have to end?"

Maybe you celebrate the end of each day and enjoy the longer nights. In either case, we have



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no control over the amount of daylight. We can, however, control how we feel about the day and how we make the most of the experiences it brings to our world.

Consider the mother’s response to her son’s question, “The day doesn’t end.... It begins in another place or in a different way,” and let us contemplate how this might apply to our view of our day. For example, what we start today might blossom tomorrow. We can reflect on the positive aspects of what we want to remember and celebrate our day. We can hope that what we did today inspired our students, brought joy to their day, and ignited new ideas in their hearts and minds. We can decide what we will do differently tomorrow. We are then fortunate to have the opportunity to start all over again with the new day.

With shorter days and longer nights, we can make the most of a different perspective—one of reflection. We can focus on making our personal light shine brighter. With less daylight, we can take the time to look within ourselves and ask questions that challenge us to make the most of each day, and each hour, as we share our light with others.

Celebrating AOSA’s Members

We value the support and dedication of *all* members to our organization. This means each one of you—we value *you*. Our organization celebrates all members with ongoing resources and opportunities: Professional Learning Networks, *Reverberations*, *The Orff Echo*, and a wealth of information at your fingertips through the website and through an AOSA email, *Membership Essentials*. To be sure you are getting *Membership Essentials* in your primary email box, add aosa.marketing@gmail.com to your contacts. Communications Director Marjie Van Gunten does an outstanding job keeping members up to date on all the current happenings through this resource. Take the time to open your email and click on the links. There is so much to discover.

I would like to acknowledge *The Orff Echo* Editorial Board and Editor in Chief Linda Hines for their dedication to the publication. The work they do is outstanding in bringing quality content to our membership and offering the opportunity for writers to contribute to AOSA’s greater body of knowledge. Consider writing for the *Echo*, or serving on the editorial board, and then add the accomplishment of your published work as part of

your professional portfolio. In the meantime, enjoy reading this issue, *Considering Curriculum*.

Conference Reflection

The 2022 AOSA Professional Development Conference: Looking Forward Together, in Kansas City, is in the history books. Over 950 registered participants! Thank you to the National Conference Chairs Jennifer Donovan and Connie Van Engen; The Heart of America Chapter and The Kansas Chapter; Local Conference Chairs Mollie Holler and Eve Osborne; and National Conference Director Brian Burnett. Their energy and efforts resulted in a conference filled with many great memories.

We welcomed children’s live performances back for the first time since 2019. Outstanding groups included the Cedar Falls Orff Ensemble from Iowa, under the direction of Aaron Hansen; the Treble Makers from Warren Hills Elementary School, Missouri, directed by Jennifer Patterson; and Reeder Elementary, Nebraska, directed by Kelly Whisinnand. These performances were a sheer delight, filling the performance venues with joy for everyone present.

At the Welcome Ceremony we celebrated the long awaited 2020 Distinguished Service Award to Randy DeLelles and Jeff Kriske, and the 2022 Distinguished Service Award to Judy Bond, in addition to the 2022 Industry Service Award to Randy Hargis. The ceremony culminated with Tiffany English, executive director, honoring Carrie Barnette for her 10 plus years of outstanding service:

“Her sharp intelligence matched with her dedication to Orff Schulwerk gave her the wings she needed to help AOSA soar. During her 10 years as executive director, AOSA has grown not only in membership but is dedicated to being intentional about that membership. Carrie has worked tirelessly to make sure that Diversity, Equity, Inclusion, and Access are at the forefront of every single part and program of AOSA. Her leadership here will reap benefits for years to come.”

Many sessions were video recorded. Keep an eye out for the AOSA email announcing the 2022 conference video release!

Second Annual AOSA Virtual 5K

Get ready to walk, run, jump, swim, cycle your way in support of the Second Annual AOSA Virtual 5K! Our

first virtual 5K raised over \$2,000. With your help this year, we can more than double that amount. Dust off your running and walking shoes, bring a group of friends, and join others in support of this event. Stay tuned—more details to come!

Support for Music Education

The National Association for Music Education hosted NAFME Hill Week in September. I joined these music educators in advocating for increased funding support for music education by urging members of congress and the senate to support the *Every Student Succeeds Act* (ESSA) legislation. We used the document, *Fiscal Year – 2023 Fact Sheet*, to share data about future funding support for education. Regarding music education, “... (ESSA) designated music as part of a ‘Well-Rounded Education,’ providing opportunities for increased student access to music education. The commitment to a well-rounded education that includes music education is more important than ever as students return to school increasingly in need of environments that support their social, emotional, and academic development.”

Two significant funding efforts supported by ESSA that we as music educators can encourage Congress to focus on are:

- *Title I, Part A*, which “provides funds to school districts to help disadvantaged children achieve proficiency on challenging academic standards and improve the performance of low-achieving schools.” The requested funding for this program is targeted at \$36.5 billion in FY 2023.
- *Title IV, Part A*, “A flexible block grant program which supports activities in three broad areas: (1) providing students with a well-rounded education (e.g., college and career counseling, STEM, arts and music, civics, advanced placement); (2) supporting safe and healthy students (e.g., comprehensive school mental health, drug and violence prevention, health

and physical education); and (3) supporting the effective use of technology. The requested funding for this program is targeted at \$2 billion in FY 2023.”

What can you do to help? Stay informed about these initiatives and write to your elected representatives to approve and support this legislation. What is in it for you? You can make a difference in your life, in your school, and in your community. Begin by asking your administrators about funding for your programs. Funding is available. Be your best advocate. Share your knowledge about what is available—and then ask.

Remember, you can bring light to your world in new and better ways. During the dark stillness of winter, your light can shine brighter. Advocate. Make a difference. Celebrate the small stuff. It starts with YOU! ■

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The information noted in this message, plus additional detail, can be found in *The Fiscal Year – 2023 Fact Sheet* at: <https://nafme.org/wp-content/uploads/2022/08/FY-2023-Fact-Sheet.pdf>

By Linda Hines With Ian Cicco, Roxanne Dixon, Diana Hawley, and Alan Spurgeon

Considering Curriculum

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The laughter of children is pure and enchanting. If an artist were to draw it, children's laughter might look like a thousand tiny starbursts. Transform it into a musical composition, and we can imagine it would sound like the most uplifting melody, played by a virtuoso on a fine instrument. Beyond the ethereal, laughter has an earthy quality; when children laugh, it enhances their ability to learn. How, then, can Orff Schulwerk educators nurture these magical, playful moments and, at the same time, scaffold the progression of knowledge acquisition? While considering curriculum in this issue, we seek to answer those questions.

We begin by considering how curriculum design shapes the learning process. **Jay Broecker** and **Beth Brown** suggest teachers who aim to design relevant, responsive, learner-centered curricula might benefit from considering a pragmatic constructivist worldview that captures the essence of the Orff Schulwerk approach.

To determine ways Orff Schulwerk educators might sequentially build short- and long-term curricular goals, **Victoria Boler** explores backward design and students' collaborative interests. She highlights the interconnectedness between Orff Schulwerk pedagogy and curricular practices and proposes applications that benefit teachers and students alike.

Further building on backward design, **Nyssa Brown** notes that Orff Schulwerk educators can deepen students' understanding of the essential

hows and whys of what musicians do by including Concept-Based Inquiry and guided questioning in their classrooms.

Peer teaching and learning are also important points of intersection between learning theories and the underpinnings of Orff Schulwerk. To help teachers draw connections between theory and practice, **BethAnn Hepburn** offers recommendations and guidance for making the most of peer teaching and learning in the music classroom.


Stepping away from sequential learning, we explore the link between play and the accomplishment of curricular goals. With the results of a study with his Orff Schulwerk-based kindergarten music classes, **Austin Cooper** affirms the positive effects of free play intertwined with traditional instruction.

Where curriculum is applied and administered is another aspect of the learning process. In this vein, **Barbara Haselbach** shares information about the international network of schools and other institutions associated with the Orff-Schulwerk Forum. This cooperative group is comprised of teaching institutions in which practitioners subscribe to the philosophy of Orff Schulwerk and exhibit exemplary teaching practices.

Readers will appreciate the hope, inspiration, and playfulness featured in this issue's children's books, reviewed by **Spencer Thornton** and **Matthew Stensrud**. Finally, our Supporting Our Learning book, reviewed by **Siwen Xi**, provides tools to improve educators' understanding of the evaluation process.

Skillful curriculum design supports a spirited approach to learning and facilitates the transfer of knowledge. As our colleagues show in this issue, thoughtful, considered curricula provide pathways that sustain our efforts in channeling the playfulness and inherent musicality of children into a deepened understanding that transcends the classroom and learning institution. ■

LINDA HINES is editor in chief of *The Orff Echo*. Coordinators **IAN CICCIO**, **ROXANNE DIXON**, **DIANA HAWLEY**, and **ALAN SPURGEON** collaborated on this issue. They are active Orff practitioners and enthusiasts.



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Considering Orff Schulwerk Through the Lens of Pragmatic Constructivism

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JAY BROEKER has taught general music to children for over 35 years and presents national and local workshops in the areas of creativity, curriculum development, and effective teaching practice. He is an AOSA teacher educator at the University of Kentucky and the University of St. Thomas and currently teaches general music in the Iowa City Community School District.

BETH BROWN teaches general music in the Iowa City Community School District and is an adjunct professor in the University of Iowa College of Education, teaching graduate and undergraduate courses in instructional design, cognitive learning theories, and human development. She holds a bachelor's of music degree in vocal performance and a PhD in educational psychology.

ABSTRACT

As music educators, we must continually reflect on our practice and consider how beliefs about learning shape the musical and pedagogical design decisions we make in the classroom. In this article, the authors suggest that adopting pragmatic constructivism as a worldview guides musical and pedagogical design decisions and captures the essence of what the Orff Schulwerk approach intends.

By Jay Broeker and Beth Brown

Music teacher Sam is comfortable leading singing, saying, moving, and playing in the classroom. Sam teaches the students a song, models a percussion accompaniment, creates a text to which the students improvise a B section, adds some movement and—ta-da!—the students have created music. Or have they? Nearly 60 years after the ideas of Orff Schulwerk (OS) were introduced in North America, many are familiar with these practices. Yet as we work to make the Schulwerk accessible through workshops, conferences, and teacher education programs, we run the risk of advancing formulaic teaching in our music classrooms that engenders minimal musical engagement and understanding.

This is not in the spirit of the Schulwerk (Keetman, 1970; Warner, 1991). Orff Schulwerk is not a set of pedagogical techniques. It is more than the use of barred instruments. It is not simply “building bricks” or “now let’s add the movement.” Orff Schulwerk is an approach to guiding children into learner-centered music making and meaning making, and its roots clearly align with a constructivist epistemology. Why does this matter? As music and movement teachers, we must think beyond our tools and techniques to the roots of our pedagogical choices. How might an understanding of the principles of constructivism help us understand or develop what we know as the Schulwerk? Considering our own beliefs about learning relative to an established learning theory can help us clarify and articulate why

we make the instructional choices we do and provide opportunities for us to select them more mindfully.

Similar to the variety of learning activities in an OS classroom, a constructivist classroom environment can look and feel many ways. Common among them is the idea that constructivist learning goals and pedagogical choices are rooted in each unique learning context and its learners. For both constructivist educators and OS practitioners, considering which experiences are appropriate for diverse learners in varied contexts is key. Applying formulaic or imitatively derived procedures, materials, or curricula does not serve this purpose (Kumar et al., 2018). Continually revisiting and rearticulating the values and goals that inform the experiences provided for students does. To sustain OS as a viable, dynamic approach in contemporary classrooms, we must develop a pragmatic, personalized approach to our classrooms and our curricula.

What is Constructivism?

Constructivism is generally thought of as an epistemology (how one comes to know). From a constructivist perspective, knowledge is not independent of the knower. Instead, it is actively constructed by individuals interacting with new ideas and contexts. Learning is a *construction* rather than a passive *acquisition* of knowledge (Airasian & Walsh, 1997; Cremata, 2017; Driver & Scott, 1995; Duffy & Cunningham, 1996; Gredler, 2009). This basic tenet of constructivism aligns with a central intent in designing the Schulwerk: “a music exclusively for children that could be played, sung, and danced by them but that could also in a similar way be invented by them—a world of their own” (Orff, 1978, p. 212).

Musicking in OS highlights individual music-making tasks situated within a music ensemble (Keller, 1974). Ensemble work is central to the OS approach while simultaneously growing individual music makers to become more independent (Steen, 1992). Constructivist learning theorists have explored different lenses (individual or group learning) as well. Cognitive constructivists focused mainly on the internal structuring of understanding in the mind of the individual, whereas social constructivists emphasized the social nature and contextual contributions to building knowledge (Cobb, 1994). Many strands of learning theory rooted in constructivism take a systems perspective, acknowledging that neither the internal workings of an individual nor the web of activity present within the social and physical context

can tell the whole story; rather, they work together dynamically to produce outcomes (Broderick & Blewitt, 2020; Järvelä et al., 2010).

Appreciating the different locations in which knowledge is constructed allows us to value both understanding built *within* the individual learner and the knowledge developed in the classroom setting *between* learners. It also raises a keen awareness in us that each classroom learning experience cannot be extracted from its setting; it is uniquely created and lived. How many seasoned practitioners can attest to this? The beliefs, personalities, attitudes, and prior knowledge each student brings to the classroom contribute to what the group understands “music” to be, as well as how they will understand and interact with new learning opportunities. Students’ musical and cultural identities and the understandings that make up that identity are important supports to their growth as music makers (Kumar et al., 2018).

What musical content is deemed valuable in our classrooms, therefore, cannot be dictated solely by the teacher’s personal musical experience and training. Orff Schulwerk practitioners strive to capitalize on the musicality children bring to the setting and to build on what they know (Frazee, 2006). The music classroom is transformed into a community of practice where active meaning making is simultaneously curated by the teacher expert and *with* their students (Keller, 1974; Laur, 2013; Lave & Wenger, 1991; Orff, 1978). Building such a community requires us to make pragmatic design decisions; the basis of our curriculum must have the capacity for responsivity to our unique learners.

A Pragmatic Worldview

The pragmatic tradition honors a reality in which the practicality of everyday human action is central to understanding (Lave & Wenger, 1991). As musicians, we experience an embodied version of this understanding; our act of *doing* music is also *knowing* music. Bringing this understanding to the music classroom means we engage in a fluid stance toward learning outcomes, as the person-environment relationship acts as a “mutually constructed whole” (Bredo, 1994, p. 28):

... a successful person acts with the environment, shaping it to modify himself or herself, in turn, and then to shape the environment, and so on, until some end is achieved. Acting with the environment

in this way contrasts with acting on it, because this approach presupposes that the environment will turn around and alter the individual in return. There is no fixed fulcrum from which to move things. (p. 29)

The foundation of Orff’s approach—improvisation—is a prime illustration of this necessity. In order to improvise, musicians must consider and respond to the musical setting around them. What is created cannot be extracted from its context; without the musical setting, the improvisation is meaningless or cannot be developed (Orff, 1978). Further, the important meaning making is embedded in the activity of musicking rather than in a culminating product after the fact. The OS practitioner structures musicking experiences so that students experience satisfaction in the moment-by-moment learning *as well as* in achieving musically satisfying outcomes. Experiences focused primarily on outcomes can all too easily lose sight of student-centered practices.

When we remember that “playing instruments, singing, and moving are treated as ensemble experiences, requiring mutual awareness in order to create successful musical expression” (Steen, 1992, p. 6), each student participates at an appropriately challenging level. This is a dynamic process, as musical endeavors vary in the types and difficulty of musical skills needed. Consequently, students take on varying roles depending on the scope of the particular activity and the strengths the student brings to the music-making process. As students become enculturated into the practice of musicking in the classroom, they become more musically independent and participate more fully in the ensemble (Barab & Duffy, 2000; Brown et al., 1989; Frazee, 1987; Steen, 1992).

The teacher aims to structure a variety of appropriately challenging experiences and embed skill-building opportunities central to being a musician, all the while considering how student experiences, beliefs, and goals contrast or align with their own (Bruner, 1990). This reflexive and pragmatic stance allows student assets to come to the forefront of classroom learning as our understanding shifts away from teacher-as-knower and student-as-receiver (Jackson, 2011; Kumar et al., 2018). Both teacher expertise and student assets are honored in a pragmatic music classroom where design decisions help build an active community of music practice in which meaning making is co-constructed. We believe this aligns with the spirit

of the Schulwerk and suggest four design possibilities for fellow practitioners to consider.

Design Decisions

1. Authentic Tasks

Authentic tasks are “the ordinary practices of the culture” (Brown et al., 1989, p. 34). It is possible for music classroom tasks to seem inauthentic to students if they occur only in the classroom setting and nowhere else. When classroom tasks do not connect to student identities, needs, or communities outside of the classroom, motivation and engagement suffer (Kumar et al., 2018; Laur, 2013; Pugh, 2011). Therefore, classroom experiences must contain tasks as authentic as possible relative to the outside world (Brown et al., 1989; Grabinger, 1996; Jonassen, 1999; Markham, 2012; Savery & Duffy, 1996).

When provided with classroom experiences that resemble what musicians do outside of school, students develop a meaningful understanding of how a community of musical practice functions (Brown et al., 1989; Kumar et al., 2018). For example, playing the recorder is a developmentally accessible task that resembles other instrumental experiences from the broader world, making it appropriate to include in a curriculum for today’s music students. This often requires teachers to explore materials and practices outside their knowledge traditions, and they must be willing to do this work. Although access to training, materials, and other musical experts can be trying for teachers, many overcome these challenges by using current technologies, such as YouTube, Zoom, and online courses, to name a few.

Such work requires considerable effort; however, designing authentic tasks for our young musicians enriches their learning environment (Greeno, 1997). Even at the earliest levels of proficiency, rich musical projects that incorporate multiple local skills—recorder fingerings, rhythmic articulation, playing in unison or parts—provide more complexity than lessons in which the outcome is reduced to “students will play low E in [insert song here].” Accumulating complex experiences over time brings about a fuller, more satisfying participation in musicking.

2. Complex Tasks

Musicking is inherently a complex task incorporating multiple local skills simultaneously. Engaging in music learning is by nature complex and must be treated as such (van Merriënboer, 2012). In contrast to a

teacher-provided formula, complex learning tasks require students to identify a goal and its steps, weigh decisions based on information from a variety of perspectives, and reflect on the viability of the outcome (Driscoll, 2005; Markham, 2012). Providing students with complex tasks gives them room to make their own decisions; providing this autonomy increases intrinsic motivation (Jonassen, 1999). Furthermore, complex tasks aid in the development of metacognitive processes and higher-order thinking skills. As students complete complex tasks, they develop local skills along the way (Honebein et al., 1993; Savery & Duffy, 1996).

Consider modeling, a common strategy we use in the music classroom. Modeling musical behaviors is crucial for novice musicians. In the OS classroom, rote imitation is an important tool for developing musical vocabulary, but it cannot be the only tool. We extend and deepen our students' musical understanding by asking them to explore and develop models further. Asking students to *create* an ostinato to fit another part invites more complex and diverse listening and learning than playing one delivered by rote. For instance, in our recorder example, projects inviting students to create a recorder ostinato to accompany a melodic idea centered in E-la pentatonic, or asking them to compare whether a G or E drone accompaniment to a BAG ED melodic line best expresses the character of a poem, embeds opportunities to develop local skill (fingering low E) within a (higher order) musicking experience common to many musical environments.

3. Collaborative Learning

In authentic musical environments outside schools, musicians often work together to accomplish complex tasks. When addressing the multiple challenges of complex musical tasks, collaboration benefits learners by providing a variety of ideas for exploration (Brown & Campione, 1996; Cremata, 2017; Grabinger, 1996; Jonassen, 1999). Consequently, when asking students to complete complex, authentic tasks, it is important to support collaboration in learning environments because learning can be inhibited when it focuses on individual ability alone (Cremata, 2017; Greeno 1997; Jonassen, 1999; Nolen et al., 2015).

By contrast, developing a community of willing learners:

- Promotes knowledge sharing by distributing expertise throughout the group—each student contributes to the learning and advancement of community goals (Brown & Campione, 1996;

Cremata, 2017; Järvelä et al., 2010; Jonassen, 1999; Laur, 2013; Nolen et al., 2015). *Musically, the well-timed strike of a gong or triangle is recognized as equally valuable a contribution to a musical ensemble as playing a fancy xylophone part.*

- Invites conversation and negotiation as learners articulate their thoughts, challenge their constructions (understandings), and reflect on the process (Brown & Campione, 1996; Jonassen, 1999; Savery & Duffy, 1996). *Students creating movement to accompany an instrumental melody are asked to communicate their perspectives on the affective qualities of both the musical ideas and the movement, creating a richer understanding of each.*
- Leads to higher group and individual achievement, higher-quality reasoning strategies, improvement of metacognitive skills, and further generates new ideas when solving problems (Grabinger, 1996; Järvelä et al., 2010). *Students creating a rhythmic accompaniment to a text compare and refine multiple drafts of their setting as they share their views about the meaning, meter, form, flow, and character of the text.*

Clearly, collaborating on complex learning tasks requires many procedural and social-emotional skills on the part of the students. The ability of teachers to foster such an environment is also a skill that must be developed over time. As teachers become more expert, they become more capable of facilitating collaborative learning.

4. Teacher as Facilitator

A touchstone of OS is aiding students in recognizing and accepting the multiplicity of ideas and skills that members of a group have to offer. The practitioner guides more skilled or confident students to provide support and peer coaching to classmates and assists students who feel less confident in identifying what they can contribute. The role of the teacher as facilitator includes using learner-centered pedagogical strategies such as modeling, coaching, and scaffolding rather than teacher-centric showing and telling (Collins et al., 1989). This facilitation promotes a welcoming and respectful community.

Modeling: Expert modeling gives students something to compare with their own work, as well as making cognitive processes visible (Collins et al., 1989; Jonassen, 1999). Modeling in this sense is more than

echo imitation. Expert modeling draws students' attention to important features of musical examples. A clapped rhythmic phrase may be performed both with and without a crescendo, inviting students to articulate the difference. A melodic phrase can be repeated cadencing on different tonics, illustrating the different feel of each. A melodic improvisation may be repeated with three different approaches to the same tonic, encouraging students to discover other possibilities. Using contrasting body percussion helps students identify elemental form. And rhythmic, metric, or tempo variations can be modeled as ways to change the character of an instrumental piece. In each case, an aural model provides direct experience with musical gestures and engages students in actively considering them, and it does so more efficiently than telling. Also, we optimize students' musical growth when we model not only an intended outcome, but also multiple outcomes that invite student consideration of the affect and effect of each.

Coaching: Modeling sample materials, possible procedures, or desired outcomes and sending students into groups to work initiates the collaborative process. While students work on classroom tasks, the teacher acts as a coach by asking questions, providing feedback, and giving reminders and suggestions (Barab & Duffy, 2000; Collins et al., 1989; Cremata, 2017; Jonassen, 1999). Effective OS teachers circulate among the groups to discern how the students are making sense of the project. Observations might include:

- What understandings or misunderstandings are uncovered in their discussions?
- Is the group expressing a scattered or cohesive intent?
- In each group, who are the leaders, the followers, the resisters? Why have they assumed these roles? (Too many dominant personalities can result in individuals feeling isolated or disengaged, disabling real collaboration.)
- What prior learning are students recalling or omitting?
- What musical possibilities have they explored or ignored? (Ignoring is sometimes based on interpersonal conflict, which must be resolved for productive collaboration to occur.)
- Where do their musical ideas meet or exceed their skills? What local skills can be developed in this context to make their ideas possible?

Having made these observations, the teacher offers scaffolding—suggestions, questions, or additional

modeling—that encourages students to step outside the process momentarily and consider particular strands of their more general work and ideas.

Scaffolding: Providing scaffolds to students enables them to perform a task effectively while maintaining the complexity of a real-world environment (Andrews, 2012; Bednar et al., 1995; Honebein et al., 1993; Savery & Duffy, 1996). In the multi-dimensional world of musicking (pitch, rhythm, timbre, texture, and so on), scaffolding is a critical component of teacher planning. The Schulwerk-inspired teacher scaffolds appropriately challenging learning by focusing each experience on musical ideas that receive primary attention and exploration while delimiting the need to consider all other musical elements exhaustively. In the earliest grades, providing an inventory of word rhythms from which students create rhythmic phrases sets the primary rhythmic material while allowing personal choice in creating a satisfying phrase. Establishing a rhythmic body percussion ostinato over which a text or tune can be added scaffolds the metric and rhythmic character of the piece while allowing flexibility in exploring rhythmic or melodic vocabulary and phrasing.

Conversely, scaffolding can also act as a prompt for more complexity (Reiser, 2004). Consider inviting students to embellish a melodic outline to fit one of a number of rhythmically and stylistically varied accompaniments, enabling melodic exploration in a variety of meters and tempi. Asking students to orchestrate a single xylophone tune in three contrasting ways to accompany the mouse, monkey, and elephant in a story stimulates an exploration of timbre, texture, tempo, and range to communicate affective character. In each case, the scaffold focuses the primary musical investigation while providing a springboard from which students can launch varying ideas and musical conceptions.

In all cases, scaffolds guide students toward a satisfying musical outcome while promoting development of personal agency to make meaningful musical choices in a variety of contexts. As OS practitioners, one of the primary motivations for studying the examples in the *Music for Children* volumes is to discover how Orff and Keetman modeled this sort of developmental scaffolding, with each successive section inviting exploration of a new musical element. Orff Schulwerk teacher educators are challenged to coach in-service music teachers in developing understanding of this progression.

Conclusion

Equipped with a pragmatic constructivist worldview on learning that highlights active knowledge construction taking place both inside learners and within a community of practice, our music teacher Sam is motivated to create relevant, personalized musical experiences for students. Designing authentic and complex musical experiences centered on collaboration allows Sam to acknowledge and incorporate the diverse capacities and desires of students across the curriculum. Building upon Sam's unique musical and pedagogical expertise—consciously using the design strategies of modeling, coaching, and scaffolding—facilitates the child-centric, engaging musical experiences and growth in musical understanding and skill each student deserves. In doing so, Sam joins other music teachers who have contributed to sustaining the evolution of OS since its inception. In his speech celebrating the

opening of the Orff Institute in October of 1963, Orff (1978) stated:

All my ideas, the ideas of an elemental music education are not new.... I do not feel like the creator of something new, but more like someone who passes on an old inheritance, or like a relay runner who lights his torch at the fires of the past and brings it into the present. This will also be the lot of my successors, for if the idea remains alive it will not be bound by their mortality. Remaining alive also means to change with time and through time. Therein lies the hope and the excitement. (p. 249)

As those following in his footsteps, we do well to remain ever aware of the *present needs* of learners, fueled by the hope and excitement that arises from the continual evolution of our practice. ■

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A Sequenced Schulwerk: Cultivating a Context for Musical Understanding Over Time

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ABSTRACT

Given that elementary music programs often extend through several consecutive grade levels, some Orff Schulwerk teachers might wish to construct a curriculum that emphasizes building knowledge and skills over time. In this article, the author shares concepts for using a “sequenced Schulwerk” that keeps active music making and creativity central to the learning process and helps students link new and previously acquired knowledge.

By Victoria Boler

The sights and sounds of an Orff Schulwerk (OS) classroom are joyful, noisy, and creative. Orff Schulwerk teachers facilitate energetic environments where students actively engage in musical learning tasks such as singing, speaking, playing, and moving. Dramatic play, ensemble rehearsals, games, and collaborative tasks take up active and musical days, weeks, semesters, and years. These activities make up the *doings*, or the *inputs* of teaching and learning. Stepping back from the inputs and looking at the learning *outputs*, or final evidence of learning (Wiggins & McTighe, 2005), how are each of these activities threaded together to create a meaningful curriculum? By thoughtfully constructing and flexibly implementing a programmatic sequence, OS teachers invite students to build musical understanding, speaking, singing, playing, and moving through a progression of musical complexity.

Components of a Curriculum

Curricular discussions can be perplexing given all the interconnected terms we use to describe the teaching and learning process in elementary general music. Words such as activities, skills, media, standards, pedagogy, and elements are critical pieces of curricula but distinct components in their own right. Accordingly, a curriculum is comprised of each of these components and includes what is

taught, what is learned, and how students progress through the learning process (Conway, 2015; Wiggins & McTighe, 2005). Derived from the Latin term *currere*, “curriculum” translates as the “course to be run” (McTighe et al., 2020).

Musical *activities* are often the starting point for constructing an elementary general music curriculum, and an OS classroom is active indeed. A hallmark of the Schulwerk is the use of multiple *media*, including speech, singing, movement, unpitched percussion, barred instruments, and recorder; these media are used to cultivate skills, such as reading, improvising, arranging, composing, and listening. In an OS active music classroom, these are the things we see and hear students doing.

In most educational settings, teachers are expected to align their activities to local or national music *standards*. The standards are a set of checkpoints and priorities that guide curricula. For example, the National Core Arts Standards (NCAS) provide four artistic processes: Performing, Responding, Creating, and Connecting. These processes outline the various roles artists play and describe essential concepts in the arts (National Core Arts Standards, 2014).

Potentially complicating curricular conversations for the OS teacher is the fact that Carl Orff did not provide an absolute pedagogical sequence (Beegle & Bond, 2016). Numerous OS practitioners have asserted varying interpretations on the sequence of teaching and learning. As an example, the AOSA website listed the process as preliminary play, imitation, exploration, and improvisation (American Orff-Schulwerk Association, 2022). Frazee and Kreuter (1987) suggested imitation, exploration, labeling, and creation. Later, Frazee’s (2012) works offered “making,” “making up,” and “making sense,” while Shamrock (1986) noted exploration, imitation, improvisation, and creation processes.

Though practitioners hold varying views on the OS approach, this fluidity could enable OS teachers to cultivate lively and responsive pedagogical processes unique to the variability of their teaching situations. These variables might involve a teacher’s musical background, program scheduling, resources, musical instruments, and overall program support. Additionally, students themselves are unique, with their own musical knowledge and preferences gathered from lived experiences. Given these vast differences, it would be inappropriate to prescribe a rigid sequence of musical concepts or standardized activities to be

Figure 1. Possible Rhythmic Sequences.

	Possible Rhythmic Sequence 1	Possible Rhythmic Sequence 2
K	Steady beat Fast/slow Long/short Rhythm of the words	Steady beat Fast/slow Long/short Rhythm of the words
1	Rhythm vs beat Ta & ta-di □ Ta rest † $\frac{2}{4}$	Rhythm vs beat Ta & ta-di □ Ta rest † $\frac{2}{4}$
2	Half note ♩ 4/4 meter $\frac{4}{4}$ Whole note ○	Half note ♩ $\frac{4}{4}$ Takadimi □□□
3	Anacrusis $\frac{3}{4}$ Dotted half note ♩.	Ta-dimi □□ Taka-di □□ Anacrusis
4	Takadimi □□□ Ta-dimi □□ Synco-pa † †	Synco-pa † † Dotted quarter – eighth . † Eighth – dotted quarter † .
5	Dotted quarter – eighth . † Ta-mi □□ Ta-ka □□ $\frac{6}{8}$ and $\frac{3}{8}$	$\frac{6}{8}$ $\frac{3}{8}$ $\frac{3}{4}$

SOURCE: CREATED BY VICTORIA BOLER, 2022.

applied uniformly across the Schulwerk. The variability of our teaching situations calls for a responsiveness in our curricula to meet the unique demands, challenges, and opportunities of our situations.

Zooming Out: A Sequenced Schulwerk

As we consider what the “course to be run” might look like for an OS program, we might benefit from examining the ideas of other curriculum authors. Intentional sequences of musical concepts, such as rhythm, pitch, harmony, and form, have been suggested by authors of OS literature (Frazee, 2006; Frazee, 2012; Frazee & Kreuter, 1987; Goodkin, 2013; Sams & Hepburn, 2018; Steen, 1992). Thus, what follows are possible curricular sequences to consider

Figure 2. Possible Pitch Sequences.

	Possible Pitch Sequence 1	Possible Pitch Sequence 2
K	High/low Melodic contour	High/low Melodic contour
1	Mi - re - do	Sol - mi La
2	Sol & la (pentatone)	Do Re (pentatone)
3	Low la Low sol High do	Low la Low sol High do
4	Fa Ti	Fa Ti
5	Aeolian mode Ionian mode Mixylodian mode	Aeolian mode Ionian mode Functional harmony (I-IV-V-I)

SOURCE: CREATED BY VICTORIA BOLER, 2022.

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for rhythm and pitch in an elementary general music setting. These progressions revisit the same vertical pillars of musical elements through multiple grade levels at increasing levels of complexity, allowing students to link known material to unknown material in each progressive stage of the music program (see Figure 1, p. 19, and Figure 2).

The educational concept of learning by relating the known to the unknown came out of the work of the Swedish educational philosopher, Johann Heinrich Pestalozzi (1746–1827). With this principle, students are invited to explore and discover the world around them using their existing set of knowledge and skills to make comparisons and connections to new, unknown ideas. Building on work of philosopher Jean-Jacques Rousseau (1712–1778), Pestalozzi also advocated for sound-before-symbol, allowing students to experience a concept before a name and visual symbol are added (Benedict, 2016; Frazee, 2006). These concepts from Rousseau and Pestalozzi are well suited for the active and imaginative OS classroom given that students experience concepts through musical play and exploration before they name musical concepts (Benedict, 2016; Frazee, 2006).

Extending the work of Rousseau and Pestalozzi, current day curriculum authors recommend backward design, in which teachers consider the end result of learning prior to beginning instructional design (Doubet & Hockett, 2018; McTighe et al., 2020; Wiggins & McTighe, 2005, 2011). Through the use of authentic assessment, educators are encouraged to create real-world performance tasks that call on students to apply their knowledge in actionable ways. When visualizing this end result, curriculum authors recommend incorporating transferable concepts and enduring understandings rather than focusing solely on activities. These might be discipline-specific concepts, like rhythm, pitch, composition, or ensemble or harmony. The understandings addressed in a given unit are written as statements and have extended applications beyond the specific unit of study (Wiggins & McTighe, 2011).

Orff Schulwerk teachers might see a natural compatibility between the Schulwerk and backward design. The creative opportunities at the culmination of an OS pedagogy process might be considered ideal authentic performance assessments, as they provide a wealth of information on students’ understanding and musical independence (Frazee & Kreuter, 1987). In addition, the concept-driven approach to building understanding might be particularly appropriate for teachers using a programmatic sequence of concepts (such as rhythm and melody) in the OS classroom and music’s connection to more broad concepts (such as relationship skills or communication).

Incidental and Deliberate Learning Experiences

Many learning directions are possible in the art of music; thus students have opportunities for both deliberate (planned learning) and incidental (unplanned learning) experiences. The listed elements and musical patterns are sequentially ordered and highlighted through the intentional activities that make up a music curriculum. These are not the only times the musical elements and patterns are *experienced* in an active music learning setting because students organically interact with many concepts and elements simultaneously through repertoire-based activities.

A sequenced curriculum allows student-musicians to establish a common vocabulary (e.g., “melody,” “quarter note,” “ostinato,” and so on) as each musical pattern or concept is highlighted. Simultaneously,

the incidental nature of musical experiences allows students to establish a musical context (e.g., meters, tonalities, cadence resolutions, to name a few), setting an aural stage for future musical learning.

This presents a rich opportunity for the OS classroom. As deliberate learning experiences are explored through learning objectives and an intentional sequence, incidental learning experiences naturally arise from the interconnected nature of authentic music learning, contextualized through repertoire. For example, students can “play a steady beat on C and G” without knowing they are playing a chord bordun. Students can sing and dance to a song in mixolydian without consciously understanding the theory behind the mode. Indeed, these incidental learning experiences are vital to a well-rounded curriculum in order to allow students a natural exploration of aural landscapes.

Grade Levels and Pacing

Another misconception might occur if educators, curriculum developers, and administrators cling to grade-level expectations and ignore information from students about pacing, interest, understanding, and motivation. Psychologist Howard Gardner articulated this danger in an interview with the Association of Supervision and Curriculum Development: “The greatest enemy of understanding is coverage” (Brandt, 1993, p. 34). In other words, the pacing of a particular musical sequence, while appropriate for one setting, might be too brisk or too sluggish for another. Orff Schulwerk teachers use Orff processes as a sequential, logical, and artistic flow of concepts, mindfully paying attention to their student-musicians as they sing, say, dance, and play their way to musical understandings. When used this way, a sequence functions as a mechanism to facilitate understanding rather than solely as a prescriptive list of items to cover by a specific grade.

Zooming In: Sequencing Musical Understanding

Orff Schulwerk teachers naturally expect a version of exploration, imitation, improvisation, and creation to guide the teaching and learning process. When combined with recommendations from curricular authors (Wiggins & McTighe, 2005), the familiar OS framework might evolve into a flexible approach to teaching and learning as grounded, sound pedagogy that develops musical understanding over time.

Unit Sketch Examples

The following unit sketches illustrate how a musical pattern in a larger rhythmic sequence might be approached through different lenses of concepts and understandings. In each of these unit sketches, students actively engage in a learning process and activities around four sounds on one beat (takadimi) and notated with four 16th notes. Each example follows the Orff Schulwerk pedagogy approach of exploration, imitation, improvisation, and creation (Shamrock, 1986). This pedagogical approach also follows the principles of Pestalozzi and Rousseau of moving from sound to symbol, and from experience to naming (Benedict, 2016; Frazee, 2006). In alignment with the NCAS, these units place students in the roles of the musical Performer, Responder, Creator, and Connector. Additionally, the sketches are constructed with the end goals in mind (Wiggins & McTighe, 2005). Despite these similarities, the authentic learning tasks can take several different forms depending on an individual teacher’s interests, musical background, teaching situation, and educational aims.

Unit Sketch Example 1: Rhythm

Understanding: “Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance” (National Core Arts Standards, 2014).

Authentic Performance Task: Students create two-beat building blocks using the rhythmic elements they have learned so far, including takadimi. On the back of the rhythmic building block card, they describe the rhythmic elements used in terms of how many long or short sounds the rhythm takes up compared to the steady beat. With their rhythms completed, students can explore arrangements with a partner to create a rhythmic B section to a known song.

Learning Sequence: In the imitation phase, students sing and play a movement game to a folk song that uses four sounds on a beat. Next, students might explore further by working with a partner to put the rhythm of the words on body percussion of their choice, hearing the words of the song internally as they perform the rhythm. After analyzing the number of sounds they hear on each beat, the teacher may introduce the label and symbol for four 16th notes. As a class, students consider how takadimi compares to other rhythms they have consciously learned thus far in the rhythmic sequence. Then as a creative activity, students work with a partner to arrange a rhythmic B section to a known song.

Unit Sketch Example 2: Relationship Skills

Understanding: “Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding” (National Core Arts Standards, 2014)

Authentic Performance Task: Students collaborate in pairs to improvise a B section to a known song (e.g., *Tideo* or *Karen Baren*). When reflecting on the improvisation, students consider the relationship skills they used in the process, including active listening, conflict management, teamwork, communication, and support.

Learning Sequence: In preparation for the final experience, activities are infused with opportunities to learn about, practice, and apply relationship skills in an elementary general music setting using the Collaborative for Academic, Social, and Emotional Learning (CASEL) descriptions of relationship skills (CASEL, 2021). In the imitation phase, when singing and playing a movement game to a folk song that uses four sounds on a beat, students identify how they used teamwork to make the game function. Then students practice appropriate ways to identify a partner and ask to work together as they arrange the rhythm of words for body percussion. Students can also practice and reflect on skills such as how to communicate their ideas respectfully and navigate conflict when one partner’s body percussion idea differs from the other’s.

After the teacher shares the label and notation for takadimi, students work with a small group to explore how takadimi compares to other rhythms they have consciously learned thus far in the rhythmic sequence. In the discussion, students can practice seeking out and offering help as needed when making comparisons. To create the B section to the song, each student partners with another classmate and they take turns improvising eight-beat rhythms in question-and-answer form, using takadimi in the improvisation.

As deliberate learning experiences are explored through learning objectives and an intentional sequence, incidental learning experiences naturally arise from the interconnected nature of authentic music learning, contextualized through repertoire.

Unit Sketch Example 3: Motif

Understanding: “Through their use of elements and structures of music, creators and performers provide clues to their expressive intent” (National Core Arts Standards, 2014).

Authentic Performance Task: Students work with a partner to compose short rhythmic motifs for two characters in a story, such as “The Tortoise and the Hare,” “The Competition Between the Wind and the Sun,” or another story the class suggests based on their experiences and interests. Students incorporate takadimi in their rhythm composition, then use the back of their notation worksheet to describe how the composition represents the characters in the story.

Learning Sequence: In the imitation phase, students might sing and play a movement game to a folk song that uses four sounds on a beat. During exploration, students can work with a partner to put the rhythm of the words on body percussion of their choice, then hear the text internally as they perform the rhythm. After reading a story with two contrasting characters, students continue exploration by experimenting with tempo and expression, working with their partner to come up with several versions of their body percussion idea so the performance reflects contrasting characters in the story. Students then analyze the number of sounds they hear on each beat, after which the teacher adds the label and notation for takadimi. As a class, students consider how each rhythm they have consciously learned might be suited to represent specific characters in the story, given the short or long duration of the rhythm and possible expressive interpretations.

To showcase their knowledge through a composition, student pairs first improvise rhythmic ideas that represent two characters in the story. When they are ready, they finalize their favorite improvised rhythms and notate them, incorporating takadimi in the composition and sharing their thinking on the back.

In these examples, we see that teachers with an identical sequence of musical elements might apply OS pedagogy in unique ways appropriate for their specific teaching situations (Shamrock, 2017). At the end of the learning experiences, students demonstrate evidence of understanding the rhythmic concept and have opportunities to build their skills of singing, moving, performing body percussion, reading, writing, analyzing, arranging, improvising, composing, and collaborating.

Conclusion

Orff Schulwerk teachers are well positioned to craft sequential curricula that build musical understanding over time. These curricula are not filled with homogeneous activities, aligned to prescribed standards, or applied in a uniform classroom procedure across all settings. Rather, the curriculum functions as a series of progressive and unique musical invitations in which the teacher cultivates a context for learning, and then observes students interacting with the material as a way to inform future learning invitations.

This construction of a curriculum goes beyond learning how to play an instrument or a piece,

and beyond memorizing notation symbols and definitions. It taps into a deeper transferable goal of understanding. Planning for understanding does not replace musical sequences or pedagogical practices, it enhances them. It invites students and teachers to consider higher-level themes and ideas and makes learning more meaningful. A sequenced Orff Schulwerk curriculum is a beautiful combination of our musical stories, hopes for student understanding, educational aims, musical materials, and pedagogical processes. It is our privilege to sing, say, dance, and play through our curricular journey with our students and with each other. ■

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Toward Deep Understanding: Considering Concept-Based Learning in the Orff Schulwerk-Inspired Classroom

24



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ABSTRACT

Concept-Based Inquiry offers music teachers an approach to curriculum design that enables students to use skills as the foundation for conceptual, transferable understanding. In this article, the author discusses how Orff Schulwerk teachers can use Concept-Based Inquiry to empower students to own their music learning deeply and retain their classroom experiences long into their adult lives.

By Nyssa Brown

Who owns the learning in your classroom? Orff Schulwerk-inspired teachers might say, “My students own the learning.” But what do students take with them after us? What do we wish for them to understand long term, and which understandings inspire them to become lifelong musicians? Finally, how can we teach in a way that students *can* actually take their learning with them? Curriculum-design elements from Concept-Based Inquiry (Marschall & French, 2018) as well as familiar tools from the book *Understanding by Design* (Wiggins & McTighe, 2005) such as “enduring understandings” and “essential questions” can help Orff Schulwerk teachers answer these questions, scaffold their curriculum design and planning, and foster transferable understanding that extends beyond skills and experiences.

Concept-Based Inquiry

Developed by Marschall and French (2018), Concept-Based Inquiry provides a framework for intentionally focused teacher questioning and student inquiry through which students have a chance to own their learning, engage in relevant musical practices, and uncover significant musical understandings.

Concept-Based Inquiry draws heavily on Drs. H. Lynn Erickson and Lois Lanning’s (Erickson et al., 2020) *Concept-Based Curriculum and Instruction for the Thinking Classroom*, but adds an intentional inquiry approach complete with an inquiry

cycle (Marschall & French, 2018). As explained by Marschall and French:

Concept-Based Inquiry brings together two distinct pedagogical approaches: *inquiry-based learning* and *concept-based learning*. Summarizing each of these approaches, we can say that inquiry-based learning focuses on the use of active questioning, both by the teacher and the student, as a way to drive learning. Concept-based learning, in comparison, organizes learning around the development of transferable ideas both within and across disciplinary bounds ... Concept-Based Inquiry represents a form of inquiry learning that supports students in articulating transferable conceptual understandings and developing the inquiry skills and strategies present in other inquiry models. (pp. 7–8, emphasis in original)

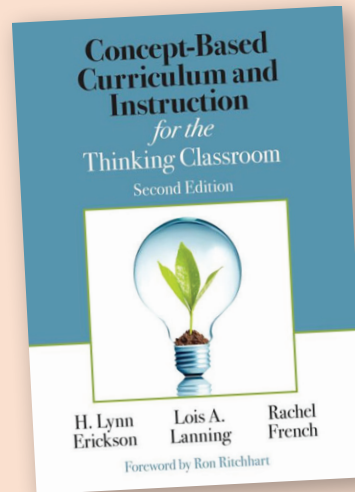
Before we continue, let us define what we mean when we say “understand.” Earlier in my career as a music teacher, I used to say, “I don’t like the word understand because I am not really sure what it means. I don’t know what it is asking of students.” Perhaps you have had the same thought. The terms “transfer” and “understanding” are often used interchangeably. In the book *How People Learn* (Bransford et al., 2004), from the National Academy of Sciences, transfer is defined as:

... the ability to extend what has been learned in one context to new contexts. Educators hope that students will transfer learning from one problem to another within a course, from one year in school to another, between school and home, and from school to workplace. (p. 55)

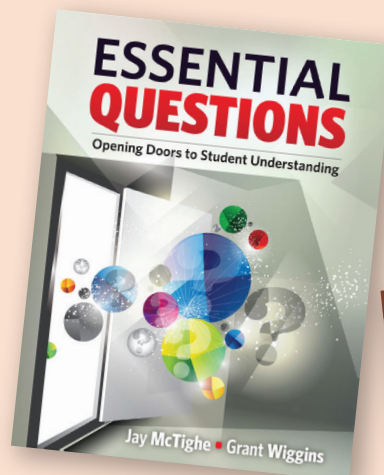
By this definition, if students truly understand something, they will be able to apply their learning independently to a novel situation inside or outside the classroom by intentionally engaging in a process to solve a problem and transfer learned strategies and skills to new contexts. In Concept-Based Inquiry, this is described as “thinking beyond the facts and skills to the significant and transferable understandings” (Erickson et al., 2020, p. 9).

Many music teachers are familiar with these understandings being termed “enduring understandings,” defined in the book *Understanding by Design* (Wiggins & McTighe, 2005) as “specific

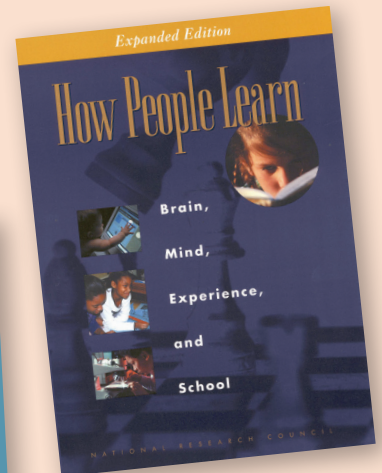
Concept-Based Inquiry Resources



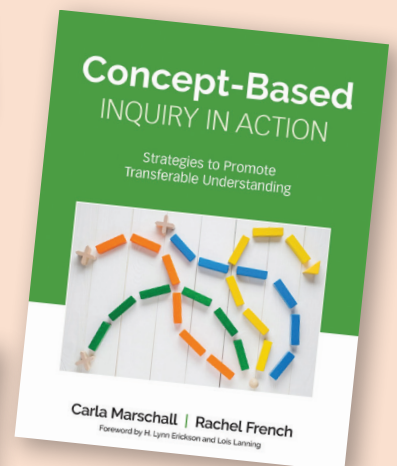
H. L. Erickson, L. A. Lanning, R. French, 2020



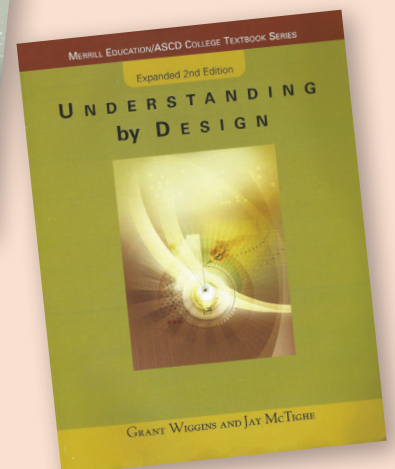
J. McTighe, G. P. Wiggins, 2013



J. D. Bransford, A. L. Brown, R. R. Cocking (Eds.), 2004



C. Marschall, R. French, 2018



G. P. Wiggins, J. McTighe, 2005

An inductive approach asks students to be actively engaged as thinkers, problem solvers, and musicians in order to build their own understanding.

inferences, based on big ideas, that have lasting value beyond the classroom” (p. 342). In *Concept-Based Curriculum and Instruction/Concept-Based Inquiry*, these are referred to as “generalizations” (Erickson et. al, 2020; Marschall & French, 2018). For the sake of clarity, we will use the term enduring understandings (also used in NAFME 2014 standards) throughout the remainder of this article.

Concept-Based Inquiry is an intentional approach that guides students *inductively* toward understanding. Using an inductive approach, “students explore factual examples, look for commonalities across them and then form generalizations [enduring understandings] themselves” (Marschall & French, 2018, p. 310). This contrasts with a *deductive* approach in which teachers tell students the enduring understanding and then ask students to find evidence in musical examples to support that understanding. An inductive approach asks students to be actively engaged as thinkers, problem solvers, and musicians in order to build their own understandings.

Students’ generation of enduring understandings does not happen by accident. Teachers must backward-design instruction from a target, teacher-created enduring understanding by intentionally selecting specific musical examples or experiences (termed “factual examples” in *Concept-Based Inquiry*) that align with the understanding. The teacher then creates a pathway for student thinking by posing carefully aligned guiding questions that provide opportunities to reflect on and organize learning and, ultimately, to generalize, as students build their understanding based on their inquiry journey.

Using Skills as the Foundation for Transferable Learning

What does this mean in our Orff Schulwerk classrooms? How can we use skills and processes as the foundations for understanding instead of the end goals of teaching and learning?

Earlier in my career, I was always responsible for guiding students through a teacher-led learning path, allowing effortless student success as succinctly as possible. I held the cards and the keys to student success. When we as teachers are exclusively

responsible for guiding students through a process, they miss the opportunity to be conscious of and responsible for the very processes musicians undertake.

The skills we ask students to learn in our music classrooms are often task-specific. Students use skills during classroom activities but might not know how or why they are using these skills while engaged in a task. If they experience the skills as locked to a specific activity, song, or context, they will not see how those skills transfer and will not be able to apply the skills to new learning experiences in the future. Further, if students do not know how or why processes help musicians, they are not likely to prioritize remembering the process at all. Have you ever said to yourself, “I taught students this LAST year. Why don’t they remember?”

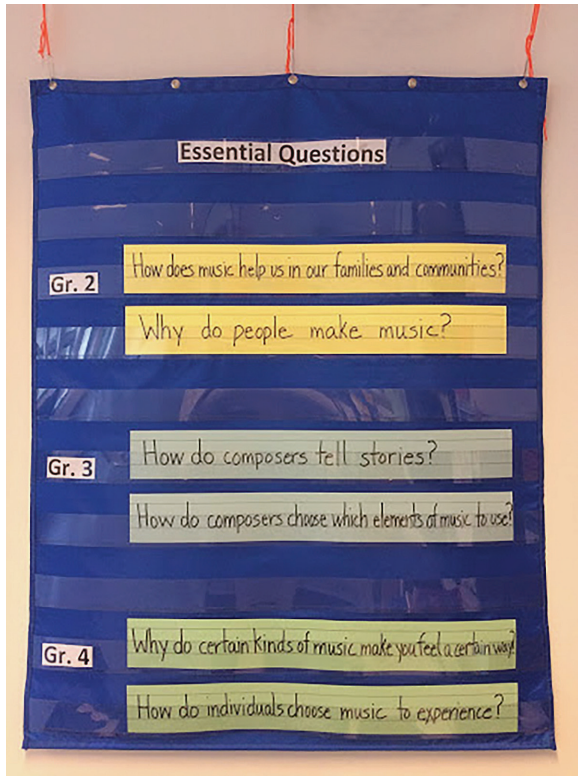
In his 1970 keynote speech at AOSA’s Second Annual Conference, Arnold Burkart (2004) warned Orff Schulwerk teachers against focusing too much on information and mechanics:

The ends of music education should involve a developing sense of the miracle of musical sound-manipulation into coherent expression and communication, developing a sense for the organization of whole musical ideas into logical and intuitive structures, and moving from the preoccupation with manipulating symbols to an overall procedure for guiding and fostering effective expression of ideas through music. (p. 16)

This can also be explained as helping students understand the “how” and “why” of what musicians do. By articulating enduring understandings, we as teachers specify the conceptual understandings derived from what we most want students to uncover. To be able to transfer their skills—for instance, incorporating repeated patterns beyond a specific 8-beat pentatonic improvisational task—students need to understand how or why musicians use repeated patterns. Teachers can facilitate this by clearly stating the hows and whys of music via enduring understandings.

Curriculum leaders often ask music teachers in their schools and districts to include enduring understandings and essential questions as integral parts of their curricula. Not all music teachers have been taught, or have expertise in, how or why to do this. To identify enduring understandings, *Concept-Based Inquiry* suggests we take two or more concepts and state them in relation to one another

Figure 1. Essential Questions from Grades 2–4, American School of the Hague.



PHOTOGRAPHER: NYSSA BROWN, 2018. USED WITH PERMISSION.

(Marschall & French, 2018). For example, students will understand a statement such as, “Improvisers create predictability for the listener by repeating notes and patterns.” The concepts in this understanding are improvisers, predictability, repeating notes, and patterns. By keeping this transferable statement of understanding in mind as we engage students in classroom learning, we as teachers are working to embed student understanding of the “how” and/or “why” into our teaching and their learning. How do we then create meaningful enduring understandings to support transformative learning in Orff Schulwerk classrooms and benefit our students?

Questions as a Pathway Towards Understanding

Clearly stating our desired enduring understandings for ourselves, as teachers, can help us identify what we intend our students to take with them beyond our moments together in the classroom. How do we use these to scaffold student learning toward transformative, transferable understanding rather than hoping this will naturally happen through practicing skills? Beyond

this, how can students discover that understanding for *themselves*? The goal is to honor their intellectual curiosity and experience rather than telling them what to think. As Mary Shamrock (2017) explained:

The Schulwerk teacher ideally is willing to recede more and more, as the students gain in confidence and ability, from a leadership role to that of facilitator. A class able to function completely without the teacher bears witness to his/her ability and effectiveness. (p. 25)

A continuum of inquiry, from structured to teacher-guided to more open, supports teachers in an Orff Schulwerk classroom by turning over the responsibility for learning to students not only as they practice skills and create, but also as they build conceptual understandings with increasing independence and sophistication (Marschall & French, 2018).

From a Concept-Based Curriculum and Instruction perspective, guiding questions are posed to scaffold an inquiry-based path that enables students to uncover our target enduring understandings for themselves (Erickson et al., 2020). The series starts with fact-based questions that lead students toward being able to answer larger essential questions (see Figure 1). Using an intentional series of guiding questions in our Orff Schulwerk classrooms can help our students focus on what we have identified as the most important learning and note commonalities across examples. Guiding questions are separated into three categories: factual, conceptual, and debatable (Marschall & French, 2018).

When we as teachers are exclusively responsible for guiding students through a process, they miss the opportunity to be conscious of and responsible for the very processes musicians undertake.

Factual Questions

Factual questions are questions limited to time, place, or situation. Continuing with the earlier improvisation example, the teacher might improvise a model for students on the xylophone and ask, “Which repeated pattern did you hear in the melody I just improvised?” This question is specific to the music just played; thus the question is locked to that one particular example. The teacher might also improvise with no repeated patterns and ask a factual question like, “What is the difference between the two improvised

examples I played? What was the effect on you, as a listener, when there were or weren't repeated patterns?" By asking specific, factual questions, we are drawing students' attention to the concepts in the enduring understanding, offering them an opportunity to analyze how improvised music can be constructed and why different improvisation choices affect listeners as they do. These reveal the hows and whys of being a musician.

In order for students to develop truly transferrable understanding, they need to experience more than one piece of music that exemplifies the understanding at hand. This can be accomplished by asking the same factual questions about multiple musical examples with and without repeated patterns—perhaps an example of recorded improvisation as well as their own music making/improvising.

After experiencing multiple examples of the enduring understanding with intentional inquiry through guiding questions, students are able to generalize while looking for patterns and commonalities across the examples they just studied (Marschall & French, 2018). At this time, it is helpful to pose a broader, transferable essential question to them.

Conceptual Questions

As defined by McTighe and Wiggins (2013), essential questions—referred to as conceptual questions in the Concept-Based Inquiry approach—are important, timeless questions that will help students see patterns across examples and generalize to realize the enduring understandings. For example, "How do musicians structure their improvised music?" can help students focus their listening and playing towards understanding a specific "how" of music making. Answering this conceptual question should guide them toward the target enduring understanding used to plan the inquiry so far: "Improvisers create predictability for the listener by repeating notes and patterns."

Debatable Questions

The final guided-inquiry step is posing a debatable question. Debatable (or provocative) questions can provide additional classroom opportunities for students to share their ideas, engage actively in class, and apply their knowledge (Marschall & French, 2018). An example of a debatable question might be, "Are certain structures for improvisation necessarily better than others? Why or why not?"

Classroom Application

The application of these guiding questions in an Orff Schulwerk classroom complements the already intentional, active music making characteristic of the approach. As students are exploring or experimenting with speech, song, movement, and play, teachers can simply pause at an opportune time to ask a factual question such as, "Did your improvised melody have any patterns that repeated? If so, what were they?" At that time, students can improvise again. We might ask them to reflect on an audio or video example or on a classmate's improvised work—for example, to watch another student's movement and notice/identify any patterns. After asking the same question about repeated patterns applied to multiple examples, a conceptual question might concern the impact of having too many or too few repeated patterns in an improvised rhythm or melody. Finally, drawing students' attention to the focus features of improvised music prepares them for an essential question like, "How do musicians use patterns when improvising?"

Conclusion

As Orff Schulwerk teachers, we articulate an enduring understanding that helps students clarify the how and why of the skills, strategies, and processes under study. Once this understanding is clear, the next step is to craft a series of questions, including factual, conceptual, and debatable questions that guide student inquiry. Students engage with the singing, saying, moving, and playing, which so beautifully characterize Orff Schulwerk classrooms, as examples to reflect on how and why musicians do what they do. It is also important for us to welcome student questions throughout the inquiry process. One of the conceptual questions will ask them to find patterns across the musical examples they have studied; their answers will likely point back to the original generalization we crafted and used to plan the inquiry. Ultimately, the goal is for students to generate their own enduring understanding similar to the teacher-crafted understanding. This nurtures their ability not only to perform musical skills, but also to understand and articulate their perception of how and why musicians do what they do. Ultimately, this helps our students own their learning and take it with them.

Concept-Based Inquiry has many other clear, concise, practical structures that can help us transform our classrooms for transferable understandings. Structures like the Phases of the Concept-Based Inquiry


Cycle, the inquiry teaching continuum, and authentic, arts-valuing approaches to curriculum integration are some of the components of Concept-Based Inquiry worth further exploration (Marschall & French, 2018).

The question stated earlier—“Who owns the learning in your classroom?”—begs a further question, “How long will students own that learning and understanding?” The possibility for long-term, transferable learning exists in our music classrooms, but we cannot be content to see musical skill as the goal.

Similarly, we limit our students’ future musical selves when we guide and control beautiful, process-centered experiences without also helping them develop the insight to understand how their musicianship carries beyond these activities, repertoire, and structures. When we learn how to use the time with our students as the foundation upon which we help them build transferable, conceptual understanding, they will take the transformative power of music making into their lives long beyond our classrooms. ■

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Writing for AOSA

**ONLINE SESSION, TUESDAY,
FEBRUARY 7, 2023, 8:15PM–9:45PM**

AOSA is hosting a session for all who are interested in learning about how to write for *The Orff Echo* and *Reverberations: Teachers Teaching Teachers*. Whether novice or expert, if you have ever wanted to write for AOSA and would like to attend, check the AOSA news page and your *Membership Essentials* email for upcoming details of this Zoom session!

Peer Teaching and Learning in Orff Schulwerk

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ABSTRACT

Orff Schulwerk-inspired music teachers put research into practice as they promote peer learning and teaching in their classrooms. In this article, the author connects Orff Schulwerk philosophical underpinnings with theories related to peer teaching and learning to provide ideas for the classroom music teacher that bring research to practice.

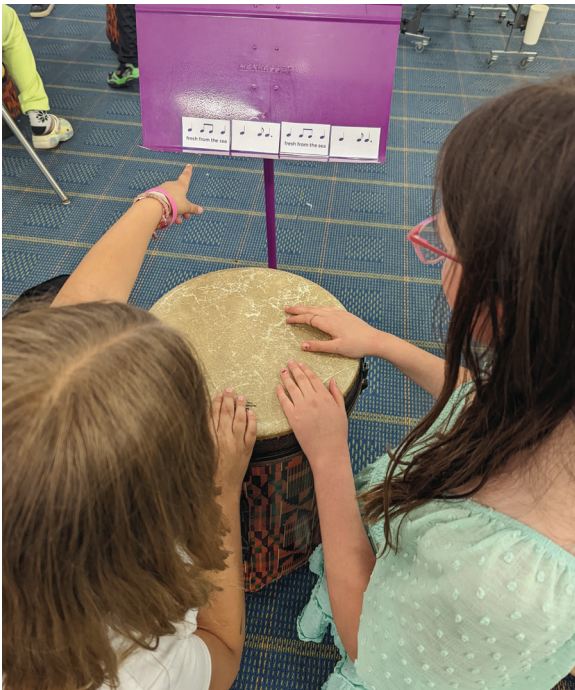
By BethAnn Hepburn

Planning for meaningful peer interactions is an essential piece of Orff-inspired lesson design. In Orff Schulwerk, as the role of the teacher ebbs and flows between model and facilitator, a teacher might plan experiences that foster peer interaction when students work together as they become creators of their own music. Students develop deeper embodied and cognitive understandings of musical concepts as they share ideas and help each other refine musical skills while joyfully co-creating music. Social learning theorists Bandura, Piaget, and Vygotsky posited that collaboration within a community of learners is indispensable for the cognitive growth of the individual learner (Schunk, 2012). When grounded in social learning theories, teachers who plan processes with collaboration in mind might utilize peer tutoring, peer modeling, or peer teaching strategies. Following are examples of how to implement these learning strategies successfully into the curriculum.

Philosophical Underpinnings

Historically, Orff's Schulwerk has roots in experiential learning and active pedagogy and has long been associated with elemental learning style, learning by doing, and self-discovery. *Ganzheitlichkeit*, or Germany's conceptualization of holism derived from the gestalt and humanistic psychology that permeated German culture at the turn of the 20th century, is also a fundamental theoretical orientation of Orff Schulwerk. In Orff-inspired teaching and learning, the subject—the whole person—

Figures 1–4. Students as Role Models for Peers.



PHOTOGRAPHER: BETHANN HEPBURN, MAY 22, 2022. USED WITH PERMISSION.

is at the center of the learning process. The earliest inception of Orff’s Schulwerk at the Güntherschule, even before the formal title of Schulwerk emerged, promoted a collaborative learning environment that embraced the teacher as model and facilitator while peers served as each other’s teachers. Orff demonstrated the ebb and flow of teacher as model and teacher as facilitator through his teaching at the Güntherschule, an approach that notably brought the students at the school, according to Regner, to

an “intensive collaboration” through his imaginative and active teaching (as cited in Kugler, 2014, p. 56).

Collaborative Processes Grounded in Theory

The collaborative practices Orff Schulwerk teachers use are grounded in educational theory. Placing individuals in a community of learners can strengthen their musical growth and cognitive musical understanding as they work with peers. Providing opportunities for students to work in collaboration groups is supported

by several theoretical perspectives: (1) Social Learning and Imitation Theory (Miller & Dollard, 1941); (2) Piaget's Developmental Theory (Piaget, 1945); (3) Vygotsky's Sociocultural Theory (Vygotsky & Cole, 1978); and (4) Social Cognitive Theory (Bandura, 1986). Each of the perspectives focuses on different characteristics of cooperative learning: social learning theory focuses on *teamwork*, Piagetian theory on *conflict resolution*, Vygotskian theory on *collaboration*, and social cognitive theory on *individual learning within a communal context*.

Several music education researchers have concluded that significant differences exist between individual and collaborative creative musical processes and products (Burnard, 2000, 2002; Sogin & Wang, 2008; Webster, 2016). These researchers made two key points that align with the creative collaborations in an Orff Schulwerk-centric classroom:

1. Musical collaboration provides opportunities for children to expand upon their musical potential through verbal and nonverbal social interaction.
2. Children can structure innovative music products in meaningful ways with minimal intervention from adults.

Peer Learning With the Orff Schulwerk Process

The process teaching in Orff Schulwerk is experimental in nature and promotes musical creativity as a process (Frazee, 2006; Johnson, 2017). A teacher who uses Orff-inspired process teaching invites children to emulate and replicate through imitation, exploration, and creation as they teach and learn from each other while working through a creative task. Pedagogical processes used in an Orff Schulwerk classroom empower students to become their classmates' tutors or peer-models. Students share musical ideas, expanding on each other's contributions in collaboration groups. This process helps reinforce or practice music concepts, encourages pattern play, and can aid in connecting auditory, tactile, and visual representations of musical ideas. Orff-inspired collaboration opportunities provide the time and environment for peers to teach each other using multiple learning modalities. Students taking over the role of model demonstrate for their peers using auditory, visual, tactile, and kinesthetic modalities. Their expanding perceptions, passed along from peer to peer, can be used as the basis for further conceptualizations that support cognitive activation and emotional involvement (see Figures 1–4, p. 31).

Imitation and Exploration

A child's creativity develops on a continuum that begins with imitation (Sasso, 1980). A person who imitates enters into a relationship with at least one other person who may also be present and with whom the person is directly acquainted. Sasso further suggested that imitation is, therefore, not a self-sufficient, self-reflective action but logically depends upon the actions of others, who also precede it *temporally*. Imitation gives way to exploration and collaborative creation. Peers tutor others during group work through explanation and modeling. They serve as great motivators, encourage practice and repetition of musical passages, and ultimately help the creative process. The use of imitation, patterns, and prompts are effective for developing student understanding and reconstructing musical material in Orff classroom settings (Beegle, 2010; Brophy, 2005).

Improvisation, Composition, and Understanding

Orff-inspired teachers can promote creative thinking in the elementary music classroom by allowing students to design new compositions and engage in improvisation in a student-centered environment, leading them to greater depths of musical understanding. Creative compositions and improvisations are accomplished within the context of a group idea in response to one's own or adult-imposed ideas (Brophy, 2005). Hickey and Webster (2001) posited a philosophy of music education with creative thinking in music instruction as a core element and encouraged teachers to combine skill building with innovative thinking to strengthen understanding. The use of creative thinking in the music classroom can help children develop their musical understanding, increase student motivation, and allow for personal expression (Beegle, 2010).

Internalization and Self-Fulfillment

Sangiorgio (2007) ascertained that peer learning promotes meaningful learning and supports individual student growth and self-fulfillment. Exploration with peers encourages the embodiment of musical concepts and provides a new way of knowing music. This notion of embodied musical cognition is fundamentally tied to the idea of elemental music and immediacy with musical materials. Dorothee Günther (1929) reaffirmed Orff's notion that the ultimate aim of an "elemental" education is to contribute to the formation of identity and personality. This can be accomplished through heightened sensory stimulation from the learning

environment and peers in the music classroom. These elemental underpinnings are congruent with social learning theory.

A peer-to-peer creative Orff Schulwerk process serves as a catalyst for learning, first as social interaction, and later through internalization, as the individual learner reconstructs the experience and develops a new understanding of musical concepts. All the higher functions originate from interactions and relationships between individual learners (Vygotsky & Cole, 1978).

Connecting Research to Practice in the Orff Schulwerk Classroom

When planning your curriculum pacing guides, it is important to take time to revisit concepts through new modalities and delivery styles—whole group, partners, small groups, and the like. The acquisition of musical skills is scaffolded throughout the Orff Schulwerk teaching process. As students master a step, the teacher poses a new musical idea or concept, which the students then work out together. The cycle continues to evolve and grow as the group experiments

The time given to creative activities in an Orff Schulwerk classroom environment supports different cognitive processes and opportunities for musical understanding beyond simply replicating music through performances of pre-composed repertoire.

with possibilities as they imitate, explore, and create in a collaborative community. Following whole-group experiences (models), planning for peer group work allows for a continued organic unfolding and exploration of musical materials and skills through a creative, collaborative learning process that shifts to student ownership.

This process takes time, which elementary music teachers have expressed as a barrier (Sogin & Wang, 2008). Regardless, the benefits outweigh the omission. A peer group creative process can be accomplished in one class, extend over several classes, or be given longer time frames for larger projects. Orff Schulwerk practitioners must plan for peers to collaborate and be given collective *think time*. Hickey and Webster



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(2001) suggested that this critical think time should be encouraged in the music practitioners' teaching and planning to provide dedicated time for students to be away from their creative tasks and to revisit and revise their possible solutions. The time given to creative activities in an Orff Schulwerk classroom environment supports different cognitive processes and opportunities for musical understanding beyond simply replicating music through performances of pre-composed repertoire.

Practical Applications for Collaboration Groups

Following are suggested ideas to begin implementing peer collaboration groups in your Orff Schulwerk classroom:

- **Plan for peer collaboration.**
Plan for collaborative group work by first mapping out your teaching process to your end goal. This will give you time to reflect upon the strategies, multiple modalities for students to experience concepts, and time for you to evolve from teacher as *model* to the teacher as *facilitator*. Know where you are heading, then start there and plan the steps backward.
- **Facilitate group work.**
Guide the creative process as facilitator by extracting ideas from the class as a whole group. Experiment with their ideas. Ask guiding questions: Does that idea work? How can we add to it? What else can we do? Model changing the first idea. This can be done while composing or improvising and with any media, such as moving, singing, or instrument playing. Guide students to explore and empower them to take risks.
- **Encourage partnerships—reservation for a party of two?**
Yes, partners first! Students need time to learn with another person. Taking turns, sharing ideas, and experimenting without hurting each other's feelings is essential to creating a community of collaborative explorers. Individuals need validation of their ideas and time to learn strategies to explore musical material. Starting with partners helps gain interpersonal skills needed for peer collaboration.
- **Be mindful of the time.**
Time ... allow ample time for groups to create. Manageable chunks of tasks to accomplish within

specific time constraints are helpful. Use “check-ins,” little moments of pause in the creative process to see how the class is doing through guided questions: How many of you decided on your tonal center? How many of you have your first rhythmic phrase decided? Who is ready to transfer your rhythm to instruments?

- **Be a guide from the side.**
Group collaboration time is not the time to check your email. Stay close and listen to the groups' ideas and thought processes. Be the person they can bounce ideas off—someone they can get suggestions from for refinement. Jump in as a model or build upon their ideas with a more profound musical “thing” to pose, but do not define the “thing” or impose your wants for the final product. Simply plant seeds for students to cultivate creativity.
- **Embrace the chatter.**
Students need to express ideas verbally, which is one of the best ways to promote cognitive growth and understanding during peer group work. Have a system or a signal for room levels: silence, partner shares, outside voice. Our school uses numbers. For example, zero is silent, 1 is a whisper or hallway voice, 2 is a classroom voice, and 3 is an outdoor voice. If possible, make noise-canceling headphones available for any student who can concentrate better by reducing the extraneous sounds of the collaborative environment when working with peers.

Conclusion

Any creative compositional work needs individual attention and support from the teacher-facilitator. I encourage you to ebb and flow as the model and facilitator in your music classroom, then pass those roles on to your students as they develop into each other's peer teachers. Allow time for students to take ownership of their learning and teaching as you cultivate an environment that fosters a community of curiosity and exploration through peer-directed teaching and learning. By creating space in the curriculum and fostering environments of risk-taking and experimentation that allow peers to work through musical material alongside each other, we as Orff Schulwerk practitioners empower our students' personal involvement with music. ■

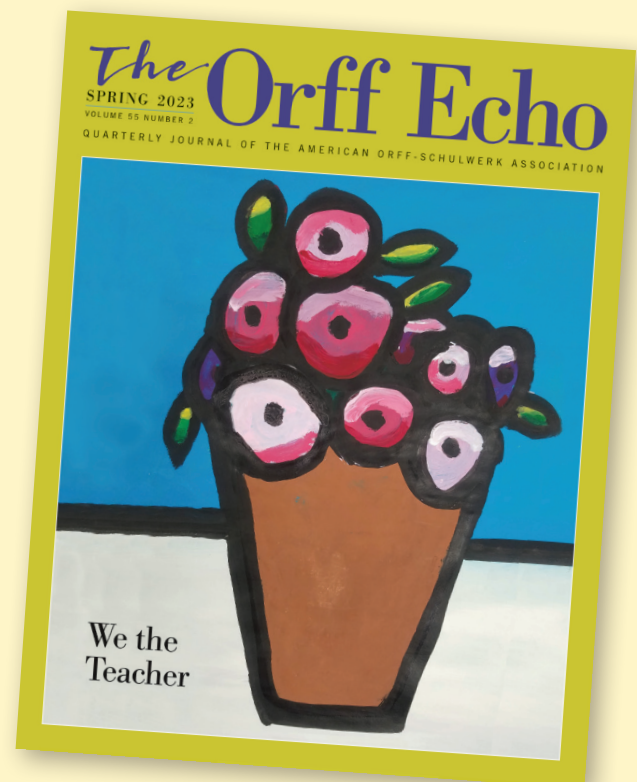
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We the Teacher

Orff Schulwerk practitioners are music and dance teachers. We are youthful. We are elders. We are culturally diverse. We are neurodiverse. We are navigating life and health challenges. We are creatively engaging our students.... Look through these lenses and more as the Spring 2023 We the Teacher issue considers our roles, identities, and approaches and celebrates the strengths this diversity brings to our work.



Free Play in the Music Classroom: Using Play as a Supplemental Approach to Traditional Instruction

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ABSTRACT

Play is at the heart of the Schulwerk, and the children in our classrooms crave it. When given the opportunity, they play everywhere they go. In this article, the author discusses three approaches to play in the classroom and the role of play in affirming the interests of students and accomplishing their curricular goals.

By Austin Cooper

Most educators would agree that play serves students well and aids in their physical and cognitive development. As such a foundational part of their growth, it ought to be included in their learning environment. To incorporate play effectively as a legitimate component of the classroom, however, it is important that educators understand what play is and why it is good for children. Although play may seem simple and straightforward, it can be surprisingly complex in its form and function.

What is Play?

The American Psychological Association describes play as “activities that appear to be freely sought and pursued solely for the sake of individual or group enjoyment. Play is a cultural universal and typically regarded as an important mechanism in children’s cognitive, social, and emotional development” (American Psychological Association, n.d.). A tremendous amount of the exploration and learning through play takes place during the early stages of childhood development. Psychologist Jean Piaget, widely known for his theory of cognitive development, described young elementary school children’s development as residing within the pre-operational stage (Cherry, 2020; Pass, 1999). During this time, children are constantly learning and developing schema, or interconnected webs of information about a particular subject, to make sense of the information they are taking in (Jacobi-Karna, 2007). Play provides a means to manipulate and dissect this information. Through play,

children learn a myriad of concepts without formal instruction. When in the company of their peers, play informs children about relationship building and how to parse out real and hypothetical social situations (Parten, 1932; Sutton-Smith, 2003; Tarnowski, 1999).

Tarnowski (1999) gathered the works of psychologists Mildred B. Parten, Kenneth H. Rubin, Jean Piaget, and Sara Smilansky to develop a concise list of the types of play observed in children. These types of play include social play and cognitive play. The former is play in which the child explores interpersonal and intrapersonal relationships. It can be solitary, in that the child plays alone; onlooker, when the child observes the play of other children but does not interact with them; parallel, when children play by engaging in similar activities or with similar objects but do not directly interact; associative, when children recognize the shared nature of their play; and cooperative, when children define their play through roles, rules, and shared goals (Tarnowski, 1999). Cognitive play reflects children's level of cognitive development and provides them with the means to explore their newly acquired skills. It can be functional when children use their bodies or objects to explore various tasks; constructive, when children build forms and pictures from other objects; dramatic, when children use their imaginations to explore fantastical worlds, take on new roles, and transform the ordinary objects around them; and games with rules, when children make rules to define the scope of their play (Tarnowski, 1999).

Children will naturally seek out these forms of play on their own because they have an intrinsic desire to do so. Just as humans crave food when they are hungry or sleep when they are tired, children crave play when they are curious or excited about new stimuli and feel a sense of satisfaction when they engage in play (Brown, 2009; DeBenedet & Cohen, 2010).

Child's Play and the Schulwerk

Play is a core tenet of the Schulwerk and many educators invested in the Orff approach have researched, written, and presented on the topic (Brink Fox, 1994; Edwards, 2012; Howard, 2012; Jacobi-Karna, 2007). Kipperman Sebring (2021) described how to make play a foundational part of moving throughout the imitate, explore, create process. Stensrud (2019) and Ware (2019) showed how a playful approach can be tremendously effective in teaching essential concepts. In his text, *Teach Like*

it's Music: An Artful Approach to Education, Goodkin (2019) described a similar need for lessons to be driven by play and how educators should view their lessons as a piece of music—seamlessly flowing from one section to the next and developing in new, engaging ways throughout. After reading this text, I began to consider how to approach play in a way that would challenge my views on instruction and enable me to blend it into lessons to affirm the various ways students intrinsically desire to play.

Vasil (in press) and Marsh (1995) observed students at play outside of the music classroom and discovered how children create new music or variations of culturally common songs and games (e.g., folksongs, lullabies, nursery rhymes, and hand games). Other educators have observed free play in the classroom to discover how students engage with classroom materials and demonstrate foundational music skills when given the space to explore freely (Edwards, 2012; Stevens, 2003; Tarnowski, 1999).

Integrating Free Play into the Classroom

For the music educator interested in observing students' free play to gain a deeper understanding of the musical and social benefits in the music classroom, consider these four questions:

1. How do my students play when given the space to make their own choices?
2. What are the ways in which I can approach free play in my classroom?
3. Within their free play, will my students intrinsically explore and demonstrate mastery of foundational music skills and content covered in class?
4. If the answer to the previous question is "yes," do the students self-initiate the imitate, explore, create process?

I considered which students might benefit most from this approach, because applying it to every class in the school—pre-K through Grade 5—was not practical. After careful reflection, I chose my four kindergarten classes. The students' often-wiggling bodies, vivid imaginations, and underdeveloped social and conflict resolution skills seemed most in need of free play. These students, mainly between ages 5 and 6, are also transitioning from the pre-operational stage to the concrete-operational stage of development, which suggests their play is more complex than that of the pre-K students, but less rigid than that of older students (Cherry, 2020; Pass, 1999).

Figure 1. Structure and Content of the Three Approaches To Free Play.

Week	Free Play Approach	Planned Content
1	Pre-Instruction	1. Free Play Period (10 minutes) 2. Enter Play: <i>Vamos a la Mar</i> 3. Introduce: <i>Beat Chant, Vamos a la Mar</i>
2	Pre-Instruction	1. Free Play Period (10 minutes) 2. Enter Play: Student-led guiro exploration 3. Review: <i>Beat Chant, Vamos a la Mar</i> 4. Introduce: <i>Ye Toop Doram</i> with contrasting fast and slow steady beat and ball game
3	Pre-Instruction	1. Review: <i>Beat Chant, Vamos a la Mar, Ye Toop Doram</i> , guiro technique 2. Introduce: <i>Sawsaw Suka</i> with hand game, then boom whackers (C and G), then both 3. Free Play Period (10 minutes)
4	Post-Instruction	1. Review: <i>Beat Chant, Vamos a la Mar, Ye Toop Doram, Sawsaw Suka</i> , guiro technique, boom whacker technique 2. Introduce: <i>Epo I Tae E'</i> with hand game, then trading steady beat between various student-chosen instruments 3. Free Play Period (10 minutes)
5	Non-Instructional	1. Review: <i>Beat Chant, Vamos a la Mar, Ye Toop Doram, Sawsaw Suka, Epo I Tae E'</i> 2. Free Play Period (35 minutes) 3. Big Feelings emotion check-in

I then designed a unit that would satisfy both my curiosity about free play in the music classroom and the school district’s objectives for students during the third marking period of the school year. During that time, two of the objectives were:

1. Students will be able to maintain a steady beat on percussive instruments.
2. Students will be able to perform music from a variety of cultures.

To meet those objectives and integrate free play into the classroom, I chose several folk songs from various cultures and designed the general structure (see Figure 1) after composing *Beat Chant* (see Figure 2).

Three Approaches to Free Play

The final plan included three approaches to free play in the music classroom: (1) pre-instruction free play, implemented in two consecutive lessons for each kindergarten class; (2) post-instruction free play, also implemented in two consecutive lessons for each kindergarten class; and (3) non-instructional free play, implemented in one lesson in each kindergarten class. During each approach, as students played, I noted my observations in a journal and, when applicable, implemented them into the lesson. During the pre-instruction free play lessons, journal entries included ideas for instruction that arose from the children’s

Figure 2. Sheet Music for *Beat Chant*, a Piece to Reinforce Role of Steady Beat.

Austin Cooper

Teacher speaks first and students echo back. All clap quarter note beat throughout.

$\text{♩} = 100$
 $\text{♩} = 70$ $\text{♩} = 220$ $\text{♩} = 100$

B E A T Beat, Beat, Beat, Beat Stea - dy, Stea - dy, Stea - dy Beat Steady Beat
 Slow Beat Ve - ry, Ve - ry Fast Beat Beat, Beat, Beat, Beat

Figure 3. Observation Sheet, Front and Back Sides.

Observed lesson # _____ Number of Students _____ Minutes of free play _____ Section of lesson: Beginning End Full

Date: _____

Observation #	Notes	Objects	Musical Skill(s)	Social Play				Cognitive Play			
				Solitary	Onlooker	Parallel	Associative	Cooperative	Functional	Constructive	Dramatic
Observation #											
Observation #											
Observation #											

A number placed below a check mark in the social play or cognitive play categories indicates a phasic nature to the play.

Observed lesson # _____ Number of Students _____ Minutes of free play _____ Section of lesson: Beginning End Full

Descriptions for modes of play

Social Play (Parten, Ruble)

- Solitary- activity in which a child plays **alone without reference** to other children who may be near
- Onlooker- activity in which a child **watches other children play** and may talk to them but **does not enter into their play**
- Parallel- activity in which children **play independently with identical or similar objects** but make no attempts to modify the behaviors of each other
- Associative- activity in which there is **overt recognition by the play-group members** of the shared nature of their activity
- Cooperative- activity in which **roles and specific objects may be assigned and rules** may be set up and communicated

Cognitive Play (Piaget, Scaillany)

- Functional- activity in which children **use their bodies to run, jump, or repetitively manipulate objects** in order to learn about the world around them
- Constructive- activity in which children **use objects to create pictures or forms**
- Dramatic- activity in which children engage in **role-playing or the transformation of objects**
- Games with Rules- activities in which children **make and/or use rules** to establish how the play will proceed

NOTE: All descriptions pulled directly from Tarnowski (1999) article.

Miscellaneous Notes (surprising observations, ideas to connect free play to lesson content, etc.)

SOURCE: CREATED BY AUSTIN COOPER.

play and my reflections about the implementation of that play in the lesson. The non-instructional free play lesson allowed significantly more time to observe and analyze students' play. The observation document shown in Figure 3 conveys detailed information based on the social and cognitive play format featured in Tarnowski's (1999) article.

Pre-Instruction Free Play

In this phase, students had 10 minutes of free play at the beginning of class with limited materials (rhythm sticks, movement scarves, egg shakers, and three tubanos). During their play, I looked for evidence of the unit's primary skill, steady beat-keeping on percussive instruments, and the various forms of play in which they engaged. My involvement in the pre-instruction free play included five steps: (1) observe and note students' free play, (2) assess which play events could connect to the planned content, (3) quickly brainstorm ideas for incorporating these play events into the lesson, (4) join in the students' play, and (5) gradually incorporate the lesson content while maintaining the play event(s). With this approach I was able to fulfill the sense of flow Goodkin (2019) described and affirm students' play choices as legitimate forms of exploration and creativity. Consequently, it felt like taking on the role of a playmate rather than that of instructor.

Post-Instruction Free Play

In the post-instruction free play phase, students were given 10 minutes of free play after traditional

Each of the three approaches to free play in the music classroom came with a different set of advantages and revealed important implications on students' playful music making.

Figure 4. Total Observed Occurrences of Objects in Use.

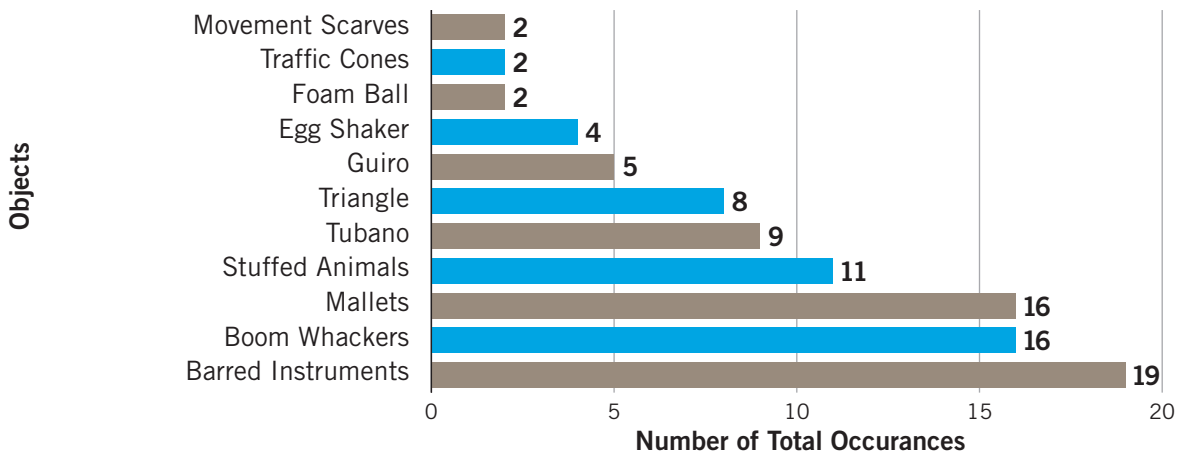
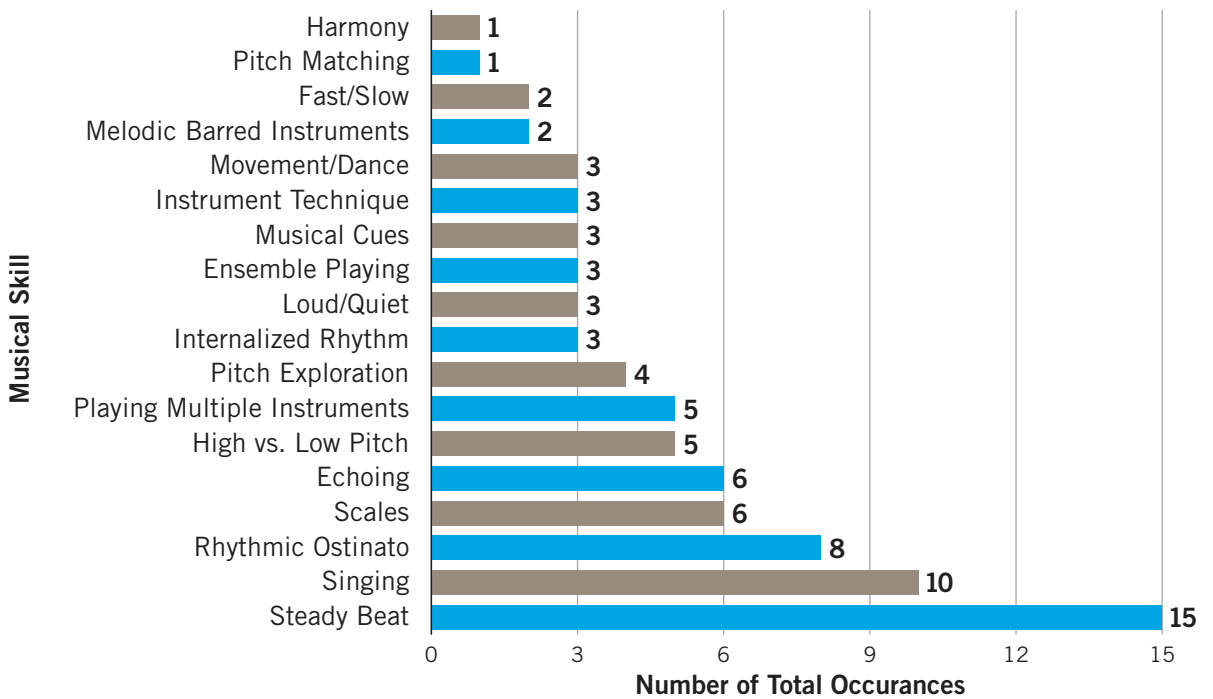


Figure 5. Total Observed Occurrences of Demonstrated Musical Skills.



40

Figure 6. Comparative Rates of the Various Types of Social Play.

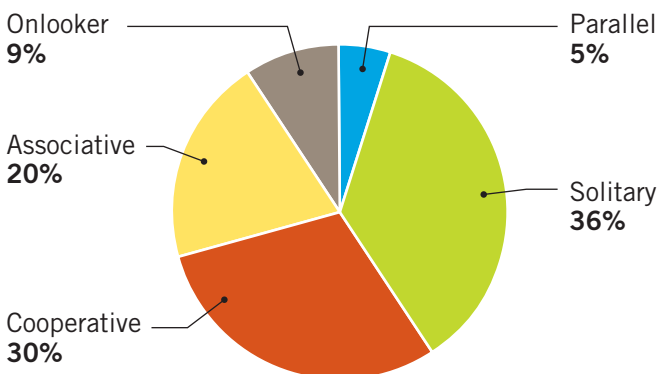


Figure 7. Comparative Rates of the Various Types of Cognitive Play.

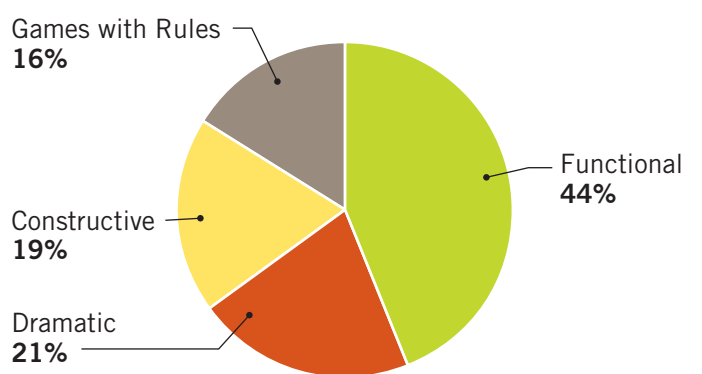


Figure 8. Visual Presented for Students to Indicate Their Emotional State.



SOURCE: *BIG FEELINGS* BY ALEXANDRA PENFOLD AND SUZANNE KAUFMAN, 2021. USED WITH PERMISSION.

instruction. They had access to more materials than in the previous phase (rhythm sticks, egg shakers, triangles, guiros, boom whackers, two xylophones, three tubanos, stuffed animals, and movement scarves). Students determined their level of participation and how they played while I watched for evidence of the unit’s primary skill, steady beat-keeping on percussive instruments, and the various forms of play in which they intrinsically engaged.

Non-Instructional Free Play

Students had 35 minutes of free play in this phase, which was preceded by a brief, 5-minute review of *Beat Chant* and all the songs from the unit (*Vamos a la Mar*, *Ye Toop Doram*, *Sawsaw Suka*, and *Epo I Tai E*). After the play period, the students were invited to share their resulting emotional state in a whole group setting. Over the course of a week, I captured data representing my observations of 44 kindergarten students (see Figures 4–7, p. 40).

Student Feedback

After the period of non-instructional free play, students were invited to come to the front of the classroom and point to one of the characters on the board to indicate their emotional state (see Figure 8). To ensure they were aware of their options, I read aloud each of the emotions portrayed in the visual and captured their emotional state as they responded. Although not in the visual, one student requested to share the emotion “shy.” Emotions no one chose were omitted from the compiled results shown in Table 1.

All students were affirmed in their indicated emotional state when they shared. I followed up with private conversations with those who answered “sad,” “mad,” “scared,” or “shy” to better understand the reasons why they were feeling an unpleasant emotion. Notably, the majority who reported feeling “sad” stated this was because playtime was over.

Table 1. Data Collected from Student Responses from the Big Feelings Visual.

Classes (# of students)	Happy	Calm	Sad	Hungry	Surprised	Mad	Scared	Shy
Class 1 (12 students)	3	3	1	4	0	1	0	0
Class 2 (13 students)	8	1	2	0	0	0	1	1
Class 3 (6 students)	3	2	0	0	1	0	0	0
Class 4 (13 students)	8	2	2	0	1	0	0	0
Total (out of 44 students)	22	8	5	4	2	1	1	1
Percentage (out of 100%)	50%	18.18%	11.36%	9.09%	4.55%	2.27%	2.27%	2.27%

Results

As described by the literature, the students were excited to play and did not need any convincing to engage in it (Brown, 2009; DeBenedet & Cohen, 2010). Each of the three approaches to free play in the music classroom came with a different set of advantages and revealed important implications on students' playful music making.

Pre-Instruction Free Play

This phase provided significant opportunities to incorporate student choice into lessons. I observed authentic exploration and creativity that could immediately be made part of our music-making process by achieving the sense of flow as Goodkin (2019) suggested. There was evidence of robust social and cognitive play, instrument exploration, and several essential musical skills, including the focus of the unit—steady beat-keeping on percussive instruments. When I participated in the play, we collaboratively explored the planned content together; students became notably more excited and were much more eager to suggest a variety of exploratory and creative ideas than they do typically during traditional instruction lessons. This was consistent among the four kindergarten classes, most likely due to my role switching from instructor to facilitator/playmate. With such a high level of engagement, students were better able to imitate any performance suggestions from me or a peer than in previous lessons with a more traditional approach. This continued to be true as we refined our music making and developed the complexity of our performances.

Throughout the pre-instruction free play phase, I experienced personal growth as a facilitator. The direct connection between students' play and implementation of that play into instruction increased both creativity and purpose in my decision making relative to our daily goals. Play inspired a much more student-centered, creative, engaging, and fun instructional approach than what I have experienced through more traditional lesson planning. Consequently, the responsibility for classroom creative thinking was no longer solely on my shoulders; instead, my students and I began to share it, which resulted in a truly collaborative music-making process.

Post-Instruction Free Play

Compared with pre-instruction free play, this phase provided more time to observe the students, assess

their musical skill development, and consider future applications of their play in the classroom. This approach gave them opportunities to imitate and explore the concepts and content we had learned in the whole group setting. During this phase, my observations revealed the answer to one of the guiding questions: Within their free play, will students intrinsically explore and demonstrate mastery of foundational music skills and content covered in class? Yes, many students across multiple classes chose to sing the songs from the unit throughout their play and demonstrated steady beat on percussion instruments, among other skills. Did this include the newly introduced instruments—guiro and boom whackers? Yes, students explored the instruments, played according to established techniques from the teacher, and reinforced proper techniques among themselves through both verbal and demonstrated reinforcement.

Non-Instructional Free Play

This phase included a considerably longer period of play and was certainly the most valuable in observing students move through the imitate, explore, create process. Like the observations of Vasil (in press) and Marsh (1995), students began gradually altering or modifying the ways in which they moved, sang, acted, and/or played instruments until they had a performance all their own. This happened independently, associatively among peers, and even in cooperative ensembles—complete with verbalized planning, specific roles, and cues to perform—that matched forms of social and cognitive play as Tarnowski (1999) described them. To find specific examples of play events and student quotes in this phase and the preceding phases, scan the QR code in Figure 9 with your smart phone.



Figure 9. QR Code to Google Drive PDF of Student Quotes and Play Events.

Throughout the entire process, there was evidence of mastery of the third marking period objectives—maintaining steady beat on percussive instruments and performing songs from a variety of cultures. Students demonstrated this in their own songs, songs learned at home, and through multicultural songs we had practiced together. Through free play, they were able to go well beyond the initial goals, and their

exploration became increasingly more complex as we progressed through the various approaches. The learning that unfolded during free play was invaluable and easily exceeded what we accomplish typically during traditional instruction.

Conclusion

Review of the literature on play, combined with the results of applying the three approaches to instruction in the classroom, have led me to understand that play is not only enjoyable, but also essential for children if

they are to learn about themselves, the world around them, and those who reside in the world with them (Brown, 2009; DeBenedet & Cohen, 2010). Music teachers educated in the Orff Schulwerk approach are particularly well prepared to make play a core part of their pedagogic process, because play is a core tenet of the school of thought Orff and Keetman developed. Educators who make space for play as a supplement to traditional instruction will find their students are creative, curious, and capable of making their very own music. ■

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Associated Schools and Institutions Network of the International Orff-Schulwerk Forum Salzburg

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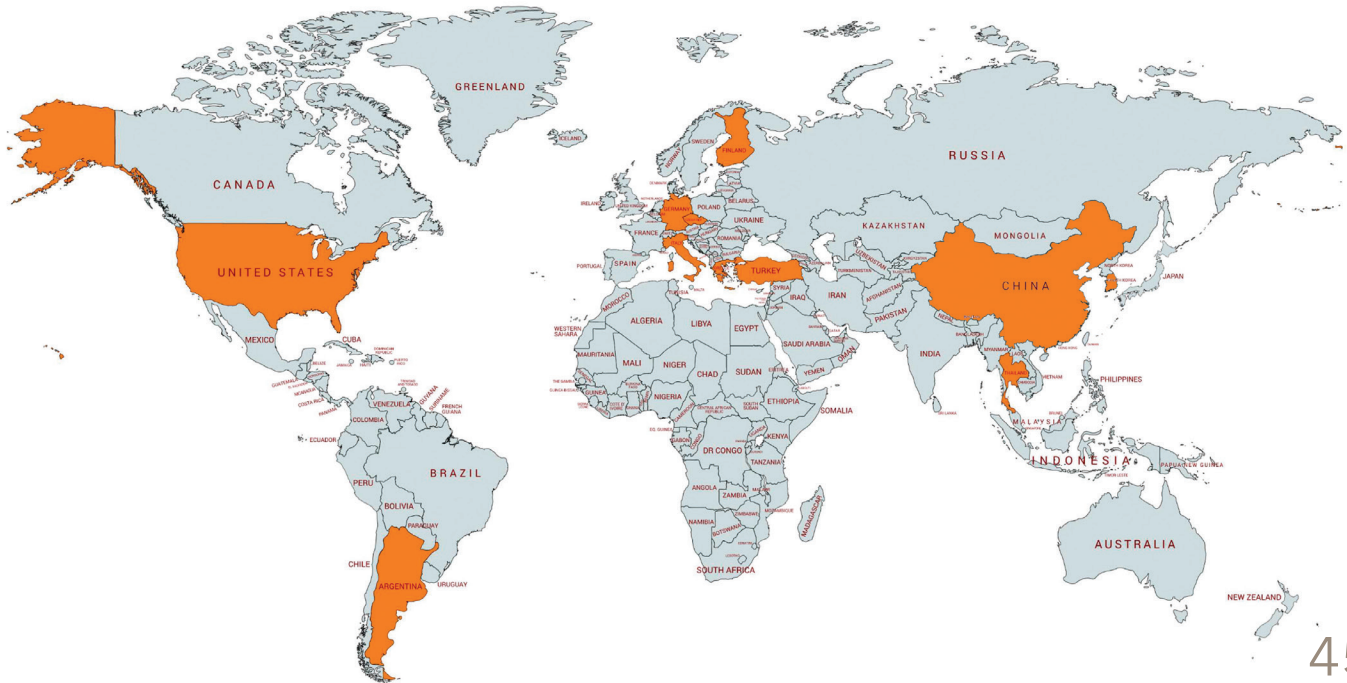
ABSTRACT

Based on Carl Orff's Memorandum (1965), Hermann Regner initiated a network of Carl Orff Model Schools in Bavaria in the 1970s. In the following decades, the International Orff-Schulwerk Forum Salzburg expanded this into an international network of Associated Schools and Institutions accessible to pupils of all abilities and social classes in various public and private pedagogical, higher education, and teacher education institutions. The network serves as a meeting place for international exchange and provides insight into exemplary activities.

By Barbara Haselbach

The Associated Schools and Institutions (ASI) network of the International Orff-Schulwerk Forum Salzburg (IOSFS) is a coalition of representatives of kindergartens, primary and secondary schools, music schools, and teacher and higher education institutes that work intensively with the pedagogical ideals of Orff Schulwerk. Its mission is to encourage personal contacts, international exchange of experiences and working methods, and joint projects. Schools that belong to the network or apply for admission have a strong artistic focus and align with the Schulwerk philosophy in their pedagogical understanding. It is desirable that they also have suitable space and the necessary instrumental equipment. Teachers who are responsible for leading the holistic music and movement/dance classes will have received thorough training in Orff Schulwerk either at the Orff Institute or in Orff Schulwerk Teacher Education courses offered by the various Orff Schulwerk associations, such as AOSA. School management and teaching staff should receive internal training to become knowledgeable about the philosophy, content, and methodology required to enable interdisciplinary teamwork. Likewise, the work should be visible to the outside world as a realization

Countries with an Associated School/Institution.



of the Orff Schulwerk approach. Continuous contact with the International Orff-Schulwerk Forum Salzburg, occasional presentation of work results at the annual conferences, and readiness for international exchange are expected.

Historical Development

In 1948 Bayerischer Rundfunk (Bavarian Radio) asked Carl Orff to develop some radio broadcasts for school classes. As Orff was concentrating at the time on the completion of his opera, *Antigone*, scheduled to premiere at the Salzburg Festival, he asked Gunild Keetman to assume the majority of the responsibility for these broadcasts. Thus, a new form of Orff Schulwerk was born, that, unlike the Güntherschule, was no longer aimed at young dance students but at primary school children. Orff and Keetman designed the first programs jointly, and Keetman presented them. Children in Bavarian schools were able to experience the program through the radio broadcasts in their classes during the school day, and then follow up and expand on the concepts from the program with their teachers. The effect on children and their teachers was so intense that the few programs originally planned were expanded into a series and broadcast over many years with ever-changing content. After Keetman no longer presented

the lessons, Hermann Regner and Wolfgang Hartmann (with the collaboration of Nora Berzheim and Wilfried Hiller) developed the series further.

Beginning in 1957 the programs were also broadcast as school TV, directed by Keetman in cooperation with Orff's daughter Godela. From this point on, movement and dance could be included (Hartmann, 2011). Based on these experiences, and after the five volumes of the Orff Schulwerk *Musik für Kinder* had been published by Schott, Orff (1965) published a memorandum in the *Mitteilungen der Deutschen Stiftung Musikleben (Communications of the German Foundation for Musical Life)*. In this memorandum he called for the establishment of model schools with daily music lessons taught by teachers specially trained at the Orff Institute for this purpose and in which all children could participate. He strictly rejected the selection of "musically talented" children. The evaluation of the results and effects of this holistic approach to teaching not only on musical behavior, but also on children's concentration and coordination, general expressiveness, creativity, and social behavior confirmed the value of introducing this way of teaching music in all schools.

One year later, in the *Denkschrift über die Einrichtung von Modellklassen mit erweitertem Musikunterricht an Volksschulen (Memorandum on*

the Establishment of Model Classes with Extended Music Instruction at Elementary Schools), Orff (1966) described in detail the material and personnel requirements for this instruction. As a result, numerous model schools with extended music lessons were established. Teachers who had studied at the Orff Institute taught the lessons in most of these schools. A clear distinction had to be made, however, between schools that simply bore the name “Carl Orff” (there were many in Germany) and those that actually implemented the ideas of the Schulwerk in the school’s overall concept. Only the latter were recognized as model schools by the Bavarian Ministry of Education (Handerer, 1975).

Hermann Regner, director of the Orff Institute during those years and founder of the Orff-Schulwerk Forum, promoted the cooperation of the schools through joint conferences (Regner, 2004). Frequently, students from individual schools were invited to perform at summer courses and other occasions at the Orff Institute in Salzburg. The IOSFS was increasingly interested in including schools from other countries in this circle and founded the ASI network at its general assembly in 2013.

Among the members are private and public kindergartens and primary, secondary, and music schools, as well as teacher education institutions. It must be clearly emphasized here that this network is by no means about elite schools (some critics have made this accusation occasionally). Every school that meets the few admission requirements is welcome. It is suggested at least one such school be established in each country where an Orff-Schulwerk Association is located.

Activities of the Associated Schools and Institutions Network

Joint Projects and Presentations Featured at the Annual IOSFS Meetings

For some years, a portion of the annual international meeting of the IOSFS has been reserved to address the projects of the associated schools. The schools cultivate interdisciplinary artistic work in the fields of music, language, dance, and visual arts, especially in the creative field. Together, a theme is chosen for the following year’s annual project, but the creative process and development are up to the various teachers and students. They have several months to consider this theme and experiment and develop it, often with different groups. The topics have progressed increasingly from working with model pieces from the Orff Schulwerk volumes to pedagogical and socially relevant content and tasks, recognizing that the Orff Schulwerk was designed not only as subject-specific music education, but also as humanistic education—in Orff’s words as “*Menschenbildung!*” These topics are developed in an interdisciplinary way and by artistic means through music, language, movement/dance, and visual design and presentation. During the conference, the presentation might feature different formats, such as PowerPoint® or a report with embedded video clips, video excerpts, or the entire performance. Following the presentation, a discussion session with handouts provides the audience an opportunity to review the development of the theme. The journal, *Orff-Schulwerk Informationen/Orff-Schulwerk Heute* (<https://www.orff-schulwerk-forum-salzburg.org/magazine-osh>), contains articles such as “Arbeitstagung: Modellklassen mit erweitertem Musikunterricht, am Orff-Institut in Salzburg vom 4 bis 5. April 1975” [“Conference: Model Classes with Extended

Table 1. Associated Schools and Institutions Project Themes, 2016–2022.

YEAR	THEME
2022	Celebrating and Respecting Nature
2021 (two themes)	100 Years of “Bauhaus” The UNESCO Global Goals for Sustainable Development
2020	[Postponed due to the COVID-19 pandemic]
2019	Orff-Schulwerk and Special Populations
2018	Encounter between Orff-Schulwerk and Modern Arts
2017	Evaluation and Assessment in Action
2016	The Model Character of Orff-Schulwerk Pieces

Table 2. Associated Schools and Institutions Article Source.

Representatives	ASI School/Country	Orff-Schulwerk Informationen Issue/Page
Sofía López Ibor/ Krotong Boonprakong	Jittamett Kindergarten, Bangkok, Thailand	Nr. 84. p. 70
Georg Angerer/Christiane Makulik/Reinhold Wirsching	Carl Orff-Volksschule, Traunwalchen, Germany	Nr. 86, p. 54
Doug Goodkin/Sofía López Ibor	San Francisco School, San Francisco, USA	Nr. 87, p. 68
Fatos Auernig	Carl Orff-Schule ALEV Istanbul, Turkey	Nr. 88, p. 61
Katerina Sarropoulou	The Moraitis School, Athens, Greece	Nr. 89, p. 84
Andrea Sangiorgio	Centro Didattico Musicale, Rome, Italy	Nr. 90, p. 58
Johannes Schüssel	Carl-Orff-Grundschule Andechs, Germany	Nr. 91, p. 63
Robert Grüner/Barbara Schock	Carl Orff-Grundschule Altenerding, Germany	Nr. 94, p. 90
Barbara Kling	Carl Orff Schule, Diessen am Ammersee, Germany	Nr. 95, p. 71
Maarit Lavas	Art Kindergarten Konsti, Kerava, Finland	Nr. 97, p. 68
Checco Galtieri/Ciro Paduano	Scuola Popolare di Musica Donna Olimpia, Rome, Italy	Nr. 99, p. 72

Music Lessons, at the Orff-Institute in Salzburg, April 4–5, 1975”] (Haselbach, 1975) and “Im Gespräch mit den Rektoren der ältesten und jüngsten Carl-Orff-Schule: Barbara Schock und Georg Angerer” [“Interview with the directors of the oldest and the youngest Carl-Orff-Schools in Germany: Georg Angerer and Barbara Schock”] (Haselbach, 2004), among others, on the work of the ASI for interested readers. Table 1 (see p. 46) shows the most recent themes.

Exchange of Ideas, Materials, and Opinions on the Joint International ASI Platform

The exchange of ideas between the associated schools has taken place on an internet platform set up specially for this purpose and accessible only to members, though opening it to non-members has been discussed. Here, members can suggest topics, ask questions, and contribute ideas and examples, book recommendations, music, photos, pictures, and so on. It is assumed, moving forward, this site will be developed quickly now that

the pandemic and its strenuous demands on all ASI teachers has waned.

Mutual Visits

Zoom meetings are a helpful substitute, but face-to-face interaction, direct contact with children in other countries’ schools, watching or collaborating in lessons given by friends and colleagues, and corresponding exchanges are more dynamic and engaging. The benefits of individuals or whole teams visiting schools in different countries were just becoming apparent when the pandemic prevented travel and stays of this kind. The hope is to resume soon.

Articles Featuring the Respective Schools

The editors of the bilingual journal, *Orff-Schulwerk Informationen/Orff-Schulwerk Heute*, invited teachers or headmasters of our associated schools to describe their work in an article. Until the journal was discontinued, school representatives participated

(see Table 2, p. 47). The articles can be found at: www.orff-schulwerk-forum-salzburg.org/asi

Procedure to Become an Associated School or Institution

1. Formal application on the part of the school/institution

- Brief history and profile of the school
- Curriculum vitae of the responsible contact person who will represent the school/institution
- Evidence of specific activities related to the Orff Schulwerk approach in the school's program

2. Visit from a delegate of the International Orff-Schulwerk Forum Salzburg

- A representative of the IOSFS will visit the school/institution and evaluate whether it can be accepted as a member.

3. Official acknowledgement as an Associated School/Institution for 5 years by the International Orff-Schulwerk Forum Salzburg

- This agreement includes a membership fee and can be renewed if conditions remain the same and a competent contact is available.

4. Regular ongoing contact between the school/institution and the IOSFS

- Willingness to participate in projects, to report the school's activities, to accept visitors who want to observe and learn about the school's special activities in this area
- Expectation that the applying school and the local Orff-Schulwerk Association maintain dialogue with each other and the IOSFS throughout the application process

Conclusion

The main purpose of the ASI network is to foster meaningful international dialogue, encourage personal friendships, and inspire members, as well as provide opportunities for professional exchange. It underscores and signifies both the common ground and cultural diversity in working with Orff Schulwerk worldwide. ■

For further information, go to:
<https://www.orffschulwerk-forum-salzburg.org/asi>
Contact: info.iosfs@gmail.com

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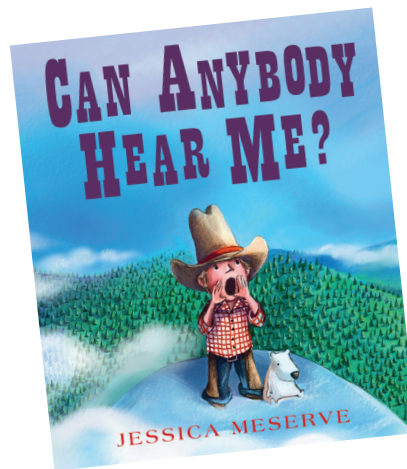
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CHILDREN'S BOOK REVIEW

Reviewed by **Spencer Thornton**

Can Anybody Hear Me?

Written and Illustrated by Jessica Meserve
Andersen Press Ltd. and Houghton Mifflin Company,
2008



Learning to use the soft and loud timbres of the voice can easily be made accessible for young children in the primary grades. Jessica Meserve's *Can Anybody Hear Me?* takes us on an imaginative journey into the life of a little boy yearning to be heard by his annoyingly loud-speaking family. Although he tried to converse with his family members, he discovered his voice was simply not loud enough for anyone to hear him.

He climbed to the top of a mountain and tried to speak as loudly as he possibly could, but his voice was so soft it vanished into the surrounding atmosphere. Feeling discouraged, he returned to the bottom of the mountain, where he met a wolf, a bear, and an owl. Each unexpected encounter forced him to use his voice in new ways: speaking, howling, growling, and shouting. His adventure helped him finally find the strength of his own voice. The story ends with the little boy reuniting with his family and sharing his adventures of triumph with his loved ones as they sat in awe and silence.

The vivid illustrations, combined with the premise of this storyline, give students a clear pathway to explore the various timbres of the voice including soft/loud, high/low, chest voice/head voice, whispering/shouting, and speaking. It also demonstrates when and where it is appropriate to utilize these different types of voices. Orff Schulwerk teachers will find this resource most useful with children in preschool through the first grade and will enjoy their students' effortless

gravitation to mimicking the many sounds of the story's animals.

When I read this book to my kindergarten class, their eyes filled with blissful amazement and wonder as I modeled each character's voice, along with exaggerated gestures and facial expressions. Most importantly, students were able, independently, to demonstrate some of the voices. Orff Schulwerk teachers might also invite their students to add more characters to the storyline and even bring the tale to life through the drama component of the Schulwerk process, or perhaps transfer the different vocal timbres to unpitched percussion instruments. This would allow them the autonomy to take ownership of the story and develop it into a beautiful creation of their own.

Can Anybody Hear Me? is out of print, but used copies are readily available. Whatever way you might decide to use this book with your students, I am certain you will find it to be a consistent delight and invaluable resource to have in your classroom collection. ■

SPENCER C. THORNTON teaches kindergarten through Grade 6 general music at Park View Elementary School in Portsmouth, Virginia, where he conducts Grades 3–4 and 5–6 chorus and a Grades 4–6 Orff ensemble. He holds a bachelor's degree in music education with an instrumental music emphasis from Norfolk State University, a master's degree in music education with a vocal pedagogy focus, and is certified in Kodály, First Steps in Music, Conversational Solfège Levels 1 and 2, and Smithsonian Folkways World Music Pedagogy. Spencer has served as presenter, mentor, cooperating teacher, curriculum writer, author, music education researcher, and elementary general music consultant. He is a member of AOSA, OAKE, FAME, NAFME, SMTE, and VMEA.

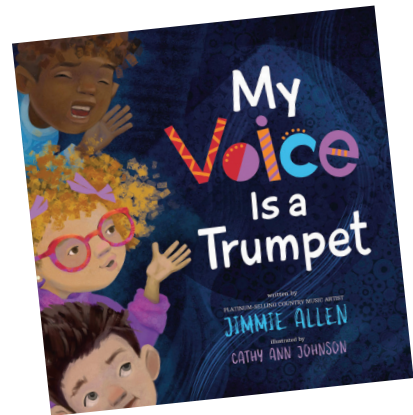
Reviewed by **Matthew Stensrud**

My Voice Is a Trumpet

Written by Jimmie Allen

Illustrated by Cathy Ann Johnson

Flamingo Books, 2021



become *ostinati*. At my Quaker school, some of our testimonies, or guideposts, include environmental stewardship, justice, community, peace, and kindness. Maybe a specific cause has come up for your students in their classroom or community.

The two speech pieces that follow are composition ideas for students to consider. The first is my example of how I use my voice to stand up and out, and the second is inspired by phrases students shared in class. If writing individually about three things that matter to them, students implore us to “listen to *my* song.” Other classes might jump at the opportunity to discuss in small groups and make a collective decision on three values, telling their classmates to “listen to *our* song.” Next steps could include body percussion, layered *ostinati*, a small group tableaux, or more.

1. Fighting for equality and justice.
Take care of our world.
Speaking up for others.
Listen to my song.
2. Be kind to everyone.
Lifting others up.
Sharing a community.
Listen to our song.

Allowing students space to share their values gives us a window into not just their learning, but their soul. We might know who can accurately sing a pentatonic melody, who can improvise rhythmic building bricks on the hand drum, or who are the most artistically sensitive movers when we mirror and shadow. But how well do we

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My voice will be loud when I'm not sure I know. Take a moment and reflect on this encouragement. All too frequently, children's voices are stymied both inside and outside of school. How often do we ask students to raise their hand if they “know?” Instead, what if we asked students to speak up when they are not so sure?

This empowerment of student voice is the central theme of country singer and songwriter Jimmie Allen's story, *My Voice Is a Trumpet*. Whether our voice is “tall as a tree” or “small as a bee,” we each have the potential to become trumpets—to speak up for others, to wonder and to ask, and to stand up for our world.

With magically woven illustrations depicting students of all races working together among a rainbow of colors, illustrator Cathy Ann Johnson encourages the reader to stand up to bullying and save our world through student-held signs. On another page, bright circles flow out of a trumpet just like a voice, encircling others as we are inspired to say no to hate and always choose love.

Although these social justice ideals are slowly becoming more common in the children's book world, our story ends with a less-encountered question: *How will you use your voice?*

What would your students blare from the mountaintops? Perhaps students consider their school motto when sharing phrases that naturally

really know our students if we do not know what they think of themselves and the world? The soul of the Schulwerk empowers our students to find their voice. Allen's story, *My Voice Is a Trumpet*, offers a beautiful opportunity to peek into both our students' souls as well as our own. So, how will you use your voice? ■

MATTHEW STENSRUD is in his 13th year teaching elementary music and movement in Washington, D.C. He is an AOSA Levels Courses movement teacher educator and clinician. Matthew served on *The Orff Echo* Editorial Board and contributed to the book *Responsive Classroom for Music, Art, PE, and Other Special Areas*. He is currently a Region V representative on AOSA's National Board of Trustees.

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Join the Conversation ...

At their best, our Orff Schulwerk classrooms are filled with joy, wellbeing, and delight—the joy of discovery, the joy of play, the joy of artistry, the joy of accomplishment. Joyful teaching sparks joyful learning, remembering, and finding meaning through our shared work and experiences. Infusing joy into teaching and learning encourages our own authenticity and vitality for all involved.

We wonder:

- How do we cultivate joy in our classrooms, schools, and communities?
- What repertoire or experiences spark joy?
- How does research into flow state connect with what students and teachers do and experience in process teaching?
- How do playfulness and humor infuse joy in student learning experiences?
- How is joy expressed or experienced in different cultures or communities?
- What else might this topic inspire us to explore?

In *The Orff Echo* Winter 2024 issue, we will exuberantly explore Joy! Look for the official call for submissions in AOSA News and in your Membership Essentials email, February 2023.

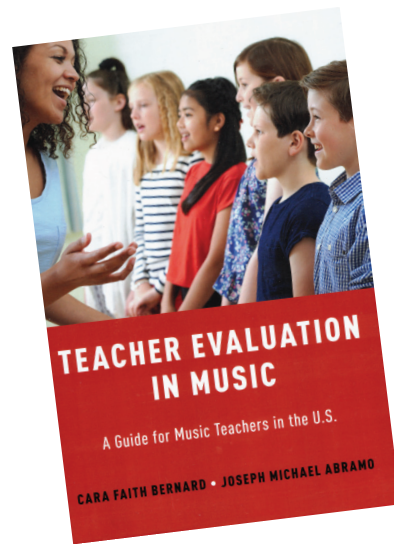


American Orff-Schulwerk Association

Reviewed by Siwen Xi

Teacher Evaluation in Music: A Guide for Music Teachers in the U.S.

Written by Cara Faith Bernard
and Joseph Michael Abramo
Oxford University Press, 2019



Music teachers in U.S. school settings are regularly evaluated by administrators, many of whom have no music teaching experience and possess little knowledge about the practice of music education. For evaluation purposes, music teachers need to provide evidence not only of music content knowledge, but also must demonstrate effective teaching practices, such as ensuring students are engaged in instruction and evaluated properly. In the seven chapters of *Teacher Evaluation in Music: A Guide for Music Teachers in the U.S.*, authors Cara Bernard and Joseph Abramo offer guidance in navigating appropriate and productive communication with evaluators, explain evaluation areas that can be problematic for music teachers, and share suggestions and guidelines for individuals to implement in their own teaching.

The first two chapters scaffold an appropriate mindset to consider teacher evaluations an opportunity to grow professionally. Chapter 1 walks readers through the history, policy, and current practices of teacher evaluation. Chapter 2 presents two common aims of teacher evaluation: (1) serving as a tool to measure teachers' effectiveness and to diagnose ineffective teachers, and (2) assisting teachers in improving their teaching practices.

Shulman (1986, 1987), quoted by Bernard and Abramo in Chapter 2, suggested that teacher knowledge can be categorized into three parts:

content knowledge (knowledge of what to teach), pedagogical knowledge (knowledge of how to teach), and pedagogical content knowledge (unique pedagogical knowledge of a specific subject area). Music teachers might be well-versed in content knowledge and easily able to incorporate it into their teaching; however, the focus of the teacher evaluation is to assess general pedagogical knowledge. Bernard and Abramo also suggest that teachers should have the right mindset for the evaluation, even if the evaluator does not have music teaching experience, in order to engage positively in the evaluation and to develop professionally.

Chapters 3 through 6 concentrate on questioning strategies, differentiation, literacy, and assessment. The authors identify these four areas as those that music teachers might struggle with during evaluations.

In Chapter 3, Bernard and Abramo introduce the idea that music teachers might experience difficulty in incorporating the instructional strategy of questioning. They cite a number of studies showing that questioning can be effective. They also point out, though, that not all questions are of good quality and that questioning is one of the checkpoints commonly included in teacher evaluation systems such as the Danielson Framework for Teacher Evaluation and the Marzano Focused Teacher Evaluation Model. The chapter concludes with suggestions for conveying questions in an encouraging way and incorporating

and sequencing open, guided, and closed questions to enhance teaching effectiveness.

Chapter 4 stresses the value of differentiation of instruction and its integration in planning and teaching. Differentiation is not simply dividing students by achievement level. Instead, differentiation is an effective approach for providing students with needed support and guidance. It allows teachers to understand students' strengths and weaknesses and then utilize their strengths to improve their weaknesses. For example, teachers could provide additional materials, such as iconic notation, to students who struggle with notation. The authors suggest that music teachers employ differentiation of content, process, and outcomes by examining students' readiness, learner profiles, interests, and cultural backgrounds. With consideration given to these, differentiation may be appropriately incorporated into planning and teaching and within formal teacher evaluations.

Chapter 5 concerns literacy in music classes. Bernard and Abramo discuss the Marzano and Danielson teacher evaluation systems where the term literacy is not explicitly used, yet it shows up in different forms, such as reading and writing. In music education, literacy can be defined in two ways: language and music notation. Apart from reading music notation, the authors point out that students may also engage in music learning experiences involving diverse texts or lyrics.

In Chapter 6, the authors illustrate assessment in teacher evaluation, where evaluators examine teachers' assessment practices in the classroom via formal observation and documented student growth. They also provide guidelines for differentiated assessment. For example, to vary assessments, teachers need to be able to give students at least three different ways to demonstrate their knowledge and abilities.

The final chapter discusses ways to communicate with and approach the evaluator in order to build

mutual understanding of music teaching. Bernard and Abramo also examine balancing advocacy for the uniqueness of music content knowledge with openness to the evaluator's feedback and seeing the evaluation as a pathway to growth and improvement.

I personally found this book very useful. It helped me better understand the evaluation systems and equipped me not only for my future formal evaluations, but also for effective teaching on a daily basis. Evaluation is a part of every school music educator's teaching career. Being able to communicate with the evaluators properly is essential in order to understand their expectations and feedback as well as to share information about the situation, concerns, difficulties, and other unique features of the music classroom. Additionally, each chapter, except the final one, presents a vignette about issues music teachers regularly face. At the end of each chapter, the authors show the vignette again, this time rewritten to integrate the information discussed throughout the chapter. The two versions of each vignette show how the conversations between the evaluator and the music teacher can have a more positive and pleasant outcome by incorporating the chapter content. As a reader, the vignettes enhanced my understanding and amplified the practicality of the chapters. Additionally, the tables and graphs the authors included help readers compare and summarize important concepts and provide a clear, logical, and straightforward view of the content. ■

SIWEN XI is an elementary general music teacher. She holds a bachelor of arts degree in musicology from Shanghai Conservatory of Music (Shanghai, China), and a master's degree in music and music education from Teachers College, Columbia University, New York, New York. She is currently pursuing a PhD at the University of Southern California, Los Angeles. Siwen has completed AOSA Teacher Education Levels I and II.



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Fall 2023	Improvisation	Sandra Adorno Diana Hawley Martha O'Hehir	February 15, 2023
Winter 2024	Joy	Christine Ballenger Roxanne Dixon TBD	May 15, 2023
Spring 2024	Grow	Juliana Cantarelli Vita Ian Cicco TBD	August 15, 2023
Summer 2024	Be	Christine Ballenger Diana Hawley TBD	November 15, 2023
Fall 2024	Connect	Ian Cicco Alan Spurgeon TBD	February 15, 2024

*“Logic will get you from
A to B. Imagination will
take you everywhere.”*

Albert Einstein



PHOTO: "ICY STARBURSTS" BY LARISA KOSHKINA, 2016, PIXABAY.

¡Viva!



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