The Orff Echo

WINTER 2024

VOLUME 56 NUMBER 2

QUARTERLY JOURNAL OF THE AMERICAN ORFF-SCHULWERK ASSOCIATION

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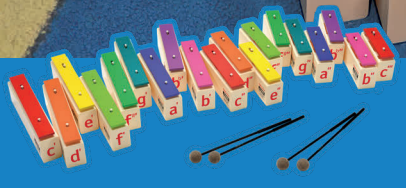

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on the cover

"Winter Birds" by Claire Pulaski, a student at Snyder Elementary School, Spring, TX. Art teacher: Mrs. M. Garrett

issue coordinators

Christine Ballenger, Roxanne Dixon, Austin Cooper, Christa Jones, Erika Knapp

AOSA

American Orff-Schulwerk Association

1284 SOM Center Road, #264
Mayfield Heights, OH 44124
(440) 600-7329
Website: www.aosa.org; Email: info@aosa.org

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.

ORFF SCHULWERK AND JOY

COLUMNS AND DEPARTMENTS

RESOURCES

editorial board

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 and professional development that respects, affirms, and protects the dignity and worth of all.

our core values

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

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

By Josh Southard

Communications that Connect Winter 2024

Joy. I could easily talk about the joy that students, their parents, and we all feel when a performance goes just right. And I will, just not right now. I could talk about our conference in Albuquerque, New Mexico, and the joy experienced with almost 900 Orff teachers in one place for three days. And I will, but later. And what about the joy that accompanies the many types of professional development opportunities that so many of us in the Orff Schulwerk world look forward to each summer? So much joy there. So let's talk about it. Later.

Right now, I want to tell you a story about joy that began in December of 2017. Much of it is one of those "I guess you have to be there" stories. But after sharing this silly little story with you, I hope you will see that what we do each day in our schools, music or not, can bring much joy and have a meaningful impact on our children.

We have done a winter program at my school since 2010. I pick a picture book and we add music, body percussion, movement—you know, all the

Orff Schulwerk things—and turn it into a program. The older students help plan it, and my principal introduces it to the students as "Our gift to each other." I have always loved that statement, as it really brings the entire school together to enjoy this program.

In 2012, with the help of my team, we secretly hung borrowed snow machines up in the rafters of the gym. As we approached the end of the program, while my fifth graders played "My Little Pony" from *Music for Children,* Volume I, the machines were turned on. Just add sleigh bells to anything out of Volume I, and it will sound wintery! The innocent "Whoa" from the student body that followed will live with me forever. That was joy. Even better, it was snowing that morning and the kindergarten teachers told me their students thought we were pumping the snow in from oudoors. Those are the moments we, as teachers, live for.

But in 2017, I had a great idea. By the way, do not reach out to my team on that statement—their memory of this does not *exactly* match mine! We had begun setting music and movement to the book, *A Loud Winter's Nap* by Katy Hudson, and I wanted to build an igloo. Not just any igloo. An igloo SO BIG an entire first grade class could fit inside. Lights and shadows would dance out of the igloo. I knew the kids would love it. Pinterest told me milk gallons would work. What Pinterest did not relate is that milk gallons would work for a small igloo, not the scale I had in mind.

On a Friday morning in late November, I went on the broadcast to ask the students to please bring in any empty milk gallons they had at home. I winked at the camera and said, "You know what for!" as though their classroom teachers had no clue of this little secret between just them and me.

I came in the following Monday expecting to see dozens of milk gallons. There were four sitting by my door. My calculations showed we would need somewhere around 500. You probably can see where my team was coming from on my "grand idea." I had to think of some way to get the kids excited about the book, the program, the IGLOO! On the drive into school the next morning, I came up with probably one of my sillier ideas: What if I drew a face on a milk gallon and on the morning broadcast it asked the kids to bring empty milk gallons for the annual Milk Gallon Family Reunion? After arriving at school, I drew a face on a milk gallon, put a party hat on it, and surrounded it with string lights—we all have those just laying around our rooms, right?! Then, in my best milk gallon voice I began speaking to the children. I've never seen students laugh that hard. The student-led camera crew watched with inscrutable little grins and chuckled. Teachers told me later in the day that their kids had not stopped talking about it. Thus, Mr. Milk Gallon came to be. I, wait, I mean Mr. Milk Gallon, started getting fan mail, yep, fan mail. Every day in my mailbox lay another handful of letters and pictures. Mr. Milk Gallon went on to make morning appearances a couple times a week. He told jokes, poked fun at teachers who did not mind playing along. He even held a contest for the whole school to see who could guess how many milk gallons would go into the igloo starting to take shape on stage. The winner was promised an autographed Mr. Milk Gallon photo and life-size replica. After three weeks, students had brought in over 750 milk gallons. *(Disclaimer: If you are thinking of trying this, make sure the milk gallons are washed out beforehand to avoid the "fragrance" that emanated from the stage area where our igloo-in-progress sat.)*

It is no exaggeration to say the school was abuzz during the final weeks before winter break, not due to the approaching winter break, but to a little milk gallon that came from a silly idea. Now, sadly, the igloo failed (see earlier Pinterest remark), but hey, sometimes things just do not work out. The joy, however, did not come from the hoped-for igloo, it came from an entire school's excitement about an imaginary character. We often talk about child-*ish* versus child-*like*. In this case, the child-like excitement and wonder all the students and even all the teachers (OK, *most* of the teachers!) felt, was the joy we hope to experience in our schools.

In November of 2018, I was asked "Where's Mr. Milk Gallon?" That was all I needed! Mr. Milk Gallon continues to make appearances on the morning broadcasts and even has special segments each year in our winter programs. Here we are six years later with what started as a silly idea. We have the ability, as music teachers who get to interact with *all* the students in our building(s), to give them that joy. Of course it can be through singing. Of course it can be through dancing and playing. But every now and then, we can let them

That morning, I drew a face on a milk gallon, put a party hat on it, surrounded it with string lights (we all have those just laying around our rooms, right?!), and in my best milk gallon voice, I began speaking to the children.

experience it through another way. My way was a milk gallon, a sharpie, and a party hat. What is your way?

Through Facebook, Instagram, and X (formerly known as Twitter), I see many videos or pictures of your students performing. The joy we experience when they accomplish something they have worked so hard at is apparent in your voice when you count them off. Just this week, I watched a video where you could easily tell the teacher was excited for her kids as she counted "One, two, ready go!" Her voice got a little higher, and though not on camera, you could *see* her smile.

Our conference this year was an amazing experience. I watched session after session where members were up dancing, smiling, laughing, hugging, and just enjoying. The student performance by the San Francisco school was phenomenal. The students on stage having fun, loving what they were doing, energized us all. That, and so many of us bumping into each other at airports and on the same flights as we all descended upon Albuquerque after maybe not seeing each other in 12 months—that was joy.

Finally, watching Levels courses finish each summer and seeing that final share when a group of teachers who gave two weeks of their time to learn and grow can now say they finished Level I, II, or III and are so rightfully proud of themselves. They have made new friends that they cannot wait to see again next summer or at Conference. Pure joy.

Thank you, to all of you, for the joy you bring to students each day. I would like to close with a statement I made at the opening ceremony in November. One chapter recently mentioned to me that one workshop affected almost 17,000 students in their area. Now, I do not teach math, and for a very good reason. But if we take that number, times four workshops, that means that around 68,000 students each year reap the benefits of Orff Schulwerk, just from one chapter. That, times 94 chapters around the country, is over six million students each year. Do not ever think what you do in your classrooms makes no difference, because it does. And we do that through singing, playing, moving, creating. And joy. ■

JOSH SOUTHARD is the music specialist at Smoky Row Elementary School in Carmel, Indiana, where he teaches kindergarten through Grade 5 music. He is a past president of the Indiana Orff Schulwerk Association and has served on the AOSA National Board of Trustees. Josh teaches Basic I, II, and III AOSA Teacher Education Levels Courses and is currently serving as AOSA president.

IN THIS ISSUE

By Linda Hines With Christine Ballenger, Roxanne Dixon, Austin Cooper, Christa Jones, and Erika Knapp

Joy

Each day we are reminded in some way—and studies have demonstrated—that the capacity to experience joy benefits physiological as well as emotional health. In this issue, Orff Schulwerk practitioners detail ways to discover and recognize the joy that students, teachers, and the community can observe, experience, feel, and recreate.

We begin with **Marjie Van Gunten's** article, "Journey to Joy: Reflections of an Orff Schulwerk Teacher," in which she details important lessons learned throughout her career that have brought joy to her and to those she taught. Through this reflective piece, readers will be tempted to take time to pause and connect to their own journeys.

In his recently updated article, "Keeping Spirit in Mind: The Experience of Flow in Orff Schulwerk," originally published in the Winter 2001 issue of *The Orff Echo,* **David Frego** connects Csikszentmihalyi's theory of flow with Orff Schulwerk and general music classes. He gives clear examples between the theory and the classroom and provides details for developing student experiences that culminate in a feeling of accomplishment and a deep sense of enjoyment.

David Thaxton, in his piece, "A Place for Play: A Review of Literature in Support of a Play-Based Curriculum," references literature featuring the developmental stages of play in infancy and childhood. He shines a bright light on the power of play the Orff Schulwerk approach holds and draws connections to the playful nature it engenders.

In our next offering, "Dare to DAW," **Nicole Stanleigh** details the integration of digital audio workstations (DAWs) in the Orff Schulwerk classroom. Her exploration emphasizes the creative potential and collaborative engagement these workstations offer students.

Research findings support the positive effects of being outdoors. In "Finding Joy in the Outdoor Classroom," **Julia Malafarina** takes the Orff Schulwerk music classroom out of the building as she discusses the benefits of alfresco spaces on students' mental health, their ability to maintain focus, and their readiness to think creatively. She describes her students' experiences and offers practical recommendations for optimal teaching in an open-air environment.

With so many activities and responsibilities packed into a day, we can sometimes forget to notice the instances of joy happening around us. In "The Many Joys of Teaching and Learning in the Orff Philosophy," **Martha Crowell** highlights the ways in which teachers function as both conduits and receivers of joy.

This issue's children's books, *Ten Ways to Hear Snow,* reviewed by **Christine Ruggles,** and *Intersection Allies: We Make Room for All,* reviewed by **Austin Cooper,** touch on culture, diversity, family, and acceptance. A search of the AOSA Resource Library produced a 2001 review by **Judith Cole** of the timeless book, *Sky Tree*, a visually stunning resource worthy of revisiting.

In his Supporting Our Learning book review of *Lively Children's Choir: Joyful, Playful, Dancing Incentives and Examples,* **Scott Roether** shares details that demonstrate why this definitive resource is highly recommended for choral educators' personal libraries.

Joy is contagious. When Orff Schulwerk educators welcome it with intention into our classrooms, we invite a world where we and our students are open to experiencing the sense of fulfillment and soaring spirit joy brings. ■

LINDA HINES is editor in chief of *The Orff Echo.* Coordinators **CHRISTINE BALLENGER**, **ROXANNE DIXON**, **AUSTIN COOPER**, **CHRISTA JONES**, and **ERIKA KNAPP** collaborated on this issue. They are Orff Schulwerk practitioners and enthusiasts.

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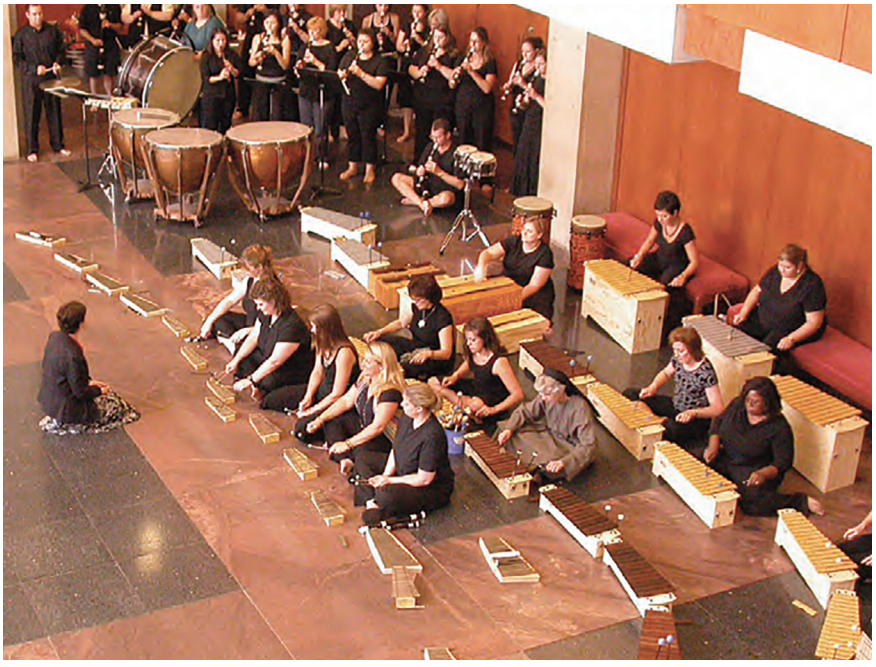

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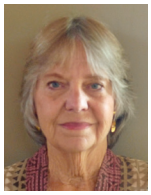
Journey to Joy: Reflections of an Orff Schulwerk Teacher

ABSTRACT

In this article, the author encourages readers to reflect upon their personal pathway in the process of becoming Orff Schulwerk teachers. Where are you on the journey? Where have you been? What have you learned? What do you want to learn? What have been your moments of joy? And how can you bring more magic into the process?



MARJIE VAN GUNTEN retired after teaching music to early childhood through college-age students and is currently the AOSA communication director. She is also the editor of *Reverberations: Teachers Teaching Teachers* and served on *The Orff Echo* editorial board. Marjie is a workshop presenter and was a teacher mentor in The California Art Project. Her education includes bachelor's and master's degrees in music and AOSA Teacher Education post-Level III courses.

By Marjie Van Gunten

Picture a kindergarten boy, huge smile on his face, realizing he can be a composer as he conducts his classmates while they play a collection of unpitched percussion instruments. He cues the woods … now a little from the metals … then adds some shakers and takes the volume up and down again to the softest level before ending with a coda from the full orchestra. Or imagine a small group of middle school students huddling together to decide upon a gesture that best represents each line of a haiku. The gestures become a musical score and the final haiku compositions—as artfully spare as the text that inspired them—bring more big smiles as the students release their final pose and the sound vibrations fade away from a moment of magic.

There was a time in my teaching career when such magical moments were not the typical experience. My lesson planning did not allow for the wonder to happen. Learning to let go of carefully structured plans with predictable outcomes and opening the door to student-driven creativity—which is never predictable—was a journey to joy.

A Personal Journey Begins

My first encounter with Orff Schulwerk was in 1968 when a college roommate attended an Orff Schulwerk workshop and returned overflowing with contagious enthusiasm. She described a playful experience in which children could make music long before they could read notation. This was a completely new idea to me.

During a year of graduate studies, I read everything I could find on the topic, but there was not much to be found in the university library in those early years of the Schulwerk in the United States.

I was able to further my journey into the Schulwerk by attending local AOSA chapter workshops. There, the marriage of music and movement introduced my kinesthetic self to the expressive qualities of music never mastered through hours in a practice room in the conservatory model of music education. Body percussion awakened my rhythmic awareness. Improvisation was a new language to be explored.

Once I had the opportunity to begin my AOSA Teacher Education Levels Courses, like others who have their first immersion into Orff Schulwerk, I found Level I mind-expanding. I finally experienced the joyful music making my roommate had tried to describe to me. Being invited into the creative process, rather than performing music created by others, was both transformative and artistically satisfying. Experiencing the playful aspect of Orff Schulwerk made clear that this was the way to teach the content I loved in the way children love to learn.

My understanding of the Schulwerk was expanded through completing all three AOSA Teacher Education Courses, along with some master classes, yet there was so much more to be learned. In my music training, dance and creative movement had been preempted in favor of technical mastery, theory, and music history. The opportunity to work with a master dance teacher filled in many gaps but several years of trial and error preceded my becoming confident in facilitating creative movement exploration with children. The personal growth and musicianship gained on this part of the journey are gifts that continue to open new ways to find joy in music and in life.

Working with Children

In my first attempt to work the magic of the Schulwerk with children—full of enthusiasm for playing with speech rhythms—I forgot much of what I previously knew about teaching. Playful exploration with rhythm cannot happen when the teacher forgets to begin with an understanding of students' prior skills and knowledge. Children construct meaning by building upon what they have learned through previous experience (Piaget, 1972). Not only did this experienced teacher fail to consider what the children knew—or did not know—but also I forgot what I had learned in Level I about the role of movement in an Orff Schulwerk lesson. These students had never gotten out of their chairs to move to the beat. This experience was the first clue that elemental music and movement was easier to experience in a Levels course than to translate into a classroom. I would need to slow down; becoming an Orff Schulwerk teacher was going to be a process.

Now picture me as a growing Orff Schulwerk teacher in a classroom full of children. They sing, dance, clap, stamp and patsch, play instruments, and do most of what I learned in Levels courses. Imagine how speech works to teach rhythmic concepts once the basic concept of beat is secure. Envision my confidence in using creative movement as a valuable teaching tool. As the children move from body percussion to the bars, everyone is having a great time. The children learn, and I learn just as much, with and from them.

As fun as this was, looking back, it is clear I was still dipping only partway into the pool. I had not yet learned to encourage children to be their own composers. The next part of the journey would require letting go and trusting them. More importantly, I needed trust in myself to embrace the children's ideas and support them on an aesthetic journey of their own making. Teachers who struggle with open-ended lessons as they begin growing into the Schulwerk should not feel that they are failing their students. This process takes time and reflection. Each step—and perhaps a few stops—along the way are important lessons. What works? Why? What does not work? Why? What would make it work better? Why?

Growing in the Journey

Our growth as Orff Schulwerk teachers parallels what we ask of the children when we invite them into creative play with the elements of music and movement. In the same way that there are no "right" answers for the children's creative explorations, there are no clearly defined outcomes for a lesson that invites children to make their own music or movement. Initially, letting go of my expectations felt like anticipating a high dive: I prepared, knew what I needed to do, and then just took the plunge. Trusting the children to follow their own artistic journey became a dive into deeper joy for me and the students. In the words of Oscar Wilde, "The anxiety is unbearable. I only hope it lasts forever."

Engaging children in composition and improvisation grew easier the more I allowed it into my teaching. Becoming practiced in the art of asking open-ended

questions was an essential part of this growth. Planning lessons with an intentional jumping-off point became freeing and the teacher role became that of filling the children's "musical backpack" with skills and knowledge they could use in their creative explorations. Some of these skills came through teacher-guided activities; more grew from discoveries the children made as they played with ideas. "How brilliant of you to discover that before I even taught it," was a frequent line that always brought smiles to their faces.

Inviting children into the creative process often pushes teachers outside the comfort zone afforded by even the most artfully scaffolded lesson plan. In fact, the best way to write an Orff Schulwerk lesson plan might be to deconstruct the experience after the fact. Add to this the reality that classroom management in an Orff Schulwerk setting is often a fine line between control and chaos and we begin to understand the complexity of what we are trying to do. An Orff Schulwerk teacher is a miracle worker!

I remember children running across the playground to greet me with smiles and anticipation of the music class to come. I am convinced that the joy they felt upon seeing me was not about me at all. It was a connection to what they did in the music room, a connection they felt deep within their inner selves. "Elemental music, word and movement, play, everything that awakens and develops the powers of the spirit, this is the 'humus' of the spirit, the humus without which we face the danger of a spiritual erosion" (Orff, 1963, as cited in Salmon, 2012, Value section, para. 1).

After observing children in my classroom, a dear colleague said, "You are a missionary." This former nun made it very clear that she was not speaking about any specific form of religion. Rather, she explained that she was watching children connect with their spiritual selves as they engaged in creative play. This is the connection that brought such *joy* to the children that they could not stop themselves from running toward it. My friend is long gone from this earth, but her wisdom implanted itself in my work from that day forward.

Lessons Learned

Children learn when they need to.

As I started my career, a very wise teacher impressed upon me that children do not learn when the teacher wants them to; they learn when they have a need to know something. This fit so well with my Orff Schulwerk journey as I learned to listen to the needs of children and find creative ways to infuse them with curiosity about content that would help them grow as musicians.

Orff Schulwerk happens in a context.

The classroom, community, current events, and most importantly, the child impact each lesson. Celebrate the diversity in your classroom. Bring equity, inclusion, and access into the fun.

Orff Schulwerk teachers are masters of many skills.

Music content and basic teaching skills are just the beginning. We learn to seek out the artist in each child. We work toward mastery in movement and dance, the ability to foster beautiful singing in children, composition and improvisation, ways to bring theoretical musical aspects to all ages in playful ways, and more.

Scaffolding matters … until it does not.

Thoughtful planning sets the scene for children's creative work. Knowing when to stop the teacher-directed portion of the lesson and turn the outcomes over to the students is essential. The inquiries that encourage and support student discovery and learning are the key to student success. Include questions in your scaffold but be prepared to improvise new ones as needed to help children deepen, and find more joy, in their experience.

Time is of the essence.

The reality is that most music teachers have 30 to 40 minutes to make the magic happen, and often this short lesson happens only once a week. This means teacher talk needs to be focused on preparing the children for the exploration and play to follow. The creative process takes more time than those precious minutes allow, and students need to end each lesson with a feeling of accomplishment, even if the work is to be continued.

We teach children.

Music and movement are vehicles for learning. We must not lose the child in the content.

Miles Davis was right: "Do not fear mistakes. There are none."

The students are not going on the road with a show. They are going only for what they will discover in the moment.

Learn from others.

The American Orff-Schulwerk Association is an amazing source of master teachers who share their skills and knowledge at local chapter workshops and our annual conference. Learn from them but also keep in mind that the presenter is in a different place on their Orff Schulwerk journey than the participants. Use the content in a way that works for you and your students.

Becoming an Orff Schulwerk teacher is a life's work—lucky us!

It is a rewarding, and demanding, profession. We get to learn new things every day, sometimes every hour (or half hour). Enjoy every minute of this journey. So much joy awaits along the way!

Conclusion

Now, retired from the classroom with the luxury of time to reflect, I honor each lesson—especially the ones that felt like failures at the time—as treasured teaching moments. The joy that grew from these experiences was exponential as I learned to trust the process.

Most of what I know today about teaching elemental music and movement came from the wonderful children who were the best teachers one could ever have and the humbling experiences of the lessons that did not work. To leave these out of the journey would have been a huge mistake and would have prevented the growth that led to the exaltation, the utter delight, of being in the room while children stirred the humus, awakening and developing the powers of the spirit as they created magic together. ■

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Keeping Spirit in Mind: The Experience of Flow in Orff Schulwerk

ABSTRACT

The theory of flow, *as posited by Mihaly Csikszentmihalyi, is well suited to Orff Schulwerk. In this article, the author provides a definition of* flow, *followed by its components, and transfers to the general music classroom. He concludes with conditions of learning that can be fostered in the classroom to assist in leading to a flow experience.*

R. J. DAVID FREGO is the former director and professor of the Penn State University School of Music. As a Dalcroze Eurhythmics specialist, he presents workshops and clinics both nationally and internationally.

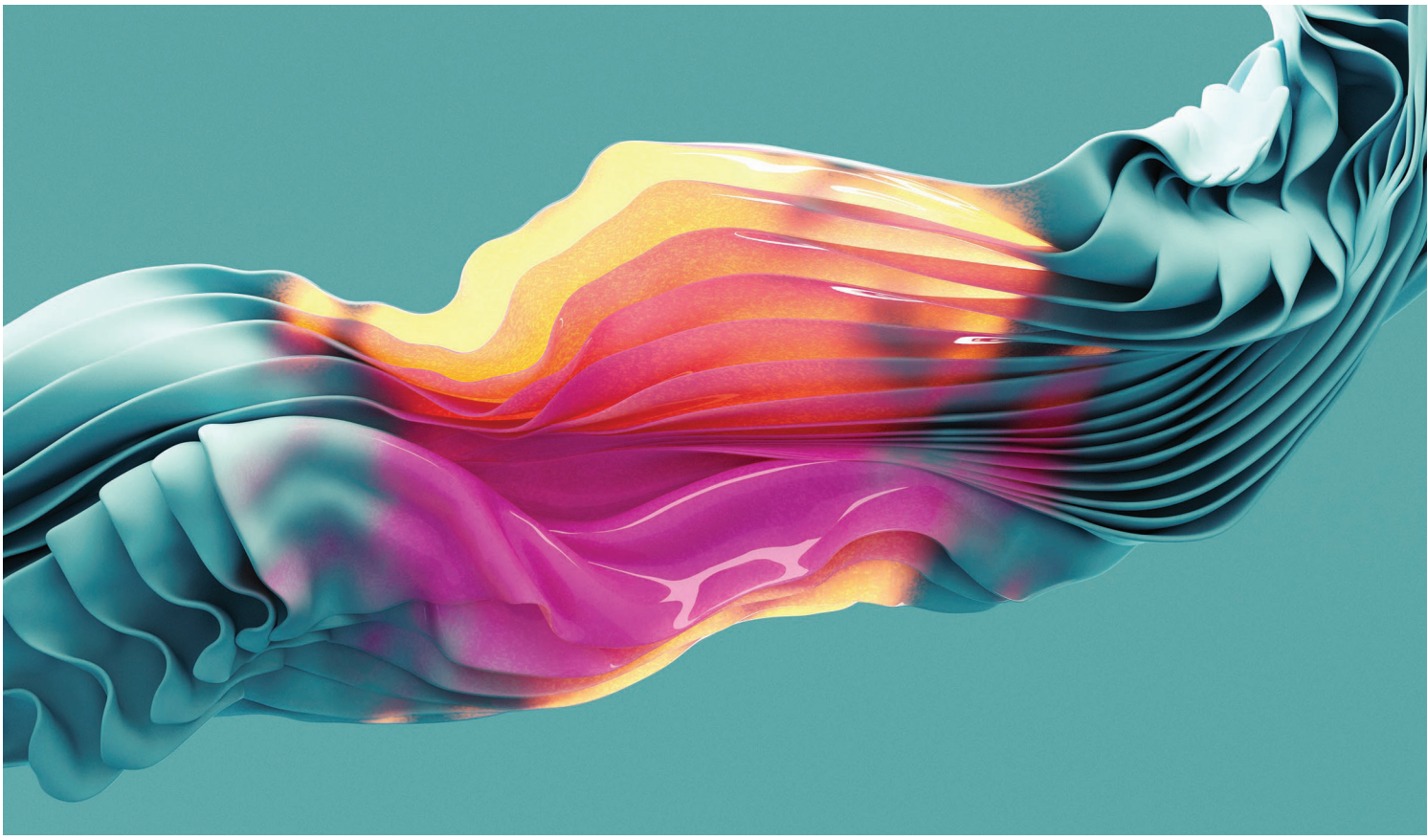
By R. J. David Frego

Editor's Note: This article was previously published in The Orff Echo *Spring 2001 issue, Volume 22, Number 2. It has been updated for this issue.*

We have all experienced it—the general music lesson where everything came together. The students were focused and challenged by the task. Everyone was engaged in the process of creating aesthetic and meaningful music. Coordination of motor skills and concentration were in synchrony. At some point in the lesson, the participants achieved a state of *flow*—a groove where everyone got caught up in the challenge and where the effortless beauty of music making transcended the lesson.

How do you know if your students have achieved a state of flow? Often you do not know until you come out of it. Perhaps it is the moment when you realized that time ceased to function as clock time—15 minutes seemed to have gone by in seconds, or conversely, a few seconds are remembered as minutes. Then there could be a heightened sense of spirit or a sense of self that you and the students felt at the end of the session. For some moments in time, you and your students had found a place that carried you beyond the task of making music and into the realm of creating an unforgettable aesthetic experience. With it came a deep sense of enjoyment—a landmark or what life should be like.

Naturally, we want to recreate these experiences, but might not know how. The following explains the theory of flow as it relates to us as music educators



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and to our students whose musical experiences we enhance by creating an environment where flow can be achieved. Also provided are strategies for creating conditions conducive to flow.

Defining Flow

Flow is a culmination of the positive aspects of the human experience—joy, focus, creativity, and the process of total involvement with life. This is an area that researcher and writer Mihaly Csikszentmihalyi studied for decades. Flow can occur while individuals are engaged in physical activities that require full concentration: rock climbing, athletic endurance training, dance, and music, to name but a few. All these activities require a goal and immediate feedback, and they allow participants to exercise control over their actions.

Although the experience of flow appears to be effortless, it often requires physical exertion or intensely focused mental activity, both involving the application of skilled performance. Any lapse in concentration will erase it. While it lasts, however, one's consciousness is alert and each action melds seamlessly into the next. Think of the concentration required of an infant to stack building blocks. The child is completely engrossed in the task, aware of the goal, and how to achieve it. When the task is completed, the child expresses the spirit of joy in the accomplishment, looking forward to the next challenge and building the stack higher.

The same is true for young musicians. For example, making music is both a physical and mental activity. It requires an awareness of the individual's contribution to the music-making process and how it fits in with what fellow musicians are doing. If the young musician is truly involved with the task, all the relevant skills are focused on the challenges of the situation. The individual's attention is completely absorbed by the activity; there is no excess psychic energy available to process any information but what the activity offers. The young musician often emerges on the other side of the activity with more than just a feeling of accomplishment, but also with a sense of wholeness—that the body and mind worked cooperatively and, in some way, enhanced the spirit.

For flow that results in a deep sense of enjoyment to occur, Csikszentmihalyi (1990) offered eight major necessary components. A description of each, along with an interpretation of how they relate to the general music classroom, follows:

1. The task must be within the person's ability to complete, yet challenging enough so as not to make it automatic.

Constructive teaching processes include beginning a lesson with an activity everyone either knows or can do well, then adding challenges that can increase focus, musical skill, and independence. If the layering of material is not challenging, the students might go off task because the activity quickly becomes repetitive and boring; but, if the activity is too challenging and beyond the reach of their capabilities, the students will become frustrated and eventually turn off. The Orff Schulwerk approach functions well by scaffolding activities to children's musical experience, by promoting challenges, and by keeping the students within the optimum level of challenge.

2. The person must be able to concentrate on the task.

The general music teacher is responsible for creating an environment conducive to uninterrupted focus. Although extraneous noise can interrupt concentration, problem-solving activities often involve discussion and experimentation on instruments. Involving students in the musical and educational process in the class activity helps make them responsible for their actions in the classroom.

The Orff Schulwerk approach functions well by scaffolding activities to children's musical experience, by promoting challenges, and by keeping the students within the optimum level of challenge.

3. The task has clear goals.

Goals do not necessarily need to be as clear-cut as winning a game of tennis. Musical goals can be deliberately vague and structured that way in order to find that element of surprise and creativity. Nonetheless, general music teachers must set specific educational goals as well as open musical goals. Long-term goals for the grade and term and short-term goals for the whole period and for the immediate moment are key. If all students know what they are to achieve in the mini-activity, they are then sharing in process-based learning and can work cooperatively to attain those goals and feel a sense of accomplishment.

4. The task allows for immediate feedback.

Most feedback is enjoyable, provided it is related to the goals. General music teachers need to allow time for student and teacher feedback throughout the activity. Although it might take time out of the lesson, students need to know if they are achieving the goals of the lesson or if the goals need to be altered to attain success. Cases where the goals are met too easily and the challenge needs to be increased require resetting the goals with students and beginning again. Finally, self- or group-assessments do not always need to be verbal nor do they need to take an inordinate amount of time, but everyone needs to know if and how the goals have been achieved.

5. The person is able to work with a deep and effortless involvement that removes the concerns of everyday life.

Buddhists call this state of absorbed, selfless, absolute concentration *samadhi*. This occurs when the self-absorbed personality disappears and the person is left with the ability to be entranced and fully alert at the same time. A good solo musician once described to me the experience of performance: "It is as if my memory has been put on hold. I can recall the last few seconds of what I played and can only perceive what is coming up in the next minutes." The window of time has been narrowed. The teacher has less control in removing the concerns of everyday life from students but can work to achieve that goal through the lesson and the environment. Students need to be aware that events happening at home or on the playground need not come into the classroom. Having the ability to temporarily abandon issues of self-esteem, past activities, and plans enhances individuals' chances of achieving complete involvement in the present.

6. The individual is exercising control over personal actions.

An Orff Schulwerk lesson often requires individuals to demonstrate independence in problem solving,

music making, and assessment. When children know personal responsibility for their own music making, they strive to achieve their personal goals and to fit their individual parts into the whole. There is a subtle difference between the sense of being in control and the sense of exercising control. Too many variables prevent children from being absolutely in control of their actions. For instance, can anyone know precisely how a certain individual will play? When children feel an outcome is uncertain, yet know their actions can influence that outcome, they can then genuinely understand that they are exercising control.

7. Concern for the self disappears yet reappears stronger and more confidently after the experience.

When a child is working at an optimum level of concentration and physical activity, concern for the self often disappears but reemerges with a stronger feeling of self-worth after the activity. Sometimes the disappearance of the self is accompanied by a feeling of union with the surroundings. This is most often the case in music and dance ensembles where the performer feels a stronger part of the whole system than of the self. The system is real in the sense that everyone conjoins to make it work, and the individual who is part of it expands the boundaries and becomes more complex than what had been experienced previously. The collective activity of creating music results in what Emile Durkheim referred to as collective effervescence, or the sense that one belongs to a group with a unified goal (Liebst, 2019). After the activity, when self-consciousness has a chance to resume, the self that the person reflects upon is not the same self that existed before the experience. That person has new skills and achievements, and consequently a stronger self-concept.

8. Time is altered during the action.

Teachers must continually be aware of time because they are controlling the outcome of the class. It is always a disappointment to children when they realize they are out of time and will not be able to pull the mini-activities into a group performance that day. When the teacher allows the students to be deeply involved in the activities, however, the perception of time is altered for them. An activity that actually takes 10 minutes to complete might feel to students as if it passed in seconds. Conversely, a movement or musical activity that lasts only seconds might be stretched out in the child's mind to last much longer.

These components all work in various combinations of intensity to create a sense of flow in the individual and in the ensemble. The outcome of these combinations causes a strong sense of enjoyment so rewarding that, to recapture that sense of fulfillment, people might feel the need to repeat the activity. Some writers refer to the joy of flow as similar to a runner's high. It is true; like an athletic event, we have achieved clear goals and have expended mental and physical energy to achieve those goals. We have also experienced aesthetic fulfillment when applied to the arts. We have shared an event over time that has changed us and the way we perceive life.

Flow and Music Education

Since this article was published in 2001, many more researchers have studied the phenomenon of *flow* in the field of music education. For instance, research has shown that parent-child and teacher-child interactions in the early years will have a lasting effect on the kind of person a child grows up to be. Early childhood influences are also very likely factors in determining whether a person will or will not easily experience flow. Csikszentmihalyi (1990) provided five conditions for learning that can be applied to promote an optimal experience in music:

1. **Clarity:** Children know what is expected from them—goals and feedback are clear.
2. **Centering:** Children perceive that the teacher is interested in what they are doing at the present, not what they will become or achieve in the final product.
3. **Choice:** Children feel that they have a variety of choices—even if a choice might be the wrong one—and that they are prepared to accept the consequences of their choices.
4. **Commitment:** Children experience trust between themselves and their music teacher. This allows the shield of defense to drop and for the child to become completely involved in the task of making music.
5. **Challenge:** Children are provided with increasingly complex opportunities for musical interactions with others.

In addition, an article by Custodero (2002) provided a comprehensive analysis of several studies where

children were observed in deep focus while engaged in music-making.

A complete definition of the aesthetic outcome of flow is as elusive as the essence of the musical experience itself—the musical moment that cannot be recreated. We all experience the outcomes differently based on our schema, maturity, and sensitivity to the moment, or what we might refer to as "spiritual fulfillment." This spiritual fulfillment, then, is the outcome of an artistic endeavor that has challenged us to create or recreate art over time. As described by van der Merwe and Habron (2015), the phenomenon of spirituality in music making can be recreated through a qualitative approach of noticing, collecting, and thinking (NCT).

Conclusion

What can we, as educators, do to encourage flow and the resulting spiritual fulfillment from the experience of making music? If we accept the idea that spiritual fulfillment is an outcome of flow, Orff Schulwerk might then show a stronger bond with flow than with other approaches to music education. When children are given conventional music instruction, emphasis is often placed on how they perform while too little emphasis is placed on what they experience. Orff used the word *funktionslust,* which means the pleasure of doing, of producing an effect (Amrhein, 2004). This is much different from the product. The process of making music is intrinsically satisfying, and the spiritual fulfillment in the outcome is its own reward.

The next time your students achieve that optimal experience in your general music classroom, take a few moments to reflect on what helped you achieve that flow and how you can recreate that experience with other groups of students. If children are allowed to experience the spiritual fulfillment of making music, chances are they will mature to become stronger musicians and informed consumers of the arts. ■

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Join the Conversation …

"Create." Creating is at the heart of the Orff Schulwerk approach. As educators, we create space, community, experiences, and structure for our students. Likewise, our students create music, movement, and meaningful expression within our classrooms, on the stage, and beyond.

We wonder:

- How do you facilitate student creation?
- How do you incorporate the "Create" National Core Arts Standards into your processes?
- How do you assess student creativity?
- In what ways do you nurture your own creativity?

In *The Orff Echo* Winter 2025 issue, we seek a lively conversation that revolves around creating in the Schulwerk. Look for the official call for submissions on the AOSA News web page and in your Membership Essentials email, February 2024.

AOSA
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A Place for Play: A Review of Literature in Support of a Play-Based Curriculum

DAVID THAXTON is from Sparks, Nevada, where he is currently in his 29th year teaching elementary music to pre-kindergarten through Grade 5 students. He is an AOSA Levels I–III teacher educator. David serves as the treasurer for ACEMM and presents workshops at the local, state, and national level.

ABSTRACT

Research findings challenge the notion that play-based learning is frivolous and ineffective when compared to product-driven methodologies. In this article, the author supports the contention that play-based structures are educative and beneficial to social and cognitive development. He notes their presence and examines their effectiveness in the imitative and exploratory activities prevalent in the benevolent laboratory of the Orff Schulwerk classroom.

By David Thaxton

"Musical instruction for a child does not begin in the music lesson. Playtime is the starting point. One should not come to music—it should arise of itself. Word and sound must arise simultaneously from improvisatory, rhythmic play." —Carl Orff

Play-based learning exists organically in the form of children's free play. The concept of incorporating these informal structures into formal education settings has been advocated in active music-making approaches such as Orff Schulwerk. As such, Orff Schulwerk has a unique bond with play-based structures because the approach utilizes elements of movement and language that develop organically into open-ended musical explorations and expressions. Such experiences have seen encroachment, however, from efforts spawned by initiatives to push discreet skills of reading, writing, and numeracy to younger ages resulting in systems where "students are provided a rote, skills-and-drills approach to education and 'nonessential' subjects like art and music are cut" (Brown & Vaughan, 2009, p. 99). Music education has also seen incursions as standards-based learning models have pressured music teachers to abandon open-ended approaches like Orff Schulwerk in favor of objective-based instruction and assessment. Conversely, approaches like Orff Schulwerk that incorporate free play

SOURCE: WWW.ISTOCKPHOTO.COM/PORTFOLIO/SYNTIKA

follow constructivist and sociocultural frameworks, such as those outlined by Piaget, Bruner, and Vygotsky that, while less predictable, might have greater efficacy in developing understandings and skills that turn into life-long creative pursuits (Briggs & Hansen, 2012). This literature review of play-based learning reveals the benefits of open-ended approaches such as Orff Schulwerk and offers a platform for its advocacy.

Elemental Underpinnings of Play

An initial review of the elements of play helps draw parallels to the pedagogical structures of the Orff Schulwerk approach. Note that the "Typical Age" category is not a range that an elementary music teacher normally encounters with students. Nonetheless, it represents a progression present across many ages (see Table 1).

A powerful aspect of the Orff Schulwerk approach is that it is a socially-situated activity. Musicking may begin with solitary exploration, in which students explore their own body movements in response to linguistic or aural cues in parallel with others around them, being influenced by their peers. A typical lesson unfolds when they join peers to expand and develop

Table 1. Social Elements of Play.

Social Elements	Key Descriptors	Typical Age
Solitary Play	Child plays alone.	All ages
Parallel Play	Child plays side-by-side, observing, but not interacting with others.	2–3 years
Social/Group Play	Child plays with others and starts to develop friendships.	Emerges at 3–5 years

SOURCE: BATES (2002, P. 311).

Table 2. Cognitive Elements of Play.

Cognitive Elements	Key Descriptors	Typical Age
Sensorimotor Play	Child engages in motor movements, reflexive and intentional.	Birth through 2 years
Pretend Play	Child acts out adult roles, familiar actions, and events.	Emerges at 18 months, more symbolic at 3–4 years
Constructive Play	Child manipulates materials and objects, resulting in an end product.	Emerges at 3–4 years
Mastery Play	Child engages in motor play and pretend play simultaneously.	Emerges at 4–5 years
Games with Rules Play	Child engages in organized activities such as board games and sports.	Emerges at 5 years, predominant in middle childhood

SOURCE: BATES (2002, P. 311).

the products of their solitary play. Here, musical development is organically embedded within social structures facilitated through play. As socially-developed creations are expanded, they follow play structures that deepen musical knowledge (see Table 2).

In this realm of cognitive development, children take the rudimentary elements and place them into larger creations of their own design. Creative movements might turn into a choreographed dance. Musical elements are placed into stories and acted out dramatically. Rhythmic and melodic motifs in compositions or improvisations might arise out of pretend play. As students learn to navigate rules of melodic, rhythmic, and harmonic theory, understandings are built in game-like structures.

Carl Orff described the nature of elemental music as being "near the earth, natural, physical, within the range of everyone to learn it and to experience it, and suitable for the child" (1932/2011, p. 68). Orff's definition was not rooted in simplistic musical structures but rather in how music is accessed by children. Further, Orff discussed the playful nature of elemental music, stating it "is never music alone but forms a unity with movement, dance and speech" (1932/2011, p. 68). Similarly, Brown states, "Movement is primal and accompanies all the elements of play" (2009, p. 84). If we are to fully embrace the role of play in the Schulwerk, it makes sense to examine the ways play develops in the child, from the earliest caregiver interactions to symbolic and imaginative play, the role of play in social and cognitive development, and how challenge is crucial in the emergence of optimal learning experiences.

If we are to fully embrace the role of play in the Schulwerk, it makes sense to examine the ways play develops in the child, from the earliest caregiver interactions to symbolic and imaginative play, the role of play in social and cognitive development, and how challenge is crucial in the emergence of optimal learning experiences.

Developmental Play in Infancy and Toddlerhood

Caregiver-infant interactions are foundational in human social and cognitive development. As the caregiver's role dictates the earliest interactions at the physical level, it is with them that the infant co-creates prototypical forms of social games through activities that include both movement and language (Markova, 2018). The earliest interactions are tactile activities such as stroking, kissing, and tickling that awaken sensorimotor pathways. Ishijima and Negayama (2017) proposed narrative structures in tickling include components of "introduction, development, climax, and resolution … [which] allow infants to communicate with others at a higher cognitive level" (p. 166). These narrative structures are the basis of understanding linguistic communication and recognizing musical forms and meanings. Moreover, they posited, "Play within an embodied context such as tickling might have a natural function of promoting the infants' development of social cognition" as the child develops the concept of self and other (p. 166).

As self and environmental awareness continue to develop, imitative and symbolic play emerge—

structures that Orff practitioners will readily recognize as phases of "imitation" and "exploration." Wyman et. al (2009) suggested that when children develop norms as they transition from imitative play to symbolic play, "pretense may provide a particularly early and critical opportunity for young children to actively participate in the creation of conventional, constitutive rules" (p. 154). Just as the Orff Schulwerk approach utilizes imitative activities to facilitate musical exploration, children use pretend play to springboard into the more unrestricted realm of imaginative play. "Imaginative play is a symbolic transposition which subjects things to the child's activity, without rules or limitations" (Piaget, 2022, p. 87). This play activity provides a basis for abstract thought that guides human language and musical perception and should be considered crucial to developing higher cognitive skills in children. Although Orff Schulwerk is hardly alone in the use of imitative activities, its emphasis on child-centered exploration and experimentation lays a powerful constructivist foundation for deep learning.

Social Development Through Play

As children begin to negotiate relationships with peers and siblings, they build an understanding of social constructs. Vilhauer (2010) commented, "In the activity of playing, the players become absorbed in a dance of mutual responsiveness that takes on a unique pattern, and that it is this pattern of movement that becomes the meaning or the subject matter" (p. 39). Within these relationships and subject matter, play becomes the primary vehicle of communication and interaction. Investigating the social and skill structures of play, Countryman (2014) examined a variety of child-initiated play sessions with games that fell apart, morphed into something else, or generally were deemed unsuccessful. Despite the difficulties with the games themselves, Countryman noted, "play can enhance children's needs for experiencing personal agency, communicative and social competence, and relatedness" (p. 14). In these settings, navigation of social relationships was paramount, as was the hierarchy that emerged within the group. Leaders were self-selected or informally appointed by peers from their perceived position of expertise.

In an Orff Schulwerk classroom, musical play frequently takes on complementary attributes. Musical play can be highly structured, as a more experienced peer or teacher has the knowledge of the "right" way to sing, play, or dance. Yet, rhythmic and melodic structures that emerge in musical play have a freedom that allows novice players to engage in ways that match their developmental level. Meanwhile, children create meanings and understandings through their own experimentations and explorations. By utilizing these models, Orff Schulwerk practitioners not only find opportunities for differentiated instruction, but also they facilitate a sense of individual and group identity that supports aspects of socialization.

Cognitive Development and Play

Scholars such as Pitt (2019) pointed to attributes of musical play and how they foster skill development in multiple domains, observing that language and musical abilities grow in tandem and have a complementary relationship. Interestingly, he found that non-verbal modes of musical communication stimulated emergent speech skills: "Children's interactions increased as anxiety about using words was reduced by entering a music-sound world rather than one focused on words and talk … and as a natural consequence, vocalizations and word use increased over time" (p. 69). Countryman (2014) remarked that musical playground games "allow for multiple levels of competence to coexist and be incorporated into play activities and for children to learn at their own pace" (p. 5). Differentiated instruction in similarly-playful settings, such as an Orff Schulwerk music program, provides powerful learning within existing social structures.

Whether children are engaged in arranging xylophone bars of differing lengths into an *object d'arte* or discovering all the sounds that can be made with a recorder head joint, scholars believe it is not simply a frivolous pursuit but rather one that creates deep understandings.

Playful object exploration builds an understanding of ways to fit objects into existing schemata. When children were given sound-producing objects to investigate freely, they "used play to explore and understand the objects and assimilate them with their lived experiences" (Dansereau, 2015, p. 43). The experience was fluid as children moved in and out of play modes and "seamlessly shifted between musical and nonmusical behaviors and pretend-play topics" (p. 44). Such fluidity suggests that introductions to musical instruments through tightly structured lessons might inhibit the cognitive growth,

imagination, and creativity that free-play explorations provide. Orff practitioners can rest assured students are engaged in deep learning when preliminary activities with instruments are based more on free play than on formal, teacher-directed instruction. Cooper (2023) explored this within his own Orff classroom with promising findings. Whether children are engaged in arranging xylophone bars of differing lengths into an *object d'arte* or discovering all the sounds that can be made with a recorder head joint, scholars believe it is not simply a frivolous pursuit but rather one that creates deep understandings.

Creation and Challenge Through Game-Based Play

As cognitive skills develop, so does the nature and role of play. Brown and Vaughan (2009) investigated toddler roughhousing and noted that physical play provides a foundation for socialization and development through the element of challenge: "From its beginnings in infancy, rough-and-tumble play is integrative in nature, initially including symbolic play and organized games, over time expanding into more sophisticated versions" (p. 90). Game-based play emerges as an idea that an activity is guided by rules, processes, and parameters that can arise informally, such as "It is not okay to ridicule your own team members, but okay to ridicule someone from the other team," or formally such as "three strikes and you're out" (p. 105).

Vilhauer (2010) posited that creative products are "not a 'thing' that exists independently of any audience, but an event in which meaning is communicated and a shared understanding is reached" (p. 38), thus creating a nexus of social, cognitive, and identity development manifested in artistic expression. This kind of embodiment may be seen in an Orff Schulwerk-based performance. For example, my second graders presented a program they developed based on "colors." There were elements of drama when students acted out a scene they scripted where a robot builds a color machine. Each child embodied a role they created. They interacted with other players not just to communicate with the audience, but as a means of becoming part of the creation.

Examining the structures of gameplay for specific learning tasks, or *game-based learning*, Havre et al. (2018) found that gaming experiences are vital, as the factor of "fun" creates a unique learning situation "where the line between 'playing music' and 'playing with music' becomes thin" (p. 29). Such experiences might also translate to the Orff Schulwerk classroom. Students learn concepts of music theory from singing games and instrumental exercises that emphasize a playful process over the actual content. For example, in the previously mentioned second-grade performance, students showcased a game we developed and played many times in class where a pentatonic melody was shifted. A leader called out a different pentatonic mode (e.g., re-pentatonic), and the first of a trio of instrumentalists to play it in the new mode became the new leader. In these moments, further learning was realized through the challenges presented by creative-production and game-based structures.

Optimal Experiences: A Balancing Act

When Orff practitioners use playful means of instruction that engage students in fully embodied music and movement, they bring them into a new state of mind and learning. Csikszentmihalyi described these profoundly gratifying experiences as "optimal experiences" or "flow" (as cited in Elliott & Silverman,

2015, p. 368). Flow arises out of human ability as it is applied to a challenge. As pleasurable feedback reinforces feelings of enjoyment and satisfaction, the activity becomes joyfully embodied within the doer. Such experiences rarely come by chance, however—"Enjoyment appears at the boundary between boredom and anxiety, when the challenges are just balanced with the person's capacity to act" (Csikszentmihalyi, 1990, p. 52). If we are to bring students to this powerful state, we must reflectively design and adjust classroom experiences so they are not too easy or too difficult for students at their skill level.

A key concept for consideration in planning is the idea of a balance of *ritual, novelty,* and *ownership*. The use of materials and routines that become ingrained over time provides students with a sense of familiarity and comfort that facilitates memory formation (Poppenk et al., 2010). Meanwhile, the thoughtful transformation of known material and careful introduction of new tasks and concepts scaffolded on familiar repertoire integrates challenges that stimulate learning. When lessons are designed that incorporate student choice, creation, and input, engagement increases because students "value creative choice and freedom in their assignments" (Mork et al., 2020, p. 257). Further, the quality of students' output increases when they work both creatively and collaboratively (Boysen et al., 2022). As the Orff Schulwerk approach puts such emphasis on collaborative and creative work embedded in structures of ritual (imitation), and novelty (exploration/improvisation/creation), it is not surprising that practitioners can deftly lay a foundation for *optimal experiences* and *flow*.

Conclusion

Play-based learning has often been criticized as frivolous and problematic compared with more rigid and instructor-directed learning. Researchers paint an entirely different picture, though—one experienced by many Orff Schulwerk teachers—that rigid adherence to preconceived notions of musical production can "inhibit growth and understanding. But when we discover what appeals to students emotionally, or ideas that resonate with them the most, a path forward for learning is created" (Brown & Vaughan, 2009, p. 115). When

When play-based experiences are carefully crafted to balance accessibility, challenge, and ownership, we bring students into a fully involved flow state where the potential for deep learning is ignited.

viewed as a vital component of human cognitive and social development, the playful environment crafted in Orff Schulwerk classrooms may be seen as a sort of benevolent laboratory setting. Building on models of developmental play, introductory experiences in the Orff Schulwerk approach focus on tactile and auditory modalities. One might view this play as a nutritive, primordial soup that awakens sensory pathways and primes increasingly complex play associated with developmental stages (Nicolich, 1977).

The result is nothing less than the formation of the ability of the child to engage in abstract thought, a bedrock of formal education pedagogies. For instance, when my students were exploring the transposition of their melody, they were not just translating the mechanics of shifting the tonic. They took it further and decided what *color* their new creation represented to them and why. When one of my students remarked that, to him, la-pentatonic sounded purple because it was darker and a little sadder than do-pentatonic, he was not relying on mechanistic structures of theory. He was tapping into a deeper, embodied, and emotional understanding of the music he was creating—hardly a frivolous endeavor.

As music educators, it is natural to want our students to have a foundation on which to build knowledge and skills similar to our own. Yet we must recognize that while much of our training might have been in regimented, product-oriented approaches, other ways exist that can be better suited to the developing child. When play-based experiences are carefully crafted to balance accessibility, challenge, and ownership, we bring students into a fully involved flow state where the potential for deep learning is ignited. When we bring our students to this place of optimal experience through open-ended, play-based, process-centered musical exploration, we unlock forces greater than any we can bear solely as deliverers of content. Rather, we awaken the powers of agency, satisfaction, and joy. ■

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Dare to DAW

ABSTRACT

Integrating a Digital Audio Workstation (DAW) as a composition tool offers a valuable opportunity to bridge the gap between students' personal music engagement outside of school and the music studied in school. In this article, the author highlights the potential of DAWs for fostering student creativity, individuality, collaboration, and joyful music making in the Orff Schulwerk classroom.

NICOLE STANLEIGH, throughout her 20-year teaching career, has enjoyed reaching students through a wide variety of educational opportunities, such as directing middle school strings and band, private and small group piano instruction, and pre-kindergarten through Grade 6 general music. Nicole holds a bachelor's degree in music education from the Eastman School of Music and a master's degree in music education from the University of Maryland. She has completed AOSA Teacher Education Levels I and II.

By Nicole Stanleigh

From the hallway, the music room might appear unusually quiet this morning, with students wearing headphones and huddled over their Chromebooks. Occasional bursts of excitement can be heard as students lean over to their peers, exclaiming phrases like "Listen to this." "That's lit!" "Where did you find that?" and "Whoa! That's so cool! How did you do that?" These interactions, facilitated by sharing one earbud with a friend, foster collaboration and a sense of joy. The students' enthusiasm is tangible as they create their own music using a digital audio workstation (DAW) and eagerly share their compositions, exuding a deep sense of ownership and pride in their work (see Figure 1, p. 29).

DAWs and the Creative Spirit

A DAW is a versatile application for creating, recording, editing, and manipulating acoustic, electric, and digital sounds. Digital Audio Workstations can function "as blank canvases, repositories for demos and song ideas, intermediaries for live performance, and as tools for multitrack recording" (Walzer, 2020, pp. 79–80). They offer a variety of prerecorded or premade sound loops that students can arrange into compositions, or with which they can create their own beats and personalized sound loops. Additionally, live instruments can be recorded into tracks. The unique and wonderful nature of each composition lies in how these loops are combined and arranged.

As a general music teacher for kindergarten through Grade 5, I expose my students to diverse musical experiences through exploring various styles and cultures. These experiences include playing instruments, singing, listening, moving, improvising, and creating. Occasionally, I incorporate computer-based technology as a medium for students to experience and learn about music (see Figure 2). Technological tools such as DAWs can bridge the gap between students' home musical preferences and what they study in school, while also removing barriers and giving students a "musical voice" (Airy & Parr, 2001, p.48; Berz & Bowman, 1994; Boal-Palheiros & Hargreaves, 2001).

As teachers, when we incorporate DAWs, we empower students, giving them a way in which to express their creativity through composing in their preferred style while applying musical concepts and skills presented in class. Because the samples available in a DAW are stylistically broad, students can explore their unique interests, which validates their ideas and opinions and, in turn, fuels their motivation to learn and grow (Miller, 2016). Unlike most of our ephemeral classroom musical moments, at the end of a project utilizing a DAW, students have a tangible composition to listen to and share. This can have a profound impact. Indeed, a former student recently

Figure 1. Student Composing With Soundtrap.

PHOTOGRAPHER: NICOLE STANLEIGH. USED WITH PERMISSION.

Figure 2. Students Working on Individual Soundtrap Projects.

PHOTOGRAPHER: NICOLE STANLEIGH. USED WITH PERMISSION.

sought me out to thank me for introducing him to the world of creating music through DAWs that ignited his passion and joy for creating music with technology. He is now pursuing digital music production in his college studies.

DAWs and Orff Schulwerk

Digital Audio Workstations offer an additional medium in Orff Schulwerk classrooms in which both students and teachers can effectively create music. Students' creative musical processes can range from creating a beat to composing an entire piece. They can use DAWs to create a composition and explore how their piece could be incorporated into other musical contexts, such as adding movement or integrating traditional instruments. As a teacher, I have used a DAW to create a customized play-along backtrack for a simple *sol-mi-la* barred instrument song, giving the song a more contemporary feel.

Adopting a balanced approach in lessons can ensure students have access to examples, instruction on utilizing the DAW application (i.e., inserting sound loops, manipulating tracks, etc.), structured guidance, and student-driven creative opportunities that empower them to find and express their unique creative voices (Pierard & Lines, 2022; Walzer, 2020). My goal is for students to find joy in both their creative processes and their end product—a piece they will enjoy listening to and feel proud to share with others. The following considers how the Orff Schulwerk processes of exploration, imitation, improvisation, and composition inspire work with DAWs to nurture vibrant musical communities within the classroom and beyond.

Figure 3. Students Listening to Each Other's Compositions.

PHOTOGRAPHER: NICOLE STANLEIGH. USED WITH PERMISSION.

Exploration

An assignment such as creating a ringtone provides an excellent opportunity for students to explore a DAW. Students learn how to search for sound loops, make tracks with their chosen loops, and then organize their sounds. They can learn how to create a "favorites" library of sound loop choices to be used in later compositions. In addition to familiarity with the software, this short ringtone activity allows exploration of musical concepts like texture and timbre. Questions about navigating and using the DAW can be easily addressed in this exploratory composition due to its simplicity and whimsical nature. I have found that even students without their own phones are highly motivated by this project. The idea of having a phone emanating a ringtone they created is enticing and exciting, bringing joy and pride upon hearing it.

Imitation

Imitation is a natural part of working with DAWs, particularly in community with others. During initial compositions, excited students are eager to share their discoveries and creations with each other (see Figure 3). They often look up loops they have heard their peers use, or they might be influenced by the examples given in instruction. Nevertheless, even when students imitate and borrow ideas from each other, no two compositions are the same. As students develop their skills and gain more expertise, their subsequent compositions show evidence of maturity and structure, and their unique style emerges.

Improvisation

Despite being considered strictly compositional tools, DAWs can inspire improvisation and spontaneous musical creation, while also providing a means to record students' live improvisations for self-reflection and future compositional development. They can utilize the DAW to create soundscapes or beats using virtual as well as live instruments. Digital Audio Workstation-created tracks can then be incorporated into a live performance of student vocal or instrumental improvisation, storytelling dramatizations, and creative movement activities. Students can easily manipulate the track's tempo and tonality using virtual instruments.

Composing With Elemental Forms

Through the use of DAWs, students can create compositions that explore how sound loops can be structured and organized into elemental forms such as ab, aba, aabb, and more. Teachers can draw connections between students' prior experiences with elemental forms, as well as music with which students engage in outside of school. Making connections to their home musical worlds helps create a culturally-responsive music classroom (Kelly-McHale, 2013; Shaw, 2016).

Digital Audio Workstations extend the wonderfully creative play already occurring in our Orff Schulwerk classrooms by offering students an additional platform to showcase their creativity and contribute to the evolving landscape of music making.

An integral piece of Orff Schulwerk is the collaborative process of creating, learning, and experiencing music together. Utilizing computer technology does not have to mean students are isolated on their computer screens. As students listen and collaborate, they develop critical listening and thinking skills while also working on providing feedback to others in a respectful and constructive way.

The potential for musical expression and experimentation using a DAW is limitless. Some,

such as Soundtrap, offer the capability for multiple students to work simultaneously in collaboration on one shared project. Digital Audio Workstations extend the wonderfully-creative play already occurring in our Orff Schulwerk classrooms by offering students an additional platform to showcase their creativity and contribute to the evolving landscape of music making.

Role of the Teacher

According to Goodkin (2013), the role of the teacher is "to notice and attend to the unique needs and gifts of each student" (p. 127). During the compositional process with a DAW, the role of the teacher shifts to that of a facilitator, listening and cultivating students' creative voices while also helping them discover and learn about various musical concepts (Walzer, 2020). Students often have a particular sound in mind and want their composition to sound like the music they listen to outside of school. Those that do not have the musical vocabulary to narrow down searches from the many sound choices will need help finding a certain sound loop to enhance a section of their composition. Inquiring and gathering information about the personal musical preferences of their students prepares teachers to help them more readily discover sounds they like, make compositional choices, and ultimately connect with, enjoy, and appreciate their finished product.

When teachers inquire and gather information about their students' personal musical preferences, they are then in a position to help them discover more readily sounds they like, make compositional choices, and ultimately connect with, enjoy, and appreciate their finished product.

Utilizing a DAW for composing also offers an opportunity for differentiation, flexibly meeting individual student expectations while understanding their specific needs. Some students require extra support or a simplified approach. Providing the option of working with a partner can help them, particularly in manipulating sound loops and tracks. Others can benefit from a simplified assignment. Students who seek a challenge can be encouraged to create a more complicated form or create their own sound loop or beat. Supporting these individual needs enhances their overall experiences.

Ready … Set …

In chapter workshops and professional development settings, we, as Orff Schulwerk educators, have opportunities to experience movement, improvisation, or composition activities that stretch us. Despite the challenges, we find ways to bring these activities to our classrooms. Approaching new technologies can also initially push us out of our comfort zones. As many Orff Schulwerk educators have found with other creative openings, diving into something new with students can be a learning experience for all, including ourselves. That is fine. Students are often fearless diving into a project they are interested in, and they are highly motivated to achieve their goals. As Robinson and Aronica (2015) pointed out, the act of creation involves acquiring new skills and concepts; however, these do not need to be mastered in order to engage in creative work. If a challenging technical problem arises, many DAW producers offer tech support; some, like Soundtrap, even have live help chats to solve issues.

Ample DAW options are now available for educators to use. Some are free, whereas others require a subscription to create student accounts. Many DAWs can be downloaded as an app on a computer or a handheld device, whereas others are cloud-based and accessible through logging into a website. There are pros and cons to any app, depending on individual situations. The two DAWs I have used in my classroom were chosen based on availability and access. My school purchased new Apple computers in 2006, and I started composing with my students using GarageBand (Version 3.0.4), because it came with the Apple operating system. In 2019, my new school district purchased cloud-based subscriptions to Soundtrap, which was then accessible via students' school-issued Chromebooks.

Finding and getting approval for apps, creating student accounts, dealing with budgeting constraints, and learning a new app are just a few barriers that deter educators from utilizing DAWs, despite their tremendous potential as educational tools. For educators facing these challenges, maintaining an open mind throughout the process, networking with other educators, and investing time in the search are key to finding the most suitable app for the circumstances. Once that happens, it is important to allow time to learn and explore the DAW features and plan and implement lessons.

Conclusion

Bringing a DAW into Orff Schulwerk-inspired classrooms can provide students with a different and unique pathway to engage in music through exploration, imitation, improvisation, and composition. Digital Audio Workstations foster student engagement, self-expression, collaboration, and creativity. With a DAW, students can make meaningful connections between music they study in school and music they engage with outside of school, igniting a further passion for creating their own music.

To paraphrase an oft-repeated adage, people may not remember the details of an experience, but they remember the feeling. What a joyful feeling it is to see students create wonderful pieces and take such pride and pleasure in their work. They are eager to share their creations with others and are often excited to continue their own music exploration and creation as they move forward. Joy then begets joy! ■

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Finding Joy in the Outdoor Classroom

ABSTRACT

Nature inspires many of our Orff Schulwerk lessons and our students' creations. In this article, the author shares research on the benefits of being outdoors for relieving children's stress levels and increasing their attention and offers practical applications for teaching music outside.

JULIA MALAFARINA is an Orff Schulwerk music and movement teacher for pre-kindergarten through Grade 4 students at Key School in Annapolis, Maryland. She has completed AOSA Teacher Education Levels I–III, participated in the Orff-Afrique Master Class in Ghana, and completed the post-graduate course Advanced Studies in Music and Dance Education at the Orff Institute in Salzburg, Austria. Julia is president of the Greater Baltimore Orff Chapter.

By Julia Malafarina

Following online learning necessitated by the COVID-19 pandemic, my students and I were back in person for the 2021–2022 school year, but nothing was normal. We were focused on preventing further spread of COVID-19 by wearing masks, staying at least three feet apart, and learning while sitting in rows facing the same direction. Like many people, I was moved into a smaller room, not allowed to sing inside, and I was teaching my early childhood students remotely, video conferencing into their classroom. Soon I began taking my elementary students outside to sing in socially distanced circles painted on the field. There we could play games like "Let Us Chase the Squirrel" that were not possible in our new smaller space. The students loved going outside and frequently requested it when an outdoor lesson was not on the agenda.

When I was invited to teach my early childhood students outside that spring, I jumped at the chance. As we sang about spring flowers blooming, the cherry tree shading us gently dropped petals like snow. My pre-kindergarten students watched, enthralled as four rabbits chased each other around the edges of the play yard, inspiring an entirely different lesson of bunny songs and movement games. Kindergarteners sang songs of their choosing to the pea sprouts they had planted in a raised garden bed and watched as the peas grew and thrived week after week.

These magical moments sparked my students' creative impulses as they found a meaningful connection to the natural world through all of their senses, expressive music, and movement. It was an elemental experience in the richest sense, because

elemental music and movement classes should include more than just using the simplest forms of the musical elements. Carl Orff (1976/1978) described his vision for our work in elementary [elemental] music as "everything that awakens and develops the power of the spirit, this is the 'humus' of the spirit, the humus without which we face the danger of spiritual erosion" (p. 245). The outdoor classroom is a place where this deeper connection of the elemental to our common humanity and the larger world happens naturally, inviting moments of wonder, divergent learning, and joyful play. Also, being outdoors provides our students with many health benefits—including stress reduction and a restoration of their ability to be attentive.

Benefits of Being Outside

During the COVID-19 pandemic, rates of childhood depression and anxiety doubled (Racine et al., 2021), and many of us are seeing the continuing impact of the pandemic on our students' behavior, attention, and readiness to learn. Considering this, it is important to note the numerous studies showing the benefits of nature and green spaces on children's stress levels and their ability to purposefully direct their attention. Following is a small sample of this research.

Stress Relief

According to Wells and Evans (2013), being in nature protects children from the effects of stress. In their study, children with more nature exposure experienced less psychological distress and reported higher levels of self-worth than those with a lower degree of exposure to nature. These benefits are greatest for children with the most stressors. Moreover, being outside activates the parasympathetic nervous system, which led van den Berg et al. (2015) to consider that green scenes may be particularly effective in supporting "relaxation and recovery after experiencing a stressful period, and thereby could serve as an opportunity for micro-restorative experiences and a promising tool in preventing chronic stress and stress-related diseases" (p. 15869).

Restoring Attention

Being outside also has a restorative effect on people's ability to exercise directed attention, also known as voluntary attention. Often our students come to music after classes where they are expected to direct their attention purposefully for long periods

The outdoor classroom is a place where this deeper connection of the elemental to our common humanity and the larger world happens naturally, inviting moments of wonder, divergent learning, and joyful play.

of time. According to Kaplan's (1995) Attention Restoration Theory, being in natural environments restores our students' directed attention: "Many of the fascinations afforded by the natural setting qualify as 'soft' fascinations: clouds, sunsets, snow patterns, the motion of the leaves in the breeze—these readily hold the attention, but in an undramatic fashion" (p. 174). We can build lessons around these types of "soft" fascinations that draw our students' attention effortlessly and spark creativity and joy. Additionally, in *The Last Child in the Woods,* Richard Louv (2008) explained that exposure to nature may have added benefits for our students with attention deficit hyperactivity disorder (ADHD), as greater exposure to green spaces can minimize children's ADHD symptoms and increase their ability to direct their attention.

Green Space Visuals

Those teaching at schools with limited access to green spaces can still experience these effects. Several studies have shown benefits from merely looking at pictures of natural spaces (see Figure 1, p. 36). This is most effective in photos with a portion of the visual landscape obstructed, enticing a person to go further (Hammitt, 1980; Kaplan & Kaplan, 1982), or in pictures of a bend in the trail, a view partially concealed by foliage, or a stream that meanders out of sight, all of which possess attributes related to mystery (Gimblett et al., 1985; Szolosi et al., 2014).

This type of fascination with nature can be encouraged inside the classroom. Plants provide students the opportunity to observe them growing and changing, and natural sounds from different environments can also simulate the feeling of being outdoors.

The focus on research provided here is related to improvements in stress levels and attention; it represents just a small sample of the benefits being outside offers. Teachers and students might experience additional positive changes as well, including improved mood and mental and physical health, as a result of taking the classroom outside.

Figure 1. Example of a High Mystery Green Space Photo.

PHOTOGRAPHER: JULIA MALAFARINA. USED WITH PERMISSION.

Applications for the Outdoor Music Class

When speaking of primary age students, Orff (1976) stated,

> Everything in him that has been awakened and nurtured is a determining factor for the whole of his life. Much can be destroyed at this age that can never be regained, much can remain undeveloped that can never be reclaimed. (p. 246)

The unique opportunity to influence student development at this age comes with a responsibility to teach the whole child, providing rich sensory experiences and a connection to the environment around them.

Working With Natural Themes

Early Childhood and Lower Elementary

Early childhood and lower elementary music classes often work with natural themes. By going outside, students can find the "soft fascinations" that Kaplan (1995, p. 174) described as most restorative. According to Louv (2008), nature is essential for children's sensory development. Developing their senses in this rich environment prepares them for experiential learning and creativity, the same kinds of experiences they encounter in an Orff Schulwerk-based music class.

When first taking students outside, invite them to close their eyes and identify how many different sounds they can hear in this new learning space. This helps them calm their bodies and opens them to a sense of curiosity and fascination that will continue throughout the rest of the lesson.

In the fall, spark your students' curiosity by asking them to watch how different leaves fall and experiment with different movement and vocal explorations to match the pathways of various tree leaves. Prior to class, pile leaves in a long pathway. Invite students to explore the sounds of different locomotor movements, such as walking, galloping, and tiptoeing, as they travel the pathway. They will also want to suggest their own movements, such as rolling, kicking, tossing, and making leaf angels. At the end of the exercise, work together to pile the leaves up again. Your students will experience joy and wonder in this natural exploration found only in the outdoor classroom.

In the spring, invite your students to plant a garden. Celebrate this in music class by singing songs like, *A Little Seed* and *Seed in the Ground* (Amidon & Davis, 2016). As the year progresses, in your outdoor classroom, have your students to observe the changes in the plants over time. Spark a discussion about how some scientists believe singing to plants helps them grow, and encourage students to choose songs they think will best help the plants flourish. Some of my students have chosen to improvise new songs to encourage the plants and taught their songs to the class. Once they have chosen a song, invite them to sit or kneel down to sing directly to a plant of their choosing. Students find this to be very meaningful and sing in their most beautiful voices.

Through these experiences, students also make cross-curricular connections to what they are learning about in science class, in this case, the importance of different plants such as the milkweed that will feed

Figure 2. Students Doing a Sensory Exploration of Milkweed Leaves.

PHOTOGRAPHER: RENEE OLSON. USED WITH PERMISSION.

Figure 3. Students Doing Movement Inspired by Our Discussion of the Different Landscapes Monarch Butterflies Fly Through on Their Migration.

PHOTOGRAPHER: RENEE OLSON. USED WITH PERMISSION.

monarch caterpillars. They examine the plants by looking, touching, and smelling (see Figure 2) and explore the monarch migration through movement, imagining how the monarchs fly through each of the landscapes they experience in their migration (see Figure 3). The outdoor music class offers early childhood and lower elementary students the health benefits of being outside and, ideally, a lasting curiosity about the natural world.

Upper Elementary

My upper elementary students love going outside to practice, do group work, and take mindfulness breaks. Going outside transforms games where students race, chase, or do any fast locomotor movement, because there is plenty of space. In addition to the previously mentioned benefits of being outside, Webb and Rhea (2023) suggested that "activity-driven school days, where children can move their limbs freely, may increase performance in memory retention, and behavioral impulse control, as well as increase bone density and muscle strength" (p. 1).

Taking my students outside for movement games has helped me build stronger relationships with the most competitive ones and get them to buy into the other learning experiences we have in music. By incorporating 10 minutes of outside time in a 50-minute class, I have found my students are more excited to come to music, have a more positive relationship with me, and are better able to direct their attention during

By incorporating 10 minutes of outside time in a 50-minute class, I have found my students are more excited to come to music, have a more positive relationship with me, and are better able to direct their attention during class and recall what we have done in prior classes.

class and recall what we have done in prior classes. Sometimes our outdoor games are curricular, like when they are learning about compound meter rhythms and play "Skip Around the Witch's House" using as many different locomotor movements as they can come up with that make the same rhythm as skipping, for instance, galloping, cantering, sliding. Often the game is a brain break of their choosing and does not directly connect to the rest of the lesson. Especially at the end of the day, my students sometimes prefer a mindfulness break and will go outside and lie or sit in the sun, which gives them a chance to rest and restore their attention for the remainder of our class time.

Group work and practice are especially effective outside because students are not distracted by the music making of other groups. The larger learning space and greater distance between groups disperse their sounds naturally. When students can focus on listening to their own creations, I have found they carry on deeper discussions and make more musical decisions, and I can monitor everyone while walking around and checking in with them just as I would inside.

Creating Your Outdoor Classroom

To best support your teaching goals, arrange your outdoor learning environment intentionally. Choose a location that has clear boundaries, an open area for movement, and some potential seating so students will not get wet from dew. Picnic benches, waterproof sit-upons, and yoga mats work well for this. If possible, find a location with both sun and shade so students can be comfortable in a variety of weather conditions. Ideally, your space should also include a variety of trees and other plants. Their seasonal changes will spark creativity in your lessons throughout the school year.

It is important to be purposeful when setting the expectations for your outdoor classroom, just as we do inside. Students often associate outside time with recess and need to understand that the expectations are different when having outdoor music class. When first going outside, name each "wall" of the classroom and have students move and freeze when they get to the "tree wall" or "swing set wall" so you know they are clear on the boundaries. Taking a mindfulness moment to listen to or observe the space also sets the tone that this is a place for learning.

A portable voice amplifier is recommended for teaching outside and for getting students' attention, especially when they are moving around in a larger area or doing group work. Try to find a quiet space away from air conditioning units, other students playing, or road noises. If at first your students are distracted, do not get discouraged. It might take a few tries to find the ideal space and routine for outdoor learning.

Conclusion

When I consider goals for my students as people, I think of physical and mental health, a sense of connection to each other and the world around them, and curiosity experienced through all of their senses. Stemming from these is the creative impulse, the ultimate means of learning with the Orff Schulwerk approach. When done with intentionality, taking our students outside supports all of these goals.

Now it is your turn to imagine the ways that nature could benefit your students and bring them joy. Remember, if you cannot take your students outside, or your school campus lacks green space, your students can still reap some of the same benefits by looking at pictures of nature and working with natural themes in your class. Go for a walk around your school grounds or neighborhood and see what captures your attention or makes you curious. Think back to when you were a child. What fascinated you in nature? Those things that give you a sense of "soft fascination" (Kaplan, 1995, p. 174) or mystery will also draw in your students and, with your guidance, will inspire them to sing, dance, create, and find joy in nature. ■

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The Many Joys of Teaching and Learning in the Orff Schulwerk Philosophy

ABSTRACT

Reflecting on her decades of Orff Schulwerk-inspired teaching, the author draws our attention to joyful aspects of the approach, including being welcomed, exercising imagination and creativity, stretching and growing, connecting with the natural world, and sharing experiences of aesthetic beauty. In this article, she highlights the ways in which Orff Schulwerk practitioners are both conduits and receivers of joy in their work with children and in their professional communities.

MARTHA CROWELL has taught music at Springside Chestnut Hill Academy in Philadelphia, Pennsylvania, since 1982. She taught AOSA Teacher Education Levels Recorder Courses for over 25 years. Martha served on the AOSA Guidelines Revision Steering Committee and chaired the AOSA/ARS joint committee, spearheading "Recorder Corner" columns in *Reverberations.* Certified in Kodály and Music for People, she has presented many chapter and AOSA conference sessions.

By Martha Crowell

Some moments of joy are so tiny they are easy to miss, and some are gloriously overwhelming in their scope and permanence. Best of all, in an Orff Schulwerk classroom those joys are shared among teachers, children, and families. My joy in music making began early and in a context of sharing. A child in the 60s, I was "raised" musically by Orff Schulwerk Master Teacher Pat Brown. As children, a small group of us helped give demonstration workshops for area music educators, and I remember vividly the light in the teachers' eyes as they began to see the possibilities for their students. We know from our own workshop and course experiences that this enthusiasm is a gift passed on again and again.

As teachers, we bring our whole selves to our work; thus it is natural we share our joy and cultivate it throughout our practice, sparking delight in those we teach. What sparks our joy? What makes this work joyful for our students? Seeking and recognizing joy energizes our practice and keeps us focused on what is essential in teaching and learning. Joy is our *cantus firmus.* Goodkin (2011) wrote:

> though no two Orff paths are alike, they all need to lead beyond the horizon of our present knowledge at any given time if the Schulwerk is to fulfill its promise.... For the children are the "messages we send to a time we will never see and we want them to be well-prepared to spread the good news." (p. 44)

SOURCE: WWW.ISTOCKPHOTO.COM/PORTFOLIO/MARJORIEA

As Orff teachers, we have the sacred duty and great privilege of being both conduits and receivers of joy as a part of the continuum from long ago and heading into a future beyond our imagining.

Having been given the gift of the Schulwerk, we pass it along. Just as I knew by age 12 I wanted to do this work, some of my students from years ago are now Orff Schulwerk teachers themselves. I hope the examples of joy that follow, interspersed with reflections on joy from my young students, will inspire fellow teachers as we notice, gather, and savor the joys of our practice.

The Joy of Being Welcome

In Orff Schulwerk, everyone is welcome, everyone belongs, everyone matters, everyone is safe, and every person has something unique to offer. Dr. Hermann Regner (1975/1977), as director of the Orff Institute, argued that Orff Schulwerk "attempts to lay the foundation for a musical attitude that allows the individual and the social group to realize themselves, to affirm themselves in musical interaction, to live in music" (p. 12). The joy of children's agency, accomplishment, and wisdom is a priceless component of Orff Schulwerk. Belonging is a necessary condition of all of this. To that end, we, as educators, are responsible for building safe and supportive communities for making music together. This means paying attention to our students and honoring their diverse contributions.

We know that music exists in time and in community. Making music in community is a joyful endeavor,

Figure 1. Two Pre-Kindergarten Students Playing Instruments.

PHOTOGRAPHER: MARTHA CROWELL. USED WITH PERMISSION.

providing community members of different ages with shared language and context, including a repertoire of shared songs. Gathering and creating rituals within our time together engender lifelong memories and help our students experience the importance of community from the earliest age. Rounds, call and response, antiphonal songs, and elemental part singing all create shared song traditions. Our hearts warm hearing young children singing songs their older siblings have taught them from class, and we have likely all witnessed a child finding an early welcome to a new school in the music room. As well, no words can express the joy we experienced being able to make music together again in person after the restrictions of the COVID-19 pandemic. In a discipline of sound, the joys of listening—and being listened to—are vital, yielding great beauty and deep learning, all the more profound because they are embodied.

The joy of gathering extends from classroom and playground to assemblies, concerts, and beyond. Activities such as sharing music through performance and intergenerational music making are joyful for students as well as their audience/co-creators. Opportunities might include sing-alongs at concerts, grandparents and children singing and dancing together on grandparents' day, or children singing and trading stories with residents in retirement communities. As one first-grade student reflected, "When we go to a concert it brings us joy because everybody can sing. Music brings joy because when you sing to people it hits people's hearts" (Ryan, Grade 1). Several times, as part of community music making, I have experienced a parent offering to come in to teach songs from their culture to their child's class. When they do this, they simultaneously share and pass on their cultural knowledge to their own children as well as to the group. Living into our sacred responsibilities by facilitating these moments—extending and accepting these invitations—can yield deep joy for us and for everyone involved.

Within our professional communities, we, as Orff Schulwerk educators, are graced with rich opportunities to experience the joy of communal music and dance together as well. Consider the joy of the universality of music, such as when adults from many schools or even many continents sing and move together as they are gathered for an Orff Schulwerk Teacher Education course, conference, workshop, or international symposium. Doreen Hall (1976) recounted an early Orff Schulwerk conference and course at the University of Toronto, noting that there was "an air of infectious enthusiasm and promise which has become the hallmark of Orff conferences" (p. 4). Many decades later, you have most likely experienced this yourself. Music and movement can become the shared language. Hall quoted a report of this 1962 professional development conference: "the students, many of uncertain ages, danced in columns and circles much like children of seven or eight years of age" (p. 4). These experiences can be life-changing for us as participants. How did you encounter welcome in your first experiences of Orff Schulwerk? How do we extend this welcome to our students and to other teachers?

The Joy of Imagination and Creation

From the time our youngest children first enter the music room, imagination, self-expression, discovery, and creation are part of their learning. The joy of

exercising imagination and of creating something new is natural and compelling. The media of Orff Schulwerk—singing, saying, dancing, and playing—along with elemental forms, rhythmic building bricks, and pentatonic melodies, are ripe with potential for joyful creativity (see Figure 1, p. 42). Every winter, for example, my kindergarten students "become" the winter animals they study in their homerooms. Moving together, they joyfully seek shelter with classmates under furniture while listening to Vivaldi's *Winter*.

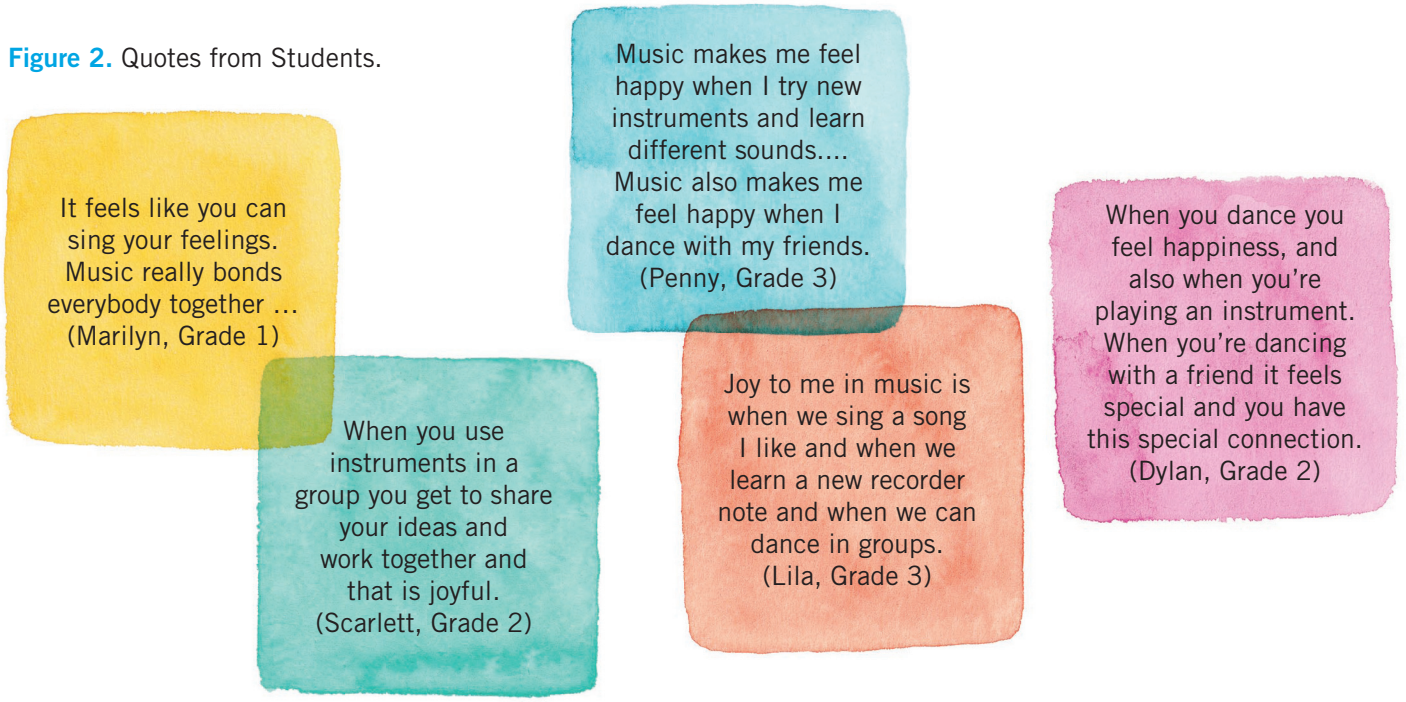
As children continue in our programs, their creativity and experience with movement lead to composition. Improvisatory movement becomes choreography and, by mutual consent, children learn to combine their ideas in a way that includes others. A beginning recorder player might create their first original piece with a handful of notes and give it a grand title, as with original street cries or Olympic themes for favorite athletes. My third graders relish creating and sharing entrance dances to Gunild Keetman's *Intrada* from *Paralipomena* (Orff & Keetman, 1977). As students' recorder skills expand, they create their own intradas on four notes and compose entrance dances for these as well. As one second grader observed, "Music makes me happy because you can make your own songs and you can make all these different beats and when you sing with other people, it just sounds better … and you can add instruments" (Sydney, Grade 2).

The joy of being at play with language is also irresistible, as when children create original musical settings of works by poets such as Nikki Giovanni, Langston Hughes, and Gwendolyn Brooks. American memoirist, poet, and civil rights activist Maya Angelou, in an interview with Bill Moyers (1982), recalled a woman from her childhood, Mrs. Bertha Flowers, who told her that poetry is "music written for the human voice." (Flowers told her those words when Angelou was not speaking following a trauma. With Flowers' encouragement, she regained her voice by reciting poetry.) Working with children's literature, we experience the great joy of sharing material we know students will love and watching it come to life as they make it their own. For example, third graders studying the story *Beautiful Blackbird* by Ashley Bryan (2003) in their homerooms can improvise in-the-moment recorder music to accompany the reading of it. In our classrooms, we can also joyfully embrace what is happening in our community, such as when my students used rhythmic building bricks to create music from a list of baseball words when the Philadelphia Phillies went to the World Series. Flexibility with our students might also mean taking a child's question about sound and discovering possible answers through experimentation or singing back and forth to each other in recitative.

As students grow within our classrooms, there is joy within the opportunity and responsibility we have to help them also learn how to talk about their work, both process and product, as well as how to critique each other positively and respectfully.

As students grow within our classrooms, there is joy within the opportunity and responsibility we have to help them also learn how to talk about their work, both process and product, as well as how to critique each other positively and respectfully. One year, my first-grade students followed the annual NASA Space Apps Challenge and collaborated to imagine and realize a Red Giant Concert, replicating the NASA sonification of that star. As NASA (2023) explained it, though sound cannot travel through space, scientists have created sonifications by transferring elements of telescope images into sound, assigning pitch and

Figure 2. Quotes from Students.



volume to things like brightness and position. To hear these students talk about their work on this project was a revelation, providing insight into how much they knew and how closely they listened to the sonification of that star. They loved sharing their creation with their families and with a concert audience.

The Joy of Connection to the Natural World

The natural world offers many invitations to us and our students. With attentiveness, responsiveness, and flexibility, we can connect our students, through elemental music, to these particular joys. Have you and your students played with these vibrant invitations? My students and I have found joy and wonder singing *Sakura* in the spring underneath flowering Japanese cherry trees or singing in the woods to "wake" the winter animals they had been studying. Third-grade students recreated the water cycle with instruments and movement after a stream hike in science class. Consider guiding young students to dramatize the process of metamorphosis with movement and instrumental accompaniment of their choosing. Or to tie into the study of native birds, invite them to play bird calls on recorders in the woods—then experience the joy my students and I shared when the birds answered their calls!

The Joy of Growth and Mastery

The joy of growth and shared learning is intrinsic to the Orff Schulwerk classroom. Developing a skill, mastering something step by step, and overcoming a challenge—including struggles, successes, and children teaching one another—are all causes for rejoicing (see Figure 2). Though it builds on simple elements, Orff Schulwerk is not about watering things down or making everything easy. Accessibility does not preclude rigor. One of our solemn responsibilities is to create a classroom culture that uplifts the joy of striving. The Orff Schulwerk approach provides students the joy of working through difficulty to find a solution, with help from the teacher and from their peers. New skills gained and challenges met, such as a child's exuberant announcement they can play a difficult new piece, are a delight to witness. For our children, mastering a piece step by step is a part of the great joy of learning pieces from Orff and Keetman's (1977) *Music for Children* volumes and supplements. Ultimately, students experience the immersive flow of performance and the possibilities involved in using these examples as a springboard for their original compositions. The hard work of mastery yields deep satisfaction and is a cause for celebration. If we have been successful, students celebrate one another's success after a struggle, as when they cheer for a classmate who overcomes performance anxiety to share their work.

When children understand what they are learning, they can explain it to each other and to others, even without prompting. One of my greatest joys is witnessing children teaching each other—for

Figure 3. One Student Helping Another Play Recorder in the Woods.

PHOTOGRAPHER: MARTHA CROWELL. USED WITH PERMISSION.

example, third graders helping each other with recorder fingerings or older students modeling their work for younger students (see Figure 3). For us, as educators, there is also joy in discovering and understanding our students' perspectives. One day when second graders were writing cumulative songs, I noticed that a child had drawn all over her paper instead of writing any words. After initial puzzlement, I understood she had drawn her cumulative song—and it was brilliant.

Part of fostering mastery is also trusting students to discover what they need to know. Once, in my classroom, a student was trying to describe a dance idea to her small group and they did not understand her explanation. When she was given a piece of paper and drew her suggestion, the peers understood her. She told her whole class that drawing her idea had worked, and other groups then asked for paper to draw their own suggestions. This became a springboard for sharing and learning dance notations. Founding AOSA member Joachim Matthesius (1976) wrote:

> All we do is set the stage and then try to harness the children's excitement—which can be overwhelming at times. Of course, we still guide the process, channel the stream, chart the map, for we want to see results. (p. 8)

As we strive for the best for our students, how can we empower them to accept challenges and own their successes?

For learning how to make these things happen within our classrooms, chapter workshops, courses, and the annual AOSA professional development conference are a joyous lifeline. Repeatedly experiencing how it feels to be a learner—challenging ourselves and each other—is essential to us and to our students as we grow together. We cannot ask the students to do what we are not doing ourselves.

The Joy of Aesthetic Beauty

Finally, the joy of aesthetic beauty is a gift available to share with our students and to cherish ourselves.

When we move into the community of Orff Schulwerk educators through attending workshops and professional development courses, through reading, and through exploration, we are gifted with pedagogical models, repertoire, and relationships that can feed us and our students.

Folk songs, lullabies, elemental compositions, masterworks, poetry, literature, and dance enrich our lives immeasurably. From their earliest ages, children are drawn to beauty. What they take in is indelible. For this reason, Orff, Kodály, and others have reminded us that only the best is good enough for our students. Kodály (1974) wrote, "The pure soul of the child must be considered sacred; what we implant there must stand every test … In my view, right things should be implanted in tender minds, for these things remain" (p. 141). Similarly, Carley (1983) encouraged teachers, in selecting repertoire, to ask, "Is it worth remembering all your life?" (p. 80). Although knowing the depth of our responsibility to our students can be daunting, we educators have each other to find and share the gems worthy of our students. It is a joy and a privilege to help each other, knowing that all of our students benefit.

Conclusion

The joy of music making in community, including singing, playing, moving, speaking, and listening, is a moment in time with a lasting and timeless impact. This joy, this experience, this impact are the essence of what we do as Orff Schulwerk educators. It is the way we join with countless others who have come before us and who will follow us. When we move into the community of Orff Schulwerk educators through attending workshops and professional development courses, through reading, and through exploration, we are gifted with pedagogical models, repertoire, and relationships that can feed us and our students. As Steen (2011) observed, "In Orff courses we learn from others as we are inspired to take risks, and to trust others as we share the joy of shared accomplishment in musical performance, just as children do" (p. 76). The joy of the Orff Schulwerk community—both within AOSA and internationally—and the way we nurture, encourage, challenge, and inspire each other and our students are the lifeblood of our music programs and our music making. Orff colleagues have a history of generosity in sharing what inspires children and of helping each other to serve our students best. We dry each other's tears and make each other laugh. The hive mind helps us plan programs and grapple with thorny challenges.

At our best, we do the hard work of careful planning, and we embrace the sometimes-messy opportunities serendipity brings. I am grateful every day for the joy of teaching and know myriad colleagues who feel the same way. How blessed are we? ■

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Reviewed by **Christine Ruggles**

Ten Ways to Hear Snow

Written by Cathy Camper
Illustrated by Kenard Pak
Kokila/Penguin Random House LLC, 2020

Cathy Camper's *Ten Ways to Hear Snow* touches on culture, diversity, family, and … snow! This story, beautifully illustrated by Kenard Pak, begins with a little girl looking out her bedroom window onto a town covered in snow, a blanket of white untouched by the tracks of cars, dogs, or people going about their day. Lina, the daughter of Lebanese parents, is determined to keep her plans to visit *Sitti,* her grandmother, to make traditional grape leaves with her. Sitti resides in an independent living community a short distance away, so Lina bundles up and heads out through the snow. With her scarf almost covering her eyes, she begins to perceive the sounds of snow in new ways. As she continues her walk, Lina tunes into the many sounds the presence of snow brings. She also starts to understand how Sitti, who is losing her eyesight, is still able to experience the world's richness.

Orff Schulwerk teachers will be drawn to the multiple ways this book can be used within the classroom. Students can, for example, bring this text to life through movement and/or unpitched percussion. My third-grade students explored how to depict the sounds through movement to show how each was created: the sound of skiing, shoveling the driveway, a snowball fight, snow falling from branches as a blue jay flutters in the tree. Students can improvise these movements with an accompanying steady drum beat or pre-selected music or in the context of the story. Using elemental forms—aaab, aaba, abab, abba—my students chose two favorite movements and created a class piece from them. In our last class exploration of *Ten Ways to Hear Snow*, small groups, inspired by movement within the book, choreographed a piece based on elemental forms we had used previously. Following the story, we performed small-group movement creations between every two "ways to hear snow" that Lina noticed.

Additional possibilities include inviting small groups to work together to create instrumental soundscapes inspired by the movement of another group. If instruments are limited or unavailable, small groups can use body percussion or vocal exploration to portray their movement.

In our last class exploration of *Ten Ways to Hear Snow*, small groups, inspired by movement within the book, choreographed a piece based on elemental forms we had used previously.

Younger students can vocally demonstrate the various sounds, thereby creating a transition into singing. They can also explore general and shared space through movement while they illustrate individually each of the sounds Lina hears.

Beyond the listening focus and onomatopoeia, Lina and Sitti's playful, caring interactions provide another

beautiful direction to spur conversations, connections, and explorations for students hearing this story. The potential *Ten Ways to Hear Snow* has for creativity in an Orff Schulwerk-based classroom extends well beyond the ideas shared here. I hope you fall in love with this tender book as much as I have. ■

CHRISTINE RUGGLES has taught elementary music for 16 years in Texas and Illinois. She completed AOSA Teacher Education Levels I–III and two levels of Kodály training. Christine has a master's degree in music education with Orff Schulwerk emphasis from Southern Methodist University, Dallas, Texas. She teaches kindergarten through Grade 3 music in Harvard, Illinois.

Reviewed by **Austin Cooper**

Intersection Allies: We Make Room for All

Written by Chelsea Johnson, LaToya Council, and Carolyn Choi
Illustrated by Ashley Seil Smith
Dottir Press, 2019

To those outside of the music classroom, it may be assumed that the responsibilities of a music educator end at the completion of a tune, dance, or piece at the xylophones. Music educators and their student musicians know, however, that the modern music classroom has more to offer. In our spaces, we have the opportunity not only to lead students to discover musical excellence and explore their unique musicianship, but also to hold their hands as they grow to understand the social and cultural implications that are inherently part of the music-making process. We know music is ultimately an extension of the people creating it, and we ought to learn about and appreciate their perspectives. Shaped by society's recognition of identity as a major factor in the lived experiences of individuals, students are craving discussions about their own identities and how they can make the world a more equitable place for people with identities similar to or different from their own. Enter *Intersection Allies: We Make Room for All*.

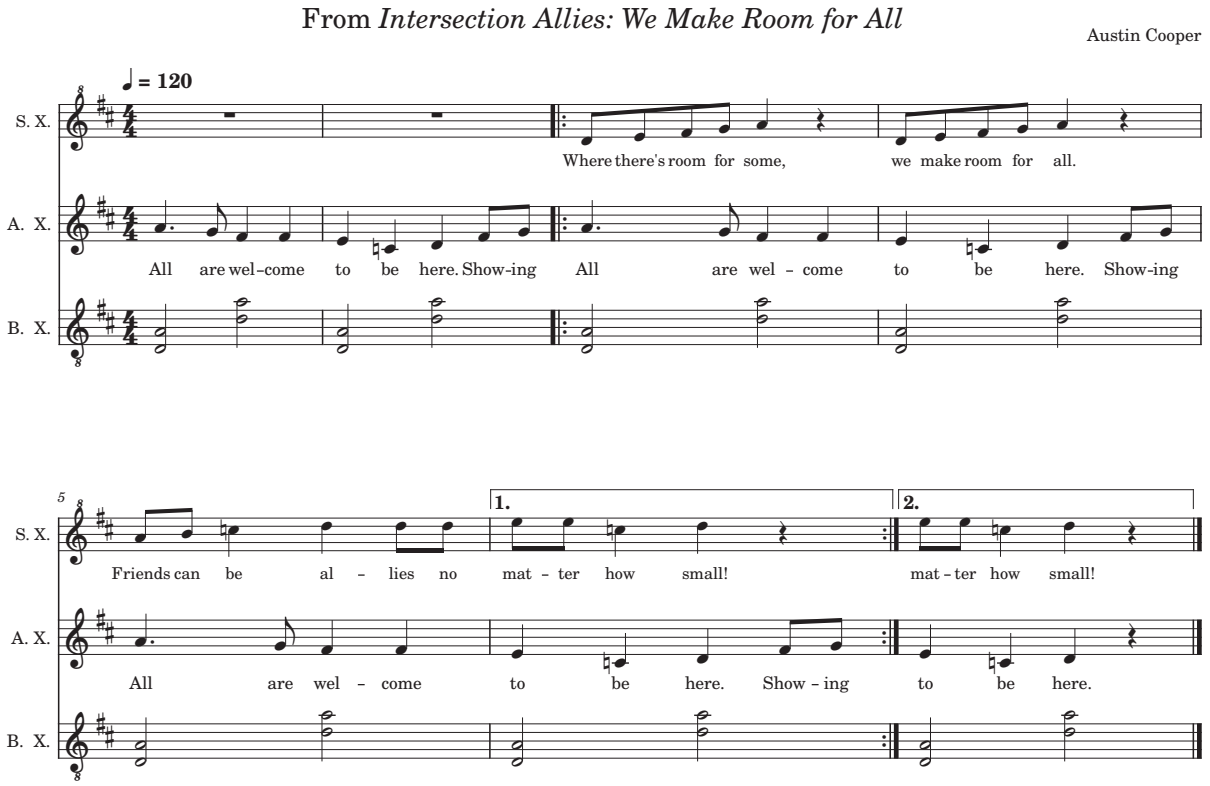
Through this book, authors Chelsea Johnson, LaToya Council, and Carolyn Choi share perspectives drawn from their own identities and expertise as sociologists. While primarily a storybook about children who reflect the various lived experiences of our students, it is also a resource that provides adults with the tools to engage students in meaningful discussions about intersectionality. What is intersectionality? Johnson, Council, and Choi wrote:

> Intersectionality is a word that explains how all of the different parts of a person combine to affect their life experiences and personal identity. Age, ability, skin color, religion, citizenship, body size, and culture all make up our identity and influence who we are and how we live. (p. 44)

This definition is found on one of the many helpful pages that precede and follow the narrative of *Intersection Allies: We Make Room for All*. The book also includes letters from academics like Dr. Kimberlé Crenshaw (who coined the term intersectionality) and Dr. Ange-Marie Hancock Alfaro that will help guide adult readers to understand how to use this book to its fullest potential.

I was delighted by the wide eyes and excited voices of my students as they discovered connections between themselves and these characters. My students, most of whom are bilingual, particularly connected with Gloria and Heejung, including the latter's use of language brokering as a means to help family members overcome language barriers. Prompted by the narrative and illustrations, they also had questions about the characters that required an informed perspective. In instances like this, the guidance pages following the narrative become particularly useful. I suggest educators look through the book before presenting it to students in order to fill any gaps in knowledge of the various topics. Many of the subjects, although perhaps challenging, are certainly worth discussing as a means to help educators further recognize, respect, and affirm their students' lived experiences.

Figure 1. Allies.



As you read through the narrative, you and your students will meet a variety of children who express parts of their identities, demonstrate allyship, and share the message, "Where there's room for some, we make room for all. Friends can be allies no matter how small!" This phrase is an excellent catalyst for music making. I created a mixolydian xylophone arrangement (see Figure 1) to set to the message. To build up to learning the song, my students first began by chanting the message along with the book. The phrase occurs twice as written, and we chose to add the chant after every few page turns. Following the reading, your students might want to open a discussion about their various identities, especially if they saw instances of their own reflected in the book. This creates an excellent opportunity to set up a classroom rondo where the A section is the "Where there's room for some …" melody, and the contrasting sections are student-composed rhythmic poems detailing the identities and lived experiences they would like to share.

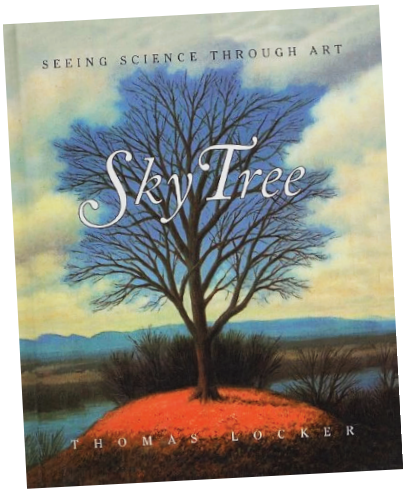
The power and confidence that *Intersection Allies: We Make Room for All* gives students to investigate identity and its impact on individuals is invaluable. Our students see themselves, their families, friends, and communities in this book. For some, this might very well be the first book where they see themselves represented in a story. For others, this book can spark a dialogue that invites them to consider the lived experiences of those around them. Understanding that people are shaped by the various identities they hold allows students to feel confident in themselves and respect the humanity of their peers, community members, and those they do not know yet. What a beautiful gift in a book! ■

AUSTIN COOPER teaches pre-kindergarten through Grade 5 general music in Wheaton, Maryland. He holds a master's degree in music education and a graduate certificate in Orff Schulwerk studies from The University of Kentucky. Austin has completed AOSA Teacher Education Levels I–III. He has presented sessions at local professional development events and national educator conferences, including AOSA's National Professional Development Conference. Austin is a member of the Middle Atlantic Chapter of AOSA and currently serves on *The Orff Echo* editorial board.

Reviewed by **Judith Cole**

Sky Tree

Written by Thomas Locker with Candace Christiansen
Illustrated by Thomas Locker
HarperCollins, 1995



Editor's Note: This book review first appeared in The Orff Echo *Fall 2001 issue, Volume 34, Number 1.*

When a friend shared this book with me several years ago, we both knew that it would become a favorite for generating one of those all-encompassing experiences so characteristic of Orff Schulwerk classrooms. Thomas Locker's lyrical prose and his breathtakingly beautiful illustrations of a tree invite sound and movement exploration, and thus, feed the soul of the emerging musician-dancer-poet.

Just one tree standing alone on a hill by a river is seen from cover to cover in this book. The illustrations were all painted in oils on canvas in a range of natural colors that reflect a tree's life through the seasons and elements. The paintings evoke a wide range of emotions, causing the reader to feel the warmth of the glowing sun on the tree's leaves in the summer as well as the chill when the tree is shrouded in a winter's fog. The reader feels the violence of a summer tempest on the tree's branches as vividly as the stillness of those same barren branches on a cold winter evening.

Locker shows how a single tree, when painted against the ever-changing sky can invite a deep sense of wonder. In the first of his 14 illustrations, we see the gentle, green summer tree with puffy white clouds against a brilliant blue sky. The same tree is transformed when it is shown against a dark, ominous sky, and the reader is sure to respond with a changing mood. We see bright orange and yellow pigments in autumn, muted golds and violets of fading evening light, gray and bare branches in winter mist, crow-filled naked branches in winter, soft white silence on a snowy day, millions of stars twinkling through empty branches on a clear night, and the yellow sun glowing hopefully with the spring's first buds.

The descriptive text draws the reader into experiencing summer breezes, cold nights, gathering and drifting clouds, streaming light, and uncurling leaves. The river, seen in the distance beyond the tree, participates in the story as it ripples, glistens, freezes, thaws, and provides nourishment. Turtles crawl, sleep, and lay eggs in the mud as the sap rises to the tree's buds. Birds chirp, squabble, sing, and beat their wings to fly. Squirrels race, scurry, hide nuts, and huddle together for warmth.

Teacher Candace Christiansen adds scientific depth by embellishing each illustration with a thought-provoking question about the changes that mark the tree's world. At the conclusion, further questioning provides opportunity for the reader to ponder moods and feelings caused by the artist's choice of colors and brush strokes. The reader is left to consider a final question about the relationship of the sky and tree when asked, "Why do you think this book is called *Sky Tree?*" ■

JUDITH COLE served as AOSA president from 2003–2005.

Writing for AOSA

ONLINE SESSION

THURSDAY, FEBRUARY 1, 2024
8:00PM EST (7:00PM CST, 6:00PM RMT, 5:00PM PST)

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 be part of a dynamic discussion of article topics, yours and those of your colleagues, simply register at: https://forms.gle/8KqaS9dfWeb8pp61A

After registering, watch your email for a reminder and Zoom link one week prior to the session. See you there!

Reviewed by **Scott Roether**

Lively Children's Choir: Joyful, Playful, Dancing Incentives and Examples

Written by Christiane Wieblitz
Translated by Margaret Murray
Dr. Ludwig Reichert, 2011

A rambunctious group of third- and fourth-grade musicians bound into the music room. It was time for our before-school junior choir, and despite the early morning wake-up, the boys were brimming with energy, buzzing about the previous weekend's football game. Much like any music classroom, teaching at an all boys school presents immense opportunity and a unique energy, one that has the potential to inspire incredible creativity and musicality, but also has the capacity to circumnavigate the educator's intentions. Our school's junior choir presented both such scenarios. Fortunately, once the boys found their places, a quickly paced warm-up brought them back into a state of steady productivity.

We began with one of our favorite warm-ups, "Zikeli Bukeli," a version of a Korean children's rhyme, complete with hand and sound gestures, tongue-twisting text, and the likelihood for competition, with the boys constantly asking for faster tempi to see who could keep up. Though it seemed like a game, the exercise's text necessitates accurate enunciation and the gestures serve as a stretch of the limbs and torso, readying the voice and body for a morning of singing. "Zikeli Bukeli" is typical of the warm-ups and exercises found in Christiane Wieblitz's *Lively Children's Choir: Joyful, Playful, Dancing Incentives and Examples*. The text—engaging and full of uniquely capricious musicality—is a stimulating collection for facilitating the development of young voices through creative play.

Wieblitz graduated from the Orff Institute in Salzburg, Austria, where she was also a faculty member. Her collection exemplifies the Institute's reputation for playful possibility and creative music and movement instruction. *Lively Children's Choir* is the result of her many years working with children in and out of the Institute.

The text is organized into a number of sections, each containing boundless possibilities. After a foreword by Dr. Regina Pauls of the Orff Institute and Mozarteum University and an introduction by the author, *Lively Children's Choir* continues with a large "General Issues" section. This section describes Wieblitz's thoughts with regard to singing with children, structuring each lesson, building good singing

Nearly all of Wieblitz's exercises begin with creative play in mind—floating feathers and breath-powered paper balls to prepare proper choral breathing, moving creatively throughout the space while singing a single pitch to entertain the possibilities of blend and part singing, and dramatic play to learn more about an appropriate singer's posture.

habits, and facilitating a positive relationship between the children's choir and the home. After the initial section describing the author's experience in developing a strong vocal music program, the text continues with a "Collection of Examples," leaving few stones unturned with nine subsections: "Breathing Games," "Speech Games," "Rhythmic Games," "Vocal Games," "Aids to Acquiring a Sense of Pitch and Intonation," "Inventing Melodies," "Listening Games," "Movement Games," and "Dancing that Sings." Wieblitz outlines the use of each example in the collection and concludes with a series of practical lesson models as well as a long list of familiar and unique songs for children.

Though some of Wieblitz's exercises will seem familiar to veteran music educators, others will entertain, inspire, and surprise even the most seasoned Orff Schulwerk practitioner. Her ideas are fresh and innovative and expand on the best of the Orff Schulwerk approach, with elements of imitation, exploration, improvisation, and creation present in every example. Nearly all of Wieblitz's exercises begin with creative play in mind—floating feathers and breath-powered paper balls to prepare proper choral breathing, moving creatively throughout the space while singing a single pitch to entertain the possibilities of blend and part singing, and dramatic play to learn more about an appropriate singer's posture. In true Orff Schulwerk fashion, the lessons always center on the students, with opportunities for them to infuse their own ideas and personalities.

Whether this book is one of many or your only choral education resource, *Lively Children's Choir: Joyful, Playful, Dancing Incentives and Examples* is a worthy addition to any collection. If you have found that your choral program is separated in approach from your Orff Schulwerk music room, the book is a definitive resource to strengthen that connection. As Dr. Regina Pauls stated in the aforementioned foreword, this resource "makes one aware again and again that singing lives as an elemental life form of emotionally expressive power, imagination, joy in communication and musical precision." This assertion exemplifies that though singing is important and worthy of performance in and of itself, it is one of the pillars of the Orff Schulwerk media. ■

SCOTT ROETHER teaches music and movement at University School in Cleveland, Ohio. Prior to his current position, he worked as an arts integration specialist and public school music teacher. He has completed AOSA Teacher Education Levels I–III and Curriculum Development, as well as Master Classes and the International Summer Course at the Orff-Institute.

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AD INQUIRIES

Tiffany English
Executive Director
American Orff-Schulwerk Association
1284 SOM Center Road, #264
Mayfield Heights, OH 44124
(440) 600-7329
tiffany@aosa.org

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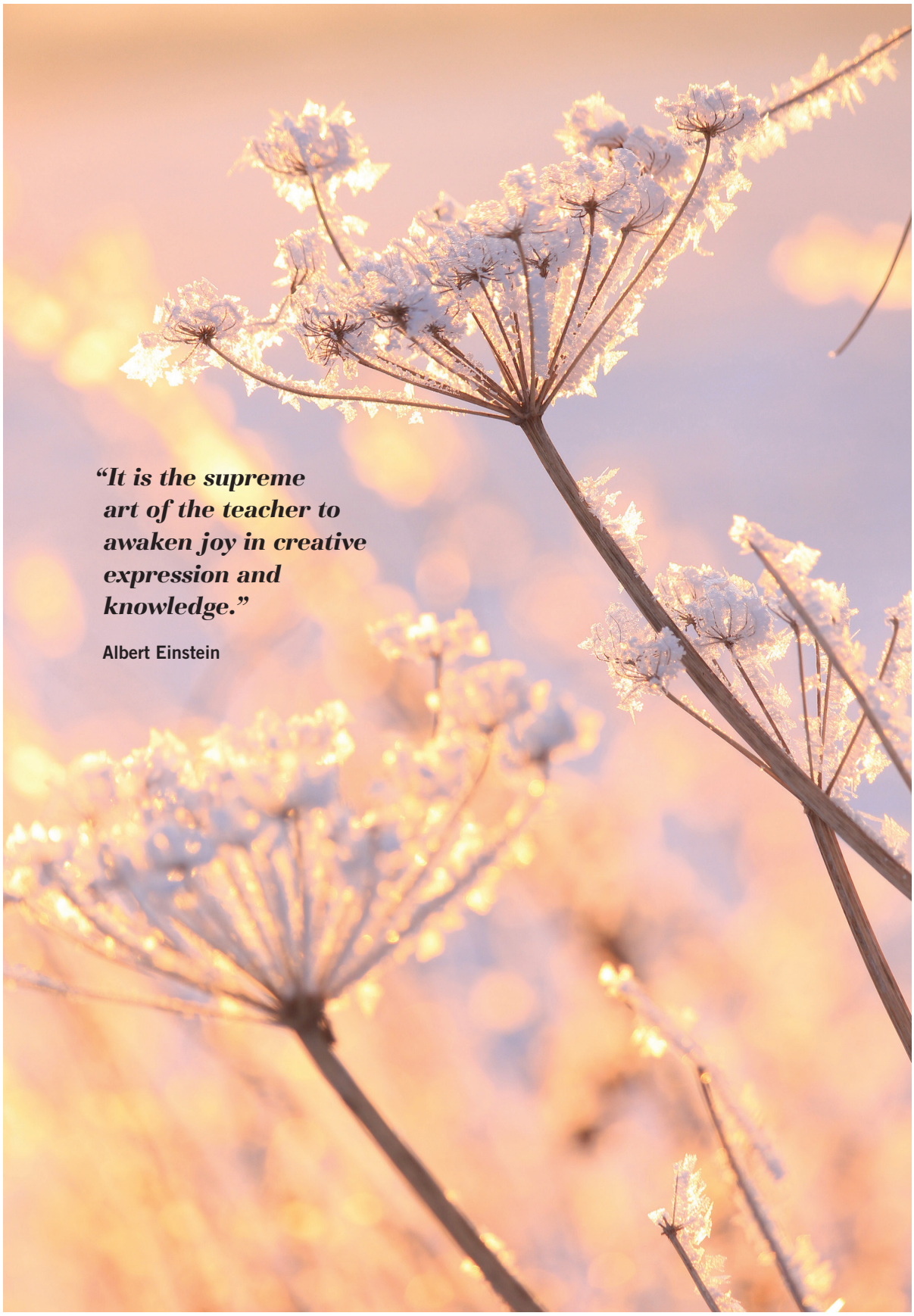
Issue	Feature Topic	Coordinator(s)	Contributor's Deadline
Fall 2024	Connect	Ian Cicco Austin Cooper Alan Spurgeon	February 15, 2024
Winter 2025	Create	Roxanne Dixon Erika Knapp	May 15, 2024
Spring 2025	Perform	Christine Ballenger Austin Cooper	August 15, 2024
Summer 2025	Respond	Ian Cicco Christa Jones	November 15, 2024



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