

# **Giving Flight to the Imagination**

## **Using portraiture to tell the story of Orff Schulwerk and a family music education setting**

A thesis submitted in fulfilment of the requirements for the  
degree of  
Doctor of Philosophy

by

**Sarah Brooke**

College of Education  
Victoria University

**December 2016**

## Abstract

The Orff Schulwerk approach to music and movement education actively seeks to provide *flight to the imagination* through a playful, inclusive, engaging, creative and artistic pedagogy. As an approach to classroom music education it focuses on participatory music making in groups encompassing the social and emotional needs of the student. Orff educators interpret the Schulwerk in different ways, and as a non-prescriptive approach to music and movement education, this is to be welcomed. However, this freedom in interpretation has led to a variety of beliefs and practices, some of which bear little resemblance to how the Schulwerk was envisaged by its creators, Carl Orff and Gunild Keetman. What seems to be lacking within much of the Orff community is a framework of philosophical understandings in which our practices can be placed.

Reflecting on whether my own understandings of Orff Schulwerk lacked legitimacy prompted me to interrogate and consider my own practice, and investigate the philosophy of Orff Schulwerk. This investigation is presented in Part 1 of this thesis and I propose seven principles of Orff Schulwerk as a framework for understanding the overarching philosophy. I suggest that adopting such a framework allows for the creative freedom Orff educators enjoy whilst maintaining the integrity of the approach.

In Part 2 of this thesis I tell the story of a research project I conducted with primary school children and their families. Volunteers participated in a project led by me as the teacher learning music together through the Orff Schulwerk approach.

As the educator/researcher of this project, the methodology of portraiture is well suited as a frame(work) for my research. It promotes a narrative writing style and makes visible the personhood of the researcher and the humanness of the participants. Portraiture supports the significant reflective component.

Findings from the research project demonstrate beneficial outcomes in families learning music together through the pedagogy of Orff Schulwerk. These families reported positive experiences from their involvement in the program: musically, socially and personally.

## **Student Declaration**

## **Doctor of Philosophy Declaration**

I, Sarah Brooke, declare that the PhD thesis entitled *Giving Flight to the Imagination: Using Portraiture to Tell the Story of Orff Schulwerk and a Family Music Education Setting* is no more than 100,000 words in length including quotes and exclusive of tables, figures, appendices, bibliography, references and footnotes. This thesis contains no material that has been submitted previously, in whole or in part, for the award of any other academic degree or diploma. Except where otherwise indicated, this thesis is my own work.

**Signature**

**Date**

## Prelude

I am about to conduct a premier concert of my own compositions. The ensemble contains a diverse range of musicians of all abilities, and I wonder if I can conduct them successfully. These works have not been heard before and I am nervous. As the composer, I have considered how to balance creativity with repetition; the strings with the percussion; and the nuances of each musician's style with the unity a concert demands. I want to provide a positive experience for the concertgoer, and for all those about to enter the stage. Although I have some control about how I want my musical works to be heard, when I scrutinise what I have to work with—the musicians, the instruments, and the stage—I am aware of the external factors that have affected my compositions, and will ultimately affect this concert. Are these musicians committed to my music? Is the trombonist part too difficult for such a beginner player? What if the ensemble is out of tune or are not able to keep in time? Will the audience appreciate my compositional styles?

As the thesis writer I want to present research that will provide a positive experience for the reader. I have scrutinised what I have to work with: the data collected and uncollected, the volume of related literature, and the protocols of doctoral research. This concert—this thesis—is presented affected by external factors. You will at times hear my voice as the reflective researcher/practitioner. You will recognise my voice as the conductor where I comment on aspects of the score and verbalise my thoughts about the ensemble. At times I question the timbre of the instruments. I describe the difficulties I face as the conductor aiming for a reimagining of the music I have composed.

To highlight this self-reflective inquiry, my writing in this voice is in the present tense to indicate my thinking at the time. This voice aims to humanise me as a writer, beginning researcher, and educator. It is a form of journaling embedded into an academic piece of writing. This voice in the background may sound casual at times, just as it would in a personal journal.

*I understand that readers might question why I'm including my voice in this way. Any writing is filtered, including research writing. My voice removes some of these filters to encourage connection between writer and reader. I want a reader to nod her head in empathy, or understanding. To get a sense of me: the researcher, the educator, and the person. Research commonly presents findings once data has been collected, analysed and presented. But in the reality of the research, I formed opinions and ideas from the very beginning. These opinions and ideas changed as*

*each new note was added to the score. I want a reader to relate: to acknowledge my ongoing thinking throughout this research*

### **Compositional Notes**

I present this thesis attending to the following.

- The format of APA has been modified to best complement the overall desired style of this thesis.
- The voices of the participants and the dialogue are indented. As long as the meaning has not been altered, they may not be in chronological order.
- My voice as a reflective researcher is indented left and presented italicised in a lighter colour to visually represent the background nature of my voice.
- I have chosen not to indent the first line in each paragraph so that the soloists/participants and the conductor/researcher are more clearly recognisable. I have left a larger gap between paragraphs to compensate for this.
- Vignettes have been justified centre, italicised and with 15 point spacing.

Although my decisions of formatting style fall outside of many traditional doctoral presentations, I believe my stylistic choices provide the reader with the optimum opportunity to follow the various threads of this research.

Many of the references in this thesis date back to when it was common practice to write ‘he’ when referring to a person that could be either gender. To avoid the overuse of he/she and her/his, I have made a choice to use one or the other, or they.

Throughout this thesis there are references to the Orff Schulwerk approach to music and movement education. The Schulwerk; Orff approach; Orff teacher; Orff educator; and teacher using Orff, are all examples of a colloquial use. These are used within this thesis to reduce the cumbersome nature of repeating the fuller title.

Another small but significant point relates to the lack of consensus on whether a hyphen is added between Orff and Schulwerk or not. You will see both within my thesis. Shamrock (1995) states that the publications by Schott and the title American Orff-Schulwerk Association are the only allowable cases of the hyphen, however some references do not abide by this. Goodkin (personal communication, January 2016) supports this. “Ah, the hyphen. When I came to one of my first local Orff chapter workshops, they spent 20 minutes talking about the stupid hyphen (this was around 1980!). Apparently, Schott owned the

copyright to the hyphenated version.” Both with and without appear in European publications but in Australia we tend not to include the hyphen and so I will follow that trend unless specifically written within a quotation.

Film footage was taken during the research project and edited into a series of portraits, slideshows and interviews. These are provided on an accompanying DVD, and hyperlinked in the electronic thesis. This is to assist in providing more of a sense of the project than might be gained through the written word. Clicking on the underlined Hyperlink in the thesis provides access to the uploaded films on YouTube. These are set on an unlisted privacy setting and available only to those reading this thesis. Changing the setting to HD in YouTube enhances the quality of the video but depending on Internet connection, can take more time to upload. The clips are numbered and are placed in four categories: **Portraits** which show the participants within the sessions; **interviews** with various participants; **slideshows** which have audio tracks accompanied by still photographs from the sessions; and a **performance** which is included from outside of the research project and used with permission from the performers.

The photographs throughout this thesis are still frames taken from the film hence the quality are lower than regular photographs. They are included with permission from the participants. As anonymity is impossible due to the nature of the activities, the participants’ real names are being used with their permission.

This filmic evidence is not provided as ‘best-practice’ examples, and in fact includes some of the more musically unsuccessful episodes within the project. It aims to highlight some processes of teaching and learning, and no ‘polished performances’ are included for this reason.

*Seriously is this a good idea? These films might so easily show me as a poor teacher and I know that it sets me up for criticism. I’m sure everyone will have an opinion about what I should have done. But then again they weren’t there and I have to remember that. I’m probably my biggest critic anyway. Looking at some of the things I did in the project, I know that I would do much of it very differently now. Although I’m worried about how others might perceive my teaching, the more transparent I am about the research the more constructive it might be. If my self-reflection and the clear difficulties I faced are made visible to others, does this help them to see that frustration, and disappointment are all part of being a music educator? Doesn’t that make for a better music teacher?*

# **‘Giving Flight to the Imagination’**

## **Concert Premier**

**presenting the**  
**Research Ensemble**  
*Sarah Brooke, conductor and composer*

### **Program**

To celebrate the significant contribution of Carl Orff and Gunild Keetman to music education worldwide, the following premier concert is presented. The title of this series, *Giving Flight to the Imagination*, indicates the diversity of repertoire and performances that such an imagination suggests.

**Program One** presents the composer’s interpretations of music education in primary schools in Australia. This concert culminates in presenting pieces highlighting the philosophy of the Orff Schulwerk approach to music and movement education.

**Program Two** introduces collaborative works by the composer and others who have been influenced by the Orff Schulwerk approach to music and movement education. These co-created pieces have brought some interesting and unexpected sounds to some of the works.

*Guests are encouraged to take their glass of wine and be seated by 6pm.*

*Please switch off your mobile phone.*

# Program One

## Abstract

Overview of Concert Premier.....	ii
----------------------------------	----

## Student Declaration

Authenticity of Composer's Works.....	iii
---------------------------------------	-----

## Prelude

Guide to Concert Program.....	iv
-------------------------------	----

## Research Ensemble Concert Premier

Program .....	viii
---------------	------

## Introduction

Overture to Research Symphony.....	2
------------------------------------	---

## Childhood Memories

<i>The Researcher: Biographical Ballad</i> .....	11
--	----

## Music Education in Australia

<i>Protest Song for Choir</i> .....	16
-------------------------------------	----

## Looking for Orff

<i>The Researcher: Biographical Ballad</i> .....	26
--	----

## Orff Schulwerk

<i>The Research Concerto</i> .....	30
Orff Schulwerk in Context .....	31
Chronological History of Orff Schulwerk .....	34
Carl Orff and Gunild Keetman .....	39
A Broad View of Orff Schulwerk .....	41
Elemental Music and Dance .....	44
Music for Children Volumes .....	46
Orff Schulwerk in Australia .....	48
The Principles of Orff Schulwerk .....	50

## The Principles of Orff Schulwerk

<i>The Haselbach and Hartmann Suite</i> .....	58
The Child at the Centre .....	60
The Instruments .....	68
The Social Dimension .....	77
Music as an Integrated Concept .....	84
The Form of Teaching as a Process.....	94
Creativity in Improvisation and Composition .....	100
Adaptability .....	110
Coda .....	125



## Intermission

### Methodology: Background music

<i>Etude</i> .....	127
Frameworks .....	128
Portraiture .....	130
Methods .....	138

## Program Two

### A Portrait of the Preparation

<i>The Researcher: Biographical Ballad</i> .....	149
The Setting .....	150
Last Minute Preparation .....	154
The Filming .....	155

### A Portrait of the Beginning

<i>Serenade</i> .....	158
The Arrivals.....	159
The Participants.....	161
Family Trees (Diagram) .....	161

### Portraits of the Family Music Sessions

<i>Opera Librettos</i> .....	167
Session 1: The Multiple Roles.....	168
Session 2: Arrhythmic Rhythm .....	183
Session 3: Risky Business .....	198
Session X: Extraordinary.....	218
Session 4: Feel the Wind.....	229
Session 5: Paper, Paper Everywhere .....	239
Session 6: The Exhibition.....	246

### A Portrait of Discovery: The Findings

<i>Symphonic Poem</i> .....	254
-----------------------------	-----

### Concluding Thoughts: The Researcher

<i>Biographical Ballad</i> .....	268
----------------------------------	-----

### References

<i>Patrons</i> .....	273
----------------------	-----

### Acknowledgements

<i>The Ensemble</i> .....	297
---------------------------	-----

### Epilogue

<i>Email</i> .....	302
--------------------	-----

# Giving Flight to the Imagination

## Program One



To understand what Schulwerk is and what its aims are we should perhaps see how it came into being. Looking back, I should like to describe Schulwerk as a wild flower. I am a passionate gardener so this description seems to me a very suitable one. As in Nature plants establish themselves where they are needed and where conditions are favourable, so Schulwerk has grown from ideas that were rife at the time and that found their favourable conditions in my work. Schulwerk did not develop from any preconsidered plan—I could never have imagined such a far-reaching one—but it came from a need that I was able to recognise as such. It is an experience of long standing that wild flowers always prosper, where carefully planned, cultivated plants often produce disappointing results (Orff, 1963b, p. 69).



# **Introduction**

## ***Overture to Research Symphony***

*Music is a moral law. It gives soul to the universe, wings to the mind, flight to the imagination, and charm and gaiety to life and to everything.*

Plato<sup>1</sup>

This thesis is about music education. We see music as an integral part of the fabric of most societies. Music has the capacity to bring an awareness of beauty, love, despair, and our human potential. It brings us together as part of a community, and acts as a connection to our heritage. By engaging in the world through music we can more fully understand ourselves, those around us and across the globe. Music allows us to create, to imagine what we cannot see, and provides an escape from the realities of our lives (Aronoff, 1979; Bowman, 2009; Eisner, 1991; Ernst, 2003; Gill, 2011; Goodall, 2014; Levitin, 2008; Pascoe, Leong, MacCallum, Mackinlay, Marsh, Smith, Church, & Winterton, 2005; Regelski, 2005; Robinson, 1989).

The vast amount of literature attesting to the good of music and the importance of its inclusion in our education system is incongruent with the realities of primary school classroom music education<sup>2</sup> in Victoria, Australia. Many children here do not have access to sustainable and sequential music education, and many who learn music today do so in an environment that does little to provide *flight to the imagination* (Bridges, 1995; Heinrich, 2012; Pascoe et al., 2005).

From the beginnings of our history of education in Victoria, many children have had poor school music education experiences (Ferris, 1993). The difference between lifestyle in the early twentieth century and the twenty-first century is significant in how people engage/d with music. In the 1920s radio was introduced and families would listen, sing and dance together. Even when television was introduced in the 1950s many children were actively involved in music activities in the home and community. Families would group around the piano to sing; many in the community attended church where everyone knew the hymns; and people would gather in their communities to play or dance the night away (Comte, 2012; Flowers & Murphy, 2001; Levitin, 2006). Although schools may have offered poor music education, children were far more likely to be participating in music outside of school. Today, these types of music activities are less likely in families, and with technological

---

<sup>1</sup> Although many attribute this to Plato, no reliable reference has been found to verify this.

<sup>2</sup> Classroom music education, sometimes referred to as general music education, relates to the music that children learn as part of their school curriculum and includes singing, moving, and playing of percussion instruments.

advances, music has become a listening activity for many and through the wearing of headphones, a solitary endeavour.

Despite a desire for quality classroom music education to be accessible to all primary school children in Australia, I fear that such a reality suggests my imagination may have flown too far. I hold two broad areas of concern regarding classroom music education today in primary schools in Victoria. One is the provision of this education which is guided by various considerations such as staffing; the ‘crowded curriculum’ where frequently little time is allocated for music education; areas of priority in budgeting by individual schools; and the value placed on music within a system that demands rigorous testing in other areas of the curriculum. The second area of concern relates to the question of who is doing the music teaching. A significant barrier to quality classroom music education lies in the hands of those who are doing this educating. Many have lacked significant time in training within their teaching degrees and feel inadequately equipped to teach the arts, and particularly music (Brooke, 2013; Ewing, 2011; Gibson & Ewing, 2011). What is the quality of music education that children are experiencing with such teachers? Can these children be provided with a *flight to the imagination*?

An active imagination permits optimism that quality music education will be instituted as a core component of all primary children’s education in Australia. Once this occurs, the question then becomes one of what approach to music education is the most suitable for the students in our country, and subsequently training educators in how best to implement this approach.

Early in my career I discovered the approach to music and movement education, Orff Schulwerk, and this has guided my pedagogy of teaching and philosophy of education since. Orff Schulwerk provides *flight to the imagination*. It is an engaging, inclusive and holistic approach to music and movement education that encourages creativity, playful imagination, collaboration and acceptance of others. Through so doing, it not only engages learners in the creative, experiential and aesthetic, but also aims to develop the personality traits and ethical stance that contribute to a flourishing, humane society.

Encouraging *flight to the imagination* is one of the most important roles educators can provide their students. The world that our children will inherit is in need of ‘re-imagining’ if humanity is to flourish. Through an Orff Schulwerk approach we can encourage children to create their own music and listen to others; work together in groups; and develop acceptance and understanding of the individual within a classroom. Orff educators can greatly influence

the flights that students may imagine. We have the real power to develop an embracing of diversity of culture, religion, age and ideas in our students. We can learn compassion for those whose difficulties warrant problem solving for inclusion, and we can recognise that group music making relies on our ability to co-operate and work together. Music education through creative music making may not solve all problems, but the learning that occurs during quality classroom music education brings us closer to that goal.

Despite me espousing what I see as the positive aspects of Orff Schulwerk, there are however a broad range of views and beliefs about the Schulwerk, and these are sometimes contradictory between educators. The positive aspects can get lost amongst the demands of teaching. Although diversity in application is to be encouraged, it would seem beneficial for all if this could be conducted within an agreed upon and accepted philosophical framework.

The research in this doctoral study has two forms. In **Program One** of this premier concert I present an in-depth investigation of the Schulwerk as seen through my eyes as an Orff practitioner. I describe one pathway to understanding Orff Schulwerk surrounding principles expressed by the Orff pedagogues Haselbach and Hartmann (2013). As a self-proclaimed Orff educator, I have sought clarification of what my claim means. A large component of this thesis draws on literature that has at times been an affirmation of my beliefs, and at others, questioned how such disparity in understandings could occur between those of us who deem an alliance with this approach. Technology has allowed us through YouTube and the like to view work of those who identify as Orff practitioners. But Locke (2016) states this does not necessarily “illuminate the key principles and processes of [the] Orff approach and may inadvertently contribute to a misinformed construction of a kind of ‘Orff orthodoxy’” (p. 12).

Rankin (2016) suggested “every Orff practitioner’s story of teaching using Orff-Schulwerk is an important part of the larger collective voice” (p. 46). To date there has been limited consideration by researchers to present a concise framework for understanding this approach. My unpacking of these principles aims to contribute substantially and significantly to the understandings held about the core philosophy of Orff Schulwerk. This research intends to go beyond just a reinforcement of this approach and that of an advocate. **Program One** of the thesis aims to illuminate the essence of Orff Schulwerk to a broad audience, through the literature, reflections, vignettes and portraits offered.

The following research questions guide this part of the thesis.

**What is Orff Schulwerk? How can my developed understandings of Orff Schulwerk be presented to highlight the underpinning philosophy and principles of this approach?**

In **Program Two** of this premier concert I present a portrait of the implementation of a family music education project based around Orff Schulwerk.

Considering the barriers to quality classroom music education in Victoria, I considered a significant shift in thinking about the paradigms in place regarding this education. Does all school-based learning need to be between nine and three thirty? Does education have to be linear based on age? The highly acclaimed education advocate Ken Robinson (2009) questions schooling paradigms and this has acted as a catalyst for my own thinking about classroom music education.

Many schools encourage parents to take an active role in their child's schooling (Desforges, Abouchaar, & Britain, 2003; Moss, Fagan, Brady, & Learn, 1992). The working together of families, schools and communities offer the greatest opportunities for children to learn and develop to their full potential. As my own three children were progressing through primary school, I was struck by the collective knowledge base of the parents and dismayed by the lack of desire by the school to include parents authentically in the education process. As a cohort we were invited to parent/teacher interviews, necessary in fund-raising campaigns, and welcome on the school board, but there was a clear yet invisible line between the roles of the teacher and parent. Epstein (2010, 2011; 1991; 2006) has published widely regarding parental involvement, or what she terms "school, family and community partnerships" (2006, p. 2). She sees education occurring simultaneously in each of these three contexts. Student learning is most effective when these partnerships are strong (Australian Government Department of Education and Training, 2015a). Epstein (1989; 1992) suggests six levels of school-related involvement opportunities for parents. I offer a seventh level, one that involves children and adult family members as successful learners together in school, and where both are involved in rich educational experiences.

Families and the wider community have much to offer children within the school education system and logistical or timetable demands should not be the determining factor for their inclusion. There are programs that educate parents in matters of parenting (<https://www.kidsmatter.edu.au>), and advice about how parents can be more involved in

their child's education (<http://www.familyschool.org.au>). However, there appear few opportunities for children and adults to learn together in a school setting in Australia.

I set out to investigate one possible way to think about music education in schools, through the inclusion of families. This is not to suggest in any way an alternative to a quality consistent music education program conducted by highly trained educators with children in schools. This should remain the focus of advocacy and is critical to all children's education. However, my research aims to broaden the possibilities of how music education can be accessible for primary school students.

I conducted a research project with children and their parents learning music together in a school environment. The focus was not only on the children's learning, but also on the experiences of the adults. Pusher (2013) wants to enable parents to "take their place alongside educators in the schooling of their children fitting together their knowledge of children, teaching and learning with teacher's knowledge" (as cited in Catholic Education Office Melbourne, p. 3). I wanted to investigate parents taking their place alongside children and acting both as educator and learner. The context of family music education is an unusual, if not unique one for a primary school setting in Australia.

My research involved volunteer children from one inner Melbourne primary school immersed in classroom music education experiences with members of their families, for one evening per week over a five-week period at their school. The families returned to the school several months later, along with other members of the school and wider community, to view a photographic exhibition taken from the music sessions.

Although this study was fundamentally about classroom music education, a distinction between most research on classroom music education and my research was that the music sessions were not conducted within the normal schedule of the school day. Some therefore may see this project as an extra-curricula activity. It was not held in school during time allocated specifically to formal education, and it was an activity offered to a community who could participate or not as they wished: quite a different scenario to a primary school situation where there is no such option for children. It was not possible to conduct this research within the 'formal' daily education of the child in the primary school. As a doctoral student and conducting the project at a school where I had no previous affiliation meant there was a limit to what possibilities the school was prepared to accept as part of my research. Despite this, I regard the project as research about classroom music education as the focus was on the experiences within this broad classification. It differs to a community



music setting, which generally does not have the educative component, and it differs to instrumental learning that offers very specific instruction.

The following research questions guided this part of the study.

**How do children and adults respond when experiencing music together in an educational context?**

**How does the Orff Schulwerk approach to music and movement education affect the experience that children and adults have in this setting?**

The research with the families learning music together had the Orff Schulwerk approach to music and movement education at its core. The adults and children alike were provided with learning activities and all were expected to engage in the experience and present their understandings. With only five sessions, and my desire to explore a diverse range of music and movement activities, formal measurement of the actual musical growth was not part of the focus.

As the educator within this research project, I conducted the program as much as possible as if it was in a regular classroom setting. The pedagogy, space, and format were considered in light of a classroom music education program I would normally present to school children as part of their regular music education program.

The methodology of portraiture, based on the model put forth by Sara Lightfoot-Lawrence and Jessica Hoffman Davis in *The Art and Science of Portraiture* (1997), is well suited as a frame(work) for my research. Portraiture enables concurrent research into both the practitioner and the participants. A portraitist looks for the ‘good’ in what she observes and makes herself and her perspective visible to portray what is seen, heard, and interpreted. A portraitist engages a reader through a narrative, the portrait. It is not just a telling of these observations, but a scrutiny of these observations with the aim of revealing the essence of the experience. Portraiture is a personal and compassionate approach to research and demands personal and compassionate portraits.

*Looking for the ‘good’ is not always an easy task. It seems quite unnatural when things don’t go to plan. I realise I tend to focus on the ‘not good’. At times I have found less compassion for myself as the teacher than I have for the learners in the*

*group. Portraiture is a subjective methodology and I feel thankful for the growing acceptance of such subjective research. I feel calmed I can be subjective and allow myself as the educator and researcher to be revealed along with the children and family members as learners.*

My portrait is presented in two different ways. You will learn about me in the confines of a portrait's frame through a narrative that will bring to light my teaching and musical backgrounds, and relevant beliefs and understandings. You will also learn about me through my voice that speaks consistently throughout the thesis. You have met me already. You will meet my reflective voice; the voice that shares thoughts and concerns; the voice that questions and declares; and the contemplative voice many researchers believe helps understand their research (Ellis, Bochner, Denzin, Lincoln, Morse, Pelias, & Richardson, 2008; Ellis & Bochner, 2000; Richardson, 2000).

There are difficulties in accurately describing music and movement education through a literary medium and therefore this thesis is submitted with photographic support and accompanying filmic portraits. These portraits do not depict all aspects of the study but aim to assist in providing a sense of what it was like to be in the setting. They in no way act as 'performances' demonstrating 'results'. I am not looking for the 'good' in musical abilities, rather I seek to understand the processes and behaviours of families learning music together.

Following this introduction as part of **Program One** is a précis of my own musical journey as a child. It is followed by an interrogation of music education in Australia, and most particularly, the state of Victoria. I have entitled this chapter *Protest Song for Choir* deliberately to highlight the disturbing realities of music education in many of our schools. Before presenting the Orff Schulwerk approach to music and movement education, I describe my own meeting with this approach, hoping to provide the reader with a sense of the wonder I felt at that time. I complete my discussion about Orff Schulwerk outlining the principles of this approach that are critical to this thesis. Each principle is discussed in turn and presented with vignettes as examples to how I construe each principle. This has relied on self-reflection and considerable thinking about each principle and how this is enabled within a variety of education settings.

Intermission is supported by my discussion of Portraiture, my methodology for the study of families learning music together.

**Program Two** centres on the research project and includes a series of portraits beginning with my own journey at the start of the project. Each session with the families is presented as a portrait and the music education activities conducted with the families are embedded in these. At the end of each portrait are Impressionistic Records providing insight into my thinking as the research progressed. These Impressionistic Records are a form of journaling and not generally included with the writing of portraits. However, in my aim to be as transparent as possible about the research project, I feel these demonstrate the complexities I faced in both the educating and the research. The inclusion of Deferred Impressionistic Records demonstrates further thinking at various times following the project. The comments made here may sometimes be contradictory or unsubstantiated but aim to show my ongoing thinking.

A discussion of the findings from the research and a concluding chapter completes this thesis.



# **The Researcher Childhood Memories**

## ***Biographical Ballad***

Both my parents were consumers of music. My mother, an aesthetic consumer, attended concerts of classical music and opera, and would play Bartok, Schubert, and Mahler on the HMV as I was growing up. She had played violin as a child but other interests had replaced this by the time she went to university. As an adult she enjoyed many years singing in a choir.

My father was born into a musical family: a mother who had attended the Melbourne Conservatorium in piano, and a grandmother who had many compositions published for voice and piano. As a child my father paid no attention to formal music lessons preferring the world of sports. He was uninterested in classical music but had a passion for jazz and he sang uninhibited with Satchmo. He taught himself clarinet as an adult and played in a very amateurish way—but enjoyed the music he made. In his mind he became Benny Goodman. As a child of divorced parents, I had a diet of classical music during the week and jazz on every second weekend.

My mother had season tickets to the Melbourne Symphony Orchestra and my brother, two sisters and I were on a roster system to accompany her. I would dress up for such a special event. I remember my mother's perfume, donned for such occasions, and can still smell it here as I write. She would wear gloves, and have a handbag and heels that matched perfectly with her selected 'going out dress'. I would put on my one and only party dress, my white socks and 'Princess Anne' shoes. The shoes were critical as they were the same as those worn by the British Queen's daughter in Britain. I'm not sure at what age I realised that these shoes were not the height of fashion, but as a young child, to be so close to royalty was about as magical as one could get in Australia.

Few children would be in attendance at these Melbourne Symphony Orchestra concerts, confirming my status as a princess. Like Judy Garland, I was transported to a different world: a unique world of intrigue. It must have been the shoes. But I wondered if I could ever really be part of this cohort of elegance and refinement. As we took our seats the atmosphere was dripping with intellect—those who really must 'know' about music. I wanted to 'know' about music and be just like the people in this audience.

I was terrified. The silence as we waited for the conductor was deafening. Please don't cough! Don't move a muscle! In fact, don't breathe! Don't clap—not yet. There were so many rules to follow. My mother always bought tickets close to the front and I loved watching the musicians working. I would watch a cellist with a bead of sweat on his brow and feel that I was watching a concentration that was sending him somewhere else, far away

in his imagination. This apparent ability to escape was something to strive for. I loved every minute of these evenings—except the music.

My first instrument in primary school was the recorder. Although I am unable to recall now how I was taught, I learnt it quickly and remember enjoying it. I must have been quite good as I remember how proud I was of myself in Grade Three to be allowed to play *God Save the Queen* at the weekly assembly, a role only given to those in Grade Four and above. I presume the teaching was closely tied to musical theory learning, but I have no recollection of thinking this boring. Perhaps this is because all of my learning in school involved sitting in rows of desks listening to the authority standing at the front. This was how education was.

At the age of ten I was moved to a private girls' school. My sisters and I were the only girls of divorced parents, and every second Monday when our father would return us from his care, we would be very, very late to school. This resulted in a walk of shame as we entered our classrooms to the stares of the girls and teachers. The teachers lacked empathy and despite my awareness that the time of our arrival was out of my control, the feelings of guilt and embarrassment at being late were unbearable. I wanted to be unnoticed, and am sure this is part of the reasons for my self-consciousness that has plagued me for much of my life.

Initially I thought that this expensive school was the yellow brick road and the key to entering that world of elegance and sophistication of the classical music goer that I so desired. The walk of shame was the first realisation that this world was unlikely to be mine.

After one term in Grade Five my class teacher decided she would create an orchestra with us all involved. Everyone would play an instrument. Many of the girls were already having instrumental lessons and I was in awe of the shiny silver and gold, making my recorder look somewhat feeble. The melodica—an instrument with a keyboard and a tube for blowing through to create the sound—was the mainstay for those not on 'real' instruments. Several 'talented' girls were selected to play these as the melodic parts. I was both relieved not to be selected, wanting to remain unnoticed, but disappointed that the yellow brick road was becoming more elusive. I was placed on a xylophone, recorders not being highly regarded. My role was generally one of playing two notes of a chord *ad infinitum*, changing every now and then to suit the swift melodic lines of the 'important' players at the front. I was aware that I must not have been the 'worst' musician as one girl held a triangle, played about three times throughout a forty-five minute class. Although my parts on the xylophone were simple and seemed somewhat insignificant, I still felt included in something that as a whole

offered more than the individual parts we each played. Regardless of playing xylophone, triangle, melodica or cello, we were a community of music makers.

Movement was one of the joys in my life and yet school offered me no avenue for this. At home, I would close the doors on the living room—forbidding anyone to enter—and play records to dance to. The music was a combination of classical, Cleo Laine and Joe Cocker. The actual genre seemed only important to the type of movement I wanted to explore on that day. Everything was improvised and in my own mind, I was a dancer.

My parents were supportive of me learning flute in my last year of primary school and I had the same wonderful teacher until I received my A.Mus.A as a young adult. It was the glamour of the silver that was the basis of my selection and nothing at all to do with the sound. Other girls learnt instruments through teachers at the school and yet I had my lessons with a teacher who lived within walking distance of my home. In early secondary school this made a difference as short performances were given at school assemblies of these instrumental teachers' students, but as an outsider this wasn't available to me. My secondary schooling never provided me with an opportunity to play in a performance.

I remember how I was taught beat and rhythm in music class in the secondary private girls' school. I sat upright at my desk in year seven and we clapped while the teacher pointed to notation on the blackboard. We clapped, and clapped, until everyone clapped in time together. Our reward for our success was then being allowed to clap to the beat of an unknown (and often disliked) classical piece of music played on an old record player. Disappointingly for our teacher we did not show our previous unified learning. So back to the blackboard it was. This cycle of clapping as a mathematical experience was different to my playing of Debussy in my private flute lessons. My flute teacher was interested in the expression I brought to the music, and holding a note a fraction longer than prescribed seemed such a rebellious act on my part. I knew exactly how long the note should be. I understood that concept. But I was allowed to play with it. And I moved while I played. My movement not only aided in the expression I felt in my playing, and aimed to convey to a listener, but also helped me believe myself musical and expressive. If not for this wonderful teacher's acceptance of my 'expression', I would certainly not have become a music educator. I don't recall any of my 'clapping' classmates at school selecting this as a career.

The secondary school had one orchestra with two flautists: girls from the upper years. I dreamed of the day when I might be one of them. One of the mothers of a girl in the school

must have felt the lack of opportunity for those of us interested in music but with no avenue to play together. I remember how much I loved the Saturday sessions she organised—every second one for me—held at this women’s home with perhaps twenty of us playing instruments and singing songs. I felt a musician here regardless of my role. My grandparents had given me an old ukulele, still a prized possession today, and I remember teaching myself chords and playing in this informal atmosphere with delight.

My flute-playing repertoire was very much classical and each year I would sit the Australian Music Educators Board flute exams. I was always given top marks, not because of my ability with scales, but because I brought, the examiners felt, something more expressive to the music than most. To me, the expressiveness was everything and I knew that this was the key to my musical journey. For one exam a cadenza was included in a Mozart piece. As my flute teacher explained what a cadenza was, I asked her if I could write this myself. I feel so grateful that Valda Fouvy saw that there was a unique individual behind each flute, and that my incredibly self-conscious-self disappeared when playing. Although I’m sure this cadenza was nothing particularly remarkable, it catered for my particular style of playing. It catered for my expression and was an avenue for expression. The examiner awarded me highly for it.

At fifteen, my parents offered me an opportunity to attend a boarding school in central Victoria. As an avid reader of Enid Blyton, I ‘knew’ the kinds of wonderful experiences and adventures I would have. Unfortunately music was not a major part of school learning or activities. Horse riding was, and tapestry, and table manners, and elocution, but not music. On Sundays we would sing hymns at the church service and I found myself often the accompanist despite my totally inadequate piano playing skills. My days were spent in school lessons that seemed to cater for those who would be wives to the wealthy. No other student in the school played an instrument. With little interest in talking about the latest expensive clothing at Laura Ashley that was beyond my family’s budget, I often retreated to the music room. One day I might play Bach on flute, and the next Neil Diamond would be played on the record player. I would dance as long as I possibly could before a member of staff would come and dismissively send me back to the dorm.

Although doing poorly in every subject except for music in my final year exams, my flute audition and interview were enough for acceptance into university. My journey as a music teacher began.





# **Music Education in Australia**

## ***Protest Song for Choir***

This thesis is about music education. My research explores the nature of the Orff Schulwerk approach to music and movement education, and its application for Australian primary school students. In order to appreciate the Schulwerk within this context, the broader setting of music education and the variety of ways music education is visible in primary schools in this country is examined.

The term ‘music education’ has ambiguous boundaries and conjures up a range of activities, in a range of settings, by a range of people shaped by their culture.

In 2004, the National Government announced a review to investigate music education in Australian schools. This review—the National Review of School Music Education—was conducted due to the disjunct between what the research and key education activists were saying about the benefits of music in education, and the reality of what was happening. Music education in Australian schools was “approaching a state of crisis” and a plea was made to “right the inequalities in school music” (Pascoe et al., 2005, p. ix). This report is thorough and outlines nearly two years of investigations into various sectors that make up school music education. Unprecedented in this type of review, just less than six thousand submissions were received by the Steering Committee. These came from schools, parents, musicians, the music industry and teachers, demonstrating strong views about the benefits of the inclusion of music in a child’s education.

The literature is clear that music is good and important to individuals and our society whether as music makers or consumers: good for our soul, good for our brain, good for our health and good for our economy (Beckmann-Collier, 2009; Deloitte Access Economics, 2011; Education and Training Committee, 2013; Heinrich, 2012; Estelle Ruth Jorgensen, 1997; Levitin, 2006; Music Council of Australia, 2011; Pascoe et al., 2005; Regelski, 2005; Woodford, 2005). Music has the potential to deepen our learning experiences, and foster our creativity. Music making encourages risk-taking and exploring imaginative and alternative solutions. We inherit and value the music of others, just as we can see the world afresh through creating our own. Music has the capacity to shape our understanding of others, and our understanding, recognition and acceptance of self (Boyce-Tillman, 2012; Crane, 1992; Eisner, 1991; Gibson & Ewing, 2011; Hanley, 2004; Higgins, 2012; McMillan, 2003; Pascoe et al., 2005; Trehub, 2003; Zimmer, 2003). Music develops humanness and there is no greater reason for its inclusion in our education systems (Darby & Catterall, 1994; Elliot, 2013; Estelle Ruth Jorgensen, 2008; Orff, 1963a; Pascoe et al., 2005; Regelski, 2005; Robinson, 2006).

Music as an aural medium is unique amongst the Arts (Androutsos, 2012; Australian Curriculum Assessment and Reporting Authority, 2014; Birrell, 2007; Bridges, 1995; Gill, 2012, 2015). The fundamental experience of music is nonverbal and the interrelated cognitive and affective growth possible through quality music education is critical for helping children to ‘become’ (Aronoff, 1979; Beckmann-Collier, 2009). Every society has nurtured and valued its music because of its perceived ability to arouse emotions and evoke ‘feeling’ (Campbell, 2000; Daugherty, 1996; Leonhard, 2004; Sacks, 2007; Small, 1995, 1998; Trehub, 2003). Our society is enamoured with music because it matters to us. Its capacity to bring joy, beauty, peace and belonging goes far beyond ‘entertainment’ and ‘fun’ (Burnard, 2008; Woodford, 2005). Hearing thousands at a football final singing their club song evokes feelings of pride and solidarity. Singing a lullaby to a baby as she falls asleep evokes feelings of comfort to both mother and child (Rankin, 2003).

The evidence is now overwhelming that humans as a species are musical: it is part of our design (Estelle Ruth Jorgensen, 1997; Sacks, 2007; Savage, 2013; Trehub, 2003; Welch, 2005). We know that musical aptitude is not something given to some people at birth and not others, and that we are all hardwired to learn how to make and listen to music at a competent level (Burnard, 2003; Elliot, 2005; Hoffman, 2006; Orff, 1963b; Ruddock & Leong, 2005; Sloboda, 2005; Welch, 2005).

Despite all the professing of the ‘good’ of music and the inherent musical potential we are all born with, the National Review of School Music Education (2005) found that many children in Australia are missing out on an education that would capitalise on that potential and develop their humanness. Our children are being disadvantaged by the very society that wants those children to reach their full potential (Campbell, 1998). This is not just a phenomenon in Australia (Burnard, 2005; Robinson & Aronica, 2015).

In John O’Toole’s (2010) depressingly amusing *Fairy Tale* he talks about the ‘odd people’ who invented school and its subsequent curriculum which was “a document in which what young people needed to know was all written down and could be carefully controlled, and what they did not need to know could be excluded” (p. iv). In this context, it is of no surprise that music is part of the “excluded”. If there is a perception that music is something that can be excluded, then why would universities invest in substantive quality teacher training in this area? O’Toole (2010) confirms that these ‘odd grown-ups’ thought that “music was noisy, the visual arts were messy, and that dance and drama were both noisy AND messy” (p. iv). Music is inevitably ‘noisy’. Hennessy (2013) suggests that there is a perception in schools that noise equates to a lack of control. “A quiet environment suggests

studiousness, discipline, calmness” (p. 77). Being creative is unlikely in such a quiet environment but it took until the late 1980s that Australian curriculum documents presented a commitment to the notion of creativity in music education (McMillan, 1995).

*Many would still like us to be quiet. The really want us to be creative and quiet.*

Our curriculum documents and government initiatives have changed at a pace that few teachers can adapt to. Many find it difficult to fulfil the ever-increasing demands for accountability in literacy and numeracy, and the arts are becoming less and less visible. The latest government initiative to be implemented is *Students First*, which focuses on four key areas that “will make a difference” to education (Australian Government Department of Education and Training, 2015b para. 3). These offer a broader context for education than just the curriculum, namely the *involvement of parents*, more *school autonomy* and ensuring *teacher quality* for literacy and numeracy. *Strengthening the Australian Curriculum*, the fourth key area, discusses the continuation of the ‘back to basics’ model with the restoration of STEM (science, technology, engineering and mathematics) (Australian Government Department of Education and Training, 2015c). It is worth noting that music, and the arts, are not mentioned as one of the ways in which we can put ‘students first’.

*Putting students first surely has to mean allowing them a variety of opportunities for expression, not just through one form of literacy? Putting students first must mean encouraging positive social and emotional development? Putting students first surely demands an attitudinal change to what the ‘basics’ are in education?*

In Victorian government schools, music education is not mandated for children beyond the fourth year of primary school nor is there a requisite amount of time allocated to music education in the earlier years (Education and Training Committee, 2013). Victoria also has no requirement that pre-service teachers have explicit training in music in their university degrees in order to be allowed to register as primary teachers at the end of their courses. This is one of the factors that contribute to the fact that as few as 23% of state schools in Victoria are able to provide an effective music education ("Discover music education," 2016). The National Review of School Music Education (2005) found that pre-service teacher training is not generally adequate to ensure confidence and competence in teaching music. It is expected that music be taught by the classroom teacher if no specialist music teacher is employed at the school. This ensures expectations are minimal and these teachers are rarely monitored. The National Review of School Music Education stated that up to 2005, children in Victoria could complete 13 years of schooling without any music

education. Music is becoming less visible in schools and the National Review of School Music Education found that in many parts of Australia, “classroom music programmes in schools are generally fighting for existence” (Lierse as cited in Pascoe et al., 2005, p. 12).

The inclusion of music as part of an already crowded curriculum in primary schools presents a diverse range of opinions. Members of our society hold beliefs along a continuum. One end shares a belief in the absolute necessity and right for quality music education for all, and at the other end there are those who view music education as a ‘frill’ and something that can well be removed to make room for the ‘important’ curriculum, often literacy and numeracy. There are many whose views fit somewhere in between. It is understandable that some people doubt the relevance of music education because they themselves found no lasting benefits of that education to their own lives (Regelski, 2005).

Most independent fee-paying schools in Victoria and a few government schools offer music school programs taught by specialist music teachers, and frequently supported by instrumental teaching and group music programs such as bands, choirs or orchestras. Independent schools often rely on their musicians to showcase their school at every opportunity (Darby & Catterall, 1994). This makes the argument for the ‘crowded curriculum’ and ‘back to basics’ at the expense of programs such as music inapt. It must be noted that independent schools pride themselves on providing a well-rounded education focusing on the academic, the social, personal and emotional aspects of the child at school (Goodall, 2012a). “At the academically-pressured school, many of the teachers do not view the arts instruction as a threat to academic success” (Whitaker, 1998, p. 2). This view of the well-rounded individual is the reason that many choose independent schools (Beavis, 2004; M. Green, 2015). It is a fact that those schools with excellent music programs are also schools that often produce capable sports players; high results from the students in their final school years; and students who engage in other activities such as community service, debating, and part time employment. These schools, as a fee-paying entity, do not have the pressures of budget constraints in the same ways that government schools have and although they must satisfy educational requirements, they do not have to conform to the whims of curriculum change.

The National Review of Music Education in Schools (2005) found that music education in primary schools in Australia is visible in several ways. It can be in the form of a classroom music education that seeks to educate all children in the school through singing, playing percussion instruments or recorder, moving to music, and listening to music. Orff Schulwerk is a well-known pedagogy and many specialist music teachers have attended

some form of workshop or training course offered by non-government organisations. Kodaly and Dalcroze are other music methodologies that have been adopted by some music specialist teachers, and yet others use combinations of methods, published commercial resources or create their own programs. Although Orff Schulwerk, Kodaly and Dalcroze have distinct differences, they also are united in understandings of learning music through doing music, and catering for the diverse range of learners in a classroom.

Music education in schools is also visible through instrumental programs, artists in residence, and outside independent organisations providing one day or more ongoing programs. It can also not be visible at all.

Instrumental lessons in primary schools are often made available to those whose families are in a position to pay for them. Parents can have a preconception that learning an instrument teaches music whereas in reality it may or may not educate to act or think musically (Abrahams & Head, 1998). It is a skill to play an instrument but this skill is only one component of learning about music. An instrumental music ‘instructor’ is paid to ensure advancement in proficiency, understanding and sensitivity on a particular musical instrument. The methods of instruction are often based on the instructor’s own musical history, and on the models of higher education and professional players which places the highest premium on technique (Bowman & Powell, 2007; Regelski, 2006, p. 7). Students are expected to advance in a linear fashion and this is frequently monitored through external examinations that have traditionally been a large part of our culture in music learning. These instructors may feel the pressure of these examinations as a measure of their worth and accountability (Abrahams & Head, 1998).

For some primary schools, user-pays instrumental programs are introduced as a substitute for a classroom music education program. This was the case in the school in which I conducted my research project. Most specialist classroom music educators have two concerns with this model. Firstly, instrumental instructors do not always have formal qualifications, and can lack pedagogical understandings. The second is the morality of providing music learning opportunities to the privileged and continuing the status of the disadvantaged. In this model, primary school music education is non-existent for some children.

Classroom music education within a primary school curriculum has a different agenda from instrumental instruction. There is no expectation of expertise developed on an instrument and the musical focus is more on understandings and demonstrations of musical concepts through participation, and doing this within a community of learners, usually the class.

Music can be taught for its intrinsic value or to enhance student understanding of other curriculum areas (Education and Training Committee, 2013; Whitaker, 1998). It can be part of arts partnerships within the community and beyond. Several independent and government programs offer music experiences for primary school children, and schools that do not provide classroom music education rely on these programs for the totality of their students' music education. Some of the well-known music education programs providing music education in Victorian primary schools include *The Song Room*, *El Sistema*, *Musica Viva*, *The Singing Classroom*, *The Melbourne Symphony Orchestra*, and *Music Australia*. However, Goodall (2008) cautions us against “descending upon schools with projects, working hard at them for a short while, then disappearing again shortly after” (n.p.). They can become tokenistic.

Lucy Green (2005) has been a strong advocate in the UK for bringing the music of the students into the classroom. She tells us to “close the gap between two music worlds: that of pupils' musical culture outside school and that of the classroom” (p. 27). For some, the music classroom can be disruptive and an environment that is a ‘turn-off’ (Burnard, 2008; Lamont, Hargreaves, Marshall, & Tarrant, 2003). This is even more likely with those educators who have little pedagogical understanding of music education.

Despite the publication of the National Review of School Music Education in 2005, little seemed to change for students in schools. In 2013, the state of Victoria's Parliament commissioned its own inquiry into music education in schools. Following submissions from many stakeholders, the committee put forward seventeen recommendations for children to “experience a meaningful music education whilst at school” (Education and Training Committee, 2013). The Government believed that *Musical Futures*, an organisation providing classroom music education based on the research of Green (2002), would be able to provide these meaningful music experiences. In 2014, it pledged two million dollars to support the implementation of this program in all government schools in Victoria (Lydon, 2015; Victoria State Government Education and Training, 2016). The premise that *Musical Futures* holds is that we should engage children in music learning using the music they listen to, in the same manner that informal music learning occurs (Musical Futures, 2016).

*This view has some serious implications, one being the simplistic notion of ‘their’ music. Whose music? This seems problematic. Although I support all efforts to encourage music education, I feel very concerned that our State Government aims to implement a program—conceived for secondary students—in primary schools. Although Musical Futures says it is a 21st century ‘rethinking’ of Orff Schulwerk*

*(Harvey, 2012; personal communication Harvey and Owen, 2014), many of my peers agree with me that their interpretation varies considerably from what we recognise as the Schulwerk.*

It is easy to comprehend that often teachers are swayed by the “domination of entertainment culture” (Allsup, 2003, p. 7). But there can be a discrepancy between wanting to engage the students and honour them by showing respect for the music they listen to, and the belief in the musical value of what is being presented. Allsup (2003) suggests we can feel “artistically compromised” but we should not feel it necessary to “compete with popular culture for the minds of our students” (p. 7). Yet more and more we see the literature support the inclusion of popular music (and I really mean here the ‘inclusion’ of popular music resulting in the exclusion of other styles or types of music). Offering a ‘good’ music program may be critical to a teacher but the ‘good for whom’ and ‘good for what’ are questions that need considering (Schmidt, 2011). Students’ own music is not just a collective for the music within a class. Schmidt (2011) asks us “Who benefits, then, from what we have to offer?” (p. 5). There will be a variety of ‘own music’ and how much we engage in this, adopt this, and feel comfortable with this will depend greatly on the teacher and her beliefs about music education.

*I don’t think we should ignore popular music, just as we shouldn’t ignore jazz or country music. Let’s just not assume that the cohort of young people in our classrooms have ‘their’ music and that ‘their’ music is of one particular style anyway. I know that in the past, music education, particularly for older students, has centred on Western classical music, historically believed a ‘superior’ music. This is also completely inappropriate.*

Many believe children in primary school should be engaged in ‘child-like’ activities in the music room, and popular music is not always appropriate. I would question the inclusion of this music considered from ‘their’ world as *Musical Futures* frames it, when so much of popular music models inappropriateness in language, images, and the lifestyles that we hear about through the media. It is not educational for students to have their “minds and ears closed to a range of other musics of present and former times” (Bridges, 1995, p. 11) and akin to providing cartoons as the only form of literature in the literacy program. As the western world tries to reduce childhood by encouraging the emulating of adults through the clothing for sale in stores, many of the toys manufactured, the music available, the games played on computers and the entertainment industry, education in primary schools remains



one of the few places where children can be held back from this onset of adulthood. We can provide an education that caters to ‘their’ world: as children.

**Vignette: The School as Music Educator**

*Many primary schools in Australia have pre-recorded music playing through speakers throughout the schools grounds at the end of recess and lunch so that the children know it’s time to come back inside. I was surprised when I was teaching in a primary school recently and the ‘music’ being played at the end of lunch was from a popular radio station. The song finished and was followed by a couple of minutes of chatter complete with sexual innuendo between the radio presenters. As I was there as an advisor to assist teachers in how to include more music education, I suggested to the staff as a whole that the first thing they do was to play a variety of music styles signalling the end of the break, rather than the inappropriate radio station, or music just for the sake of noise. I suggested that the whole school could support music education and even such a small change could be beneficial. I recommended that the teachers discuss the music played with the children as they returned to class. Older children might be given the task of sourcing music and providing teachers with information regarding the style, the culture, the meaning, and the instruments. My point was that here was an opportunity to encourage listening and to provide children with a broader view of music that what the local radio station would offer. Although they had clearly listened to me and removed the radio station from their playlist, I was somewhat disheartened that the music selected since my intervention was a recording of a popular children’s entertainment group singing the times tables. Each mathematical table was sung in a different style. They felt proud that they were ‘increasing maths skills’ through music, but had missed my point completely.*

One of the greatest factors influencing the quality of music education in schools is in understanding the difference between education and entertainment. Choice of repertoire is of great significance when considering education and yet some children are being subjected to songs and music purely because of a perception of what children enjoy (Bissell, 1959; Gill, 2004; Pascoe et al., 2005). There is also a perception that television offers music education for younger children particularly. These music experiences vary across a spectrum with some holding educational and musical value, to others with very questionable music value, which may even be counterproductive to education. *Sesame Street* and Australia’s *Play School* offer songs that children can sing along with and these are generally appropriate in content, style and vocal range. However, there is no option through this media for children to repeat a song, or sing slower or faster or learn anything about music. They sing the song, and hopefully gain an attitude of enjoying music, but musically this is not education. *The Wiggles*—a globally successful Australian music group that provides

music experiences for early childhood—cannot be compared to music education from a trained music specialist. *The Wiggles*, as one example, use the visual appeal available to them through the media of television so that it becomes an entertainment package. Although I accept that these examples are more specifically for early childhood, there are a great number of resources being used under the guise of music education that offer the same sort of experiences. I have difficulties with equating this entertainment with education if this music becomes the predominant music experiences in school. This misunderstanding of music for entertainment as music education is one that can continue throughout primary school. Education and entertainment are not mutually exclusive but teachers should be aware of the differences between the two. The aim for children to have ‘fun’ is not the only purpose of music. Although we want children to enjoy their schooling in music, we should not feel that in making learning “palatable” we “overlook the fundamental elements of education which we, as teachers, are striving to impart” (Hall, 1958, p. 12).

As stated, there are many barriers to providing all Victorian primary school children with quality music education. But if I use my imagination, I can see a future where this education is decreed. The question then becomes one of what methodology or approach to music education is suited to our children, our teachers, and our educational philosophy.

Orff Schulwerk is an approach to music education that warrants consideration for mass implementation in schools. In an Orff Schulwerk classroom, children sing, play instruments, and move. But the Schulwerk has embedded in it a scope far beyond that of music education: a scope to broaden the imagination of the child and the thriving of humanity. Our society requires a *flight to the imagination* for it to prosper: for children, teachers, parents, and all others in the community. The Orff approach can help to provide that flight.



# **The Researcher Looking for Orff**

## ***Biographical Ballad***

My journey as a music teacher began and it was a disappointing reality that my way of teaching bore a resemblance to how I was taught at school. My university degree had provided me with some wonderful musical experiences but did little to ensure I understood the pedagogy of teaching that would be effective with a group of primary school children.

They sang action songs, played recorder, and learnt note names from the blackboard. I avidly took ideas and repertoire from old and current publications at the time. I could duly follow the curriculum scope and sequence charts and pat my own back when most of the children were in line with the ‘expected’ musical outcomes at each year level. I told them to sit on their bottoms quietly if they wanted to play the tambourine, and I expected classes of musical devotees and obvious signs of giftedness. That feeling of knowing, as their teacher, that I could ‘reach’ them all, lasted approximately three weeks.

Although the children enjoyed my classes, I knew that this transmission of knowledge way of learning from the teacher to the student was contrary to the joy I had felt in my flute lessons when given the chance to be more creative. As the teacher I wanted to be more creative too—I was bored to death—but felt that the ‘books’ were the experts and must be better than my own intuition. I had no idea how to provide for expression in music that had brought such joy to me. The books seemed to encourage unity, and teaching about expression was suggested through pictures of fast trains and slow snails. I wondered if classroom music was about the serious learning of what music is, and nothing to do with the joy of expressing yourself through music. The enjoyment the children felt was for the repertoire or musical games, but I believed music education should be more than this.

Teaching in a small school in a community of much older teachers, I felt isolated and unsure of both my abilities and my desires to be a teacher. At a point where these concerns threatened my continuation in music education, my principal passed me a notice about an upcoming workshop he thought I might be interested in.

I arrived with no preconceptions of what this workshop was going to hold, but desperately hoping it would somehow help me to become a music teacher that could encourage the expressive creativity I so enjoyed.

Christoph Maubach, a German newly arrived from the Orff Institute in Salzburg Austria, stood in the empty space with no shoes on, and very casual clothes. This was clearly not going to be like some ‘traditional’ workshops I had attended. Those had most been conducted by a corduroy-coated professor who would direct us on how to teach music

appreciation. At those I would obediently and quietly take notes sitting at the desk. Gazing at Christoph, I remember feeling somewhat anxious about what we would be expected to do, and hoping my musical and teaching inadequacies were not going to be highlighted.

I can still recall more than thirty-five years later exactly what activity we started with and how Christoph conducted the session. We stood in a circle, and already I knew that this was the format I needed with my children—that feeling of a community. Why do children have to sit quietly on bottoms I thought? My own training had been so prescriptive and I lacked the confidence to even consider alternatives. Christoph taught us the traditional folk song *Oats, Peas, Beans and Barley Grow* and I remember feeling admiration for his ability to say this almost tongue twister when German was his native language. No words were on the board, and yet we learnt it so quickly. He invited us to move—walking and changing direction, or taking various pathways across the room. We all did the task, but were able to do it our own way. It seems so simple and absurd now, but the connection to music and movement, which I had felt all my life, had not ever occurred to me in my teaching of music to children in a school. In fact, the fear of children being ‘out of control’ was enough of a hindrance. I had never experienced this saying of the rhyme and walking before and I was captivated. We created our own music and movement using this text as the impetus. It was genius, and yet I know now that it was the simplest of ideas, executed brilliantly with compassion and care. Christoph sang and moved with us, part of the community. From that first encounter I knew that my music teaching needed to change. Orff Schulwerk resonated with me as if I was born into it. And in certain ways I was. My sense of movement being connected to music; the desire to be creative and expressive; the playing of the xylophone in my fifth grade orchestra; and finally the gifting of Carl Orff’s *Musica Poetica* vinyl records from my mother which unremembered by me, had been played to my siblings and I when we were young children. These all paved the way to my affinity to Orff Schulwerk. The Princess Anne shoes worn as a child were discarded after this workshop and I have taught barefoot ever since.

From that time on I have reflected continuously on every aspect of my teaching. It has shaped my work and my person since. I realised that expression came from playing around with music and movement and creating music, and that through this, children playing music with others would and could bring a more individualised and expressive self. Through constant trial and error, I found my way through the Schulwerk that I believed offered creative and engaging experiences to children. Some school staff saw the ‘freedom’ in movement I offered and the noisy exploration on instruments, as a sign of poor classroom

management. At times there was conflict in a school between what I believed was good pedagogy and those who saw me as encouraging a lack of discipline, obedience and respect.

Since that first encounter, I have attended and presented many workshops both here and overseas; read publication after publication; talked to as many people as possible; and generally aimed at further developing my understandings of Orff Schulwerk. I have had self-doubt and been self-critical. I have been creative and elicited creativity from others. I have had lots of laughs and joy in being with others learning about music, and about music education. But with this ongoing immersion in Orff Schulwerk came conflicting ideas and models. More and more I have questioned whether my knowledge of the Schulwerk is authentic to what Orff envisaged. With such diversity in the world of Orff Schulwerk, was I now far removed from the essence of Orff Schulwerk? When voicing my doubts about the ‘soundness of my understandings’ to Hartmann (personal communication, October 2014), he replied, “About ‘my knowledge is not sound’: You have a better perception of the complexity than those who think they would have a sound knowledge. So you have the right questions”. Perhaps it is in the seeking of the answers to questions we never considered questioning—our long-held and tacit knowledge—that we can reflect more deeply on our knowledge and understandings.



# **Orff Schulwerk**

## ***The Research Concerto***

## Orff Schulwerk in Context

Orff Schulwerk is an approach to music and movement education created by Carl Orff (1895-1982) and Gunild Keetman (1904-1990) in Germany during the first half of the twentieth century. Professor Sigfried Mausser (2015), the current Dean of the Mozarteum University in Salzburg under which the Orff Institute is governed, offered a sense of the essence of Orff Schulwerk when he wrote:

Elemental Music and Dance Education in the spirit of Carl Orff and Gunild Keetman is, quite simply, a model for success. The seed of an integrated, holistic educational philosophy of music, language and dance has blossomed all over the world, despite regional and language boundaries. Its important contribution to personal development and musical socialization is internationally recognized and appreciated. Idealism, creativity and improvisation, exploration and experimentation, the joy of rhythmic and expressive movement and social interaction, therapy and inclusion, educational skills and pedagogy with artistic merit—these are just some of the key phrases that are associated with the Orff-Schulwerk (p. 6).

Orff Schulwerk is a holistic and inclusive approach to music and movement education, with the musical objective of children creating their own music (Keller, 1974; Orff, 1963a; Shehan, 1986; Thresher, 1964). Orff refers consistently to music education, but embedded in this is his proposal that music, movement and language are unified, and that we have demands of aesthetic and artistic quality in each of these media (Kluger, 2011; Maubach, 2006; Orff, 1963a, 1963b, 1978). It is through these media and other art forms that the Schulwerk's broader objectives of the development of morality and values that enhance humanity can be realised.

The zeitgeist of the early twentieth century was a time of rapid industrial, cultural and social change and brought with it new ways of thinking in the arts, design, science, philosophy and psychology. Composers such as the Austrian Arnold Schoenberg created new styles of expressionistic music depicting society's growing psychological awareness made possible through the works of Freud and Nietzsche (Sherrane, 1995). Playwrights reformed the previous ways theatre presented reality and did so without the need for supernatural themes or other dramatic devices. Visual artists such as Kandinsky and Klee looked to abstraction and experimented with unseen before ways of depicting reality. The Bauhaus movement of the 1920s and 30s in Germany saw architecture, art, crafts and manufacturing brought together, reuniting them as they had been in the medieval guild times. The artistic was put back into design, from buildings to everyday objects used in the home. Describing the



Bauhaus Art School, former student Kurt Kranz said “It tried to find a way of dealing with life on an aesthetic level” (Whitford, 1994 n.p.). With such rapid and radical changes in Germany and elsewhere, it is of no surprise that education too was going to be reimagined. Many across the globe reconsidered the fundamentals of schooling, and it was an ideal time for rethinking the how, who and why of education. In the early twentieth century, compulsory schooling was introduced in many countries along with demands for better government funding. Education theorists were aligning with the new freer way of thinking. Beliefs that children learn by doing; that play is important; and that schools have a significant effect on the physical, social and emotional aspects of a child were all part of the zeitgeist at that time. This is the time of Orff Schulwerk.

In the early twentieth century, school lessons were often dull and uninspiring especially for children with low aspirations for academic work. It was a time when many educational reformers rebelled against the elitism in the education system and the banal form of instruction. Reform pedagogy emphasised child-centred teaching and the “development of the total personality of the child” (Uhrmacher, 1995, p. 392).

In 1919, Rudolf Steiner founded the first Waldorf School with an arts-based curriculum. In this humanistic education the teacher’s role is to support the growing capacities of each child, and the curriculum supports the child being seen as a developing being (Dahlin, 2010; Steiner, 1919; Uhrmacher, 1995). “Intellectualism is ‘out’. Art, music and rhythm are ‘in’ ” (Ogletree, 1974).

Maria Montessori, the first female Italian physician, began implementing her education ideas for young children in 1907. She believed in creative exploration and designed materials that invited activity (Calvin-Campbell, 1998; Lillard, 2005). The Montessori environment is conducive to children in a physical, social and emotional sense, as is the environment in schools based on Froebel’s ideas of play, creativity, and children’s self-initiated activities (Brehony, 2013; Fröbel e.V., 2016; Walsh, Chung, & Tufekci, 2001).

Alfred North Whitehead (1861-1947), an English mathematics and philosophy professor, presented broad theories about education related to the growth of the students as fully functioning human beings. Whitehead believed education should “develop creative curiosity, imagination, stability of character, good and balanced judgement, and even creative disturbance” (Blasius, 1997, p. 306). These ‘creative disturbances’ are explained as the desire to know more, the “pleasant frustration of ‘simply wanting to know’ ” (p. 307).

Others have written about the clear connections between Whitehead's ideas and Orff Schulwerk (Bischoff, 2009; Goodkin, 2001).

Much of what the American John Dewey (1859-1952) says in *My Pedagogic Creed* has been adapted into how we teach today. This work was translated into German in 1922 but made little impact post-war (Oelkers & Rhyn, 2000). In 1949 following World War II, a group of educationalists from the United States of America were sent to study the education of those within the American Occupation Zone. The *Harvard Report* that followed this visit suggested re-education of the German school system be based on Dewey's concept of pragmatism (Bittner, 2000), an approach to education supporting hands-on learning through integrated curriculum based on the child's interests. Orff's philosophy encompassing the importance of the process in learning resonates and reinforces Dewey's focus on the learner and learning from experience (Burkart, 1977; Dolloff, 1993). Dewey also saw school as a mode of social life where 'moral' learning occurs, a key aspect of Orff Schulwerk. "For Orff it is not music and dance education that is at the centre, but the development of the personality of the child that develops through it" (Hartmann, 2012).

Several of Russian born Lev Vygotsky (1896-1934) theories resonate with Orff Schulwerk. He believed in the educational importance of play, and in the learning that occurs during communication within social interactions (Clapper, 2015; Jorgenson, 2010; Sangiorgio, 2015; Smidt, 2009; Thwaites & Round, 2012). Orff educators align with Vygotsky's belief of "the more expert other" and his concept of the zone of proximal development (Smidt, 2009, p. 39). Huizinga (1938) in his book *Homo Ludens*, believed culture was not even possible without play, and is one of the main bases of civilisation.

The Brazilian Paulo Freire (1921-1997) believed in a humanistic education yet found schools to be places where children were dehumanised. He believed schools to possess a "monotonous, arrogant, and elitist traditionalism where the teacher knows all and the student does not know anything", and he termed this style of educating *the banking approach* (Freire, 1985, p. 119). Orff Schulwerk educators know well that the classroom community is one that both learns and teaches at the same time. The teacher may have a monopoly on some skills and understandings, but Freire and Orff believed that recognising children having something to offer provides an atmosphere and environment that nurtures our own humanity (Freire, 1970; Giarelli, 2006; Roemer, 2006).

Although most of the above theorists are not linked in the literature with Orff Schulwerk, we do know that Orff's theories and beliefs developed from the European pedagogical legacy of

the German philosopher and poet Herder, the German writer Goethe, and Swiss educational reformer Pestalozzi. Although the viewpoints of each of these were not necessarily complementary, they however greatly influenced Orff (Dolloff, 1993; Hartmann, 2012). Pestalozzi believed that education should take the child as the starting point and engage him in sensory experiences (Dolloff, 1993; Laubach, 2011; Young, 2011). He believed like Freire that “education should be a humanizing force” (Dolloff, 1993, p. 10). Pestalozzi believed education to be “the art of bringing to life and fortifying the good which is inherent in every human being; it consists in guiding the child towards the best realization of himself and of the things of the world” (p. 10).

The time following World War I was ripe for modern thinkers in Germany (Maier, 1995). Dorothy Günther, a dancer and choreographer was one of these. Orff and Günther found they shared a common belief in the “symbiosis between music and dance” (Pruett, 2003, p. 179). This was enacted with the creation of the Güntherschule<sup>3</sup>.

## **Chronological History of Orff Schulwerk**

Orff’s work in education began in 1924 when he joined forces with Dorothee Günther in Munich to create the Güntherschule, a centre for teacher education in gymnastics, rhythm, music and dance. Prior to this he was a musician and composer. The philosophy of the school was to integrate music and dance, connecting the two. Orff saw it as an opportunity to try out new ideas and as Orff turned his thoughts to education, it was inevitable that his creativity in music came from his own personal experience (Regner, 1975). “As a musician I was interested in trying out a new way of teaching music...this meant that the starting point was an artistic one rather than a purely educational one” (Orff, 1978, p. 13). The Güntherschule offered the chance to delve into new ways of thinking about music. Orff and the young women students explored and experimented with different sounds, and with various combinations of music, movement and drama. Orff and Günther moved away from the music of the great masters, and provided the students at the school with experiences for them to create their own music. Despite the success of the Güntherschule, neither Orff nor Günther ever expanded to replicate this school elsewhere.

“In the beginning was the drum” (Orff, 1978, p. 17). This oft quoted statement clearly places Orff’s belief that rhythm was the starting point for music. Dance has a close relationship to music, most particularly through rhythm, and according to Orff, “the drum

---

<sup>3</sup> There are variations in spelling throughout the literature but I am using Güntherschule as Orff spells it in his autobiography *Carl Orff: The Schulwerk*.

induces dance” (p. 17). The Güntherschule students studied music with Orff and others, and were expected to perform using a variety of media, and responding in an improvisational way through movement to that media. Orff was particularly interested in the new organic dance style of Mary Wigman who performed with more natural and elemental movement (Shamrock, 1995). Along with drums, the students at the Güntherschule made rattles from stones, bells, shells, nuts and wooden balls that were worn on the ankles, knees and wrists. These provided the music to the dance. Body percussion including stamping, patsching the thighs, clapping, and clicking fingers were all included in the repertoire of sounds. To Orff and Günther, music and movement were intimately connected (Orff, 1978) and this unity of music and movement born out of improvisation by the students was unique at that time. Despite Rudolf von Laban and Emile Dalcroze being recognised as important in the field of movement in the 1920s, this duality of skills in music and dance was something not seen before.

At the Güntherschule, Orff realised the need for melodic instruments that would suit his exploratory needs. He found these in the xylophone: not the concert xylophone, but in the xylophones used in Africa and the gamelan of Indonesia. He modeled his ideas on these and had them made for the school (Velásquez, 1990). Orff included the full range of recorders offering “the pipe to the drum” (Sacks as cited in Orff, 1978, p. 96).

One of the outstanding students at the Güntherschule was Gunild Keetman who arrived there in 1926, two years after it opened. She had been raised in a financially well-off German family and had learnt cello and piano as a child. After she concluded her studies at the Güntherschule she stayed on as a teacher remaining there until 1944. Keetman was composing many of the pieces used for the Güntherschule’s dance troupe that toured Europe to high acclaim, each member playing their own music, and alternating roles between dancer and musician. Keetman was to become critical in the development of Orff Schulwerk and without her it is unlikely that the Schulwerk would be what it is today (Gerheuser, 1977; Keller, 2004).

Orff’s work with the Güntherschule was brought to international attention following an invitation to present music and dance for the opening of the 1936 Berlin Olympic games. His agreement, based on the assurance of the games holding no political connections (Ronnefeld, 2004), resulted in a performance with Keetman conducting the orchestra made up of drums, rattles, bells, tambourines, xylophones and glasses filled with differing amounts of water tapped with a mallet. One thousand children performed the dances under the direction of Maja Lex, another student turned teacher at the Güntherschule.

Orff was less involved in the Güntherschule during the war feeling confident in Keetman's musical and pedagogical skills. Orff became a highly regarded Bavarian composer most famous for his theatrical work *Carmina Burana* (Maier, 1995; Nykrin, 2010; Schafer, Ruppel, Sellner, & Werner, 1960). This, along with his other well known works illustrate his interests of the combination of text, music and dance, supported by rhythm.

The government took over the Güntherschule site in 1944 and the building, instruments and archives were all lost in a bomb attack soon after. All in all, 650 teachers had been trained in elemental music and movement education in the twenty years of the Güntherschule (Gray, 1995).

Orff's interest in education was renewed when in 1948 he was invited to conduct a series of radio programs for a Bavarian network where music written specifically for children would be played on air. It was called *Music for Children—Music by Children* (Haselbach, 2013) and this title distinctly points to a pedagogy of creative music making by children. The broadcasts were a new challenge for Orff as his previous educational foray had been with young adults. He was now being offered something different and he based his ideas on the work with the adults at the Güntherschule and reconsidered it in light of children's education. He could see the value in a "music exclusively for children that could be played, sung and danced by them but that could also in a similar way be invented by them—a world of their own" (Orff, 1978, p. 212). Feiler (1951) talked of the "fascinating rehearsals" for the radio broadcasts in which a group of eight to twelve year old children played glockenspiels and xylophones, cymbals and tuned glasses, exchanging instruments as necessary. "They don't learn, they are brought to something; their fantasy is set in motion" (p. 40).

For the radio programs, Orff enlisted Keetman. This meant a new phase in her work. "It was a creative challenge of fantasy and sensitivity [and] Gunild is the main authority at this time" (W. Thomas, 2004, p. 156). It was she who experimented with pedagogical steps that would ensure success with the children performing. By all accounts she was a wonderful, intuitive teacher who demanded the best from the students through encouraging each and every one to listen to each other and work together as a group to present the performance. Part of the radio program was to ask children listening in their homes to create their own music and send it in to the radio station. The Radio's magazine had an article by Walter Panofsky in 1949 that stated

The numerous letters and essays, questions and stimuli that have been sent in during this last half year give credence to the high pedagogical value of this musical work. It lies in education for independence. If schoolchildren send in melodies they have written...it is not a question of unusual talent but of children who have been awakened, for whom the elemental originality of the Schulwerk way of making music has released in them musical powers, that, if their musical education remains solely reproductive, stay buried (Orff, 1978, p. 218).

The unity of music and language could clearly be demonstrated through the radio broadcasts and the volumes, but movement was unable to be incorporated in this medium and that led to some feelings of dissatisfaction. Regardless, the Schulwerk was now formulated in the sense of the style and the techniques and pedagogical strategies that allowed for children's creativity.

These Orff and Keetman radio programs were highly successful and further series of these broadcasts continued after Keetman; first with Hermann Regner, an Orff pedagogue and head of the Orff Institute in Salzburg from 1970 for many years; and Wolfgang Hartmann, a graduate of the Orff Institute and held in high esteem by Regner (Carl-Orff-Stiftung, 2011; Hennessy, 2013; Orff Institute).

Following the initial radio programs, a television series was created which could finally unite language, music and movement. Once a month on Saturdays from 1957 to 1959 a live broadcast was televised. It introduced Orff's daughter Godela as commentator, with Keetman directing the children and explaining the musical themes. Verena Maschat was one of the children in the series, and as an adult became a highly regarded Orff pedagogue at the Orff Institute where she continues as a guest educator. Maschat described Keetman as someone who gave each of them a feeling of importance and "that it only sounded right when we all helped together" (Maschat, 2004, p. 72).

*Twice I have travelled to the research facility, the Orff Centrum in Munich, and watched every episode of the television series featuring Keetman at work. What an absolute pleasure. Although in German, I can see she was a wonderful teacher although there are aspects of her teaching and progressions of music learning that were of some surprise. Keetman's manner seemed quite strict with the children, particularly in contrast to Godela who was very lively. I was aware that Keetman disliked the limelight, and I felt that the children who had rehearsed in the mornings prior to the broadcast looked somewhat anxious about playing correctly. Haselbach*

*explained, “I am also sometimes astonished how strict Gunild was in the TV classes. But if you have ever worked in front of a camera having just 10 more minutes to come to a result and having the TV crew disturbing the children...you also might become a bit dominant” (personal communication February 2016). I can completely relate to that.*

The success of what Orff and Keetman were doing with creative music education resulted in *The Orff Institute*—a place of pedagogical study—being established in 1961 under the auspices of the Mozarteum University, Salzburg. This Institute now offers courses in German for those interested in becoming creative elemental music and movement educators. It caters for the English speaking community through a biennial nine-month course, and annual weeklong summer schools, both attended by people from around the world interested in gaining more experience and knowledge about the Schulwerk. Today there are more than forty countries with Orff associations (Orff-Schulwerk Forum, 2015) and it is well known globally as a creative approach to music and movement education.

Zirnbauer (1955) believes it important that we see the Schulwerk in relation to Orff’s other compositions: as an “undetachable part of the whole” (p. 32). There is an affinity between Orff’s major works and his music for children and this shows that teacher and composer need not be distinct (Walter, 1958).

Pruessner wrote of Orff:

One cannot value too highly the special fact that it is a composer who has introduced this fundamental reform in the field of music education. This gives it an unusual unity between educational exercise and style of improvisation that makes Orff-Schulwerk a work of reference for the whole of today’s music and music education. It also enables progress from the education to the artistic to be made without a break, or rather that from the very beginning art and education are bound together as one unity (Orff, 1978, p. 227).

The Schulwerk is not a “by-product” where Orff has purely simplified his work for pedagogical purposes. He maintains the character in order to “contribute his idea of music...without having to damage the elements of his style” (p. 33).

The character even of the smallest phrase in this Schulwerk is so basically ‘Orffish’, every detail so applied that Orff, even when not consciously aiming for an art of utmost simplicity, can repeatedly, though with stylistic

conditions, stimulate with suitable means an expansion of the concept of sound. It is therefore built from the bottom up, consciously as a corner stone, and is not something reduced to 'also' purposes of pedagogical usefulness. (Zirnbauer, 1955, p. 33)

## **Carl Orff and Gunild Keetman**

Orff, a Catholic, had been raised with church music that was often histrionic and flamboyant, and he witnessed his father, a high ranking army officer, involved in ceremonial processions that must have seemed like theatrical spectacles to a child. To Orff, these experiences surely shaped his interest in what he regarded as the inter-disciplinary nature of music. His mother, a highly competent pianist, encouraged his interests by supporting story telling combined with music playing (Gray, 1995; Regner, 1975). From a young age, Orff's interests extended to puppetry and drama, and his childhood surely paved the way for a musical adulthood that would instinctively incorporate these various art forms.

From most accounts Orff was a down-to-earth, warm, charismatic, humorous dramatist who had been enthralled with music, drama, dance and language since a young child (Danziger, 1962; Frazee, 1985; Gill, 2009; Keetman, 1985; W. Thomas, 1977). Purportedly a great teller of stories and fantasies with a strong, friendly personality, he seemed natural with these art forms and they naturally suited him (Feiler, 1951; Matthesius, 1982; W. Thomas, 1985). As a student at the Orff Institute, Gill's observation of Orff was that he had "bullshit detectors that picked up what they were meant to pick up within seconds" (2009, p. 40).

Orff believed 'something' of an artist lived in us all. "This something can be destroyed or educated. I therefore see that our educational task includes an artistic element next to the humane one" (Orff 1967 cited in Haselbach, 2012a ). As a committed humanist he believed that through artistic education, we could all become better human beings (Schafer et al., 1960).

Keetman was a quiet and reserved woman, painfully shy, deploring the limelight and agonised over teaching a workshop or giving an address (Pruett, 2003). Doreen Hall (1992) described Keetman in a letter home to her family in 1954 as a "vital looking woman...attractive in an outdoorish way" (p. vii). Keetman was comfortable in spending much of her professional life in Orff's shadow, always in the background, "concealed rather than conspicuous" (Keller, 2004, p. 130). Keetman found a "certain security in her role as Orff's subordinate", which explains her lack of shaping a career away from him (Pruett,



2003, p. 194). She was completely loyal to Orff and did everything he asked despite at times being reluctant (Regner, 2004).

Orff was well known and admired for his compositions. The name of the approach, 'Orff Schulwerk', combining Orff's name with the German word for schoolwork, is not surprising. In the earlier part of the 20<sup>th</sup> century, it would have been quite normal for a woman to take a back seat to a man. "According to Third Reich propaganda, a woman's place was in the home" (Pruett, 2003, p. 186). Although there were women who were breaking this mould, this conservative view combined with Keetman's personality seems a plausible reason she was satisfied with the name of the approach, and her place in it.

Keetman was an extremely gifted musician and dancer, and a natural pedagogue. "In her classes with us at the Institute she was very clear and wanted good sound, exact rhythms, precise use of space, listening to each other, clear movement, understandable speaking, well intoned singing. But we did not feel she was dominant" (B.Haselbach, personal communication February 2016). Gagne (2011) described her as "one of the most talented and remarkable teachers" she had encountered (p. 11). Keetman "treated pedagogic theory and method with a mixture of shuddering respect and smiling disdain" (W. Thomas, 2004, p. 156). Her book *Elementaria* is one of the keys to understanding Orff Schulwerk. But she says that this was "wrung out of her by Orff" and that during her work on it she alternated between tears, and jokingly calling her mentor "slave-driver, slave-owner" (W. Thomas, 2004, p. 156).

Minna Ronnefeld (2004) stated that Keetman admitted to her that she had composed the music for the Olympic Games opening, not Orff. But if she had announced her authorship her career as Orff's assistant could have ended prematurely. Her disposition was such that she seemed satisfied that the credit was being given to Orff but there is no doubt that she had the composition skills to create such pieces (Gerheuser, 1977). There will always be questions regarding the precise authorship of many of the compositions throughout Keetman and Orff's long partnership.

When Orff died in Bavaria in 1982 he had been through four epochs in his life. The Empire, the Weimar Republic, National Socialism and the Bonn Republic (Maier, 1995). Throughout, Maier (1995) confirms he was "totally a musician, and nothing else, concerned with music, not political effect, obstinately and obsessively committed to the service of Music" (p. 1).

## **A Broad View of Orff Schulwerk**

In order to understand the Orff Schulwerk approach one must first recognise that it is not a method or sequenced plan for teaching (Bischoff, 2009; Carley, 1977a; Dolloff, 1993; Goodkin, 2002; Jungmair, 2000; Keetman, 1974; Orff, 1963b). Wry (1985) suggests it is an epistemological and ontological approach as the processes in action in an Orff Schulwerk classroom encourage learning through using music and movement as the major modes of expression (p. 27). As members of a creative community, children create their knowledge as they experience it (Özeke, 2009). In the process of music making they discover their own realities. The children learn by doing through embedded creative exploration and improvisation seen not as an end but a process. The Orff approach does not subscribe to students presenting and performing entire musical works of others. At every stage they should have a “feeling of creative participation in the musical activities” (Keller, 1974, p. 23). The Schulwerk offers children active musical experiences where they can constantly create unique musical works. Further opportunities for development through multi-sensory learning are offered and integrated into the creation of new works (Calvin-Campbell, 1998; Salmon, 2010).

Orff Schulwerk is a humanistic education and the human being with her human attributes and characteristics is the starting point, not the musical repertoire, materials or specific Orff techniques such as the use of certain tonalities. All objectives, content, and processes are developed with the learner at the centre (Salmon, 2012). When considering Orff Schulwerk as a humanistic education, teachers become aware of the complexities of providing for this education for all students. With these efforts however come great rewards. Students who feel their individuality recognised and accepted are those who engage more in their learning, take more risks in their work, and are more likely to accept the uniqueness of others and diversity of the group. This kind of education can be transformational (Arnold & Ryan, 2003; Dewey, 1902; Heywood, 2005; Neville, n.d.).

Orff Schulwerk has a broad objective of developing the whole child—the child’s ‘personality’ as Orff put it. Interpreting his term and aggregating it with how others have interpreted it offers an understanding that the greater goal of Orff Schulwerk refers to the values and morals to be developed in children for them to participate in, and contribute to, a just, empathetic and kind society (Bischoff, 2009; Calvin-Campbell, 1998; Dolloff, 1993; Goodkin, 2002; Orff & Keetman, 1950).

Orff's art is revealed to us through the stage. His theatre is 'worldly' in the highest sense. In the greatest periods of drama this reflection of the world exerted a 'moral' influence—the word 'moral' being understood in the full sense of the eighteenth century. Orff seeks to restore, through music, this original meaning, which has been lost in the course of time....His sense of the value and power of primordial reality led him to this fertile ground, containing the roots of our civilization. He realizes the danger that threatens to break the connection with these areas. And he sees in their conservation a moral duty: through his teaching and through restoring the validity of the past to lead us back to our origins; or, as he himself says in his vivid way, to create an intellectual humus (Schafer et al., 1960).

The objective of Orff Schulwerk is a pathway to the development of the whole child (Dixon, 2008; Goodkin, 2002; Orff, 1963a). Orff considered how such development could occur through artistic experiences with music and movement. There were two critical concepts in Orff's thinking about music education: the first, that music should come from the child's world. The repertoire to be used should be the folk songs, children games and rhymes, riddles, proverbs and literature from the child's heritage. Today, as a globalised society, we have access to material unavailable to Orff in his time. "If Orff Schulwerk's original resource material was culturally monophonic at its debut, we are now experiencing a spectacular stereophonic sound of cultural inclusion" (Beam, 2013). Although there are a great many benefits to looking beyond our country's own heritage, Orff educators should remain mindful of the suitability of the repertoire, ensuring it lies in the world of children.

The second concept in Orff's thinking was that children should create their own music within a community of music makers. It was thought that through this, children could develop their personalities, their imaginations, and their connection to the joy of creation. Working with people of all ages and abilities was inherent from the beginning as it was in the participation in music and movement, playing, singing, dancing and creating together that is of such importance to the sense of community (Carley, 1977a; Goodkin, 2006; Salmon, 2010).

The Schulwerk nourishes the soul through a pedagogy based on the nature of the child and the potential of the human being, and through this, develops the child holistically. (Bischoff, 2009; Goodkin, 2002, 2006). Orff Schulwerk is unique in music education with its characteristics suited to children's nature and emphasising the development of creativity. This brings joy and supports "kinetic, emotional, mental and social development" (Bilen, 2010, p. 4873).

Heywood (2005) suggested that joyous experiences could change the way learners approach learning. This joy comes through personal achievement. Working on a particularly difficult xylophone part and learning how to play that within the group can be a joyous experience. “Joy in a classroom can come from successfully meeting a great challenge in the company of friends and colleagues” (Heywood, 2005, p. 36).

It would be unlikely today in western society to find primary classrooms that did not incorporate some element of play within the formal teaching, which in itself is joyful. Play is a highly creative process serving multiple functions using body and mind to offer children freedom, choice and control over some aspects of their lives (Moyles, 2013; Salmon, 2010; Stavely, 2010). We all recognise the importance of learning, but equally important is the development in children of a positive disposition to learning (Moyles, 2013). Their disposition to play is innate. The educator Friedrich Froebel in the early part of the twentieth century indicated that play was critical to both psychological and educational development. Piaget believed play has a dual role; acting as a way of knowing, and demonstrating the child’s cognitive development (Brophy, 1988), and Vygotsky saw play as the way to “higher mental functions” (Bodrova & Leong, 2015).

The role of play in Orff Schulwerk is critical, as it is for the overall development of the child (Brehony, 2013; Goodkin, 2002; Harding, 2013). Looking at how education in music and movement can be achieved in a playful way does not diminish the serious learning of music. “Adults respond so negatively to play because they define it as simply having fun and, therefore, as a waste of time” (Elkind, 2008, p. 3). Orff educators know better.

The American pedagogue Jane Frazee has written several books about Orff Schulwerk (Frazee, 2006, 2008, 2012; Frazee & Kreuter, 1987). She clearly demonstrates in her writings an understanding of the philosophy of Orff Schulwerk and was one of the pioneers in her country. She believed that a sequenced curriculum was suited to the American music education community and many have been grateful for her adaptation and presentation of this framework. The benefits of the framework allow less experienced teachers to follow her ideas to allow for the creative aspects of the child. But there is another side of the coin that may see such a sequence as being prescriptive and not allowing for the organic development of the child. She rightly reminds us that Orff Schulwerk is “playful, joyous, and engaging” yet quotes one of her young students who asked “If we get this right, can we just play?” (Frazee, 2006, p. 9). Children do want and need time to ‘just play’, but it seems here there is a distinction between the proposed educative activity, and the ‘playful’.

Some educators now ‘integrate’ aspects of other music methods such as Kodaly and Dalcroze with what they believe is Orff Schulwerk. Although we would be foolish to discard strategies or pedagogical ideas for the pure reason they have traditionally been aligned with other methods, we must also be wary of losing the essence of the Schulwerk through an amalgamation of activities that suit the teacher. Orff, Kodaly and Dalcroze, as the main approaches and methods used in Australia, have some things in common. But we must be very aware that the philosophies underlying each of these are different and can be contradictory. Walter (1977) cautions us about using strategies and techniques that result in prescriptive and step by step teaching. “The Orff approach is the nearest thing to incidental learning a school can provide. It stresses impulse, fantasy, improvisation” (p. 23). We may not all agree with Walter that incidental learning is the aim of school music education. However, it does make the point that the elements of spontaneity, flexibility, improvisation, and changes of direction and objectives are critical to the Schulwerk and we must ensure our ‘strategies’ to enhance learning do not impinge on that.

The Orff Schulwerk approach does not provide a step-by-step procedure nor, for most, would such a prescriptive program be desired. A sense of freedom is embedded in the understanding of the term ‘approach’: freedom to adapt to suit the needs of students, and the teacher, focusing on the process instead of an end result (Jorgenson, 2010; Locke, 2016). Our personalities alone will determine to a certain extent what type of teacher we are, and some of us will gravitate to the Schulwerk and others not (Goodkin, 2009). Walter (1977) says we must have “creative instincts” and “fantasy”, and warns that “any attempt to teach the Schulwerk mechanically will only kill it” (p. 23). Orff Schulwerk is not an approach that suits every teacher (Goodkin, 2009). Orff himself said

Those who look for a method or a ready-made system are rather uncomfortable with the Schulwerk; people with artistic temperament and a flair for improvisation are fascinated by it. They are stimulated by the possibilities inherent in a work which is never quite finished, in flux, constantly developing (1963b).

## **Elemental Music and Dance**

When asked about elemental music and dance, many of us quote or summarise Orff when he said:

Elemental music is never music alone, but music connected with movement, dance, and speech—not to be listened to, meaningful only in active participation. Elemental music is pre-intellectual, it lacks great form, it

contends itself with simple sequential structures, ostinatos, and miniature rondos. It is earth, natural, almost a physical activity. It can be learned and enjoyed by anyone. It is fitting for children (Orff, 1963b).

A difficulty when working with translated texts is to determine the authenticity of that translation. There are often some slight yet important deviations. Shamrock (1995) adds in her translated version—“it is a music that one must make himself” (p. 8) which is quite different to “active participation” as included above.

Goodkin (2000a) delights in the above definition recognising it as a “positive affirmation of the fundamental characteristics of cultures that had previously been downgraded as ‘primitive’ and now can be celebrated as ‘primary, elemental’ ” (p. 83). Orff’s description of elemental music and dance has embedded in it the essence of the Schulwerk (Carley, 1977b; Harper, 1956; Hartmann, 2000). However, regardless of his description, understanding of what elemental music and dance is remains elusive for many (Wild, 2015).

In *Defining Elemental Music*, Wild (2015) presented meanings of the term ‘elemental’ from others alongside Orff’s. Elemental music is “pattern-based” built on “natural speech and body rhythms, familiar melodic patterns, and simple forms that can be learned, created, understood, and performed without extensive technical or theoretical musical training” (p. 1). Warner (as cited in Wild, 2015) stated that “music-making of the young child resembles in many ways the music-making of primal cultures...the music is rhythm- and movement-oriented...it is transmitted orally and therefore liable to change...it is ‘ensemble’ music in the sense that everyone participates” (p. 2). Calantropio (as cited in Wild, 2015) stated

There is an emphasis on creation and improvisation throughout teaching and learning. It stresses the use of speech and movement as starting points in teaching, the use of the ostinato figure as the primary accompaniment, speech-based rhythmic motives combining to form larger patterns, melodic materials drawn from simple pentatonic idioms, and the use of tonal and modal music drawn from both composed and folk sources (p. 2).

Calantropio (2010) added to his previous statement that the usual rules in historical classical music such as those regarding parallel motion and dissonance are not applicable in elemental music. For some educators it can be difficult to discount some of these rules following many years of study in classical music.

In explaining the elemental, Regner (1975) pointed us first to visual arts and explained how painters in the first half of the twentieth century discovered the importance of different elements such as line, point and shape, and then used these elements in their artworks. This analogy supports Orff's idea of a fundamental music education starting from such simple and essential forms. Regner (1975) continued explaining that elemental music did not lie with complicated compositions of the present day, nor music written specifically for children.

Orff has invented, collected and introduced into education a kind of music that he calls elemental music, and that he describes as a music that one must make oneself, that is often combined with language or dance, that is not concerned primarily with authentic interpretation but with a vital and varied reproduction. Music, therefore, that is not composed at the drawing board but that arises from practical motivation, from the joy of playing. Not an inoffensive, idly played music without emotional dimensions. No—elemental music contains the power of its expression in simple forms (p. 180).

Regner (1975) encapsulated the elemental in Orff Schulwerk education, and the guide for our teaching. “It is not the material alone that makes elemental music what it is but also the encounter, the considered response of the recipient to the impulse given by the music” (p. 182).

## **Music for Children Volumes**

Building on the success of the radio broadcasts, Schott published five volumes of *Musik für Kinder*, a set of books with compositions, exercises and ideas for music making. These pieces are “records of previously improvised material” (Haselbach, 2013, p. 15). Despite the *Music for Children* volumes listing Keetman as one of the authors, it “undervalues Keetman's contribution” (Keller, 2004, p. 130). Keller (1974) understood we may at first be shocked by the abundance of material in these volumes, but reminded us that it was only a fragment of what Orff and Keetman had assembled (Orff & Keetman, 1954, n.p.). Orff himself said the volumes represented a “pruned hedge” (Orff as cited in Keller, 1974).

These volumes provide understandings for linking instrumental playing, body percussion, speech, song and dance in elemental music. The pieces notated are not to be learned as they stand but are examples of what might be accomplished (Carley, 1977c; Nykrin, 2010; Orff,

1978; Richards, 1995; Thomas-Solomon & Apostolidou-Gagne, 2010). The pieces in the volumes are unique and follow a musical and pedagogical framework beginning with examples and ideas for simple melodies, accompaniments and arrangements, to later works that demonstrate far greater complexity in rhythm, metre, harmony, and technical demands (Francis, 2010; Jungmair, 2000). When each piece is viewed as a model they become an endless supply of ideas, for improvisation and new creations (Thomas-Solomon & Apostolidou-Gagne, 2010). Orff specifically stated at the beginning of *Volume V*, “may this be a stimulant and starting point for those teachers that follow” (Orff & Keetman, 1954, n.p.). Orff was aware that notating these works could be used in ways he had not intended, but felt it was a necessary progression if the Schulwerk was to develop (Shamrock, 1995).

The musical framework embedded in the volumes provides so much to assist teachers in how to create opportunities for children to create their own music (Maubach, 2006; Orff & Keetman, 1954; Southard, 2010). Orff has provided “a guide, a series of tours through the wonders beyond the door he has opened, and an invitation to further exploration to seek doors beyond and to open them” (Mix, 1968, p. 37). These volumes remain to this day the major resource in understanding the musical progression Orff and Keetman had in mind for children’s learning. They “reflect the historical evolution of music” (Orff [translated] cited in Dolloff, 1993, p. 1).

There is little in the way of pedagogical advice. “The sequence of the volumes uncovers the approach: coming from simple elements, from rhythmic and melodic ‘building blocks’ leading to the whole; from the simple to the complex; from the pentatonic through modal progressions advancing to cadential harmonies” (Jungmair, 2000, p. 2). If we want to talk about Orff Schulwerk with credibility we must “‘read’ the original notation, study the meagre *Instructions and Notes* in the volumes and connect the many impressions gained” (Nykrin, 2010, p. 278).

In 1957 Margaret Murray from the United Kingdom created an adaptation of these volumes, published as *Orff-Schulwerk—Music for Children*. Murray retained the instrumental pieces from the original German volumes, but did not translate the German songs into English. Hence the volumes are not translations but adaptations. Murray organised for recordings in English of some of the adapted material in the volumes in 1957 and Keetman oversaw it. They wanted to “get it right” for Orff (Murray, 2010, p. 28). It is indicative of the times that although married to a Austrian, Orff thought it appropriate for Murray to use her maiden name as it was seen as more ‘suitable’ for an English production (Murray, 2010). She knew she had to find appropriate material from her English culture and she used proverbs, sayings



and nursery rhymes. *Mother Goose* has been associated with English children's poetry since the 1700s. For those of us of Anglo Saxon descent in Australia in the 1960s, the material in Volume 1 is of our childhood. Today, Mother Goose is unfamiliar to the majority of Australian children.

Through the volumes "we have an opportunity to take our children on a musical journey to ensure that conceptual understanding and skill development are presented in a logical progression" (Southard, 2010, p. 10).

*Although I agree that the volumes offer us this opportunity, I am cautious about teachers using the sequence in the volumes to plan curricula for primary schools as Southard suggests. The volumes certainly offer ideas and models with growing complexity. However, such a developed plan suggests moving away from volumes as knowledge and skills are achieved in those areas. I would like to consider a more cyclical view of the volumes, returning to each one, bringing to it the new learning that has occurred. Otherwise it may give a false sense of Volume 1 being useful only for beginners.*

"The timeless and comprehensive elemental materials found in Volumes I-V remain as fresh, aesthetically unique, and consummately usable today as when Orff and Keetman collaborated on them over seventy years ago" (Thomas-Solomon & Apostolidou-Gagne, 2010, p. 25). They remain as an exemplar of elemental music writing.

## **Orff Schulwerk in Australia**

"Just how the Orff approach first reached Australia remains contested, but the influence of the approach is undeniable" (Southcott & Cosaitis, 2012, p. 20). In the 1960s, Orff Schulwerk was introduced to Queensland and it had such an impact that the Department of Education of that state assisted in funding schools for the necessary instruments and providing professional development to teachers (Geen, 1970). All states had created their own associations by the mid 1970s and an overarching body, the Australian National Council of Orff Schulwerk (ANCOS) was created in 1991 (Southcott & Cosaitis, 2012). Australia has the second largest membership in the world after the United States, which highlights the engagement educators in Australia have with this approach. This in part may be due to the flexibility teachers have in this country in interpretation of curriculum frameworks and documents. This freedom is considerable particularly in comparison to

those countries that have prescribed syllabuses such as in many of the Asian countries. The nature of teaching in Australia is also conducive to Orff Schulwerk as group work, authentically inviting children to take responsibility for their learning, and play, are all seen as a natural part of educating in our schools. Some countries have barriers to this type of educational development whether it be teacher/student relationships and interactions, or more concrete differences such as class sizes and physical space (Shamrock, 1995). Keith Smith, in a letter to Orff in the 1970s expressed his insight into the Schulwerk and our country.

I believe that the greatest strength of the Schulwerk lies in the freedom it gives us to put it into effect. We can now take your wild flowers and with a sympathetic understanding for sensitive care let them become a part of our young country. In this way attributes can be developed that will be Australian and entirely natural for Australian children. There are many risks—the greatest being that we are so far away from the centre of Orff Schulwerk (as cited in Haselbach, 2006, p. 9).

Many teachers have travelled to Salzburg from Australia to experience the week-long Summer Course, and a number of teachers have participated in the longer Special Course. These, and others, have contributed to the dispersal of the Schulwerk in this country. Combined with the various states inviting overseas presenters for workshops and conferences here, the spread of Orff Schulwerk has been significant in the landscape of music education in Australia.

Schools value staff that have completed the Australian Orff Schulwerk Levels training courses and recognise that this training enhances participants' understandings and skills in music and the pedagogy of teaching. The degree to which teachers can implement understandings of the Orff philosophy depends greatly on the specific environment in which the teachers operate and on their abilities to translate the philosophy into practice.

Many schools have over time invested in hand held percussion and various melodic percussion instruments. Uniquely, marimbas particularly are a frequent inclusion in a school's instrumental collection. Unfortunately a school's possession of these instruments is in no way indicative of the type of program being offered to the students (Geen, 1970). Similarly, attendance at a workshop or even training course is no guarantee of understandings of the philosophy. Orff educators value the diversity in how the Schulwerk is enacted but teachers in Australia, like other countries, have struggled to be unified in their philosophical understandings of Orff Schulwerk.

## **The Principles of Orff Schulwerk**

Many have written about the principles and characteristics of Orff Schulwerk. It is beneficial to recognise the threads of commonalities, so I present here principles outlined by highly regarded Orff pedagogues. I conclude with a clear list of principles and then expand on each of these to provide further understandings of the essence of Orff Schulwerk.

Many Orff educators have presented understandings of the philosophy of Orff Schulwerk, such as Frazee & Kreuter (1987), Goodkin (2002), Haselbach (2011), Harding (2013) Keller (1974) and Keetman (1974) to name but a few. Each of these adds more to our understanding about Orff Schulwerk. Even so, globally there appears to have been a reluctance to propose a clear and succinct list of principles that make up what these Orff pedagogues believe constitutes Orff Schulwerk. As I believe this would be beneficial to those within and outside of the Orff Schulwerk community, I have adopted such a list written by the highly regarded Orff pedagogues Haselbach and Hartmann. Not all will agree with the list, my interpretations of it, or in fact that such a list is warranted. However it endeavours to portray a clear depiction of the authentic components of Orff Schulwerk. It is not suggested that this list presents a method but is an attempt to present a framework in order to maintain the integrity of Orff Schulwerk. These principles form a major component of the philosophy of the Schulwerk but do not on their own present the full philosophy.

Although I propose principles to be used as a framework, these are proposed in light of the history and development of Orff Schulwerk over the past century. The world body for Orff Schulwerk is the Orff Forum. This body represents all Orff associations and should be respected as one that seriously aims to further Orff Schulwerk and continue the legacy of its founders. In 2012, the Orff Forum convention held annually, presented the theme the Three Pillars of Orff Schulwerk: the humanistic, the artistic and the scholastic aspects. The discussions surrounding these asked educators to look anew at the Schulwerk, considering aspects that now may possess historical value but lack validity in the world today (Haselbach, 2012b). Revisiting our beliefs, understandings and the relevance of these in light of an ever-changing world is essential if the Schulwerk is to maintain its standing. In 2013, Barbara Haselbach and Wolfgang Hartmann, Chair and Vice Chair of the Orff Forum, outlined in English, a list of what they believed to be the Principles of Orff Schulwerk. Considering the historical, cultural and global aspects of education, I believe this list of immense value and it is this list that I have adopted. Their document was presented at the 2013 Orff Convention. It was to be disseminated to members of Orff Associations world wide however this had not occurred in Australia. I first became aware of

this concise list of Principles at the ISME conference in Brazil in 2014 during a symposium in which Hartmann and I co-presented. The symposium began with Hartmann presenting these Principles.

Before discussing these Principles, there are other frameworks translated into English that perhaps could or should have been adopted globally when written, as a starting point for understandings about the Schulwerk. The most obvious place to start is with Orff, who in 1962 presented a lecture at the University of Toronto, Canada describing six characteristics of the Schulwerk which Orff stated “distinguish it from other pedagogical approaches” (Dolloff, 1993).

1. **The Schulwerk avoids false simplification**, for a child’s world is neither primitive nor transitory.
2. **The Schulwerk has no ambition to be ‘modern’**, for progressing from pentatonic to diatonic modes, it closely corresponds to the development of the child.
3. **The Schulwerk avoids introducing, prematurely, concepts and notions into a child’s play-world**, which are derived from the contemporary level of our mechanical civilization.
4. **The pieces [the volumes] contained are simple, elementary if you will, yet always meaningful, each one having a ‘Gestalt’ of its own.** They do not add up to a progressive system in the usual sense of the term. It is the treatment of musical elements that set the Schulwerk apart from other systems, which usually start with unison and two-part pieces, proceeding step by step to more difficult pieces in many parts and complicated structures...the rate of progress, however, depends on a child’s receptivity; this takes both music and language into consideration.
5. **The Schulwerk does not tamper with traditional texts** nor does it invent new ones (except in the case of improvisation)...our texts are taken from folklore, or else from recognised poets, both lyrical and epic. Schulwerk pieces are not ‘compositions’ in the subjective sense; they do not depend on inspiration (as the term was understood in the 19<sup>th</sup> century), they do not illustrate a text. They are musical models, typical rather than individual in character.

The characteristics Orff speaks of are critical to some understandings of Orff Schulwerk. However, to those who know little about the Schulwerk, this must appear as some sort of riddle: a puzzle to be worked out. Orff does not here present the totality of Orff Schulwerk. There is no mention of movement, yet we know that this unity with music and language is a feature of the Schulwerk. It is also unlikely that a reader would recognise the critical

importance of the process not merely the product. We get no sense in this list of Orff's humanistic beliefs in the social benefits of community music making or the inclusive nature of this approach.

Hermann Regner, a past director of the Orff Institute, desired a wide-ranging music education and presented a "comprehensive didactic concept" in his excellent article *Carl Orff's Educational Ideas—Utopia and Reality* (Regner, 1975). He recognised that music education was not about learning a number of songs, or the notes of a major scale, or the technique for playing a xylophone. The 'didactic concept' he referred to does not include content objectives or "methods of procedure". He clarifies this concept as "areas of learning activity" that promote "attitudes of behaviour that should be internalized in young people through music education" (p. 178). I have summarised the explanations given by Regner for the five areas of learning presented.

**Area No. 1: Turning towards music** (Motivation)

Due to our environment of constant and often undesired music, we must turn children towards interest in music in the classroom.

**Area No. 2: Discovering music** (Exploration)

Music learning desires curiosity and an ambition to invent, discover and problem solve.

**Area No. 3: Perceiving and experiencing music** (Sensitisation)

To enjoy music we need to perceive with attention, discrimination and comparison.

**Area No. 4: Making music** (Psycho-motoric techniques)

Singing and playing instruments provides experiences with the elements of music and development of techniques necessary for music making.

**Area No. 5: Understanding music** (Structuring)

We should understand music and its rules, and the effect music has on our senses and understanding.

Regner asks us to keep these didactic concepts in mind when considering the six "points" he presents as Orff Schulwerk.

1. **To begin with simple and essential forms: Elemental music.**
2. **Active music making.**
3. **Connection of music with language and movement.**
4. **The instruments adding a rhythmic-metric component.**
5. **Group music making.**

## **6. Music transformed in the creative process.**

The above list is perhaps more accessible to the music educator than Orff's and gives us some solid ground on which to stand. If we look at these 'points' alongside Orff's 'characteristics' we begin to gain much more of a sense of the Schulwerk.

Some years after presenting these didactic concepts, Hermann Regner presented some traits of Orff Schulwerk "which should be taken very seriously in order to justify calling our work Orff Schulwerk" (as described in Haselbach, 2013). These relate to Orff Schulwerk being seen as an "open" system.

### **Openness in relation to working with the printed models.**

The volumes are models and stimulant for teachers. We must know the purpose of the pieces so we can lead a group to an independent and creative exploration using a given model.

### **Openness in relation to the target group.**

Orff Schulwerk can be used with all age ranges, with beginners and professional musicians, in and outside of school. We must adapt our choice of material and method of instruction.

### **Openness in relation to new sound sources.**

The Orff instrumentarium with beginnings in non-European cultures has brought about other 'invented' instruments and sounds made by everyday items.

### **Openness in relation to movement and dance.**

Movement is not understood just as a means to help the learning of music, but considered unified as an artistic medium of human expression.

### **Openness in relation to interdisciplinarity.**

This refers to a state of being where expression occurs with our whole self.

Reducing our teaching to music only without integration of language and movement contradicts a fundamental characteristic of Orff Schulwerk.

### **Openness to contemporary music and art.**

If we consider the volumes as an inexhaustible source of ideas and models, then it is our obligation to develop a positive attitude towards contemporary art of all kinds.

Barbara Haselbach has been involved in the Schulwerk since the Orff Institute began in 1961. She personally knew both Orff and Keetman and can talk with great authority about Orff Schulwerk. She puts forth "central themes of the approach" that were considered when

the television programs began (Haselbach, 2013, p. 11). The themes here are provided verbatim but I have summarised her descriptions.

1. **The wholeness of music-making**...which integrates music, language and movement.
2. **The stimulation of creative abilities**...through the process of teaching, improvisation and working in groups.
3. **The instruments**...with playing techniques leading quickly to musical expression.
4. **The encounter with the foundation of the respective cultural traditions**...in song, dance and text.
5. **Playful learning and learning through play**...a motto applicable today.

These themes overlap the characteristics and Principles outlined by others, and point to the Principles she and Hartmann outlined in 2013. These Principles specify “features that characterize Orff-Schulwerk and that have little or no weight in other music educational concepts” (Haselbach & Hartmann, 2013, para 1).

Orff had in his mind a musical sequence of education, clear from analysis of the five volumes of *Music for Children* he and Keetman produced. But he did not concern himself with specific pedagogy—how to teach music using this framework. In my discussions with teachers, few analyse the original *Music for Children* volumes to further their understandings of the pedagogical framework of these publications. There is certainly nothing in the volumes that speak precisely to the Principles suggested by Haselbach and Hartmann, and I believe this makes their document even more valuable. For a clear understanding of Orff Schulwerk philosophy, the volumes and the Principles as outlined need to be read in conjunction with each other. Orff believed in teachers’ abilities to take the material and develop their own pedagogical system in line with the philosophy he saw as embedded in the volumes. However, the musical knowledge required to do that is beyond the scope of many Australian primary school music teachers.

The Haselbach and Hartmann Principles speak to my beliefs about Orff Schulwerk and I present these as the framework for the elaboration of my understandings of this approach. They however do not cover the full gamut of what almost all Orff educators would see as the most fundamental of beliefs. “Without doubt, there are features of the Orff approach, which are non-negotiable” (Stewart, 2013, p. 16). These non-negotiable aspects sit under the Orff Schulwerk philosophical umbrella with humanistic aims related to inclusion, participation, a holistic view of the learner, joyfulness, and the critical place of relationships.

I have embraced these Principles but do not advocate an inflexible ‘this is what it is’ model of Orff Schulwerk. Rather I want to draw together what I believe are the most tangible and credible aspects of the Orff Schulwerk literature, coupled with my own continuing understandings and beliefs, in order to assist in expounding the Principles in a cohesive way.

Each of the seven Principles of Orff Schulwerk is listed here and further explained verbatim in brackets by Haselbach and Hartmann (2013). They are not being presented in order of importance related to Orff Schulwerk, rather to the flow I see as appropriate in this context.

### **1. The child is at the centre**

It is not primarily a specialist music or dance training, but the enrichment of the whole person through means of expression with music and dance.

### **2. The instruments**

By providing appropriate instruments that can be experienced playfully and that do not have technical obstacles, the possibility of artistic expression with instruments can be included in the work.

### **3. The social dimension**

The processes of learning, working and creating are primarily experienced in the group and demand and develop appropriate behaviour and attitudes.

### **4. Music as an integrated<sup>4</sup> concept**

In ancient Greek "Musiké" means singing, dancing, playing instruments, language but also includes the integrating proximity to other artistic forms.

### **5. The form of teaching as a "process"**

The students are creatively involved in the work process and thereby also determine the direction and the result. In Orff-Schulwerk the work process and the artistic results have the same importance.

### **6. Creativity in improvisation and composition (including dance improvisation and composition)**

The teaching creates opportunities for the student to experience him/herself as a creator and co-creator.

### **7. Adaptability of Orff-Schulwerk**

Orff-Schulwerk sees itself as an ‘open pedagogy’ that is applicable in its principles in all educational fields of work, and can also be assimilated in different cultures.

---

<sup>4</sup> The original document had the term ‘integral’ but I have confirmed through personal correspondence with both Haselbach and Hartmann that they intended the word to be translated as ‘integrated’.



If we look again at the comments at the beginning of the chapter made by the Dean of the Mozarteum University in Salzburg, we can clearly recognise these Principles outlined by Haselbach and Hartmann. An ‘integrated, holistic educational philosophy of music, language and dance’ globally accepted despite ‘regional and language boundaries’ supports the Principles of *Music as an Integrated Concept* and *Adaptability of Orff Schulwerk*. ‘Personal development and musical socialization’ point to the importance of *The Social Dimension*. ‘Idealism, creativity and improvisation, exploration and experimentation’ places the Principle of *Creativity in Improvisation and Composition* as key to the Schulwerk. ‘Pedagogy with artistic merit’ is a directive to teachers to consider well *The Form of Teaching as a Process*. The ‘joy of rhythmic and expressive movement and social interaction’ places *The Child at the Centre* and ‘educational skills’ are gained through *The Instruments*, and through each of the other Principles.

In her recently completed doctoral thesis, Locke (2016) asked the following questions as one driving her study of New Zealand Orff teachers. “What do they understand the principles and processes of [the] Orff approach to be?” (p. 4). For the purposes of her research she took a “contemporary rendering of the key principles of the Orff approach provided by Haselbach and Hartmann at the annual Orff approach Forum in 2013” (p. 12). She agrees with me that they provide a “comprehensive and authoritative description” although I would argue that the principles act as an overarching umbrella under which the processes sit. The responses to Locke’s questionnaire suggest a blurring of understandings of these although I recognise the inevitability of intersecting lines.

The Haselbach and Hartmann list of seven Principles outlined the concise and clear parameters I was searching for and I resonated immediately with it. I see it as a ‘map’ that is able to provide a framework whilst lacking rigidity or inflexibility in working within this framework. These Principles allow for individuality and personal interpretation, features that in themselves are embedded in the Orff Schulwerk philosophy.

Hartmann stated

These Principles are not new. In many texts type of ‘Orff-Schulwerk is more than five volumes’ you find in different words the same thoughts in order to find a definition of Orff-Schulwerk. Look at all the so-called Orff-Schulwerk Teachers. They use their own material and have their own style. So, what are the connecting lines? These questions made Barbara and me to write in a simple and clear way, what all Orff-Schulwerk teachers should have in common. I think it can be helpful (personal communication, October 2015).

These Principles most certainly are ‘helpful’. We have each had to make our own ‘connecting lines’ and the Schulwerk has sometimes gone astray. My endeavour to discuss each Principle in depth and provide vignettes to support my understanding has been done for my reflective self as much as for a reader. Although Orff Schulwerk must remain ‘open’ and demands us to discover our own way, the commonalities that Hartmann suggests are not universally known. We all work within a fine line, some not sure what or where this line is. My proposal is that these Principles be seen as this line that as Hartmann stated is what “all Orff Schulwerk teachers should have in common”.



# **Principles of Orff Schulwerk**

## ***The Haselbach and Hartmann Suite***

I have adopted the principles of Haselbach and Hartmann (2013) as those that most clearly present guidelines of what is essential to the Orff Schulwerk approach—what all Orff Schulwerk teachers should have in common. These principles have acted as the foundation for my reflective discovery of the philosophical underpinning of the Schulwerk.

Detailed descriptions of these principles are being presented through a literature review but I seek to contextualise them through a series of vignettes. These are exhibitory and have served to enhance my own reflection on the literature. I wish to go further than just describe Orff Schulwerk according to the literature, and through reflection on the literature and my own historical understandings of the Schulwerk, I present these vignettes for a broad audience aiming to exemplify theory and knowledge into practical examples. I have found it critical to my reflection of Orff Schulwerk to place my understandings into the real world of teaching. It must be stressed that the vignettes aim for a clarification and exhibition of my own understandings but are not suggested as the only way that the principles can be interpreted.



# Principle

## *The Child at the Centre*

It is not primarily a specialist music or dance training, but the enrichment of the whole person through means of expression with music and dance.

(Haselbach & Hartmann, 2013)

The concept of *The Child at the Centre* can be traced back to Dewey (1902) who directed teachers to look to the children in their care and provide the environment in which each can move towards a “culmination of themselves”. He believed we should “let the child’s nature fulfil its own destiny” (p. 29). Dewey supported teaching and learning that promoted freedom to develop naturally, the teacher being a guide not a taskmaster, and with the recognition that interest is the motivator for learning. He felt it imperative that teachers provide experiences which children find enjoyable, relevant and engaging. He believed that learning for children needed to be through active experiences, that theory and practice are not separate (Dewey, 1897a, 1902, 1938; Vakeva, 2007). If the child is not able to follow his nature, if placed in passive learning roles expected to absorb the knowledge being transmitted by the teacher, “the result is friction and waste” (Dewey, 1897a Article IV, para. 3).

#### **Vignette: Imagine a Garden**

*A gardener holds a handful of seeds: different shapes and sizes but with no identifying label to provide the gardener with details of what will grow from those seeds. The gardener sows the seeds hoping for an abundance of blooms, knowing that the environment must be full of nutrients to encourage the growth of the seed. He patiently watches the climate, always adjusting his intervention depending on how he perceives each may flourish. As the seeds turn to flowers, he feeds and waters always unsure of the potential of each. Will one seed produce an abundance of colour? Will one seed produce just one exquisite flower? Will one bear flowers that hold a perfume unique amongst all others? One seed has sprouted leaves, but no flowers at all. The gardener has expected flowers. He pulls this plant out as it detracts from the floral display he has produced. Through his expectations he has failed to see what this seed offers. Little does he realise that this seed grows a feast of potatoes under the soil. Potatoes that lay dormant. The potatoes would have so much to offer in time and yet are discarded by the gardener.*

The above vignette aims to highlight how we may perceive our students in the classroom. Each child, as each seed, has something to offer through expression with music and dance. They may not all flower, but we embrace the inclusion of diversity and are patient in what the seed brings. We are “wide-awake” in our noticings (Greene, 1977).

Orff offered a “distinct vision of education as a whole, a pedagogy built around the nature of

the child and the promise of the human being” (Goodkin, 2002, p. vii).

The focus of Orff Schulwerk is twofold, on one hand being the creative and artistic development of the child, and the other, the development of character/personality, which Orff called ‘Menschenbildung’. Musical competence is not an objective in itself but should help to let the personality grow (W.Hartmann, personal communication, November 2015).

Hartmann stated he found it difficult to translate this word but I consider it to mean humanistic education (Cancik, 2013; Ruhloff, 2004). Goodkin (2006) also makes comment on what gives the Schulwerk its “distinct character”, stating that Orff’s work is based on the vision of the person. “Although he was interested in how his ideas might enliven music education, he wanted to produce better human beings, not just musicians” (p. 103). What Orff referred to the ‘personality’ of the child, Goodkin (2002) calls ‘character’ and he believes character thrives in a welcoming and nurturing community.

Orff educators cater for the individual and the diversity each brings—in whatever form that may be—and embrace that diversity within collaborative group music making. Although we encourage diversity, we also desire this diversity within a society that is cohesive and pluralistic. Orff Schulwerk therefore has in its philosophy the development of moral and values education whilst embracing the ‘character’ or ‘personality’ of each individual. This Principle of *The Child at the Centre* invites teachers to allow children to shape their own personality, to develop their character, to express themselves.

Each music class gives children the opportunity to reveal themselves, and to show who they really are (Goodkin, 2009). These characteristics combined with a creative mind and an aesthetic view of the world would likely create a society today very different from the one that Orff and Keetman had been witness to in Germany in the early 20<sup>th</sup> century. As teachers, we need to believe that those who leave our education systems today do so with skills, knowledge, understandings, attitudes and moral standpoints that will enhance our world and be used to improve it.

In *The Child at the Centre*, “the expression comes from the children, not how the teacher sees the expression. We do not bring the child to the music, but the music to the child. We offer the music in a way that the child can identify himself with it” (Hartmann, personal communication, October 2015). In a conversation with Hartmann at the ISME conference in Brazil, 2014, he presented a creative narrative to explain the Principle of *The Child at the*

*Centre.* We begin at the bottom of a staircase: teacher and children. The teacher has some ideas about what might be at the top of the staircase. She wants to take the children up the stairs and does this through presenting a stimulus. Perhaps the children learn a song, or a dance, or a proverb. Arriving at the top of the stairs the teacher recognises this as a landing with more stairs to climb. But now there are multiple sets of stairs from this landing and which one to choose? The teacher might ask the children ‘How can we use dynamics when we say this proverb?’ A child suggests a crescendo. Together, we climb these stairs. All experience dynamics as we climb. Another child picks out certain words to be spoken at a higher pitch than others. We all climb these stairs. ‘What else can we do with our proverb?’ A child suggests a canon. Yet another climb of a staircase. We all climb together as the children gain repertoire, understandings and experience. But this has been done by bringing the music to the child, and giving them the task of exploring that music. More and more ideas are elicited from the children and the teacher guides and builds on some of these ideas. At each landing, there are yet more stairs to climb. At some point, the children are given the choice of staircases. All standing on a landing, many staircases ascend from this one point. Individuals and small groups each climb a staircase and at each landing they work out themselves where to go from there. They may remain on that landing for some time exploring and considering which of the multiple staircases to select. At each landing there are yet more options. At some point, no more staircases are climbed. For that moment, and in that time, the creative music and movement experiences are over. Another day, this may be the starting point for the climb. When asking for further clarification Hartmann explained “The staircase idea: my invention. I think it represents the process. If you include, you need time, you cannot just go on to come to prefabricated results. This time space of thinking, of even changing direction I see represented in the landings” (personal communication, October 2015). Envisioning *The Child at the Centre* allows for this myriad of staircases: we can imagine the difference between this and one set of stairs with the children dutifully following the teacher.

As Hartmann explained the staircase analogy to me, I visualised an Escher drawing. He correctly pointed out that Escher was not an appropriate image. “Better not thinking of Escher. His staircases circle, they go to nowhere” (personal communication, October 2015).

### **Vignette: The Staircase**

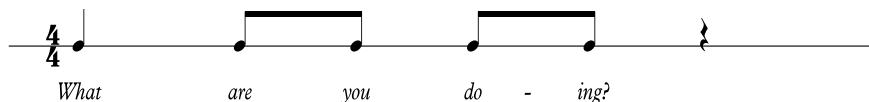
*We stand at the bottom of the staircase as per Hartmann’s narrative, ready to climb. The repertoire is a poem by Michael Leunig: Australian cartoonist, writer and philosopher. (Used with permission.)*





*This cartoon is yet unseen by the students, but it is selected as it provides thought-provoking text about our way of life, and our dependence on our 'devices'. The text is far from frivolous, although may baffle Carl Orff today.*

*In a circle, I embody the beat with a shift in weight from one foot to the other and pose the question 'What are you doing?' in an articulate, rhythmic way.*



*My gestures indicate to the children to echo/imitate the text spoken and in the manner of how I ask the question. I may repeat this several times (loud/soft/high/low). They ask the question 'What are you doing?' and I respond with an improvised simple four beat rhythmic text. We ask the question and while doing so, someone with a response steps forward and answers. There is no need for everyone to consider an answer, and not everyone will have a response. Stepping forward during the question lets everyone know that this is someone who will respond. Everyone in the group is learning about musical structure and is involved in the experience. We have climbed the staircase together as co-creators.*

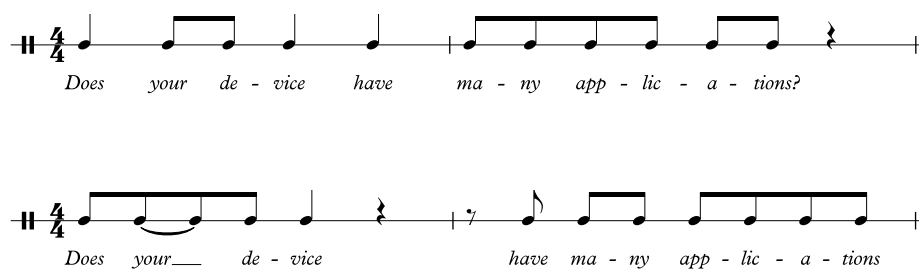
*I indicate that I will lead and I rhythmically say the first two phrases of Leunig's poem. 'What are you doing? I'm using my device.' The group echo and through gestures I can indicate the dynamics of the question and the answer; the pitch; who says what; and direct a canon using this text. Although teacher directed, it adds to the children's repertoire.*

*Working in pairs, children create responses to the question 'What is your device?' They are on staircases that run parallel to each other, yet on their own. The learning here is multi-layered. They explore and create text that*

shows context. They work together to explore and improvise various rhythmic and expressive ways of saying their text. We all ask the questions and each pair in turn responds with their unique answers. We have all met together on a new landing.

I ask the question 'What is your device?' Everyone claps the rhythm of their responses, repeating it to form an ostinato. They transfer the rhythm to other body percussion including stamping, finger clicks, and patsching (patting the knees). I provide a gesture signalling one pair to begin, adding in another and perhaps another. I bring new rhythms in and indicate stopping of others. In this way we can hear the rhythmic contrast and comparisons. This is repeated with children leading the group using their own gestures to conduct the ensemble.

What could this device be that Leunig is talking about? What could it be if not a phone, ipod or computer? After a discussion, the text, with the wonderful illustrations is presented.



The children learn the text and a rhythm such as what I have here including the longer final phrase. We are all again on the same staircase as I provide a structure for their creative music making.



Small groups are invited to reimagine the A section. They work to determine the expression, what text if any will be solo and tutti, and make other musical decisions regarding the piece. Each group climbs their own staircase from the landing, using the text as the structure. They are asked to create a B section. I assist each group as required. This is my role as music educator.

We can imagine each group on their own landing as they present their performances. The A and B sections are varied. Each presents the text of the A section but through the variation in expression, the accompaniment selected (if any), and other musical choices made, these A sections offer the scope for understanding diversity. We all learn about how music works through our own creation, and through observing and listening to others. The B sections will be even more diverse.

The above activity has a structure for children to work with and this provides the framework to create within (Banks, 1982). It relies on children drawing on their experiences and musical skills and knowledge. It motivates children to further develop these skills. The resulting performances are discussed as an assessment **of** learning—and as an assessment **for** learning.

With *The Child at the Centre*, the children express themselves. They collaborate exploring various ways of using language, movement, music and drama. Their performances bring together varied ideas, knowledge, skills, and creativity. They define themselves as creators, composers and musicians. The whole person is being developed and shaped by each of these experiences. If we are to enrich the whole person, we must engage them. If we are to engage students, we as teachers need also to be engaged and interested ourselves. It becomes contagious. Those educators who demonstrate not only a passion for music and movement education, but also a passion for learning, discovering, creative problem solving and educational growth, are recognised as such by their students and do much to encourage these desires in others.

When we allow children the freedom to create, inevitably some performances will demonstrate less ‘musicality’ than others. The children will likely recognise this. Without an understanding of the philosophy of Orff, there will always be those who compare a product orientated ‘performance’ to a child-created arrangement (Carley, 1977c). Orff teachers can reach the stage where the children have created, improvised, composed and performed, but then do not move on to the important step of reflecting on the performance to consider the artistic, aesthetic and expressive components. The notion that Orff Schulwerk does not offer performances that highlight exemplary music is an untrue view of this approach, but these products are more often than not equal to or of less importance than the process of creating them.

Teacher and school accountability through ‘scores’ has necessitated educators teaching to these scores, regardless of the individual, their learning style, and their rate of learning. It also makes the assumption that the ‘product’ (skills, knowledge) is of more value than the “process” (how children are learning). This is in total contrast to the Orff Schulwerk principle of *The Child at the Centre*.

Orff’s interest in developing the whole child, from the basis of music and movement education, is unique amongst models. In an Orff Schulwerk classroom children are made to feel safe to experiment and change their minds.

Safe classroom are those in which competing and comparing...are not used inappropriately to gauge performance. They are places where children are free to express themselves without fear of ridicule and where they are encouraged to take the time they need to show what they know. They are spaces where each child's creative expression is respected and where suggestions for changes are just that—suggestions (Gilpatrick, 2009, p. 25).

Children live in the world now. We must place *The Child at the Centre* now, not for any ideal of what their future might hold. The learning occurs every day, and shapes the child's life at that particular moment in time. Learning is not just for the future. Considering children as citizens only for the future they will hold, denies them a voice in and outside of education systems. Hickey-Moody (2013) talks of interest groups in terms of 'little publics' and she sees children as part of a 'little public' whose members hold agency and share the commonality of being a child. Rephrasing one of Dewey's comments she states "young people need to be regarded as more than the soil in which seeds of social value are sown" (Hickey-Moody, 2016, p. 62). Education must concern itself with the value of the learning at the present despite the bigger picture of learning for the future. It is a process of living (Dewey, 1897b).



# Principle

## *The Instruments*

By providing appropriate instruments that can be experienced playfully and that do not have technical obstacles, the possibility of artistic expression with instruments can be included in the work.

(Haselbach & Hartmann, 2013)

*The Instruments* in Orff Schulwerk relates to a specific range of instruments that are identified with this approach. This instrumentarium is most commonly made up of melodic and non-melodic percussion instruments. The non-melodic percussion instruments include drums, bells, triangles, wood blocks, and similar percussion. The melodic percussion instruments today include xylophones (wooden barred instruments), and glockenspiels and metallophones (metal barred instruments), played with mallets. These instruments produce a characteristic sound which has “seduced” music teachers globally (Gill, 2009, p. 39). Since the early 1990s in Australia, marimbas have been added to this collection. They are a large instrument similar to a xylophone allowing for three or four players—standing—to play the instrument together.

In the beginnings of the Güntherschule Orff used the piano as the melodic source, but not satisfied with this, sought instruments that had different timbres and that could be played together in an ensemble. Orff tells the story of meeting two Swedish sisters in 1926 who had a puppet theatre and were enthralled with Orff’s non-melodic percussion ensemble. They had travelled widely and were attuned to the kind of melodic instruments that they believed would suit Orff’s requirements. “After a few weeks a parcel arrived for me at the school. To my absolute astonishment it contained a large African xylophone, a marimba such as those I had seen in collections but had never had the opportunity to play, let alone the hope of possessing” (Orff, 1978, p. 88). Although this initial instrument had a different tuning to that used in Western music, he saw the potential of such an instrument. Soon after, a Kaffir piano (type of xylophone) from Cameroon, was gifted to Orff from an ex-student and he recognised the possibilities of replication immediately. This instrument consisted of a wood resonator chamber with wooden bars on top strung together with laces. This is the basis of the Orff xylophones today.

Other sound sources in the Schulwerk include the voice through speech and song and various vocal sounds made by the mouth, and the body used as a percussive instrument through clapping, stamping and other sounds. Orff experimented freely with various sounds and sound sources, both for the Schulwerk and for his other compositions. He added the recorder, a wonderful addition to the tone colour of the other instruments within the instrumentarium. Many children worldwide learn recorder and the playing of the recorder in

schools is not always of high quality. Teachers and parents alike can find this instrument generally unappealing. Orff's disappointment with the inclusion of the recorder in children's music was clear. "I have always regretted that recorder playing...became almost a pest, that the instruments fell so soon into ill repute" (Orff, 1963b, p. 70). Orff expected all music educators to be musicians in their own right and perhaps the inclusion of recorder taught by trained musicians may have changed opinions of this instrument.

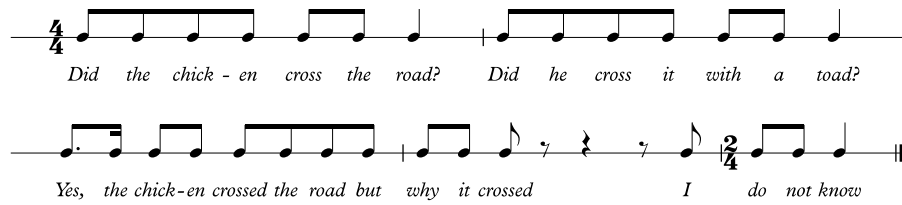
The importance of these musical instruments in the Orff Schulwerk approach to music and movement education is highlighted by their inclusion as a Principle of Orff Schulwerk, rather than being thought of purely as a form of media. It is through the lack of 'technical obstacles' as Haselbach and Hartmann explain, that children can think more about the expression, their improvisation and creativity, and through sensitive listening, more considerate participation (Maubach, 2006; Velásquez, 1990). The Orff instrumentarium is unique and highly successful in allowing for aesthetic, artistic, musical experiences from a very young age. The successful playing of the instruments was not the main objective however, but used to assist in the acquisition of musical skills and understandings. These instruments do not require great expertise or years of practice in order to create an aesthetic and artistic sound when played. Furthermore, these percussion instruments can be played by groups of children with differing needs together (Nykrin, 2010; Salmon, 2010).

Children are on a journey of musical discovery learning about music through being musicians. Gaps in understandings and skills will be evident. Music education requires "systematically building up musical experience into musical competence" (Nykrin, 2010, p. 308). It is the teacher's role to introduce concepts for musical learning that lays the foundation for future musical experiences. Orff recognised that the building of aesthetic awareness needed to be from the very beginning of children's musical education, not waiting for children to master 'orchestral' instruments.

The following vignette is an example of an activity for in-service teacher training using speech and non-melodic percussion instruments.

**Vignette: Why did the Chicken Cross the Road?**

*In a workshop with music educators, my objective is to present experiences that engage the adult, not just to provide repertoire and activities that they then take back to their own teaching situation.*



(Dr Seuss rhyme adapted by S. Brooke)

*I have composed the rhythm with the mixed metre as I am working with experienced music teachers and want to push them beyond the rhythmic patterns and metre we tend to gravitate to. One of my aims is to have the teachers reflect on the repertoire they use and consider rhythmic manipulation as an option for use in their own classrooms.*

*The teachers learn the rhyme through imitation with simple body percussion. They explore and create movements that fit each of the phrases of the rhyme. We say the rhyme rhythmically and with inflection and clear diction before teachers in the circle are asked the question 'Why did the chicken cross the road?' As the presenter, I ask this question rhythmically in various ways to demonstrate musical elements through speech. There is no need for me to articulate this to the teachers as the modeling demonstrates clearly the musical elements of loud/soft, high/low, style, and tone colour. The question and answer strategy often used within Orff Schulwerk music and movement education frequently has embedded a taken-for-granted phrase length. Through demonstrating ways of pushing boundaries we can consider how to be open to children's musical offerings. As the presenter asking the question, I too can vary the phrase length and the rhythm of the question and through modeling invite particular styles of responses.*

*The teachers have now had experience in improvising their own responses to the question 'Why did the chicken cross the road?' and through modeling have diversified the phrase length and rhythmic structure.*

*On cards I have written responses to the question and provide one for each person or small group. These will act as the structure for improvisation and composition. Having searched the Internet for responses that will appeal to adults, I may include responses such as these (Zongker, n.d.).*

**George W. Bush said:** *We don't really care why the chicken crossed the road. We just want to know if the chicken is on our side of the road, or not. The chicken is either against us, or for us. There is no middle ground here.*

**John Lennon said:** *Imagine all the chickens in the world crossing the road together, in peace.*



**Grandpa said:** *In my day, we didn't ask why the chicken crossed the road. Someone told us that the chicken crossed the road, and that was good enough for us.*

**Bill Gates said:** *I have just released eChicken2010, which will not only cross roads, but will lay eggs, file your important documents, and balance your cheque book. Internet Explorer is an integral part of eChicken2010. This new platform is much more stable and will never reboot.*

**Ernest Hemingway said:** *To die. In the rain.*

**Freud said:** *The fact that you are at all concerned that the chicken crossed the road reveals your underlying sexual insecurity.*

*The task of considering how to use this text to rhythmically respond to the question may seem daunting to some. The teachers are given time to explore some possibilities for a performance of their text. I trust that they will each do what they feel will help them succeed.*

*Following the speech performance the rhythm of the text is transferred to non-melodic instruments. Teachers work in groups to develop a creative piece to include improvising in light of the style of the author of the text, and with consideration of tone-colour, expression, rhythm and creativity.*

Despite the humorous tone of the responses, this activity offers the teachers much to reflect on. How each text is interpreted and presented rhythmically will vary between each member of the group, but offers learning for all. The diction and drama of each group performance of the text will differ and again provide offerings to the bank of ideas.

At the Güntherschule, Orff encouraged the students to consider words, strings of words and sentences and then asked them to transfer “every nuance of performance, accent and tone quality onto drums” (Orff, 1978, p. 23). He wanted the music to have a range of sounds “from the most furious banging to the most delicate, individual ‘drops’ of water” (p. 27). He believed “One must awaken the rhythm in the most varied ways and must ‘loosen the tongue’ of the drum” (p. 27). This type of activity described in the vignette offers great scope for such drum monologues and conversations.

The Orff Schulwerk xylophone is diatonic (without accidentals) and almost all instruments manufactured worldwide have C as the lowest note. Removing bars limits the tone set for players. For beginners a pentatonic scale specific to Orff Schulwerk includes the first,

second, third, fifth and sixth degrees of the diatonic scale, although there are many other five tone scales in music (Dolloff, 1993; Goodkin, 2000a, 2002).

“A particular kind of improvisation resulted from the use of the pentatonic scale” (Orff, 1978). The restriction of notes provides a structure for beginner improvisers that regardless of the notes played, provide a sound relatively consonant to our western ears (Goodkin, 2002). There are many facets of music making that translate to a musical and artistic performance but Orff has provided us with instruments that can best allow for success. This success is almost immediate when improvising in the pentatonic scale over a drone foundation (Dolloff, 1993; Goodkin, 2002). It is only in the playing of the melodic percussion instruments that children remain in the pentatonic realm for some time. Outside of this, they sing, dance and listen to a variety of other music.

Children sing songs, play melodies and improvise over a commonly used music accompaniment in Orff Schulwerk, the drone or *bordun* (Orff & Keetman, 1957). This is the playing of the home note of the scale, or the first and the fifth degree of that scale. The playing of the first on the strong beats, moving to the fifth on the weaker beats, cements the tonality and the feelings of ‘home’ (Nykrin, 2010). “The *bordun* constitutes the simplest tonal support for every pentatonic melody. Its calmness and continuity provide a balance to the movement of the melody. It can stimulate and awaken a melody. For this reason we use it as the basis for all exercises in improvisation” (Keller, 1974, p. 25).

The use of the pentatonic in the ensemble allows children to develop each of the qualities necessary for musicians. They can **hear** the security of the drone; they can **think** and verbalise about the meaning of this drone; they can **do/play** the drone and improvise simple melodies over this accompaniment; and they can **feel** engaged and confident in their abilities to contribute to the ensemble. Goodkin (2002) stated it is a unique aspect of the Orff Schulwerk approach to music and movement education that connects these four qualities: hearing, thinking, doing and feeling.

Another accompaniment technique very much characteristic of Orff Schulwerk and a highly valid inclusion for music learning is the use of the *ostinato*—the repeated pattern—from the Latin ‘*obstinatus*’ meaning obstinate (Keller, 1974; Nykrin, 2010). These patterns, whether sung or spoken, played on melodic or non-melodic instruments, or played using body percussion or other sound sources, offer rhythmic security. Orff and Keetman (1957) stated that the *ostinato* “represents one of the fundamentals of the entire teaching” (p. 142). The pentatonic, drones and *ostinati* are introduced gradually corresponding to the development of

the child (Goodkin, 2002; Schafer et al., 1960). Melodically, it is with the pentatonic scale that children can develop their confidence in improvisation and composition. It can be easy to move children on too quickly to functional harmony but without a firm basis for improvisation this then detracts from their confidence and ability to improvise.

Students who have this experience with pentatonic move then to music making in various modes and to functional harmony. Some mistakenly see the pentatonic as stepping stones to get to 'real music' (Goodkin, 2002) but we should look at each stage of development and musical structures as holding its own aesthetic value, and enjoy the artistic and creative aspects each of these offers. Each stage in musical learning has integrity in its own right and we do a disservice to our students if we do not value each of these stages.

Many see the xylophones in a classroom as an indicator that a teacher aligns with the Orff approach. However entering such a classroom does not in any way indicate that the teacher has a philosophical understanding of Orff Schulwerk. This perception of the use of the xylophone has been one of the problems with this approach. Some teachers believe the use of the instruments without regard for any other pedagogical implications or Orff Schulwerk Principles, displays allegiance to Orff Schulwerk. Others use the instruments with no claim to Orff Schulwerk but present concerts of pre-designed compositions played on xylophones, also adding to misconceptions of the Orff approach.

Some teachers demonstrate an inability to see beyond what they believe is the 'correct' allocation of parts. Music in our culture, regardless of style, tends to have bass instruments holding the tonality together, rhythmic parts keeping the beat and tempo together, and melodic parts played on instruments in higher octaves than the bass. This is often mirrored in the Orff Schulwerk classroom. Teachers will allocate a soprano xylophone or glockenspiel to play the melody, with ostinati accompaniment played on the alto xylophones, and the metallophones used to sustain notes, often filling in the chord. The bass xylophone is usually the instrument defining the tonality. As Goodall explains it, "the baseline in a piece of music is its foundation, its roots" (2012b, 1:02). Although this is true, it is not a dictum from Goodall that bass lines must be played on bass sounding instruments. More often than not, this is how Orff and Keetman presented their models. But it does not have to be so. There is such educative benefit in allowing children to try all parts on a variety of melodic percussion instruments. I have enjoyed listening to a highly creative and musical performance by children where a glockenspiel plays a variation of a bordun whilst an alto xylophone plays an improvised melody. A teacher willing to allow for this kind of exploration will always find that the musical results will vary depending on the freedom

given to children for exploration. It is true that the Orff melodic instruments have a particular sound, varied through the choice of mallets used, but then so does a violin and piano. Silsbury (1968) talks of those critical of the ‘monotony of sound’, and that perhaps they are not subjected to performances that demonstrate the rich diversity of music made possible through the Orff Schulwerk instrumentarium and techniques.

The following vignette for experienced older children uses the Dorian mode and seeks to demonstrate creativity on Orff instruments in a free way whilst having a structure in which to work. A Dorian mode is a scale consisting of a sequence of notes easily understood as the white notes on a piano from D to D.

### **Vignette: Free Improvisation and Movement**

*A photograph is presented of an old man kissing the hand of an old woman. The hand shows the sun spots and wrinkles of physical work. There is a tenderness in the man’s holding of the hand and his delicate kiss. What is happening in the photograph? What is the story behind it? It is a farewell, or a greeting? What happens after the photograph? What happened before?*

*Groups of children discuss the photograph and create a narrative. They sketch out a framework of music and movement to be improvised that depict the narrative. Two prepare to improvise in Dorian mode, while the others take on the dance role as the characters. Their understanding of dynamics and tempo allow them to use these in interesting ways and the freedom given to them through the impetus of a photograph provides a wide scope in which to explore.*

*In this scenario, the recorder player improvises slowly after a sustained D is played on a metallophone. Sitting opposite each other, without discussion but with the framework of the narrative in mind, each musician senses the interchange opportunities. It may be that the metallophone player will sense the opportunity for a solo, playing at the lower end of the instrument followed by a similar motif at the upper end. The recorder player may stay silent, or play a long held note, or intersperse the metallophone with echoed motifs. The dancers assign themselves to a musician and create an improvised movement in response to the instruments. They listen with intent and as one holds a shape when their instrument is silent, the other moves. They also have the structure of the narrative in mind and must sense the interchange of movement ideas whilst moving to the aural stimuli. Their prior experiences have provided understandings of locomotion, stillness, shapes, levels of movement and embodiment of music. After initial exploration they reflect as a group and discuss and add more structure to their framework. They refine their work. All must be attuned to each other to create a powerful music and movement piece as suggested by the photograph. This is a trait necessary for*

*any ensemble and an attribute to be enhanced in our understandings of relationships.*

The pedagogical implications of children moving to their peers playing the music are highly significant and offer a vastly different experience to children dancing to pre-recorded music. The children select instruments after careful consideration of the tone colour they consider appropriate to the telling of the narrative (Banks, 1982). Following their selection, the children vary the tempo and they determine this for themselves. They discover the importance of the elements of music, and the nuances that make the music resonate with them as creators and performers, and with an audience as viewers and listeners. As they gain experience, the musicians can be more directive in their requests to the improvising dancers and the dancers can equally request particular musical effects. The instruments contribute to children playing artistically and musically, and allow children to make decisions that not only assist them in being musicians, but give them the control of that experience. It becomes their unique performance demonstrating the unity of music and movement.

It is the combination of the pedagogical implications of the melodic percussion and the aesthetic properties of these instruments that make their inclusion so valuable. As in all teaching, we begin with the simple and move to the more complex. It is pedagogically sound that beginners of any age are introduced to improvisation and composition through the pentatonic scale. Firstly with the doh pentatonic, with its home note as the tonic, then moving through other pentatonic scales that contain the same notes but have different tonal centres. The Dorian mode is clearly visible on a melodic percussion instrument and therefore the cues for improvisation are both aural and visual. The ability to improvise in this mode will be governed by experience and prior knowledge. The activity suggested above does not require agility in playing or complete understanding of the make up of the Dorian mode. Those more tentative can play rhythmically or arrhythmically using only two or three notes, and this can be highly effective. Depending on the experience of the children in the Dorian mode and improvisation, they can transition to other instruments outside of the regular Orff instrumentarium (Nykrin, 2010; Regner, 1965). Goodkin (2002) states “though the Orff instruments are not the center of the Schulwerk, there’s no question that Orff wouldn’t be Orff without them” (p. 99).



# Principle

## *The Social Dimension*

The processes of learning, working and creating are primarily experienced in the group and demand and develop appropriate behaviour and attitudes.  
(Haselbach & Hartmann, 2013)

The Orff Schulwerk approach looks to engage and develop the individual, regardless of perceived ability, within a well-communicating social group (Birrell, 2007; Dolloff, 1993; Hennessy, 2013; Salmon, 2010). Teachers provide affirmation that everyone—and the part they play—is significant in the music making community. Members of each group also provide this affirmation through working together to create the musical piece—to solve the musical problem being presented (Bilen, 2010).

A musical group is not just a collective. It is individuals exploring and playing music together (Keller, 1974). Children as individuals, bring to the group a variety of skills, understandings, personalities, behaviours, interests and attitudes. Many social interactions take place when making music together (Dixon, 2008; Goodkin, 2002; Orff, 1963b; Regner, 1975). Group work requires the members of that group to be supportive, cooperative and collaborative and creates a sense of belonging and self-confidence (Bischoff, 2009).

Orff saw the notions of community development and personal growth as the developing of appropriate behaviours and attitudes. ‘Cultural habitus’ is a term from Bourdieu to describe what we learn from others in groups (Smidt, 2009). If we consider habitus to be “the set of learned preferences or dispositions (styles of thought and action) by which a person orients to the social world” (Edgerton, Roberts, & Peter, 2013, p. 305) then we can see how critical it is to provide for learning in groups to diminish the disparity in aspirations and confidence in seeing a future beyond what have may be seen historically. Interactions in group music making involve such behaviours as listening to others’ musical ideas, appreciating we all have different strengths, acknowledging efforts, working as a team, compromising, and being a gracious participant. These interactions are critical to learning music and human behaviour (Novello & Marquis, 1967; Regner, 1975). The social aspect can be the ‘glue’ that makes the experience joyful and provides feelings of acceptance. This is one of the tenets of community music.

Werner (2012) discussed the ‘interpersonal dimensions of humanism’. This dimension refers to the relationships we have with each other, bound in our moral code, ethics and values. He believed that it is our relationships that are what matter to us. Trust, support, forgiveness, love, and empathy are some of the terms Werner (2012) used. He suggested these are what support ‘human flourishing’—what the ancient Greeks called eudaemonia—

rather than the more limited view of happiness. Orff desired this human flourishing, to rediscover the ‘moral’ as it was in the 18<sup>th</sup> Century—“a revolt against the selfish theory” (Selby-Bigge, 1897 para. 3).

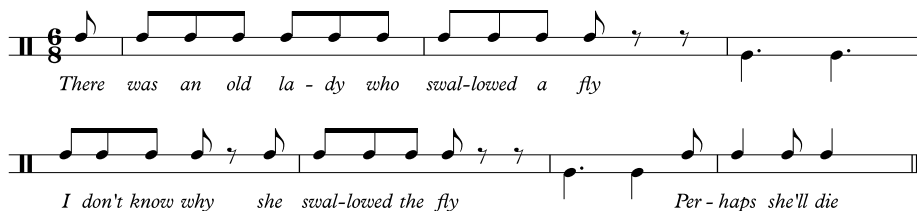
The following vignette aims to demonstrate *The Social Dimension* in practice through a sequence of rhythmic and melodic development opportunities that offers scope for children to create their own music using various instruments from the Orff instrumentarium.

### Vignette: There Was an Old Lady Who Swallowed a Fly

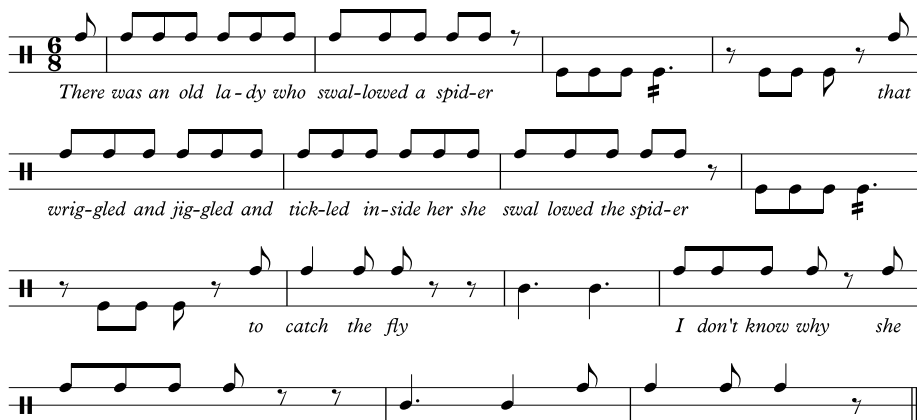
*There was an old lady who swallowed a fly  
I don't know why she swallowed that fly  
Perhaps she'll die*

(Activity modified from Orff-Schulwerk Music for Children CD: Traditional rhyme.)

Groups select an animal from this well-known rhyme and each group selects non-melodic instruments. They explore then work together to compose a rhythmic pattern in compound time to play after each time their animal is said in the rhyme. As they compose they may exchange their instruments for ones they see as more satisfying. They try out ideas and refine them. The fly group may select drums and play once in the centre of the drum (boom) and once on the rim (tak), after ‘fly’ exactly on the beat such as written below.



The ‘spider’ group may select guiros and combine tapping with scraping.



Each group is ready to respond when their animal is spoken in the rhyme. They support each other by gesturing and communicating through their body



*to draw their group together. Once groups have created their rhythmic patterns these can be notated if appropriate. Musical notation—traditional and otherwise—is introduced from the beginning of music learning when children write down their original inventions (E.L. Nichols, 1970; Orff & Keetman, 1957). It is important however that the sound always comes before the symbol.*

*Following this activity, the children exchange their instruments for the melodic percussion instruments. They explore and transfer their rhythmic patterns to the melodic instruments. Some children are likely to recognise that a repeated accompaniment of the beat and tonality offers security. They may create the following to suit a xylophone with its short sounds.*



*They explore and perhaps believe that the following is more suited to the metallophones that present sustained notes.*



*The rhyme is read again with the simple accompaniment and each animal group in turn play their composed melodic rhythm. A B section includes each animal group in turn improvising on their instruments.*

School is a social place. Children learn within this social environment. Curriculum is one aspect of teaching but negotiating the social dimension of the classroom and school is a major part of children's daily lives. *The Social Dimension Principle* refers to the appropriate social and personal behaviours we hope to develop in children. But this value-laden assertion begs the question, what behaviours are 'appropriate'? The understanding of what precisely constitutes 'appropriate behaviour and attitudes' will differ from person to person, community to community, and culture to culture.

Australia has a belief system outlining what we, as Australians should value in individuals and in our society as a whole. Schools are mandated to work within this values framework. In 2011 in Australia, the Government published the *National Framework: Nine Values of Australian Schooling* (Australian Government, 2011). Equality, freedom and rule of law are embedded in this framework and each value is intended to reflect our democratic and multicultural society. They are expected to be modelled by all members of our society, and taught in schools. These values—care and compassion; doing your best; fair go; freedom;

honesty and trustworthiness; integrity; respect; responsibility; understanding, tolerance and inclusion—could be considered the appropriate behaviours and attitudes envisaged by Haselbach and Hartmann in this Principle, *The Social Dimension*.

Our government recognises the need to articulate the type of citizens it seeks for a cohesive accepting society. Orff had recognised early on that being a member of a group of music makers demanded these same behaviours, so important to him as a humanist.

Through Orff Schulwerk children learn life skills such as the value of co-operation, consideration for others, how to win and lose, strategies for problem solving, acceptance, and fairness. These skills are (or some would argue should be) at the core of schooling today.

The development of appropriate behaviours and attitudes should be something not restricted to the teachers but involve the broader community in schools. However, school staff, parents and the wider community may demonstrate a lack of tolerance for members of our society. Race, religion, and politics are emotive topics that can make adults behave in a way counterproductive to what we try to do in our Orff Schulwerk classroom. Children can bring these attitudes to school. Families fleeing from their country at war may find it difficult to show respect for those who they see as being the cause of their departure. Australian classrooms are full of children from families with storied pasts and they may bring their pasts with them. *The Social Dimension* aims to bring people together through music and movement, and create feelings of joy, success and community.

More trivial but equally as problematic in developing behaviours and attitudes in children are the differences perceived and the quick response to these differences resulting in the alienation of others. A child's body size, her clothing, and even the type of food in her lunchbox, are all aspects that can produce a lack of acceptance and intolerance. With social media an unedited means of demonstrating attitudes that can alienate rather than accept, it is even more important that the child's education includes the breaking down of barriers. In the Orff classroom, we have the very real ability to help change attitudes through experiences that rely on the diversity of individuals within a united group of music makers. Salmon (2010) talked about the child with special needs and how Orff Schulwerk embraces diversity so that all can be included. She is right when she says “we all have ‘special needs’...the need and right to non-segregation and to be recognised and accepted as an individual” (p. 30). Although acceptance for who we are as individuals is critical to our sense of self-worth, schools that foster individualism without regard for the value of

connectedness with the human and natural worlds can be detrimental. Bischoff (2009) believes this can create children who exhibit egos and a lack of empathy and compassion. We must all work to find the balance to ensure children have a healthy sense of their own worth, and the worth of others.

The group is seen as an opportunity to develop musically, socially and intellectually, at both an individual level and within the context of the ensemble (Dolloff, 1993). Children come to understand that they all have different strengths and weaknesses. Group work is an opportunity to cooperate in “overcoming skills shortcomings” (Lowe, 2011, p. 154). The success of the whole depends very much on the contribution of all individuals, regardless of (and catering for) each individual’s abilities (Birkenshaw-Fleming, 2000; Salmon, 2010). The group may be the whole class, pairs or other configurations. The children discover what works and what does not based on their prior knowledge, and their exploration. The teacher gives sensitive assistance and must find a way between a non-committal “anything goes” and petty criticism that will smother any creative initiative in the children (Hartmann, 2000, p. 98). None of us know what will emerge from a group’s collaboration, and the benefit for the teacher is being witness to the variety of responses, knowing that some will result in effective, artistic musical performances, and some, perhaps not.

Music educators...will need to address student musicians in their classrooms and ensembles as individuals who imagine, create, suggest, and respond to the music they perform. In turn, these musicians will need to cultivate the craft of respectful communication with other musicians with whom they perform. Each person brings a rich variety of cultural traditions, musical backgrounds, personal and professional goals, intellectual capabilities, and imaginative interpretations to the music-making endeavour (Kerchner, 2003, p. 113)

The children, teacher and other staff in the classroom are already a community and there is a level of expectation for certain behaviours from the teacher. In Orff Schulwerk, the expectation for certain behaviours comes from those in the group. The onus of behaviours and attitudes is on everyone within that environment. In this sense we could consider a broader notion of this involvement in music to what Small (1995) describes as ‘musicking’. He believed the term music should be redefined as a verb—to music—because the performers and listeners are in a relationship. Everyone in that music classroom is in a relationship, either as a creator, collaborator and decision maker of musical performance, or as a listener, responder, and reflective practitioner. The performance in this scenario is then central to the experience but expresses more than performing, encompassing all those taking

part in a musical performance (Small, 1995). This notion of musicking places the audience—often peers in the classroom—as integral to that performance and this role is one that should be included in our music education system.

A characteristic of African music and some other Indigenous music that resonates with Orff Schulwerk is that of playing with each other, not performing for each other. This is different from much of the music and music education in Western culture. ‘Ubuntu’ is a sub-Saharan African ethic referring to people’s relationships with others. It is understood as meaning humanity towards others, or I am because we are, or a person becomes human through other persons, or, a person is a person because of other persons (Joseph, 2007). This encapsulates the Orff Schulwerk Principle of *The Social Dimension*. The Schulwerk supports a ‘process’ rather than a ‘product’ philosophy, focussing on developing individuality within the context of making music in a group. A person is a person because of other persons. A respectful person is a respectful person because of other respectful persons. A musician is a musician because of other musicians. “Through collectively making music, the concept of *Ubuntu* exists” (Joseph, 2007, p. 44).



# Principle

## *Music as an Integrated Concept*

In ancient Greek ‘Musiké’ means singing, dancing, playing instruments, language but also includes the integrating proximity to other artistic forms.  
(Haselbach & Hartmann, 2013)

There are two concepts within this Principle *Music as an Integrated Concept*. The first relates to the unity of music, movement and language, and the second is broader and suggests that other art forms be integrated (Haselbach, 1971, 2014; Lopez-Ibor, 2011). The recognition of the interrelationships of music, movement and language is essential to the Schulwerk (Orff, 1963a, 1963b, 1978; Orff & Keetman, 1950). The ancient Greek word ‘musiké’ encapsulates a broader encompassing of the temporal arts including movement, music, poetry and drama (Alcock, 2008). It was this broader view of music education that Orff saw as critical in education. For young children, music, movement and language are naturally connected, an undividable entity (Jungmair, 2010; Orff & Keetman, 1950). Our education system tends to isolate each, thereby going against the natural instincts of children.

As Orff believed that rhythm should be the beginning of music education, we can see how language can assist in the learning of rhythm. Rhythm is “life itself”. It is the “unifying power of language, music and movement” (Orff, 1978, p. 17). We can all say the text *Humpty Dumpty Sat on a Wall* and feel the rhythm embodied within this text. “It is this intimate connection which leads quite naturally from speech patterns to rhythm, from rhythmic patterns to melody” (Orff & Keetman, 1950, n.p.).

Nykrin (2010) stated that Orff’s ideas of education featuring a “rich relationship of the combination of music, movement and speech (was) revolutionary” (p. 308). Some argue that our developed world with so much connectivity carried out through technology is most in need of this multi-sensory approach, and we must intimately connect music, speech and movement, listening, and creating. In so doing, we facilitate comprehensive and engaging learning (Jungmair, 2010; Nykrin, 2010; Salmon, 2010; Stavelly, 2010; Voigt, 2003). Despite the unity of music, movement and song being natural in many cultures such as some of the African countries, Indigenous populations in Australia, some of the Asian countries, and pockets elsewhere, Keetman (1974) suggested that it was lost in much of the western world, and that to “preserve and develop this unity for children is one of the main tasks that Orff-Schulwerk has set itself” (p. 107). Ignoring this contradicts one of the fundamental Principles of Orff Schulwerk (Haselbach, 2013).

Orff educators who have delved into original texts understand that music, movement and language are expected to be core and unified elements of Orff Schulwerk. But there are

varying understandings about the specific purpose of movement and language in the Schulwerk. The ideal is for movement, dance and language to be recognised as aesthetic activities providing equally artistic learning experiences that unify music and movement (Goodkin, 2002; Haselbach, 1971, 2014; Keetman, 1974). Some see movement and language primarily as avenues to assist in the learning of music, not necessarily something valuable for their own unique contribution to learning experiences. Seeking explicit understandings in English about precisely what the term ‘movement’ actually entails within Orff Schulwerk is challenging. Does clapping satisfy the requirement for movement integration, or must it feature more of the body, or is it purely related to the aesthetics of the movement no matter how small?

The unity of music, movement and language is not always enacted. The reality demonstrated by many teachers is that the Schulwerk is seen as a music education approach that incorporates movement and language (Goodkin, 2002; Haselbach, 2014). Once the musical goals have been realised, teachers tend to stop, and not consider the potential of full learning in movement or dance (Dixon, 2008).

In our culture in Australia, not all those who teach music feel the same enthusiasm or ability in providing meaningful movement or dance experiences. Nor do they necessarily believe movement to be unified with music. Our own education, government curriculum documents and our music education culture have not merged the two, whereas the Orff Institute and other universities in Europe offer specialised courses in elemental music and movement education. Movement and language may be seen as tools to assist in the teaching of music, but not given the same parity that was originally conceived. Our education of music teachers in Australia rarely includes significant study of movement, and certainly not with the same degree of unity as these European courses. In Australia, music specialists are employed to teach music. With music specialists so time poor, many see the inclusion of movement to any equal degree as something that would not be possible, nor necessarily desirable in the climate of our education systems.

“The combination with speech, movement, dance and the like is not lightweight. It is a serious essay in finding numbers of ways into introducing children to the composition of music” (Gill, 2004, p. 6). Gill clearly believes in the unity of speech, movement and dance, but places the ‘composition of music’ as the reason for their inclusion. As an Australian he also has been raised with the culture of segregated arts curriculum and it is no secret that he believes music far superior than any of the other art forms (Gill, 2012 ; personal communication Sept 2013, Oct 2014). For the principle of *Music as an Integrated Concept*

to be fully realised in Australian schools, a belief in the unity of music, movement and language as equally valuable and important must be held.

*I'm not sure that music teachers here will ever hold this belief. Nor dance teachers.  
It might be that our culture dictates and is accepting of varying degrees of unity.*

Recognising Orff Schulwerk as an approach to music education is understandable and has been portrayed as that by Orff and Keetman themselves. The *Music for Children* volumes and other music manuscripts published as supplements to Orff Schulwerk lay weight to believing the Schulwerk primarily one of music education. Although Orff stated “music and movement ought to be taught simultaneously, supplementing one another and intimately connected” (Orff, 1963b, p. 69), this is often not presented in their own publications.

In *Elementaria*, Keetman (1974) unites movement clearly with music suggesting beginning with simple movements such as walking, running, skipping, jumping and hopping, all which are Fundamental Motor Skills, part of our physical education curriculum. As a physical education student at the Güntherschule it is hardly surprising that Keetman used these movements as the starting points. She said no lesson should be without movement “exercises” (p. 107). She believed these gymnastic exercises were “a way of awakening the body to be receptive to rhythmic instrumental and conducting exercises” (Keetman, 1974, p. 111). This very much gives the impression of movement used as a strategy for music learning. Walking to a drum playing the beat embodies that musical understanding. Skipping with its step and hop embodies the feeling of moving in groups of three.

*I believe most Orff educators in Australia would include this type of movement but it is also where many stop.*

In Orff Schulwerk this repertoire of basic human movements become reframed and refined into dance (Gerheuser, 1977; Keetman, 1974). Keetman was known as an expert in using these exercises as starting points and developing them into dance with the aesthetic qualities that dance desires. Keetman understood the limitations and possibilities of these basic movements and she embodied the unity of music and movement so central to Orff Schulwerk (Gerheuser, 1977). The integration of language and movement as a way of encouraging an aesthetic awareness and artistry in music, and in developing skills and understandings in music, is of great importance. Orff Schulwerk demands that we nurture the creative, the artistic, the personality, the ‘wide awakesness’ (Greene, 1977) of each unique



individual in our classes. This principle of integrating music, movement and language with other art forms are seen as the means to this nurturing.

The following vignette aims to provide an example of the unity of language, music and movement, each important in their own right. The text is taken from the final page of an Australia children's picture storybook *The Light* by the highly acclaimed Australian author and illustrator, Jo Oliver.

### Vignette: Music, Movement and Language

As we sit in the lamp - light And the warmth to play, the mus - ic wraps a - round us like a

It's a bles sing in the lamp light It's a bles sing in the lamp light It's a bles sing in the

Bless the light that shines so bright Bless the

bles - sing. And out - side, through the dark ness shines the light

lamp - light It's a bles - sing in the lamp - light It's a bles - sing in the lamp - light

light that shines so bright Bless the light

(Text by J. Oliver 'The Light' and used with permission; music by S. Brooke)

The story depicts the lighthouse keeper and his family sitting around on a wet windy night playing music while the light shines to keep the boats away from the dangerous shoreline. A discussion about how the lamplight flashes at regular intervals leads into playing a drum accenting the first of four beats in sequence. The children create gestures or movements that depicts the flashing of the light on the first beat. The song is sung as they explore these movements. The children are asked to re-position their bodies each time so that the flashing light will shine to different points in the sea. Singing the song with the accompaniment of a metallophone playing a simple bass ostinato incorporates language through song, music and movement.

Children volunteer the types of boats that might be at sea. In groups they work together to create a boat moving through the sea with several children being lighthouses. We sing the song in canon with the metallophone accompaniment. Children select which role they would like to take. One group explore and create

*a melodic ostinato to the song (perhaps something like the one I have included). They create a bass metallophone part. They may choose to add some non-melodic parts. This group work together, collaborating to present an artistic and aesthetic musical piece. A further group create and dramatise the story of the boat incorporating ideas taken from how each group represented these earlier. They work together to achieve fluid and dance-like movements. They accompany the A section. Another group create a B section of the sea with some creating the soundscape and others moving as the sea. An example is provided below but the possibilities are endless.*

*The sea spraaaaay swimmmmmmmmmm whisssh swirling seeeeeeeaaa  
Wshhhhhhhh shwish swimmmmmmmm the seeeeeeeaaa swimm*



This vignette aims to highlight several features of Orff Schulwerk. The use of a piece of quality children's literature meets Orff's demands of appropriate texts. Socially the children are working together to create an opus in which everyone plays a part. It unifies language, music and movement, each one considered artistically and aesthetically and created by the students.

The difficulties with understanding the precise scope and objectives of movement within Orff Schulwerk can also be found in how speech is incorporated. The recordings of examples from the German *Music für Kinder* volumes—"an authentic documentation in sound" (Francis, 2010, p. 34)—offer artistic and aesthetic qualities of the speech which are exemplary. The text has been chosen for its literary meaning or for the sonance of the words (Dolloff, 1993). Although I speak no German, I listen to these recordings and revel in the dramatic and diverse manipulations of the text and musical elements.

Many teachers use language or text as a tool to assist in the learning of rhythmic patterns, as we should (Goodkin, 2004; Orff, 1963b). If we consider Orff Schulwerk as an artistic education, then each step within our planning for learning must consider the artistry of the experience. The choice of text is critical. In English, 'frittata' and 'McDonalds' both have three syllables with the stress at the same place in each—fri-TTA-ta; mc-DON-alds—but each has very different connotations, context, and blends of sounds that have very different aural patterning. Planning for Orff Schulwerk experiences requires considering the artistic and aesthetic qualities of the teaching process, the repertoire and the resulting performance. The use of fast food company names such as McDonalds may appeal to children and might be justified by teachers as catering for children's interests. As educators, our role is to provide engaging, educative and enjoyable experiences. But repertoire selected by a teacher

that lacks artistic integrity, phonological interest, supports messages that inherently encourage an unhealthy society, and supports one mainstream popular culture is misguided. It is both a disservice to the child and to Orff Schulwerk. ‘Frittata’ with its occlusives and long middle vowel sound holds phonetic interest and its meaning can provide a context for thinking about and discussing foods from various cultures. The thoughtful selection of using this word—as opposed to multi-national food companies—demonstrates respect for both language and the context in which the word is placed.

Orff abhorred what he called “Kindergarten Unpoetry—songs contrived to appeal to small children” (Dolloff, 1993, p. 17) as he saw little in much of this repertoire that fulfilled the artistic or aesthetic qualities he believed essential. Hartmann believed the Orff/Keetman pieces are tasteful miniatures. “There is no ‘pink, pink, pink’ and ‘oh we are so happy!’ ” (personal correspondence October, 2015). He admits that there is no solid ground when regarding taste and quality, but that we must face this issue. “As teacher (and educator in general) you are permanently confronted with this question about what is good, authentic and tasteful” (personal correspondence October, 2015). Hartmann clearly makes the point that the repertoire, regardless of the reason for its inclusion in a music or movement experience, is critical. “A good rule is to teach nothing that deserves less than life-long remembering. Nothing else is worth intensive work, and only the best repertoire we know can cultivate the kind of sensitivity and imagination and taste we aspire to nourish in our students” (Carley, 1977a, p. 71).

In regard to text, Orff stated we must “concentrate particularly on the sound of each word” so that it is spoken “in such a way that it becomes alive” (Orff & Keetman, 1957, p. 141). He understood that words could feel good in the mouth, be joyful in the possibilities for playfulness, and hold beauty (Dolloff, 1993; Goodkin, 2002; J. Thomas & Katz, 2000).

In our Anglo Saxon heritage in Australia, a text such as *Higgelty Piggelty Pop* (the beginning of a traditional children’s rhyme) is an appropriate choice of repertoire for children. Despite so many of our children not being of Anglo Saxon descent, this sequence of words helps to feel the compound rhythm and learn about rhythmic structures. This provides a vastly different experience from a mathematical cognitive one (Goodkin, 2004). The consonance and assonance, and the plosive ‘pop’ hold linguistic value. The selection of text, whether created phrases for specific musical motifs, or rhymes, poetry or other language media, should be done with as much care as the considering of the musical experiences being offered to the child. Music begins with rhythm (Orff, 1978; Orff & Keetman, 1950) and the text selected must artistically tie to this rhythm in a natural and

interesting way. The consideration we place on selecting appropriate text also applies to song material. Orff educators select material that is appropriate culturally, educationally and linguistically. The text and meaning of the song should hold artistic and aesthetic value.

Canadian Birkenshaw-Fleming (2000) states that in the mid 1980s seventy percent of children's toys in her country were based on television cartoon characters. Some teachers feel the need to use 'edu-tainment' as a classroom management strategy and because they want the children to have 'fun'. Unfortunately 'fun' in this sense belies our role as educators and supports the passive viewing of the world through the media as so many children do outside of school hours. Neil Postman (1984) argues passionately and humorously that television is the cause for us believing everything should be entertaining. "The problem is not that TV presents the masses with entertaining subject matter, but that television presents all subject matter as entertaining" (Postman, 1984, p. 15). The children's program *Sesame Street*, hailed as a wonderful 'fun' way to encourage young children's learning, made children believe that school was going to be like that. In this way, *Sesame Street* and similar television shows can undermine education. In an education environment we are personally and socially connected to those around us and are able to ask questions, provide feedback and interact. Not so with television (Postman, 2006). Birkenshaw-Fleming (2000) believed Orff Schulwerk was an "antidote" to what she called this "tidal wave of mediocrity" (p. 17) regarding repertoire. The reality is that children can have 'fun' when being creative, when problem solving, when allowed to play and when their imaginations are stimulated (Goodkin, 2006).

*Music as an Integrated Concept* has been discussed here in relation to the unity of music, movement and language. It relates also to the broader nature of connection to other art forms. This integration supports understandings about music but offers broader learning within an aesthetic and artistic field. This learning might be through arts activities or integrating other curriculum areas, and provides for cognitive, social, emotional and personal development (Harding, 2013; Jungmair, 2010; Peters, 2011; Steen, 2008).

### **Vignette: Starry Night**

*Imagine older children being introduced to Van Gogh's famous artwork 'Starry Night'. The teacher holds a copy of the painting and asks questions about the content, the line and texture, what the artist might have been imagining, who might be inside the church. She is sparking the children's imagination and encouraging 'noticing'. Following this discussion she uses a YouTube clip (Canale di MondialART2, 2012) that shows 'Starry Night' with Beethoven's Moonlight Sonata as the background music. This clip shows the*

camera zooming in on certain sections of the painting allowing for the lines, colours and textures to be more easily noticed. The camera wants us to notice. The teacher uses a further clip (xldear23, 2012) that through the use of technology shows the painting's lines moving in various ways.

The children, standing in their own space in the room, prepare a finger or hand as a paintbrush.

What will your 'Starry Night' look like?

What colours will you use?

How big will your painting be? A tiny miniature or as big as this room?

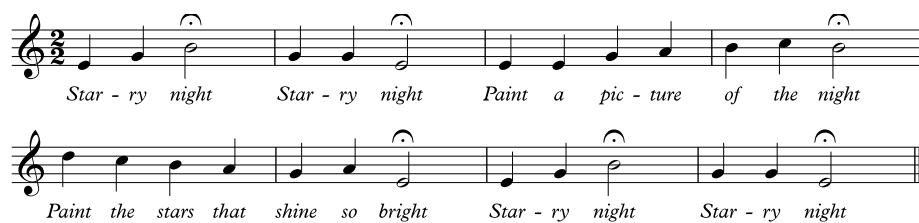
Perhaps it is a painting on the floor, or on the ceiling?

You might need to create many paintings using different strokes or sizes of brushes.

They imagine the paint and think of the lines in Van Gogh's 'Starry Night'. They dramatise the dipping of their brush into the paint. To Beethoven's 'Moonlight Sonata' they paint. Or to Don McLean's 'Vincent' they paint. Or to an improvised recorder piece they paint.

Their paintings are discussed and repertoire for movement articulated. Information about the artist and his missing ear is provided. This leads to considering how a canvas can be painted using other body parts other than a finger or hand. Consideration of dance-like movements rather than dramatisation is discussed. Children explore how the lines can be painted using the whole body and within the space of the canvas.

The following hexatonic song is learnt through imitation, phrase by phrase. In two parts, one group sings the melody holding the paused notes. The second group wait until the paused note is heard and then echoes. The lack of precision of the rhythm matches the lack of precision of the painting. If not all children sing at exactly the same time this might create a more musically interesting piece. The fluid nature of the music matches the fluidity of the lines in Van Gogh's artwork.



(S.Brooke)

Small groups are given time to explore and create a performance piece.

The above vignette seeks to demonstrate the unity of song, music and movement integrated with visual art. Learning occurs in each of these art forms and other Principles of Orff Schulwerk are incorporated. The performance relies on the artistic nature of the movement and instrumental playing, plus the structure of the piece offers a framework for creative improvisation and composition. The teaching process sows the seeds of ideas through the ‘noticing’ of the artwork that leads into movement, where repertoire is explored and developed through learning in the social environment. The song is authentic to the learning and through the semi-arrhythmic nature of the piece, and the use of hexatonic or mixolydian modes, offers creative, artistic and aesthetic musical experiences.

The Orff pedagogue Sofia Lopez-Ibor in her book *Blue is the sea: Music, Dance and Visual Arts* (2011), explicitly integrates the arts as she presents learning activities authentic to each specific arts area within the framework of Orff Schulwerk. This seems a model to aspire to despite the difficulties of time and segregated curriculum facing the primary music specialist. Working with the classroom teacher may be one way in which such authentic integration could be possible.



## Principle

### *The Form of Teaching as a Process*

The students are creatively involved in the work process and thereby also determine the direction and the result. In Orff-Schulwerk the work process and the artistic results have the same importance.

(Haselbach & Hartmann, 2013)

In Orff Schulwerk the opportunity for children's creativity is provided through a stimulus. Although this stimulus could be any number of things, it is often in the form of speech. Orff not only believed in the unity of language, movement and music, but also in the musical learning made possible through the embedded rhythm in rhymes and poetry. The children often learn this initial rhyme through imitation. The teacher orally says one phrase that is echoed by the children. It is an aural experience for them as they listen to the text, the emphasis, the rhythm and the expression. We want to set the mood and the tone, using facial expressions, our body and our voices in interesting ways so that the children's expression and sensitivity can be stimulated (Bitcon, 2000; Goodkin, 2002). We want the children to feel the rhythm of the text and so our bodies often move with the pulse. The children embody their understanding of the rhythmic structure through audiating the rhyme (inner hearing) and performing the rhythm of the text using various combinations of body percussion or percussion instruments. Regardless of the specific technique used to present the stimulus, the learning should in itself be artistic, engaging and enjoyable. Little instruction or additional talking is required. This initial introduction to the activity by the teacher is critical as it sets the scene for the children's music choices, and provides them with an artistic and aesthetic model (Banks, 1982).

The teacher's role is to model possibilities, to elicit creative ideas from the children and to provide the environment that supports musical exploration, improvisation, and composition within the social confines of the group. Orff Schulwerk teachers refine children's musical awareness and provide them with the opportunities to explore various solutions to given problems (Beam, 2013; Burkart, 1977; Cave, 2010). The teaching is not about a pre-determined product but about allowing for the process of musical discovery and exploration.

The discussion following an activity is critical and will (and should) elicit various responses. How one perceives a performance of a piece will be different from another. It is also a time where children can learn from each other about the importance of musical concepts, diversity and working together, and reflect on their own contributions. It is a time to consolidate and expand on educating children about these concepts. The choice of instrument for improvisation makes a difference; keeping the tempo together makes a difference; accepting that there is diversity in how the text is presented makes a difference; having a balance



between the individual parts makes a difference. Each person's contribution adds to the whole. This is all part of the process.

In theory, Orff educators share understandings about *The Form of Teaching as a Process* that are embedded in our way of teaching. Most gain these understandings through attendance at workshops and conferences, reading Orff texts and through specific Levels course training held in many parts of the world. However, in my experience, Orff educators can demonstrate varying understandings about process. We hear comments such as 'her process was so smooth' or 'she really demonstrated the process'. These Orff educators see the 'process' as the transition of moving through various media. This is evident worldwide and hinders not only children's creativity and spontaneity, but our own creativity as teachers. *The Form of Teaching as a Process* incorporates the other Principles and relates to enabling learning to be co-creators of music and movement. It has little to do with a rigid plan of attending to all media in a set sequence. Regner (1975) recognised that some teachers were formulaic and he sees these teachers as "orthodox representatives who are holier than the Pope himself" (p. 184).

I offer one small example in a vignette to provide a sense of *The Form of Teaching as a Process*. It is aimed at demonstrating a wider understanding of process whilst recognising that transferring knowledge gained always forms part of the process.

**Vignette: Agency**

*Imagine an exercise where one child creates improvised rhythmic patterns on a non-melodic percussion instrument and the group echo with body percussion. A child is asked to select a non-melodic percussion instrument. He selects cymbals for playing the rhythmic patterns. Cymbals generally have a long ringing sound and other instruments that make short, clear sounds might be considered a more appropriate choice. We do not know why this child has selected the cymbals from the range of instruments available. It may be that the choice was made because of the child's thinking about the 'new' experience of having cymbals playing the rhythmic pattern. This would demonstrate imagination on the part of this child—exploring the possibilities of the new. However, it may also be that the selection was made with no consideration of the particular sound that the cymbals produce. It may be that the child made the choice based on the shiny golden look of the instrument. It may be that the activity holds no interest and the cymbals happen to be the closest to the child. Knowing that the cymbals can sound extraordinarily loud, the choice may be to test the teacher. Will the teacher intervene and tell the child that the cymbals are not appropriate? Is the teacher the judge of whether the child has made a 'good' choice? And what*

*message is being sent if the teacher does intervene? The fact that the cymbals are included within the range of instruments available to the child already describes her. She wants children to explore, learn for themselves and to have agency.*

As an Orff educator, the artistic is expected to be paramount. But I question whether the artistic is often a choice made by the teacher or if we let children perform (perhaps without artistry to our ears) to discover the artistic themselves. The choice of instruments is personal but it is in the way the instrument is played that the choice can be determined as artistic or not. The choice of cymbals alone does not indicate a lack of understanding about rhythm. It is in how this musician on this instrument performs the task presented that determines the artistic and the understanding.

Everyone in that community will learn something from the experience. It may be learning about tone colour: the cymbals ring but can have their ring stopped when pushed against the body. It may be social learning—the teacher has provided the variety of instruments and in doing so, demonstrates respect of the children, reinforcing the notion of all as co-creators. It may be embodied rhythmic learning—our ability to understand and perform rhythms is being developed through this imitation activity. It may be personal learning—the teacher values my input and trusts me.

Critical pedagogy acknowledges that children have the ability to teach as well as learn, but they often require agency to do this. Teachers that encourage children to not only solve problems, but to pose them as well “engage musical imagination, intelligence, creativity, and celebration through performance” (Abrahams, 2005b, p. 3).

It is not always clear how Orff educators enact *The Form of Teaching as a Process*. Each Principle overlaps and they all link together to form part of the philosophy of Orff Schulwerk. However, I propose that the process of teaching should be thought of particularly in conjunction with *Creativity in Improvisation and Composition*. As the teacher plans for the lesson, consideration of how to cater for children’s creative music making is essential. The teacher does not yet know where the children will go with their creative thoughts. An Orff educator needs to be flexible and receptive to change. She needs to be attuned to the contributions made by her students which takes courage (Gilpatrick, 2009; Jungmair, 2000). An Orff teacher knows that the classroom is a microcosm of the world and through the Schulwerk, aims to enhance the well being of the child, and of that community. The opportunities offered for self-expression through music, movement,

language and other artistic forms are considered and well thought out (Banks, 1982; Beam, 2013; Birkenshaw-Fleming, 2000; Keller, 1974; Snyder, 2000). Our very personality, culture, upbringing, and our beliefs about music education, play a part in how we as individuals present a process of teaching. Gill (2004) considers us as belonging to a “special breed of humans” and “special creatures” (p. 6). Goodkin (2009) sees our role as “carrying the torch” of Orff’s legacy (p. 20). There is a similarity in the affirmations Orff educators receive when witness to the offerings of her students. Imagine the teacher who ends each day having been surprised and excited by her students showing new ways of making music which exceeded the teacher’s own thinking. Orff Schulwerk does not just develop the child, it develops all who are involved in the experience, including the teacher and the families who hear their child describe animatedly about the music he created during the music class.

*The Form of Teaching as a Process* has as an umbrella the notion that children create their own music through exploring musical concepts and by behaving like musicians, and that this is achieved through the teacher’s array of techniques and strategies to facilitate this (Beam, 2013; E. Nichols, 1977b). Although significant differences are recognised amongst Orff educators, there seems to be some agreed global understandings regarding the broad concept of ‘process’ and Goodkin (2000b) has summarised these into six progressions: simple to complex; imitation to creation; body to instrument; unison to orchestra; aural to written; experience to concept. These progressions are fluid, overlap and provide an outline for developing activities and experiences within the philosophy of Orff Schulwerk. They are also basic tenets of good teaching.

**Simple to complex** is an understanding of process where teachers begin with a simple step and like building blocks, adds new steps as each is mastered. Each step is satisfying to children for its own sake, not for where it may lead. We do not educate simply for achievement later in life. As the child succeeds at each step, self-motivation for the next step is intrinsic. This sense of mastery by the child provides motivation, rather than extrinsic offerings from the teacher.

**Imitation to creation** is a logical but not always included process within Orff teaching. We begin with children learning through the modeling of the Orff educator, or other. We move along a continuum of simple to complex by then inviting children to change aspects of what has been presented. For example, children may alter the dynamics, tempo, metre or media. Moving again along the continuum we ask children to re-shape, or extend, or modify the original material. This is one of the unique features of Orff Schulwerk and through this process, the results become their own.

**Body to instrument** recognises that the kinaesthetic embodiment of learning is critical. It is impossible to imagine some cultures separating the body from the mind. This progression suggests we embody our musical learning so that when we bring that learning to our instruments, or other media, we are able to do so effectively.

**Unison to orchestra** implies we begin within a supportive community, singing, dancing and playing together. As the children develop, members of this group take on roles that remain within the community but allow for individuality. Just as an orchestra has different instruments playing different roles, juxtapositioning between melody and accompaniment, so too can children find their own place within the orchestra. Some enjoy the challenge of improvising melodically whilst others prefer the consistent (but no less important) playing of a bordun on a bass instrument or keeping the beat on a drum. Others still choose to invest in drama or movement.

**Aural to written** in music follows the laws of how we learn language. Everything initially is learnt aurally and then notation (graphic and traditional) is introduced linking to the aural experience. Improvisation, such a key feature of Orff Schulwerk, becomes composition if a child continues to play the same sequence. Notation is then recognised by the child as an important skillset if that sequence is to be remembered for future use (Orff & Keetman, 1950). This composition may remain with the child, or be used as impetus for further music making.

**Experience to concept** is a progression that employs all of the above. Orff Schulwerk educators know without question that it is in the experience that all understanding occurs. It is in the experience that the joy of music and movement is shared. It is in the experience that the relationship to others is evident. Conceptually, it is in the experience that learning about and learning through music and movement occurs.

*The Form of Teaching as a Process* is possibly the Principle that allows for the greatest diversity in practice by Orff educators. In a broad sense, the process of teaching is seen as how the teacher acts, reacts, plans, and caters for the children in her class. It is aligned to the epistemological beliefs of the teacher and how that teacher believes we learn, and we gain knowledge. It also relates to the axiological beliefs of the teacher. What is worth teaching?



## Principle

### *Creativity in Improvisation and Composition*

The teaching creates opportunities for the student to experience him/herself as a creator and co-creator.

(Haselbach & Hartmann, 2013)

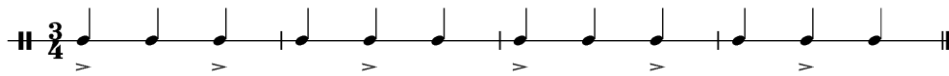
Creativity is a key part of being a competent learner. New ideas come from differences. They come from having different perspectives and considering others' ideas and theories (Estelle Ruth Jorgensen, 2008; Lucas, 2001; Robinson, 2011). Imagination and creativity are energising and we, as teachers, must be imaginative and creative to inspire these attributes in our students.

Developing creativity in children is what has long been recognised as a necessity for 'good education'. As creativity is imaginative thought and action, this imagination drives the process and the product (Hennessy, 2013; Estelle Ruth Jorgensen, 2008). Being creative can be a noisy business (Gilpatrick, 2009; Lytton, 1971, 2012). Many teachers find it is "an excruciating challenge...to sit back, watch, and let the students' creative process unfold" (Cave, 2010, p. 8). Music as an aural medium, can present a noise level that many see as a significant hindrance in allowing for small group work. The challenge for most teachers is to push through the expected pandemonium to reach a point where children self-regulate their behaviour. It can go against our instincts and training to allow for such behaviour (Cave, 2010).

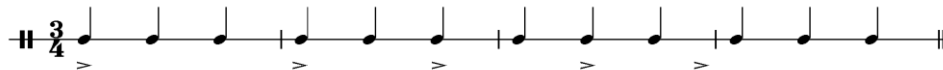
Creativity is a trait within us all in varying degrees. It involves thinking about problems in many different ways and is imaginative thought in action. We draw on our intuition, critical judgement and experience. It requires self-confidence and resilience. It can be fostered and developed given an environment in which it is encouraged and nurtured (de Bono, 1970; Gardner, 2015a; Estelle Ruth Jorgensen, 2008; Lytton, 1971, 2012; Robinson, 2011; Sangiorgio, 2015; UNESCO, 2006; Whitehead, 1967). "Spontaneity needs to be sustained and the imagination and the desire to experiment needs to be stimulated" (Haselbach, 1971, p. 43). We can enact our creativity in multitudes of ways but we must not confuse creativity with right and wrong. In music the lines between creativity and right and wrong can be blurred. If a child is expected to play on the accented first beat in a three beat metre, we may consider him 'wrong' if he accents on beats of different groupings. The first example presents what we have asked of the child. The accent represents his playing. We could say that this is 'right'.



A child who knows the rules and then bends them to create interest such as in the next example is showing an understanding of ‘right’ combined with creativity.



This model of accenting on irregular beats is common throughout the *Music for Children* volumes. This third example demonstrates a child who does not appear to understand the concept of accent, metre or beat.



We cannot label this as creative as there is not the evidence of understanding.

There is growing acknowledgement that creativity is becoming the most valuable commodity in the 21<sup>st</sup> century. Edward de Bono has revolutionised the way we think about creativity. His now famous remark regarding lateral thinking, “you cannot dig a hole in a different place by digging the same hole deeper” (de Bono, 2016) can be related to those teachers who continue to offer the same types of experiences and expect varied creative results (Lucas, 2001). It is reflection that is the key to digging elsewhere.

In our formal education system there appears to be less opportunity for children to “become—to create themselves among beings who are different, to choose themselves as thoughtful human beings, decent and engaged, wide-awake to the world” (Greene, 2007, p. 1). This objective can only be reached through an education system that encourages creativity, embeds values education, and engages children in responding to our world in a variety of mediums. In 2005, the Australian Government proclaimed that “an education rich in creative arts...is vital to students’ success as individuals and as members of society”. It informed us that “schools that value creativity lead the way in cultivating the well-informed and active citizens our future demands: where individuals are able to generate fresh ideas, communicate effectively, take calculated risks and imaginative leaps, adapt easily to change and work cooperatively” (Ministerial Council for Education Early Childhood Development and Youth Affairs Cultural Ministers Council, 2005, p. 3). An education promoting creativity combined with the humanistic intentions of Orff Schulwerk would seem an ideal framework for teaching in our schools.

Schools play a large role in providing a climate for developing creativity demonstrated through the physical environment; the policies in place regarding curriculum, classroom management, and values and ethics; staff members; plus the allocation of budgets. The development of creativity is not something to be restricted to experiences in the arts curriculum. It is something to be embedded within all aspects of school decision-making, and throughout each child's education. "Creativity is not a frill to the side of learning facts and skills, but is an essential strategy for developing a true understanding of every subject. In short, creativity is the highest level of cognition" (Goodkin, 2006, p. 6). However, it is with the arts that creativity is most expected. Orff educators plan for the development of creativity as part of children's learning. Creativity is central to Orff Schulwerk (Frazee, 2012; Goodkin, 2001, 2002; Jungmair, 2010; Keller, 1974; Orff, 1963b, 1978; Regner, 1975; Wampler, Orff, & Smith, 1968). The Orff approach "frees students from slavishly copying someone else's creation and leads to true musical understanding" (Birkenshaw-Fleming, 2000, p. 16).

Providing space for children's own ideas invites an environment where the process of creating artistic and aesthetic musical and movement experiences is shared between students and teacher. This belief about music and movement as being co-created offers personal meaning for the child (Banks, 1982; Gilpatrick, 2009; Hartmann, 2000; Jungmair, 2000). As children develop and gain musical skills and knowledge, they utilise more creative thinking in their musical decisions. This thinking may not result in creating something 'new' necessarily (Runco & Pritzker, 2011)—a preferred outcome of creativity from adults—as 'new' for a child may be something that we recognise as common through our experiences. However this does not detract from the creative process that has occurred through a child's thinking and exploring.

When children are asked for their ideas as co-creators, these ideas will differ from child to child and from day to day depending on many factors: their individual experiences; their engagement; their participation in creative tasks within and outside of school; and physical implications such as a lack of sleep. Despite this, our schools have inbuilt expectations for children to be creative on cue. Children are expected to be creative during timetabled arts classes, just as they are expected to feel like running and jumping during a physical education lesson. Both are unrealistic expectations. We need to allow space and time for creativity in order to work through the creative process at the pace that suits each individual. As educators, it is essential to provide quiet pauses to "giv(e) individuals the chance to "speak" to themselves at a different speed" (Lucas, 2001, p. 173).



*The difficulties lie in the segregated curriculum. Children in Australian primary schools read and write before recess, solve mathematical problems before lunch and spend the last hour or two of the school day involved in all the other curriculum areas. Maybe some children feel more creative at the beginning of the day. I know I'm at my best at about six in the morning so it's no wonder any artistic abilities went unnoticed when I was at school.*

Orff educators do not sit back waiting for the creative process to happen. We provide a problem for children to solve and it is our role to challenge, assist, suggest, encourage, and ask question after question to assist them in solving this problem creatively (Gilpatrick, 2009; Goodkin, 2001; Hartmann, 2000). Orff educators recognise the vulnerability that learners may feel when creating and testing ideas. We must ensure a nurturing and accepting environment, and trust in the students' capacity to develop their creativity, at their own pace, as they develop their knowledge and skills in music within that environment.

We should educate children to understand the difference between freedom in invention and lousyness in performance. But that does not mean we have to repeat a piece until it is dead (and therefore not better performed). We should start with the tiny little units to make children listen, watch, perform more carefully. Then the more demanding pieces, songs, dances, scenes will be of more quality (B.Haselbach, personal communication, February 2016).

**Vignette: Imagine an abacus.**

*Let us for a moment imagine that children sit as the beads on the lines of wire at the left side of the abacus. Several beads sit on each wire. By immersing children in creative experiences, some will move quickly along their wire taking up the creative challenges placed in front of them. One could see these children as those beads on the abacus having more of an innate disposition to create coupled with a desire to travel along the wire. Others may travel but at a slower rate. Others, faced with the same challenges, stay rooted on that left side. But do they stay there because they have no idea of how to move? No way of thinking of how to be creative? But within this environment these children have been witness to the beads moving at different paces along the wire. They recognise the creativity in others, copy their ideas, immerse themselves in them and over time slightly modify them. This learning from others helps them to move along the wire.*

We all have a capacity to be creative, as we all have the capacity to be compassionate, as we all have the capacity to be adventurous. The immersion with others with these demonstrated

capacities may be the trigger that helps us develop our own sensibilities, but only if we desire them. If this were the case, and creativity was a matter of degree rather than seen as a have/have not capacity, our role as teachers is even more explicit. We must offer varied creative experiences to all children and be optimistic that the beads on the abacas will move, accepting of the different tempos.

Believing in one's own ability to be creative can be a self-fulfilling prophecy. It is the role of the whole school community to provide the environment in which a child can explore, contribute, feel respected and be part of that community, and this in turn is likely to affect the processes at work in the classroom and the creative outputs demonstrated. Eisner (as cited in Darby & Catterall, 1994) believed this school community can promote "equity" because being creative through the arts calls for "diversity, idiosyncrasy and personal signatures that show the distinctive ways individuals see, feel and imagine" (p. 5). Without such an environment a new idea and sharing of an idea can be fraught. It can be "killed by a sneer or a yawn, it can be stabbed to death by a quip and worried to death by a frown on the right man's brow" (Browder as cited in Lucas, 2001, p. 160). This describes the seemingly minor influences that can deter creativity. This quotation refers to creativity in Browder's profession, advertising, but it is one that particularly speaks to education settings. A creative idea 'killed by a sneer' in advertising may be difficult or frustrating for the creator, but that is part of the ruthless world of advertising. Children learn quickly to hold back ideas in the classroom if their creative efforts are not acknowledged and encouraged.

E. Paul Torrance, famous for his Torrance Tests of Creative Thinking, believed children required an environment and a teacher with particular attributes if we want to have classrooms where creativity is encouraged. Teachers should respond respectfully to unusual questions; respect unusual ideas of children; demonstrate value in all ideas given by the children; provide opportunities for self-initiated learning and acknowledge their efforts; and provide opportunities for children to explore and create without fear of evaluation or predetermined learning (The University of Georgia College of Education, 2016; Torrance, 1977; Torrance & Torrance, 1973). These attributes are essential to the enactment of this Principle.

Csikszentmihalyi (1997; 2004) asserted that total absorption that consumes individuals engaged in the creative process or, being 'in the flow', is the secret to happiness. He affirmed that creative individuals are constantly curious, highly motivated, willing to take risks, possess the ability to think outside the square, to combine unusual ideas with more conventional ways of thinking, and to see them to fruition. In the Orff classroom, the

environment must be conducive to this. These particular attributes of creative individuals may not be evident in everyone and the fact that Csikszentmihalyi lists these attributes suggests that without them, there is a lack of creativity. However, I would suggest that each attribute is within us all in varying degrees. One might be willing to take risks but be deficient in the curiosity needed to think outside the square. Similarly one may be curious, but lack resilience and motivation to bring ideas to fruition. If what Csikszentmihalyi asserts is correct and creativity is indeed the secret to happiness, and if being creative is a matter of degree, and if the desire in the child to be creative is present, then teachers can only respond in one way. Orff educators must provide continuous, various, varied and intentional opportunities for children to be creative—to be in the flow. To be creative is to make our lives more meaningful, satisfying, and enjoyable (Connery, John-Steiner, & Marjanovic-Shane, 2010; Hennessey, 2010; Robinson, 2011). Creativity satisfies a need to transform and in turn is transformative (Thwaites, 2013).

Psychologist Howard Gardner has made a worldwide impact on education through his theory of multiple intelligences that claims we all have a number of discrete intellectual capacities (Gardner, 2011, 2015a, 2015b). This redefining of intelligence from earlier thinking of it as being one entity, the extent of which was determined through IQ testing, has been seen as an important link between learning and creativity. If we all have a range of intelligences, “it is an easy step to assume that being creative means being able to harness the fullest potential of each of your intelligences” (Lucas, 2001, p. 152). Gardner confirmed what most musicians and music educators already believed: that musical intelligence is something equally as important as other realms of intelligence (Coogan & Goodkin, 2006). Musical intelligence can be viewed as both a product and a process where the degrees of creativity through such activities as interpreting the music of others in a new way, making unexpected connections with other forms of expression, or improvising and composing are demonstrated (Hennessey, 2013). When Gardner formed his theory and recognised music as an intelligence, it made music educators feel both “defensive and hopeful” (Whitaker, 1998, p. 2). ‘Defensive’ as there was now very solid evidence of the necessity of music in schools and many had been denied the funding to support music programs in schools. ‘Hopeful’ because Gardner’s theories were so widely accepted and a new era of value in artistic education was envisioned in the future because of this. Many saw this as a catalyst for transformation in government and school policies and believed that the inclusion of quality artistic and creative music education programs would be implemented. Unfortunately Gardner’s explicit inclusion of music intelligence was not enough to ensure a paradigm shift in how we educate our children.

*Creativity in Improvisation and Composition* differs from the other Schulwerk Principles in the sense of it making explicit the inclusion of these two very specific musical activities, improvisation and composition (Dolloff, 1993; Goodkin, 2002; Hartmann, 2000; Orff, 1963b, 1978; Regner, 1975). Musically, these are at the core of Orff Schulwerk. Hartmann (personal communication, July 2014) explained that there are levels of improvisation that involve spontaneous responses. We provide for creativity by asking children to make musical or movement choices about the elements of music (such as dynamics) and this type of creativity develops understandings of how music works. It is only through a progression of experiences to aid understandings about music that growth in quality of improvisation and composition can occur (Bitcon, 2000; Peters, 2011). As children gain experience in improvising using the body, the instruments, the voice, and other media, this improvisation becomes more complex and demands greater concentration, creativity, expression and musical knowledge.

Definitions surrounding improvisation are varied and depend on context—similar to definitions of creativity—but the Orff pedagogue Wilhelm Keller defined it as the “spontaneous ‘working-through’ of a *defined* problem” (E. Nichols, 1977a, p. 116). The word ‘defined’ relates to the structure or framework for the improvisation. I wonder if this is too narrow a view of improvisation as it does not include the exploration performed by children at an instrument when no such framework is considered. Haselbach (1971) says “improvisation can lead to a clearly distinguishable form, but it can also be playing with new ideas that are not in any way fixed. It can certainly be considered as promoting creative attitudes” (p. 140).

The voice is critical in Orff Schulwerk. It is used in various ways including speech and language, vocal sounds made by the mouth, teeth and tongue, and through singing. Improvising and composing limited range sung motifs is one way to begin melodic improvisation and composition. The voice, the body, the instruments—all should be experienced in a cyclic and overlapping way that develops music understanding, expression and creativity. Although the voice offers improvisation and composition possibilities, it is through the melodic percussion instruments that a greater range of melodic improvisation and composition opportunities can be experienced from a young age. No orchestral instrument, nor the piano, guitar or other melodic instruments, offers such a successful and aesthetic way into improvisation for children.

First improvisations may be arrhythmic, and soundscapes to dramatisations and picture storybooks are a good introduction to the instruments as few restrictions are provided. This

is not to say that arrhythmic improvisation and composition is restricted to beginners and in fact should be encouraged throughout a child's music and movement education. Artistic improvisation on Orff melodic percussion instruments still requires musical knowledge and sensitivity. Unlike orchestral instruments, knowledge and sensitivity can be learned and developed *through* improvising and composing from the very beginnings of music education. Through simple accompaniments and repeated patterns, children can improvise both rhythmically and melodically on a xylophone, but for music to be most successful for the learner, they must draw on what they already know (Birrell, 2007; Goodkin, 2006). Thinking again of the traditional rhyme, *The Old Woman Who Swallowed a Fly*, we might consider how this could be presented to children using melodic percussion instruments. The rhyme used is intentionally the same as the one in the vignette in *The Social Dimension* Principle to demonstrate the scope of ideas within repertoire and the adaptability that much repertoire offers.

### **Vignette: Instrumental Improvisation**

*The children set the instruments up removing the appropriate bars for an E lah pentatonic scale. The children are invited to explore their instruments, to get a feel for the spatial context and the specific sound of this range of notes. They understand the compound 12/8 metre of the rhyme through moving to the pulse and speaking the text.*

*There was an old lady who swallowed a fly  
I don't know why she swallowed the fly  
Perhaps she'll die*

*At the end of the three-phrase verse they have found a partner. One improvises rhythmically using body percussion for the length of the first two phrases of the rhyme. Both then say the last phrase together being encouraged to use various inflections. This helps to know how long their improvisation should be. The other responds with a body percussion response, also for the same length of time, followed by both saying the last phrase. The shortest child in the pair asks the question each time which is a playful way to determine who goes first. The third phrase 'Perhaps she'll die' is then repeated while children try to catch flies in front, to the side and behind them. They move around the room walking the pulse to find a new partner. A signal is provided to indicate a return to the A section, each one with a new partner. This rondo form is a familiar one to them.*

*At the melodic instruments the children explore, improvise and compose their own melodic motif to represent the fly. We hear these ostinati and explore different ways of playing several together. Children may need to modify their ostinato so that they can achieve the playing and the saying of the rhyme at*

*the same time. In a rondo form, improvisers perform a question and answer dialogue on their instruments with a small group accompanying with ostinati.*

For students to be creative, particularly in improvisation and composition, music educators must provide the tools for creation (Banks, 1982; Calvin-Campbell, 1998; Frazee, 2006; Gill, 2004), and these need to be practiced and developed. Accepting an improvisation regardless of the aesthetic quality is not education (Hartman, personal communication, October 2015). All learners of music learn through their own playing, and listening to and with others. This may be accomplished models or peers in the classroom. Everyone is teacher and learner when they improvise. Understandings of musical concepts must continually be integrated in order for children to put into practice these understandings through their improvisations. The Schulwerk “is not an end but a process. The children learn from the doing. They are able to combine the elements they learn...into something completely unique each time” (Calvin-Campbell, 1998, p. 7).



**Principle**

***Adaptability***

Orff Schulwerk sees itself as an ‘open pedagogy’ that is applicable in its principles in all educational fields of work, and can also be assimilated in different cultures.

(Haselbach & Hartmann, 2013)

One of the attributes of Orff Schulwerk is that it can be adapted to suit almost any context. In fact, it must be. Orff educators reflect on how best to adapt for their country and culture. Adaptations are made when working with age ranges from birth to the elderly and different environments from preschools to tertiary institutions. We consider how we can adapt our teaching in therapeutic settings, and from the very beginning Orff Schulwerk was seen as an ideal approach for those working with people with special needs (Baxter, 1977; Bitcon, 2000; Harris, 1985; Salmon, 2010). We could not help but adapt for the rapid changes that occurred in the twentieth century, and we continue to adapt in an envisioned pluralistic twenty-first (Bitcon, 2000; de Quadros, 2000; Drummond, 2000; Goodkin, 2000a; McLaughlin & Madin, 2000; Regner, 2011; Salmon, 2010; Takizawa, 2000).

Orff and Keetman always had the same answer to those who asked ‘How do you teach this?’ Their response; “It’s up to you to devise your own methods based on the materials” (Gill, 2004, p. 4). It is part of any teacher’s role to adapt to suit the needs of the learners within the confines of external influences. Aspects of schools that will require adaptation by the Orff educator include the school’s commitment to music education; the time provided for this education; and the varying capacities of the children within the classroom and their individual backgrounds. A classroom without the Orff instrumentarium will require some consideration of how best to cater for children’s musical improvisations in a way that can overcome as much as possible the limitations posed. A class of fifty children will require the teacher to think differently from one that has fifteen. A school with limited space will affect movement and how it can be integrated. A music specialist with no designated space for music and movement education in the school, moving from classroom to classroom, will need to adapt her thinking to reconsider how best to cater for creativity when classrooms are set up for the academic needs of the classroom teacher. The difficulties faced by the Orff educator are often indicative of the value the school places on music education.

As the Schulwerk is non-prescriptive, to remain faithful in its application requires us to take what we believe is the essence of Orff, and adapt and devise ways of creating our own programs that present this essence (de Quadros, 2000; Dolloff, 1993). Haselbach (as cited in Locke, 2016) urged practitioners to “find their own way in relationship to the Orff approach, while at the same time attempting to articulate the key principles and processes” (p. 2).



The necessity for us each to adapt Orff Schulwerk carries with it an inbuilt question: how far can adaptation go before the Schulwerk becomes unrecognisable? When is Orff not Orff? Where is the line that distinguishes whether a teacher has crossed beyond the realm of Orff Schulwerk? The reality is that there is no consensus on this one line, and this is a difficulty when advocating for this approach. A colleague in Australia heard Orff Schulwerk referred to as ‘happy clappy’. The connotations of the Schulwerk lacking in the serious business of music education is one that non-supporters see as a reality when attending some workshops, through some questionable publications, and in promotions espousing ‘Orff Schulwerk’ through social media. Some use the well-known name of Orff Schulwerk and connect this with their business, sometimes without regard for quality or authenticity (Haselbach, 2013). Some are genuinely unaware that their adaptations lack authenticity. In order to counteract some of these difficulties, Bitcon (2000) suggested that music teachers train with a variety of Orff specialists so they could ‘filter’ their experiences. Through this they would learn of the essence of Orff Schulwerk but discover their own unique qualities to reflect on adapting to their own teaching situation. All teachers have “a tale to tell and a uniqueness to share” (p. 315). Expecting to ‘know’ all things about the Schulwerk from one training course is both unreasonable and detrimental. Every experience is of value in shaping our own beliefs. Every experience offers the opportunity to reflect on our beliefs and teaching. The question here is ‘How many’ experiences do we need? ‘How many’ people should we gain experience from? ‘How much’ diversity in teaching should we witness? ‘When’ does it all stop? We find when others’ tales do not match with what we believe, the more we must reflect and go back to the Principles and the roots of Orff Schulwerk.

Orff and Keetman had not envisaged the Schulwerk as being implemented anywhere other than in the rich cultural traditions of Bavaria (Steen, 2008) and the “culturally monophonic” material used at that time, although understandable, does not transfer to today’s multicultural societies (Beam, 2013, p. 10). Walter (1977), as the man who introduced the Schulwerk to English speaking Canada, interpreted that the Schulwerk “should be embedded in the child’s mother tongue and no other” (p. 22). Despite this, I believe he, Orff, and Keetman would embrace the enormous wealth of cultural material now at our disposal (Beam, 2013; Drummond, 2000; Frazee, 2012). In Australia, where the mother tongue for so many children is in languages other than English, our teaching is done in English as our national language but we can source authentic material from within our communities and through technology.

The following vignette presents an activity I conducted with a Grade 6 class, where I was employed as a music mentor over several lessons for the class teachers. I also include here

my reasoning for my decisions. It is an example of the significant amount of thought that needs to go into adaptation for any group of people. The lesson was one I considered in relation to the classroom teacher who lacked confidence in presenting music activities other than playing popular music on CD. This teacher was inexperienced and teaching in quite a traditional way, I suspect from a lack of being exposed to other possibilities. I was keen to show her ways through music that build children's engagement, creativity and self-esteem.

### **Vignette: Poetry to Music**

*Outside of the classroom, on a display board, were poems written by children from the class. The 'Colour Poem' by Abdullahi appealed to me, both for its embedded rhythm and because as a refugee from Somalia he had not been learning English for long. He was struggling with many aspects of schooling. I believe using the written work of children adds to the emotional and social health of the group, despite the quality of the text not necessarily being a literary exemplar. I asked Abdullahi if he was happy for me to use his poem and his face showed a match of beaming pride and of bewilderment that his work would be honoured in such a way. Some of the children also showed surprise clearly believing others would have written 'better' work. The very act of asking his permission demonstrated to him, his classmates, and the teacher, that I was respectful of his work.*

*'Colour Poem' by Abdullahi*

*My favourite colour is red  
That's what I saw when I bled  
When I tripped and grazed my knee  
Red is the colour that I see  
My favourite topping on a hot dog  
You would never find on a log  
When I grow up I will buy a car  
It will be red and it will go far  
(Used with permission)*

*I had prewritten each line of the poem on cards. I asked him to read his poem and as he finished reciting each line I placed the cards on to the whiteboard. I asked Abdullahi to read with as much expression as possible and the class echoed replicating his expression. There was much enjoyment and laughter in the class. Again I asked Abdullahi if we could modify the rhythm of the poem so that it would fit into a structure. I recognise that this might be seen by some as interfering with the child's work, or taking away the agency that had been provided. But to Abdullahi, he did not see it this way.*

*I drew a box around the word 'red' and asked the class for words that rhymed or repeats of this word. Our text now had four boxes and they clapped each*

*time this word was spoken. I drew a wiggly line under the text 'When I tripped and grazed my knee' and 'You would never find on a log'. The children volunteered to patsch these rhythmic phrases. As a group we discussed where else we could provide visual cues for body percussion accompaniment and we tried various combinations. We added clicking fingers and stamping and one child suggested 'ouch' on the word 'knee'. Finally we played the body percussion (with the one word 'ouch') without saying the text. (The ideas here are not new and originally created by Keetman with many variations from others since.)*

*Children organised themselves into four groups (and I noticed Abdullahi quickly recruited, something he was not used to). I explained that each group would create their own musical composition as a B section to 'Colour Poem' but that each would use different media that was randomly assigned. Each group was highly engaged in creating their piece using non-melodic instruments, and sound sources they found in the classroom including tapping on tables, scraping the heating vents, flicking pages in books and shaking water bottles. A further group were asked to use the sound of the first letter of each of their names and creatively explored long/short, high/low and added movements with each specific sound. The final group had various drums and explored different ways of making unique sounds. All used the text as their inspiration. The class decided that Abdullahi would read his poem first, followed by each group in turn, and then everyone reading his poem together.*

*This group of children have not had music lessons from a specialist teacher before and some had never played a percussion instrument despite being in their final year of primary school. Yet they were all able to be involved in the process of music making. The teacher and children were astounded by how they could create such a piece in such a short time, and what they saw as excellent results. My adapting music learning to make it accessible for the teacher was successful. She felt she could conduct such an activity and could see that the children themselves would, if given the opportunity, take creative ownership of the music experience. The teacher could see that the process and the product relied just as much on the children as on her musical ability (or lack of it). This co-creation allowed her to feel more confident to include creative music activities.*

As an Orff educator, and like most educators, I adapted my teaching for the specific environment. But the adaptation necessary is inbuilt into the philosophy of the Schulwerk. It is not something seen as intrusive on our teaching *because* of the different or difficult environment; it is something to be considered to *enhance* our teaching in that environment.

Globally, each country has a unique culture with a music education history different from that of Germany as described by Orff and modelled through the five *Music for Children*

volumes and other published supplementary materials. During the 1960s, Orff and Keetman, and the Orff Institute, hosted many overseas visitors wanting to learn about the Orff Schulwerk approach. The visitors were impressed by the creativity that was core and by the instruments that provided the tools for melodic creativity (Birkenshaw-Fleming, 2000; Drummond, 2000). They saw the potential of Orff Schulwerk to create music and movement education programs that were more holistic in schools in their own countries, (Walter, 1977). Due to its dispersal, in many parts of the world Orff Schulwerk has had a significant impact on how music is taught in schools (Birkenshaw-Fleming, 2000; Dolloff, 1993). Since the Schulwerk came into being, much has changed in our perception of music education. Some of this has been the result of Orff's thinking particularly in the application of the melodic and non-melodic percussion instruments, and Orff's encouragement of creativity in children has been adopted by many (Drummond, 2000).

When asked why Orff did not oversee the spread of his and Keetman's ideas, he responded that "teaching practice was like a river; if you attempted to dam up the flow of one set of ideas; it would simply find an alternative route" (Frazee, 2010, p. 30). This reflects the adaptation that occurred in America. Two ways of thinking emerged, one rooted in elemental music and improvisation, and the other a melodic/harmonic system used to accompany vocal music. These ways of thinking came originally on one side, from two highly regarded North American educators who studied at the Orff Institute, and on the other a Belgian educator, Jos Wuytack. Frazee (2010) believed Orff appreciated both but she recognised the difficulties these different viewpoints could potentially cause. She was right in that it is in this country that the broadest breadth of beliefs about Orff Schulwerk are demonstrated.

To my knowledge, America is the only country that has deviated significantly from the original *Musik für Kinder*, publishing three volumes in the 1970s of age-sequenced activities. These volumes under the direction of Hermann Regner from the Orff Institute in Salzburg, were not an adaptation but a "collection of fresh material tried and tested by teachers to represent the variety of Orff activity in the United States" (Frazee, 2010, p. 31). Frazee was concerned because of the contradictory views and she found it difficult to imagine how a "synthesis of styles and approaches could be forged for a book on Orff practice in America" (p. 31). But it was Regner, with variety and unity in mind, who sought a multiplicity of contributions to show this very diversity and contradiction (Frazee, 2010). Despite Orff being critical at first with the volumes arranged according to degree of difficulty and allocated certain age ranges, he was convinced by Keetman who felt instinctively that this model was appropriate for that country (Regner, 2004). The American volumes present

some wonderful repertoire and ideas, but they offer a different context for understanding the Schulwerk. Those new to the Schulwerk could easily be misguided in their understandings of the philosophy and Principles that make up this approach. The collections in the American volumes may be one of the reasons why there appears to be such diversity in the understandings of the Schulwerk, particularly in that country. The risk with presenting Orff Schulwerk in a way that models multiple ideas and no clear understandings of the philosophy is that the essence of the Schulwerk can easily be lost. Orff states in the volumes, “in order not to disturb the structural unity of the work as a whole, many ideas have been barely suggested, and countless sources of material have had to be omitted” (Orff & Keetman, 1954 n.p.).

Walter (1977) saw teachers in North America who reached out for Orff Schulwerk, taken in with the potential it offered, only to “change it, to twist it, to mix it, to mechanize it, to treat it as a ‘method’ in the cursory sense of the word” (p. 14). Carl Orff (1963b) recognised that the Schulwerk had been, by some, “misinterpreted, exploited, and falsified to the point of caricature” (p. 69). In the fifty years since his statement, with such a growth of interest in Orff Schulwerk and with the analogy to the game, Chinese Whispers—slight changes made as information is passed from one to another—there is now widespread diversity in beliefs about the Schulwerk. For this reason, comparisons between studies claiming to investigate Orff Schulwerk are bound to be fraught due to the lack of consistent definitions and this range of understandings (Wang & Sogin, 2004). Adapting Orff Schulwerk without a secure knowledge of the original philosophy leads teachers to unwittingly turn the Schulwerk into something that it is not. The misrepresentation of Orff Schulwerk leads to a depreciation of this approach and makes advocacy problematic (Haselbach, 2013).

The world of music education in schools is small. More and more we see and hear teachers talk of melding various methods and approaches into one suited to their teaching style, personality, culture and environment. I can recognise that to affect change in how we educate musically, we should stand united with all those fulfilling that role regardless of their philosophical stance. However, it is the lack of a philosophical stance by some music educators that is of concern. Utilising ideas, resources and strategies regardless of the sources is a valuable and sensible pursuit. Why reinvent the wheel? But without a philosophical stance, what exactly are music educators aiming for in their teaching? This is where the difficulties lie. Recognising the ambiguity of understandings is evidence of the need for all Orff practitioners to reflect on their practice and to continue to seek out threads of understandings and connectedness to the original material of Orff and Keetman.

Questions have sometimes been raised about the credentials of a presenter's understandings of the Orff approach, especially if they are not aligned with the understandings of other practitioners attending the same event (Haselbach, 2013, p. 14; Nykrin, 2010, p. 278). It is through attendance at conferences, courses, viewing resources, engaging in discussions and viewing social media that we realise there is such a range of understandings about what practitioners may describe as authentic Orff Schulwerk practice. With technology at our fingertips, we are now privy to interpretations and can witness how Orff Schulwerk is presented in the world arena. These different and sometimes opposing ways of presenting Orff Schulwerk can at times be counterproductive to the Orff community as it can encourage a dogmatic attitude about our own Orff practice, dividing us at a time when uniting music educators is necessary to fight for our place in education institutions. Recognising the conflicting understandings held about Orff Schulwerk offers an opportunity to be self-reflective about our own perceptions of the Schulwerk and encourage forums for discussion.

When I voiced my opinion that it seemed unlikely Orff would have accepted all the diverse interpretations of his approach today, Haselbach responded

I am totally sure: he would NOT have accepted lots of it! In my very personal opinion Orff Schulwerk is a living being as many ideas are. It grows, it changes, it is influenced and it is also used for different people's purposes. These might be excellent purposes (for instance the importance of Orff Schulwerk in therapy and inclusive education...but unfortunately it might be misused for very selfish reasons too, financial greed, power, or whatever (personal communication, January 2016).

The Schulwerk was "blown around the world" but the understandings and uptake was "not always with success" (Goodkin, 2002, p. 163).

Since Orff Schulwerk is not a fixed law and order, people practice it in different ways, according to their personality. Artistic persons use it as an art form of teaching, 'ars docendi'<sup>5</sup>. Others who are bureaucrats use it like some guidelines in various countries recommend it. Song after song, this piece for this, and the other for that. And you have to do what is told by the leaders. Where is the child? Where is the variety of needs, where is creativity? Where is art? Orff Schulwerk can become as boring as everything in education if it is done the wrong way (B.Haselbach, personal communication, January 2016).

---

<sup>5</sup> The Latin 'ars docendi' translates to the art of teaching.

One of the first non-Western countries that showed interest in Orff Schulwerk was Japan. Orff was unsure of how the Schulwerk, based on Bavarian folk music and German teaching, could be adapted to such a different culture. Musically, Asian countries often have different tone sets, different emphasis in metre, and uncommon musical structures to that of mainstream Western music. Despite his uncertainty, Orff found that the Schulwerk transferred well and he was pleased with the adaptations made for the music education of Japanese children. But the music may have been much more familiar to Orff and Keetman than what might be expected. At that time Japanese school music had been westernised and neglected much traditional culture (Takizawa, 2000).

China also showed early interest in the Orff Schulwerk approach to music and movement education. Since the 1980s various Chinese organisations have invited overseas presenters to facilitate workshops and training. I have been fortunate to present in China and my colleague there explained that most overseas presenters used “their cultural music as material”. Xu Mai goes on to say that “Chinese teachers attended these workshops or training courses and were very excited but when they went back to their own situation they faced the fixed textbook and they couldn’t deal with it” (personal communication, March 2016).

### **Portrait: Adapting Orff Schulwerk in China**

*Getting off the plane on the tarmac, I was squeezed on to the bus for the passenger terminal, following the masses like a sheep. Standing in the immigration queue for ‘aliens’ at Shenzhen airport in China, I felt a wave of anxiety and self-doubt as to my ability to adapt and present workshops here for teachers. It was 2007.*

*Thankfully I felt an immediate rapport when I met Xu Mai, my translator, and I was so grateful to be supported by someone equally passionate about music education. She had compared Orff Schulwerk in China with Australia for her Masters degree undertaken at the University of Melbourne. As we talked over chrysanthemum tea I was struck by her own questioning of her understandings about Orff Schulwerk. I felt a kindred spirit. She was humble, wanting to extend her own knowledge and believed strongly in the possibilities of what a creative music and movement education could offer teachers and students in China.*

*The preschool was enormous and nothing like I had seen before. Level upon level of classrooms with evidence of hundreds of children, their shoes laid neatly on racks outside each room, and yet little else to show that children spent their days here. Peering in I could see the children in padded coats trying to remain warm in the unheated rooms.*

*The teachers arrived for the workshop sat on the dirty floor. The room filled with the smells of various herbal teas they had brought with them. They were mostly young women; dressed in a variety of outfits that showed me they were not aware we would be engaged in movement and dance activities. I realised quite quickly that many of the activities I had planned for the preschool teachers were inappropriate. They were inappropriate due to my naivety and lack of thinking about the adaptations I needed to consider. Most obvious was the culture and language. Even in this first visit I recognised that much of the repertoire I had chosen was inappropriate musically, and the text was problematic. These teachers had little knowledge or understandings of music and were self-conscious about their abilities.*

*In Australia, and other English speaking countries, I am aware that humour and banter play a role in my teaching. It took little time to realise that one of my greatest 'strengths' in teaching was not available to me in China. It was literally lost in translation. Although I was prepared for a different culture, I realised that there were elements of the Chinese culture related to education that directly affect teaching, and that Orff as I knew it, would need much adapting beyond repertoire and the physical environment.*

*Exhausted after the first day, and with a surprising dinner of pigeon complete with head intact signifying good luck, I spent the evening rethinking and revising my plans so that the following day I could provide experiences of more value to the teachers, with the aim of immersing them in creative music and movement education.*

*For this second day I had adapted my material and the teachers learnt a simple rhyme by using nonsense syllables rather than the original English text, modelled in various ways with different clapping patterns, actions, movement, and body percussion. I asked them to work in groups to create their own performance pieces using the rhyme and any of the multitude of ideas we had just explored.*

*The reaction was highly unexpected. Mai politely explained to me that they saw me as the teacher, the expert, the one with the knowledge. Why were they being asked to create something themselves? I was supposed to tell them what to do.*

*I watched despondently as each group collaborated to create their piece. But I use the word collaborate loosely. The higher the position a teacher held in the education system, the more likely she was to tell the others what they would do. The younger, inexperienced teachers sat quietly and obediently performing the tasks given to them. The inbuilt cultural respect and admiration the Chinese teachers have for authority figures meant that they felt uncomfortable, in fact disrespectful, if they spoke up. Only the bravest seemed to do this, and Mai explained to me how their education system relies*



*on the respect that children and parents give to teachers. With fifty children in preschool and primary classes I also see the necessity of some sort of order, plus I completely agree we should be respectful, but perhaps see it enacted in different ways. The shrill voices of 'those in charge' reached fever pitch as the time for presentation drew near. Performance for perfection. It was very obvious how they saw this.*

*Getting off the plane on the tarmac on my next trip for workshops with primary teachers, I was again squeezed on to the bus for the passenger terminal, but comfortably followed the masses like a sheep. This time I was more aware and prepared for the culture and for my teaching. I realised that the 'personal space' I am used to in our small-populated country did not exist in China, and I tried to remain calm when we stood cheek to jowl at the baggage collection. The only communication for most of the day is with Mai. With Gmail, Facebook and YouTube not permitted, and no English television, my evenings are spent working.*

*I adapted my teaching style while still trying to stay true to what I believed were the essential elements of the Schulwerk. I discussed with teachers the pedagogy of why we invite children to provide ideas and suggestions, and why we try these ideas and suggestions regardless of our own belief in their suitability. I suggested guidelines for working in a group and being sensitive to the hierarchy. I reflected on an on-going basis trying to recognise the points of juncture between the Chinese education system and Orff Schulwerk, and those points that may never meet.*

*The Chinese primary school curriculum is what I would consider a prescriptive syllabus. The textbooks for the teacher outline two lessons per week with the objectives and repertoire provided. The children's textbooks have the repertoire and worksheets or questions to be answered. There are accompanying CDs and DVDs. Often the primary music teachers have a strong instrumental background but have had limited learning in teaching pedagogy. It is understandable that they resort to rote learning and reading music from the textbook. Many children spend their music class following the instructions given by the cartoon characters on the DVD. They sing songs countless times and the music lesson for most children is a sedentary and unengaging affair. There is little place for improvisation or student creativity. Many of the teachers who have come to these primary school teacher workshops also feel frustrated by the lack of flexibility they believe they have.*

*Music education in China has been traditionally taught in a theoretical and non-creative way, but times are changing and they recognise that creativity is necessary for the country's future. I was invited to return and to provide 'demonstration' workshops for the leaders in music education in the Canton province. They asked me specifically if I could present workshops that were based on the Chinese primary school curriculum.*

*I thought a lot about what I should do. It was very obvious that Orff Schulwerk as I knew it, and as I believe it should be, was not yet possible in the climate of the Chinese education system. It was a conundrum. Should I refuse the work knowing that the adaptations I could make may not go far enough to satisfy my feelings of being true to the Schulwerk; and to myself? Or should I help those teachers so desperately looking for another way, with the belief that over time, attitudes and government directives can change? The company that had invited me had invited many overseas guests before, each being successful presenting workshops enjoyed by the teachers. However, the disparity between the experiences they had with these guests, and how they could satisfy their government requirements of teaching the curriculum, meant that nothing was changing in their teaching. The teachers were becoming more frustrated. I decided that helping them as best I could was of more benefit, accepting that it would take a long time to have any real effect.*

*Mai armed me with a set of their text books for grade levels 1-8 and I took them home to Australia to plan for these workshops. My strategy for planning these first workshops using the Chinese curriculum was somewhat simplistic. I would look at each page studying the cartoon illustrations and any Western music notation. In some I could recognise the objective or theme through these illustrations. As the textbooks were in Mandarin I had little understanding of exactly what the objectives were, or what the songs were about. I learnt quickly how to read the Chinese music notation, a numbering system, which meant I could recognise music from Western composers: Waltzing Matilda, a classic Australian song; Home on the Range, an American folk song; and Ode to Joy by Beethoven were all part of this repertoire. This was not the kind of repertoire I would normally use and so I looked more to the traditional children's songs of China and began to learn these. They were much more suited to instrumental improvisation, plus I wanted to show as much as possible how these set pieces could be adapted to include children's creative inputs.*

*What was most apparent was the limited view that music teachers saw within the syllabus. They would see the song to be learnt by the children. They would see a beat played by the drum (as shown in the illustration). They would see a rhythmic pattern on the tone block. Almost every teacher taught this pattern to children and repeated it over and over again until the children could play it. At the end of each semester was an exam for all grade levels testing for this learning. What seemed strange to me was that the teachers saw the objective as a rote learning exercise—to teach the given rhythmic pattern—but did not look to children learning about rhythm.*

*I was aware that developing a broader understanding of what the textbooks offered would provide some avenues for allowing for children's creativity. I recognised that teachers must feel confident in providing creative music*

*making and movement exploration and therefore I needed to model first, and applaud all their efforts. Small steps needed to be taken to increase the teachers' confidence in this new way of thinking. Without this confidence, no change would be possible. Despite my frustration and difficulty with accepting the most minimal of creative offerings, Mai strongly supported this slow and steady approach.*

*I selected a rhythmic pattern from one of the textbooks and drew the notation for each beat on cards. On the floor I placed these four cards in a row like the pattern in the textbook. I copied this on to another set of cards and added them to the line. Eight beats of a simple pattern. The teachers in the workshop clapped this pattern, patsched this pattern and played the different note values using clapping or stamping or other body percussion. I asked the teachers "Do we want the children to understand this pattern, or do we want children to understand about rhythm?" We then moved some of the cards around, creating new rhythmic patterns, and clapped, stamped, made vocal sounds, did actions, and performed all sorts of other ideas solicited from them. We played the pattern backwards and in canon. We turned cards over to show a musical rest and we added dynamics and accents. Although such a simple activity, many teachers saw this as a 'breakthrough'. Recognising the space limitations and the large class sizes, I asked the teachers if pairs or small groups of children could write out the notation and create their own pattern. All teachers agreed that this kind of activity would encourage music learning, engage children, and allow for some creativity, whilst still allowing them to fulfil the learning of the repertoire and objectives of the lesson.*

*With each visit, my adaptations were better informed by what I had done previously. I began to be asked to present specific repertoire that was part of the Chinese primary school curriculum and it took much thinking and planning to ensure I was as true as possible to my own beliefs of Orff Schulwerk, yet respectful of the Chinese education system and culture.*

*As I do not speak Mandarin (although I've tried) I would begin singing one of their songs on 'la' and as soon as the teachers recognised it, they would join in with the text. Not all of my ideas were successful but despite my many mistakes, some teachers felt empowered to look beyond the textbook objectives to a broader view of music education. Although still taking small steps, I have seen some positive changes in both how teachers think about their teaching, and in the heartening stories told about their students. These changes are reinforced when Mai demonstrates creative music making in the many workshops and training courses she is invited to present throughout China.*

*Several years ago, an Australian colleague and I were asked to present an Orff Schulwerk Levels training course in Shenzhen accredited under the Australian National Council of Orff Schulwerk (ANCOS). These courses aim*

*to provide a sequential understanding of Orff Schulwerk. The adaptation of a training course with assessed outcomes into a country that has such a marked difference in its music, its education systems, its views on children's agency, and attitudes generally, has not been without difficulties. On one hand it is hard to see how such an adaptation could occur. And yet, many teachers have embraced these courses and begun to think about how they educate. They still must work within a rigid system but they are demonstrating a more adaptive, flexible and reflective way of manoeuvring within this system. As Levels presenters we must also work within the guidelines of ANCOS. It has at times been difficult to connect the two. Each year competitions are held to judge the 'best' music teacher in China. Regardless of my feelings about this, it was interesting that in 2014, out of thousands of music teacher entrants, the first, second and third placings were given to those who had completed these Orff Level 1 and 2 courses.*

*The ANCOS Levels courses are seen as a stepping-stone to China developing their own sequential creative music and movement education training courses for teachers in schools. The adaptation of Orff Schulwerk by Chinese educators themselves for grassroots teaching would be far more authentic and appropriate than the current situation. But change takes time.*

*In 2012 I was invited to Beijing to present a one-day demonstration workshop. It was held in a large auditorium and attended by over one thousand people including officials from the Government's Education Department and many highly regarded music educators from the tertiary and school sectors. It was seen as a chance for all to make judgements about the possibilities, the difficulties, the desires and the benefits of incorporating the Orff Schulwerk approach within the Chinese music curriculum.*

*Many may argue that I am not the best person to do this. True or not I might be the only one who is prepared to do it. There are many Orff educators worldwide who present globally but I wonder if they would consider using the Chinese repertoire in order to adapt Orff Schulwerk to this difficult music education system. In an email conversation between Haselbach and myself, I talked of my concern about stepping too far away from what I know as Orff Schulwerk because much of the repertoire is not what I would choose. "Tell them why you would like to teach the other way, tell them that the fixed repertoires are a danger and against the Principles. Do not tell the little ones, but the top étage" (personal communication, January 2016). I agree with Barbara Haselbach about fixed repertoire and have had many lengthy conversations with various leaders of music education in China.*

*Change takes time but since the training courses and workshops, I have heard many stories of teachers making a real difference in how they educate their students. The Government's music education journal has written several articles about the Levels courses and my demonstration workshops, and the*

*Chinese Education Department paid for one hundred teachers to attend the ANCOS Levels courses in Shenzhen, the only international music education training to receive this funding. The general feeling with educators at all levels of the hierarchy is that Orff Schulwerk provides a way into creativity, something highly sought, but there is concern that allowing for the freedom that creativity brings may result in a decline by children in respect and model behaviour. They will need to find the balance.*

*Each year towards the end of the eight day long ANCOS Levels course, we ask the teachers to work in groups of ten or twelve to create a piece that demonstrates their general understandings of Orff Schulwerk and their learning of techniques and processes from the course, incorporating aspects of their own musical culture. We ask that they show contrast and that everyone in the group is included in decision making and the performance. They are given a starting point from the Chinese version of Orff and Keetman's Music for Children, such as an ostinato pattern, or a melody, and use this as a basis for their own creations.*

*The performances demonstrate some learning of developing a creative music and movement piece. They demonstrate the participants' gratitude in being shown a different way to consider education. They demonstrate the joy that music, movement, dance and drama can bring, and they demonstrate their love and devotion for their Chinese arts culture. In the performances teachers carefully select and play the melodic and non-melodic instruments, together with the recorder and their traditional stringed instruments, the erhu and guzheng. They dance traditional stories with grace and improvise with nuances in dynamics, tempo, space and flow. They sometimes dress in traditional clothing or make props out of scraps of paper. They perform with the delight of children unmarred by the usual pressures they feel in performance for perfection. As a community we all show our support and joy in watching and listening, and we applaud the efforts of adaptation and integration of Orff Schulwerk with the Chinese culture.*

*The performances do not and cannot demonstrate the process of how the participants prepare for the performance. But it does show them taking on board some techniques commonly used within Orff Schulwerk, most particularly the use of ostinati, the instruments and canon. It also demonstrates what I believe is a musical and artistic marriage of Chinese traditional music and elemental music and dance. One such performance is presented here filmed on my phone.*

#### 1. Performance Hyperlink: China Adaptation



*Coda*

My discussion of the Principles of the Orff Schulwerk approach to music and movement education has aimed to present a base for understanding of these Principles, and how they are expressed as part of the Orff philosophy. The concepts of inclusivity, participation by all, holistic education and artistry are not explicitly included in the list and perhaps this is due to Haselbach and Hartmann's belief that we all hold secure understanding of these aspects being integral to the Schulwerk. If this list of Principles was to be redesigned for further distribution, Haselbach and Hartmann could consider broadening the list to ensure that these commonly understood aspects of Orff Schulwerk were included. Through my own reflection on the Orff philosophy, from examining the literature surrounding Orff Schulwerk, and synthesising my understandings into practical teaching vignettes, it is clear that this is an approach to music and movement education that we can adopt *giving flight to the imagination* to all those involved.

---

This concludes Program One of the Concert Premier. There is an intermission before Program Two is presented introducing collaborative works inspired by the Orff Schulwerk approach to music and movement education.



# **Methodology**

## ***Etude***

**Intermission: Background Music**



## Frameworks

The qualitative research paradigm provides a creative and flexible framework that offers researchers opportunities to understand a phenomenon, through recognising their own perspectives and biography (Carter & Little, 2007; Denzin & Lincoln, 2011a; Lichtman, 2013; Patton, 2002). We cannot ignore our role in the construction of the ‘facts’ we collect.

There are various ways to consider how research frameworks can help us define how phenomena are understood. We all look through ‘lenses’ to study phenomena, and the epistemology, ontology, and methodology that we choose will ultimately dictate our interpretations. These paradigmatic frameworks guide the research process (Arthur, Hedges, Coe, & Waring, 2012; Carter & Little, 2007; Denzin & Lincoln, 2011a). Guba and Lincoln (1994) described four paradigms: Positivist, Post-positivist, Critical Theory and Constructivism. Not satisfied with these four paradigms accounting for ‘experiential knowing’, Heron and Reason (1997) suggested a fifth inquiry paradigm seen as an extension of constructivism, the participatory paradigm.

Each of these inquiry paradigms has “a set of basic beliefs about the nature of reality and how it may be known” (Heron & Reason, 1997, p. 276). Guba and Lincoln (1994) believe there are three fundamental questions we ask of ourselves to determine our alliance to a paradigm or world view: the ontological question—what do we believe about reality?; the epistemological question—how do we know what we know?; and the methodological question—how can we go about finding out? Heron and Reason (1997) add a fourth axiological question—what is intrinsically worthwhile? My research inquiry employs constructivism and the participatory paradigm. Constructivism is an ‘ontological position that says that we constantly revise our meanings of the world through social interaction’ (Bryman, 2008). The participatory paradigm goes beyond this to include critical subjectivity and reflexivity, marking my presence as the researcher (Lincoln, Lynham, & Guba, 2011). “Reflexive inquiry takes into account personal history that is based upon contextual elements of understanding. It stresses the basic role of experience in shaping practice in a way that reflective inquiry cannot do” (Ezer, 2009, p. 11).

For this research, I present the concept of *Critical Aesthetic Pedagogy* as a theoretical framework as put forth by Yolanda Medina (2006, 2012) in her dissertation and the book that followed. As an educator, this has resonated with me as a framework because of its marriage of pedagogy and aesthetics. Medina (2012) asserts that critical pedagogy provides the foundation for the framework. This is an educational theory that promotes a connection

with the learning process through conversations amongst teachers and students, problem posing and problem solving being key components. It brings to the fore students' exploring how their experiences shape their identity (Medina, 2006). Critical pedagogy challenges us to change the traditional transmission model in which students passively absorb information given to them (Abrahams, 2005a; Andrews, 2011; Freire, 1985; Medina, 2012). Medina (2006) believes that "infusion of aesthetic experience" into critical pedagogy adds compassion and development of the imagination (p. 28).

Critical Aesthetic Pedagogy was borne predominantly from the work of Maxine Greene, Jill Green, Paulo Freire, and Peter McLaren. Its focus is on social justice and how student empowerment can be developed through artistic encounters (Lang, 2012). Medina had been a participant at the Lincoln Centre Institute in New York, where Greene had been the Philosopher-in-Residence. The Lincoln Centre Institute developed an approach to education that "challenges participants to expand their knowledge of the world through the study of arts" (Medina, 2012, p. 50).

*Nearly ten years ago I was awarded a scholarship to attend a weeklong course at the Melbourne Arts Centre, hosted by staff from the Lincoln Centre Institute, New York. This had a very positive effect on me as it drew together various art forms in activities, and in-depth discussions were held about aesthetics, 'noticings', the arts and education. I loved it. I'm probably drawn more to this theoretical framework with the known context of its roots.*

All qualitative research aims to observe and record human experience in context (Lawrence-Lightfoot & Davis, 1997; Lichtman, 2013; van Maanen, 1983) and there are often unclear lines between the sometimes narrow prescriptions of methodologies and philosophical standpoints that researchers have adopted, and how these are then adapted. The prescriptive nature by some of how to conduct research under particular methodologies is understandably daunting to a beginner researcher. However, new less prescriptive methodologies are continuously being introduced and old ones revised (Eisner, 1997; Kincheloe & Berry, 2004; Lather & St. Pierre, 2013; Matsunobu & Bresler, 2014). Each is accepted or rejected depending on the particular belief systems or epistemological standpoints of the researcher, or relevance to the research. Although each of these methodologies suggest methods they believe the most appropriate to that methodology, researchers are consistently pushing the boundaries or adjusting their methods to suit their own very specific research context. The lines between the many areas of qualitative research are becoming more and more flexible

(Barone & Eisner; Cole & Knowles, 2008; Ellingson, 2011; Kincheloe & Berry, 2004; Lichtman, 2013).

The researcher as bricoleur—commonly referred to as a ‘Jack of all trades’—must use whatever methodologies and methods are available that could provide the material for this body of knowledge (Denzin & Lincoln, 2011a; Kincheloe & Berry, 2004; Rogers, 2012). It is in contrast to what advocates of bricolage define as the limitations of monological approaches to research. This should not be taken as meaning that methodologies or methods should be grabbed ‘ad hoc’ but that we should consciously and conscientiously use whatever we believe we need to proceed with our research with integrity.

## Portraiture

Sara Lawrence-Lightfoot created Portraiture, a method of qualitative research, and presents the origins, purposes, and features of this ‘genre of inquiry’, in the seminal 1997 text *The Art and Science of Portraiture* co-authored by Jessica Hoffmann Davis. Portraiture methodology is adopted “when a researcher wishes to produce a full picture of an event or person that tells as much about the subject as it does about the researcher, or portraitist” (Chapman, 2007, p. 157). Portraiture as an aesthetic methodology aims to form a bridge between art and science and can be seen as an early innovation in modern arts-based research.

Orff desired a humanity that Portraiture seeks in its blending of art and science: an ‘empathetic regard’; the view of relationships as fundamental to self-understanding and compassion for others; a ‘goodness’ (Lawrence-Lightfoot & Davis, 1997). Orff Schulwerk aims for a “way of thinking, a way of being, a way of living, a way of musicalizing our mechanized minds, tuning our monotone hearts and awakening the rhythms in our slumbering bodies” (Goodkin, 2002, p. 194).

*Each reading of The Art and Science of Portraiture at different times during the course of my research has affected me in different ways. I barely connected on the first read when taking the first tentative steps along this long doctoral path. It seemed so beyond my level of understanding, yet it is so clearly linked to the philosophy of Orff Schulwerk. It seems such an obvious choice of methodology now.*

Portraiture comes from the genealogy of phenomenology and ethnography (Lawrence-Lightfoot & Davis, 1997). I make claim that my research is both phenomenological and ethnographical in broad terms: phenomenological as I seek to investigate the lived experience of my participants and myself, and ethnographical as I dwell in the setting of the participants (Lichtman, 2013; Roth, 2005). The Critical Aesthetic Pedagogy framework melds aesthetic experience with critical educational practices. My lived experience as a researcher places the aesthetic into each facet of my research. My self-reflective inquiry locates the importance of both aesthetics and critical pedagogy into my research. Portraiture requires the ‘aesthetic whole’ in the writing of the research. The Principles of Orff Schulwerk aligning with critical pedagogy inspires an aesthetic interpretation.

Portraiture “draws on the subjective interpretations of the narrator (the portraitist) to describe and analyse the object of enquiry (the sitter)” (Hickman, 2011, p. 24). Although all qualitative researchers aim to observe and record human experience, the portraitist has a particular interest in reporting the perspective of the researcher in the setting (Bloom & Erlandson, 2003; Byrnes, 2012; Gaztambide-Fernández, Cairns, Kawashima, Menna, & VanderDussen, 2011; Lawrence-Lightfoot, 1994; Lawrence-Lightfoot & Davis, 1997). Portraiture demands detailed descriptions of real life including the biases and pre-occupations the researcher brings. Regardless of the story told there will be some who believe the research points to a different story (Chapman, 2007; Lawrence-Lightfoot & Davis, 1997).

As a portraitist and bricoleur, I recognise that my research is an interactive process shaped by my personal history, gender, ethnicity, and my view of the world. I can’t remove my biography or my person from the research. The interpretation can only be made with this understanding of the perspective of the researcher defining the interpretation (Denzin & Lincoln, 2011b; Kincheloe & Berry, 2004; Rogers, 2012).

A researcher’s stance needs to be made clear and this stance dictates the various aspects of how a research project is approached; the methods involved in collecting data; the subsequent analysis of this data; and the presentation of the findings. Portraitists do not seek ‘truths’ but validity, credibility and authenticity (Lawrence-Lightfoot & Davis, 1997). According to Patton (2002) even quantitative researchers stating objectivity are “embarrassingly naïve” (p. 51). Researchers today recognise that the nature of ‘truth’ is fluid and non-universal.

Lawrence-Lightfoot and Davis (1997) outline five broad categories that they see as the essential elements of portraiture: **Context, voice, relationship, emergent themes, and aesthetic whole.**

Portraitists make deliberate and specific use of **context**, and the creator claims they do this more than in any other qualitative methodology. Portraiture employs context in five distinct ways. “**Context** becomes the framework, the reference point, the map, the ecological sphere; it is used to place people and action in time and space and as a resource for understanding what they say and do” (p. 41). Portraits contain descriptive detail of the physical setting, so much so that the reader should feel the verisimilitude of the environment described. The **context** is clarified through the recording of the perspective of the researcher in the setting. My perspective as the educator in the setting is shown in the context of Orff Schulwerk and Critical Aesthetic Pedagogy.

My **voice** as the researcher cannot be avoided. This is part of being a portraitist. The researcher is in “the assumptions, preoccupations, and framework she brings to the inquiry; in the questions she asks; in the data she gathers; in the choice of stories she tells; in the language, cadence, and rhythm of her narrative” (Lawrence-Lightfoot & Davis, 1997, p. 85).

*I am aware that my **voice** is heard clearly in my research. It is not always easy to restrain my **voice** and I wonder how much of a difference this makes to the research. I believe I have honoured my participants and that their **voices** are heard. I have attended to the voices in the literature but make no claim to have heard them all. My research comes with the understanding that my **voice** will be dominant: in the teaching and planning for teaching; in the collection of data; in the data analysis; in my understandings of Orff Schulwerk; and in my final words about the research.*

There are several ways in which **voice** in Portraiture may be recognised. The ‘**voice** as witness’ places the portraitist as an observer, a “boundary sitter” (Lawrence-Lightfoot & Davis, 1997, p. 87). My ‘**voice** as witness’ came not from being a ‘boundary sitter’ but by being an observer within the boundaries. I could argue that watching the film footage of the sessions allowed me more scope to be a ‘witness’ but this is still within the context of my role as the teacher in the settings. I could only ‘see the whole’ with the knowledge that I had directed ‘the whole’. My portraits are full of ‘**voice** as witness’ but this witnessing is not how it is described in the methodology guidelines. This will affect the portraits and in turn, the research.

*I am such a large part of my research, to the extent that the research could not occur without me. This is quite different to Lawrence-Lightfoot's seminal text *The Good High School* (2008) which highlighted *Portraiture* in practice. There, the researcher sat at the back of classrooms, observing and taking notes. She looked at these American high schools aware of her own biases, but had no control over what she was observing. I was not sitting at the back of classrooms and was in fact in control of many aspects of my classroom. The content, the timing of activities, the intervening when necessary, the affirmations when desired, and the atmosphere of the setting were all to a large degree under my control. The subjectivity that is highlighted in the methodology of *Portraiture* is even more distinct in my research.*

The '**voice** as interpretation' relates to the researcher's attempts to make sense of the data. Film footage of the research plays a role in assisting in this interpretation (Banister & Hodges, 2009). Digital media allows for reconnecting with the data but offers more than transcripts or written descriptions. The intrusiveness of the researcher, the nuances of expression in the participants, and the general sense of the context are realities often difficult to show through other mediums.

Like the ethnographer, interpretation for meaning is critical, and this **voice** shows the portraiture so that we learn about her as much as what is being described. Thin and thick descriptions—terms used across a range of qualitative research approaches—are included in *Portraiture* to provide detail and allow for the voice as interpretation (Estelle R. Jorgensen, 2009; Ponterotto, 2006; St. Pierre, 2011). The potential for thick description is enhanced through filmic data (Banister & Hodges, 2009).

A Portraiture's observations and interpretations are shaped by what she brings to the research inquiry. '**Voice** as preoccupation' refers to the "lens through which she sees and records reality" (Lawrence-Lightfoot & Davis, 1997, p. 93). This 'lens' reflects the Portraiture's background, theoretical perspectives, intellectual interests and understanding of the relevant literature. This **voice** is similar to the '**voice** as autobiography' where knowledge and understandings gained from life experiences are brought into the research arena.

*I am making explicit my '**voice** as autobiography' by including self-portraits. My years of teaching cannot help but affect how I view the participants within the framework of music education. My years of being a child and a parent cannot help but affect how I view the participants within the framework of relationships. Although Lawrence-Lightfoot (1997) urges Portraiture to apply "constant*

*vigilance” to “avoid narcissism” (p. 95), she also believes inclusion of a life story enhances a reader’s trust. I hope that there is no evidence of narcissism in my writing. I feel very much the opposite. But including my voice as autobiography may speak to others who can relate to this voice.*

‘Listening for **voice**’ has different connotations to listening to **voice**. Listening for **voice** requires a proactive stance, seeking it out, “trying to capture its texture and cadence, exploring its meaning and transporting its sound and message into the text through carefully selected quotations” (Lawrence-Lightfoot & Davis, 1997, p. 99). Although more proactive, it also runs the risk of listening for a **voice** that is not there. Finding a **voice** without diligent care is likely to present interpretations that ‘fit’ within the researcher’s **voice** as preoccupation.

*I have urged on the side of caution in listening to and listening for **voices**. My conscience tells me to be wary of interpreting **voices** that are not clear. Portraiture in experts’ hands will look different to mine and I have been tentative in pre-empting meaning. Although researchers enjoy repetitive refrains and commonalities to enhance the validity of their research, and I’d very much like that too, my obligation is foremost to the individuality of the participants.*

“Portraits are constructed, shaped, and drawn through the development of **relationships**” (Lawrence-Lightfoot & Davis, 1997, p. 135). It is the **relationships** we make that develop our knowledge and self-understanding. Keeping a distance is seen as being more objective, where portraitists who see **relationships** as a reciprocal approach to research reflect a more “ethical stance” (p. 137).

*This stance of the portraitist is in line with the stance of the Orff Schulwerk educator. My aim as an educator is to foster an ethical and moral community shown through respect, minimising one authority and encouraging personal involvement. It is becoming clearer and clearer than the basic tenets of Portraiture are related to those of Orff Schulwerk. Both present a humanistic view—one in music and movement education and one in research.*

A Portraitist looks for the ‘good’, which is accepting, generous, encouraging, and recognises the participants “as the best authorities on their own experience” (p. 141). This ‘good’ does not relate to ignoring things outside the positive, but rather resists the focus on the pathology. Instead of our questions beginning with *what is wrong?* we look at what is

happening and what is working, and why. Humans always hold both sides of the coin and we know that the flip side to the 'good' has the human dimension of flaws and contradictions.

*It is not always easy looking for the 'good' when in fact so much of the other side of the coin is evident. But this has a lot to do with who is flipping the coin.*

One important aspect of **relationships** in Portraiture is the empathetic regard shown through the portraitist trying to understand the perspective of the participants. "The Portraitist tries to imaginatively put herself in the actor's place and witness his perspective, his ideas, his emotions, his fears, his pain" (Lawrence-Lightfoot & Davis, 1997, p. 146).

*Although Lawrence-Lightfoot refers to participants as 'actors', I don't feel comfortable using this term. 'Actors' gives me a sense of not being the real selves—somehow the putting on of a show. I prefer to use the term participants.*

Empathy is central to building **relationships** in research.

*At the beginning of the research with the participants, my empathetic regard for them was overshadowed by my empathetic regard for myself. I felt my fears, disappointments and concerns like no other. Although I was aware and sensitive to how they might feel, shown through my careful and considered planning of activities, they at times felt perhaps more empathetic regard for me. They knew this teaching was difficult. There were other times when I felt such compassion towards them.*

Regardless of the **relationship**, the Portraitist must set boundaries. When spending considerable amount of time with the participants in the study, a certain degree of friendship occurs which encompasses expectations of trust, loyalty and compassion. As the researcher, I wanted to build this **relationship** that is also such an important part of Orff Schulwerk. I wanted the participants to see the 'humanness' in me as the educator and the researcher. The changes of mood; the obvious signs of anxiety; the knowledge of life outside of the research; the irritation with bureaucracy: all these contributed to an understanding of me as the educator/researcher that goes beyond the traditional **relationship** of the researcher and the researched.

*Susie's invitation to her party has come as a real surprise. We get on well—I like her a lot. She's fun, she's funny and I'm so glad she joined this research project.*



*Do I go? It doesn't seem appropriate yet outside of the research, I'd like to. But I think this would affect my **relationship** with others in the study. I politely refuse knowing that there are boundaries and my **relationship** with each of my participants must remain within the scope of the study at this stage.*

The final two 'essential' features of Portraiture as outlined by Lawrence-Lightfoot and Davis (1997) are emergent themes, and the aesthetic whole.

In order to locate the **emergent themes**, Portraiture suggests five modes of analysis: repetitive refrains; resonant metaphors; cultural and institutional rituals; triangulation; and revealing patterns (Lawrence-Lightfoot & Davis, 1997). These **emergent themes** come from the data and reflect the portraitist's efforts to "bring interpretive insight, analytic scrutiny, and aesthetic order" (p. 185). Data analysis, a critical component of research, involves organising and explaining the data collected throughout the research rendering it meaningful within a chosen framework (Cohen, Manion, & Morrison, 2007; Lofland, Snow, Anderson, & Lofland, 2006).

With Portraiture's five modes of analysis as the steps to locating **emergent themes**, I also looked for the 'deviant voice', the voice that defied the norm. Although the word has connotations of non-acceptance, Giving *Flight to the Imagination* and Orff Schulwerk encourages the 'deviant' where imagination and creativity provide us with our uniqueness. I searched also for the 'human flourishing' voice in the context of families being together in an educational setting.

In seeking the **emergent themes**, I recognised 'repetitive refrains' and 'repeated patterns', triangulated through the sources of observation at the setting, interview, communication and further observation of film footage after leaving the setting. Often referred to as 'memoing' in other methodologies, Portraiture refers to the daily reflections as *Impressionistic Records* (Lawrence-Lightfoot & Davis, 1997). Over time, the **emergent themes** become clear as the Portraitist develops insights, discovers patterns and recognises phenomena.

*I should be making more time to reflect on the research and write detailed Impressionistic Records. However, with teaching continuing, family to care for, literature to read and considered planning for the sessions necessary, these records are not as detailed as they should be. The film footage has given me an opportunity to observe myself and the participants, and to view the sessions at different times*

*during my research. Each time I have been able to review or add something that I had not noticed before.*

The above description of Portraiture as a methodology described individual components that come together to form the **aesthetic whole**. Not all of us have the writing prowess that Lawrence-Lightfoot and Davis possess, and the quality of the production of an **aesthetic whole** must be taken with the context of the researcher writing the story.

Despite the *Impressionistic Records* not usually being included within the writing of the **aesthetic whole**, I have chosen to summarise them into a narrative to highlight my thinking about the research. In order to present the ‘ruminative, thoughtful piece’ that is the **aesthetic whole**, I offer *Deferred Impressionistic Records* written and added to after observing the film footage at various times during the research period. These *Deferred Impressionistic Records* aim to show an evolving insight into the emergent themes.

In the **aesthetic whole**, the researcher presents a creatively written document that is authentic, speaks to the head and the heart, and allows a reader to see, hear and feel (Gaztambide-Fernández et al., 2011; Hill, 2005; Lawrence-Lightfoot & Davis, 1997). This **aesthetic whole** attends to four dimensions: the conception, the structure, the form and the cohesion. “We blend empirical choices and aesthetic sensibilities; we seek to capture insight and emotion; we want to develop a narrative that both informs and inspires” (p. 259). Through the developing of the **aesthetic whole**, our portraits seem believable, authentic and resonate with us. They capture the essence. “Only powerful, individually held subjective truth is likely to move individuals to significant action. This may be one of the legitimate purposes of portraiture” (Bloom & Erlandson, 2003, p. 891). This thesis is presented not as one **aesthetic whole**, but with some perspectives and understandings of the literature presented outside of this. The significant review of Orff Schulwerk literature is better placed outside of this whole, although the vignettes within the review aim to preserve my ‘voice’ as a portraitist.

*I am not the writer that Sara Lawrence Lightfoot is. Not many are. My **aesthetic whole** is presented as a series of portraits, together with the more typical components of a thesis expected of this type of work. English (2000) stated “For portraiture to be accepted as a research methodology, it has to be able to be used by competently trained practitioners. There has been a concern that too much depends on Lawrence-Lightfoot’s own talent as writer/artist and that those who are less endowed could not practice portraiture, thereby rendering it unscientific” (p. 21).*

*Others have shared this view (Baty, 2009). I'm not sure I should feel too insecure about this. I'm very conscious of my 'beginner' status. I believe my research is authentic, is written in a style conducive to a wider audience than academia, and contributes to discussions surrounding Orff Schulwerk and music education. Any perceived shortfalls in my interpretation of Portraiture only acts to highlight the challenges of adopting this methodology.*

## **Methods**

### **Background**

I was interested in conducting my research in a government primary school in a suburb that had a diverse population: a typical Melbourne school. The only other requirement was that the school did not offer a classroom music education program. The Victorian Department of Education and Early Childhood Development keeps no records of schools that employ specialist music teachers, and so I looked through school websites trying to ascertain if such music programs were evident.

Ethics to conduct the research project was applied for and granted from both Victoria University (HRETH 11/137) on March 19, 2012 and the Department of Education and Early Childhood Development (2012\_001438) on March 1, 2012. Following this, I sent emails to many targeted schools outlining my proposed research. Some contacted me for further discussion and after much consideration I selected a school that appeared to have a diverse population and facilities that were conducive to teaching music.

The school was in an inner suburb of Melbourne and had a population of approximately 250 students aged from six to thirteen years. Prior to contacting the school about the research, I had not been involved in any capacity at the school. In exchange for this school allowing me to conduct my research, I volunteered to teach music during school hours to all children at the school during the term I was conducting the research project. I began teaching the school children in April 2012. This teaching was conducted on one day per week for several weeks leading up to the beginning of the research project that began in May 2012. I met all children in the school during that one day of teaching and the Principal had suggested classroom teachers remain in the room to act as professional development for them. There was a diverse range of reactions to this from teachers enthusiastically joining in with the children to those doing their marking at the back of the classroom.

Through the school newsletter I was able to introduce myself and each week I would write a short article for the newsletter about the classroom music program I was conducting at the school with their children during the week, plus inform the parents about the upcoming research project, inviting them to contact me for further information.

A wonderfully supportive teacher from the school, who actively promoted the project by informing parents when collecting children from her class, took on the logistics of me being involved in the school, including ensuring my articles were included in the newsletter, the organising of keys and alarm system, and dispersal and collection of the required forms. She admitted that the newsletter was rarely read, and that it was obviously unavailable to those parents who did not speak English. She agreed to ask other teachers to talk to the children in their own grades to encourage them to join the project. Although I was somewhat disappointed by the passive recruitment strategy of the newsletter, I was grateful for the opportunity to prepare one grade for a short concert at an assembly that resulted in several children encouraging their parents to participate in the study. My greatest hope was for a broad section of the community in terms of ethnicity, age, and family diversity, coming together for one very specific reason—to be involved in music education. Families from grades three to six were invited. The families who contacted me prior to the research project were sent further detailed information about the research plus consent forms to be signed. This included understanding and acceptance of being filmed.

*I'm sure that some might feel put off or overwhelmed by the many forms required to fulfil the ethics requirements.*

Some families arrived for the first session without having contacted me prior. They were provided with the relevant documents and consent forms were signed before we began. One family elected to join in the second session of the research project and they too were given the relevant forms and signed consent before participating. In total, twenty-eight people consented to participate however two withdrew after the first session. One father only attended for one session and on several occasions a child or parent was unable to attend due to illness or other reasons.

The sessions were conducted between 6.00pm and about 7.45pm one night per week for five consecutive weeks. At the conclusion of each session, a supper was provided. This proved to be invaluable, allowing me time to interview some participants and for the families to get together informally. In addition to these sessions, all the children from the research project attended for forty-five minutes during school hours on two occasions. Parents were not

involved in these sessions, but they were included as they provided further data about families experiencing music learning together, and they offered insight into music improvisation not possible through the family sessions.

### **Filming**

I made the decision to employ a professional to film the music sessions, as I wanted to have quality footage of the research project. An initial intention was to have the film more in a documentary style than it has resulted in. Hoang Tran Nguyen was a local artist working in various media, including film and with an interest in community arts. He organised a further cameraman and an audio technician to attend for the five evenings.

*When I first met Hoang I was taken by his quiet and calm nature. We discussed the project and he seemed interested in the research although it was a different brief than he usually had. I liked him a lot and felt I could rely on him, especially once I saw some of his other work.*

Prior to the first session, Hoang and I discussed my requirements. The ‘unknown’ was very obvious to both of us so a general instruction of filming the group was the strength of the requirement. I really did not know what I wanted on the film, as I could not predict how the session would progress. At the end of each session we would talk again about what aspects of the sessions should be filmed. At two of the sessions, I directed Hoang to concentrate on filming certain people or specific activities. On occasion during a session I would ask him to film a particular response by a participant. Ethically, I wanted all to feel they were as important as each other, or conversely, not highlighted in any way that may portray them in a negative manner. As the teacher in the setting, most of the time I needed to rely on Hoang’s intuition and experience as to what to film as I was fully involved in my role as educator. Sometimes the logistics of filming prevented quality footage, and the filming also had an effect on the participants. When they were working in small groups, the dynamics would change very quickly if the cameras came in too close, although the participants and I grew more used to the intrusive nature of the filming.

Film cannot always depict mood, or atmosphere, both important in interpreting actions and behaviours in context. My being in the setting greatly assisted the interpretations and ‘noticings’ from the film as I recalled the scene. Equally, film footage allowed for multiple viewings and observation of things that had gone unnoticed when I was in the setting. Although the film captures the ‘realness’, it does so in a way that is different from real-time observation. Being in the setting and having the capacity to revisit the setting through film

are both of value (Banister & Hodges, 2009). The film footage itself was largely at the mercy of the cameramen. Embedded in the process of teaching in Orff Schulwerk is flexibility. When participants were asked for their input, and their choices were acknowledged, no one could predict the exact movement of the participants in the setting at one time. The cameramen were not familiar with Orff Schulwerk or classroom music education. They could not predict or intuitively know what was of significance to the research and what was not. Even though we held weekly discussions about this, it was clear that key things were going to be missed.

I watched all of the film footage several times. I noted specific sections that I felt might bring a sense of the project, and I employed a film company—VU Productions in regional Victoria—to edit the film according to my requirements. There was a great deal of footage that has not been included for various reasons and I acknowledge the subjective nature of my choices.

### **Data Collection**

Data were collected through four different methods. The main and most consistent method was through observation. The observations occurred during the sessions and through watching the film footage at various stages after the event. The participant observer, a term common in ethnography, gains data through entering the world of those who are being researched, and participating in their activities (Agar, 1996; Atkinson & Hammersley, 1994). In this way, observation is from within rather than from afar. Despite my participation being of a different nature than the participants, it was still ‘within’ and allowed me access.

My physical presence in the music sessions allowed me to observe the behaviours, language and actions of those participating, which provided much more detail than data provided by the participants alone. This ‘first hand experience’ was critical (Pole & Morrison, 2003). Although this first hand experience can offer some insight that otherwise could not occur, it still does not allow us to take for granted that there is something unilaterally understood or presented by those researched. In my particular case, although I was within the community and was afforded this “insider perspective” (Pole and Morrison, 2003, p.153), the setting was not ethnographic in its true form. I did not take on the same role as those within the study. I did not come to the music sessions with the same objectives or purpose. As an insider, someone who attended the sessions, the role I played was different from what is usually presented in research. Physically I shared the space with the participants, but socially, mentally and emotionally I was far removed.

Patton (2002) provides a concise view of variations in observational methods, and differentiates between the amount and type of participation. He cautions against believing that participation through being with others in the research setting is the same as how those others 'be' in that setting. His description of a researcher engaged in participant observation at a prison by being with the inmates in the prison, is one that clearly shows the 'delusion' that participation is the key to understanding those within the setting. As the inmate points out, the researcher can go home at any time. "You ain't never gonna know what it's like from the inside" (p. 266).

Interviews were conducted in an informal manner in the setting. On occasion, Hoang took it upon himself to ask questions of the participants when it was clear I was unavailable to do so. Factual information regarding prior music experiences was collected through questionnaires provided to participants at the beginning of the study. At the end of the project a questionnaire was emailed to all participants but with limited response. Although I followed these up on two occasions, no further data was provided.

*The participants in my study gave up their time to join the music education sessions. The fact that they gave their time is important here, not the reasons for it. I nurtured their feelings of being part of the school community through allowing for discussion amongst themselves prior to the session, and over supper at the conclusion of each night. At times I would ask some of the participants to join me in a quieter space in the room to be interviewed on camera. At other times I talked with them over the supper, and not always about the research. It was a very conscious decision to ensure the participants did not feel that I was always searching, seeking, asking, demanding, observing, and requiring data for my research. This to me would have lacked integrity on behalf of my educator-self.*

Interviews were conducted but there was a very limited time frame when these interviews were possible. During the first week I believed it more appropriate to limit the presence of the cameras and no one was formally interviewed. During subsequent sessions, some families were interviewed just prior to the session or at the completion of it. These were kept short as it disallowed the social connection that the parents enjoyed. The questions were kept informal and were often related to what had happened during the sessions, or in response to something they had commented on. I tried as much as possible to offer open ended questions which could allow participants to make comment on any aspect of the project they liked. Of the adults interviewed, most were done with their children. All families were interviewed at least once, and most more often.

*At the back of my mind was always the fact that the family music project had to be at the forefront. Although the participants were very aware that this was a research project, they were primarily there to experience music with their families. For me, this was critical. I wanted these families to have this experience—not just for my research but for the benefits I hoped they would discover in creating music and movement together. I was aware of the necessity of data collection but wary of jeopardising my relationships with the participants. They saw me as someone who was passionate about music education and interested in their family units. Spending five minutes talking to children about their swimming lessons allowed our relationship to be based on things other than the demands for data. It was worth the five minutes.*

Some interview segments are included on the accompanying DVD and are available through hyperlinks in this thesis. Not all interviews are included nor do I see that as problematic. They act as ‘portraits’: another way of ‘seeing’ the research project from the participants’ point of view. The selection of these filmic interviews for inclusion here was made based on several criteria: the content of the interview; the quality of the video and audio; and the sense of the contribution it makes to the overall research project.

Prior to the fourth session, with permission from the parents and the school, the children came together to experiment with improvisation using the instruments they were learning privately. I interviewed them together as a group but not all children voiced opinions. I had wondered if the children might comment on aspects of the music sessions that otherwise they could feel uncomfortable saying in front of their parents.

Apart from interviews there were general conversations with some of the parents and children at other times during the day. As I was teaching at the school prior to the evening session, sometimes when a parent collected their child at the end of school, we would have an informal conversation.

*I felt these conversations gave me a lot of insight into these children and parents, but often I was racing to prepare for the evening. However, it gave me a sense of being part of the community when I would see the children at the end of school and they would wave smiling and say ‘See you tonight’.*

Several emails were received from parents, some apologising for a session missed, or others thanking me for a session. One mother emailed spontaneously with comments regarding the



project and her previous forays in music and theatre. Another emailed thanking me for my concern following an incident where one of the boys had been upset in the music lesson with his class. Several of the teachers at the school provided anecdotal information from comments made by students in their classes and the Principal gave me general positive feedback.

The five teaching sessions concluded in June 2012. I was interested in presenting some of the film footage to the participants and photographs showing different aspects of the family music education sessions in order to gain data on data. A sixth session was organised some months later where the school and wider community were invited to an exhibition of photos from the research project, and a showing of filmic portraits. In order to gain this data on data, Hoang and I conducted interviews. The participants were asked to talk about the photographs, what memories they brought back, and which ones they liked and why. Post it notes were provided in the room and viewers were invited to comment. Unfortunately this did not prove to be a successful way to collect data as few took up the opportunity. For those at the exhibition who had not participated, they asked questions of the participants and I listened to their explanations and descriptions, adding to my body of knowledge about the research.

*I'm so grateful that Hoang was prepared to do a lot of this on his own. As the host of the exhibition, much of my time was spent welcoming people, explaining activities from the photographs to those who didn't participate, and general conversations with family members from the project. They were also enjoying each other's company. It was not feasible to talk with everyone about how they viewed the project. Although wanting to gain data, my first obligation was again to the families and allowing them to just enjoy this reflective time together.*

### **Data Analysis**

Data analysis, a critical component of research, involves organising and classifying the data collected throughout the research 'rendering' it meaningful within a chosen framework (Cohen et al., 2007; Lofland et al., 2006). The tasks of analysis and the consequent interpretation can be overwhelming and can lead to reinforcing the complexity and ambiguity of the setting. However it is essential to bring some propositions of what occurred in and through the research, and to allow those people not directly involved to deepen their own understandings (Feldman, 1995).

There are multitudes of ways in which people conduct data analysis; many specifically aligned with various methodologies and some more eclectic. Bricolage encourages ‘fitness for purpose’ in data collection, analysis and interpretation, and there is no one single or correct way to present research (Cohen et al., 2007, p. 461; Kincheloe & Berry, 2004). The analysis may say as much about the researcher as it does the data. Regardless of our interpretations of the data and how we came to these, there are always other interpretations possible.

The five modes of analysis suggested in Portraiture: **repetitive refrains; resonant metaphors; cultural and institutional rituals; triangulation; and revealing patterns** to construct emergent themes (Lawrence-Lightfoot & Davis, 1997) have been used in a broad way to analyse the data. The emergent themes come from the data and reflect the portraiture’s efforts to “bring interpretive insight, analytic scrutiny, and aesthetic order” (p. 185).

I want to “keep the flavour of the original data” (Cohen et al., 2007, p. 462) and be as faithful as possible to the participants. Cohen (2007) suggest organisation of data can be by group or individual. But the risk of grouping similar responses together is the possible lack of integrity to an individual’s response. If responses of individual participants are presented, Cohen believes a second level of analysis is required to then group these.

Miles and Huberman (1994) emphasise the importance of coding to bring rigour to the reflection, synthesis and analysis of data. However, St. Pierre (2011) sees coding belonging to a “positivist practice” (p. 622). Almost everyone involved in research has a view about the purpose, value and importance of coding and they can differ widely.

*Coding has connotations for me of not only reducing the data, but through doing so, risking diminishing the voices of the participants. I’m aware that coding of my data may assist in developing emergent themes, but I’m not prepared to risk losing the authenticity and sense of the individual.*

Jackson and Mazzei (2012) have challenged qualitative researchers to resist “mechanistic coding, reducing data to themes and writing up transparent narratives that do little to critique the complexities of social life” (p. vii).

*It would seem authentic to have my research viewed as an alignment to my beliefs in the humanistic nature of Orff Schulwerk. It is in the process that the humanistic is*

*developed. I feel all the processes that contributed and have been ongoing throughout the research journey itself have provided understandings or validations. I'm going to adopt frameworks, but critique these complexities through my own intuitive interpretations of the data, drawing the threads, or placing the notes in the chords that I see fit.*

Trent and Cho (2014) describe the contrasting ways that analysis and interpretation are conducted in research and I resonate with the holistic concept of eyeballing. “Eyeballers reject the more structured approaches to analysis that break down the data into small units and, from the perspective of the eyeballers, destroy the wholeness and some of the meaningfulness of the data” (Willis, as cited in Trent & Cho, 2014, p. 644).

Baty (2009) suggests reflection as an analytic technique. “Thinking, pondering, contemplating. To the outside observer it looks a lot like staring into space, but your mind is going over and over and over all the detail of your observations, data, diagrams, and other research materials” (n.p.). Reflection and interpretation form the basis of my analysis for broad understandings. The interpretive framework seeks in-depth understanding through observation or interaction as opposed to hypothesis testing (Allsup, 2014; Cohen et al., 2007; Trent & Cho, 2014).

Considering ‘fitness for purpose’, I will adopt and adapt the interpretive framework of Trent and Cho (2014) within the five modes of Portraiture analysis. The concepts within this framework that I draw on are “**transparency, reflexivity, analysis, validity, and evidence**” (p. 639)

In relation to this thesis, **transparency** is provided through the details relating to how the research was conducted, the data collected, and through the filmic portraits and interviews. The impact of me as the researcher is evident throughout this thesis and my **reflexivity** has been made clear. My biases and subjectivity should not be considered a liability, but rather shows the fallible nature of the research and researcher. My **analysis** aims to provide meaningful interpretations using the ‘fit for purpose’ approach of reflection, and sensibility and schema as described by Eisner (as cited in Trent & Cho, 2014).

**Validity** of my research is shown through the soundness of the findings, my narrative depiction of the research, and the connection to the literature. This validity, or trustworthiness, is further reinforced through the film footage presented. **Evidence** is necessary to support claims. Varied forms of data encourage triangulation which supports

the validity of the evidence. Evidence must be judged for its credibility and linked to claims, and I aim to present claims that a reader consents is recognisable from the evidence.

# Giving Flight to the Imagination

## Concert Program Two



He gave his daughter a wink.

*I nearly missed it. A wink happens in ‘the blink of an eye’. It makes such an impact on me and I feel such appreciation and gratitude for this man. The wink might mean anything but I know, I really do know what it means.*

She smiled back at her father.

*She knows. She knows it’s a wink of affirmation. Such a small act and yet so touching, so powerful. I feel close to tears as a witness to this simple act of parenting. It’s such a small gesture that does so much to affirm his daughter’s actions and yet the effect of this small gesture will last a lifetime.*



# **The Researcher The Preparation**

## ***Biographical Ballad***

The primary school where I conducted my research project was opened in 1885, now one of the oldest schools in Australia. Some families had been in this suburb since arriving during the influx of European immigration (predominantly from Italy and Greece) in the 1950s and 60s. An Asian population (predominantly from Vietnam) have lived in this suburb since their arrivals in the 1970s and 80s, and the new immigrants and refugees (including many from Middle Eastern and African nations) have found their homes here during this century. As the cost of housing in Melbourne continues to increase, more and more Anglo-Saxon middle class families are moving into this once working class suburb.

I am nervous but excited that the family music education project is finally about to start. The setting is now familiar to me as I having been teaching in the school for one day a week over the past weeks. Only a few have accepted the offer to take part in the research project and I am disappointed at the prospect of only four families with a total of twelve participants. It will take a *flight to the imagination* to think that everything will go as planned but I feel ready for the first night of families learning music together. It's a special day.

Before presenting portraits of the family music education sessions conducted as part of the research project, I offer narratives describing aspects of the research to set the context, and to introduce you to the participants in the study. These narratives—these portraits—are crucial to gaining a sense of the context. I aim for a reader to recognise the picture, to find a likeness in my descriptions (Lawrence-Lightfoot & Davis, 1997). I want them to walk through the preparation for the research project with me. Portraiture demands a 'vivid description' (p. 44) of the setting in order to place the reader there. I have framed this chapter as a biographical ballad and therefore aim not just to describe the setting, filming and participants, but to present *my* relationship with these.

### **The Setting**

As I drove through the unfamiliar streets in inner suburban Melbourne, I recognised the first telltale signs of the school. The 40km/hour speed restriction; the yellow diagonal road sign with a picture of two young children holding hands; and the big redbrick building that had confined so many children over its long history. This building held familiarity with its style common among so many older primary schools in Victoria.

The road itself, a suburban side street connecting two major roads, was narrow and allowed parking for residents only, except for a small area where parents could do 'drop offs' and 'pick ups'. I noticed that most of the small old terrace houses had no driveways and were hidden away behind solid brick fences.

I checked the mirror on the windscreen's visor and saw my reflection as a hybrid of confident professional educator and insecure beginner researcher. I looked down at my clothing to check that my outfit was crease-free after the two-hour drive from home. How ridiculous, but I wanted to make a good impression. I applied a last layer of subtle lipstick, turned my phone to silent, locked the car door and walked apprehensively through the front gate.

All schools present a persona at this intersection of outside world and inside schooling. I was somewhat dismayed by how this school presented itself here with its display of photocopied, coloured-in animal pictures in the entrance. The sign, Prep A, was positioned proudly amongst these pictures with each child's name carefully written by the teacher attached to each one. Although I understood the appeal to some families of these artworks with their colours and perfect symmetrical placement on the board, I felt disillusioned at the lack of individuality and creative opportunities in the activity given to these children who had just started the long road that is formal education. This greeting already told me so much about the school. I continued to the reception.

As I waited for a mother talking with the administrator, I looked at the classroom opposite and admired the large space with various activity areas. The interactive whiteboard signalled a support of—and financial investment in—technology. This was also telling of the school. Several computers sat on small tables along one side of the room while a library corner with welcoming beanbags took a corner of the space. The children looked busy and were scattered around while the teacher and a small group worked together. It looked a happy and inviting environment.

The welcoming smile and knowledge of my impending arrival by the school's administrator was reassuring as I signed the Visitor's book and donned the nametag confirming my status. She left me for a minute to walk behind her desk and unlock the door separating the business of schooling and the classrooms. I entered and sat on the functional couch taking in my surroundings. Shortly after, the principal appeared and warmly greeted me. I followed her to her office and immediately felt comfortable that she was supportive and interested in my proposed research. She informed me of the school's innovative structure of multi-age classrooms (Grades P/1/5/6 children together and Grades 2/3/4 children together) and Art Costa's *Habits of Mind* (The Art Costa Centre for Thinking) being employed across the school to encourage children's reflection on their behaviour and problem solving. I made a note to myself to reacquaint myself with this.



The Principal offered to show me the music room and we walked briskly behind the large brick building through a labyrinth of walkways with the typical Australian corrugated iron roof enabling movement of children from space to space in any weather.

In the centre of the outdoor space lay a new, interesting and inviting building. Glass featured predominantly and the crooked windows looked like something out of a storybook. The frames were coloured and the irregular angles seemed to fit with the school's look of an amalgam of styles. One could almost trace the history of the school through the style of the buildings, and this new one was certainly indicative of the thinking behind education facilities designed today. When told that this building housed the music room I felt excitement and saw it as a sign that this was a place destined for aesthetic and creative experiences.

In between trying to take in as much of the environment as possible, I asked many questions of the Principal regarding the school. I learnt that the school had specialist teachers in Italian, Visual Arts and Physical Education, but not music. However, the Principal explained that the school had a user-pays instrumental music program. Although I felt I had asked about music in the school, and had selected this school due to being informed of its lack of a music education program, either I had been mistaken in my understanding of her initial responses, or she had not considered the instrumental music program part of a music program in schools. I learnt that the room was used for instrumental lessons, children learning on their own or in pairs with teachers brought in from outside. The school had no band or orchestral program, or as I understood it, no avenues for ensemble playing.

The door to the building was locked.

*I find this is a bit disconcerting.*

As I waited patiently for the Principal to find the correct key to open the space, I was reminded of those who keep 'good china' for special occasions. Some years ago I recognised that my 'good china', hidden away in a cupboard difficult to access, was hardly used. I reshuffled my kitchen and it became the china for daily use. The ridiculousness of waiting for the special occasion was clear.

*I hope the music room isn't a 'special occasion' room.*

We walked into a smallish foyer area where there were racks for school backpacks. It was light and had the smell of new carpet. Opposite the door was a wide opening into a large room used for several different purposes, mostly by the After School Care Program.

The other room off the foyer was the music room. This too was locked. The right key was found and when the door opened, I was both delighted and ill at ease at the same time. The architecture of the room was wonderful. Large glass doors along much of one wall opened to a deck so that the outside and inside could become one. Pin boards had been integrated seamlessly into each of the walls except one that had a large whiteboard. Cupboards and drawers ran under the whiteboard. Together we opened each one and the Principal offered me the use of the contents. I was grateful for her offer but saw quickly that there was little of use here: Boxes of recorders of every size; rusty triangles and bells; broken tambours and tambourines; and cases of chromatic glockenspiels of the old-fashioned type with non-removable bars. On top of the cupboard, class sets of 'Sing' books going back to 1979 were housed in magazine holders and held together with dust.

In another corner of the room was a drum kit. On one wall a tall metal cabinet—locked. The Principal found yet another key and laden inside were trumpets, violins, clarinets, flutes and other orchestral instruments, artefacts from a time past.

About one quarter of the room was partitioned off and this seemed slightly odd. We looked behind the partition and I was thrilled to see two marimbas, both clearly recognisable as Jon Madin models ([www.marimbamusic.com.au](http://www.marimbamusic.com.au)). One marimba was varnished while the other was hand painted by children. On the underside of the bars were children's names—a technique Madin uses for those children who sand and tune the bars. No mallets were found in any of the storage areas and it was very clear that these instruments had not been used for some time. No other instruments related to Orff were found and I realised I would need to provide these for the research project.

There were also dust-covered cellos, a tuba, broken drums, guitars, music stands and a further assortment of musical discards. It seemed a veritable junkyard of orchestral instruments. The Principal seemed as interested as I in hunting for treasures.

I moved quickly from scanning the treasure to noticing the windows that looked even more crooked, child-like and interesting from the inside of this building. They were at child height. I knew I would have liked the architect if I met her. The ceiling had interesting

angles; the lighting was modern; the carpet was fresh; the heating and cooling were practical additions; and the room on the whole seemed perfect for my research.

*As I acknowledge the wonderful space and enthusiastically proclaim how perfect it will be for my research project, I'm also battling an inside concern over the lack of any sign of children's admittance to this area. Nothing is on any of the pin boards. Nothing is on the large whiteboard. The carpet is spotless and the windows clean.*

I noticed a small portable blackboard sitting next to the large unused wall mounted one. On it were the signs of a traditional and uncreative recorder lesson: The music stave with the notes BAG; the rhythmic notation of crotchets and quavers; the drawings of the coloured-in holes where fingers are to be placed on the recorder. The Principal saw me looking and explained that the Prep and Grade One all learn recorder from their class teacher.

*I am somewhat bewildered at the fact that these young children learn recorder, and that the Principal hadn't mentioned that the school were conducting some music education programs.*

Prior to the research beginning, I taught for several weeks in this room, teachers bringing their children class after class. Not only was I happy to conduct lessons for the children in gratitude for the school allowing my research to take place there, it also offered me an opportunity to recruit participants.

### **Last Minute Preparation**

On the day of the first session of the research project I organised to have no teaching at the school so that I could prepare for the evening. I spent the morning at home cooking for the supper and loading my car with every possible instrument housed in cupboards at home. When I arrived at the school I looked at the room and at how much had to be prepared for that first session. I had asked the classroom teachers for some of the children's artworks to place on the pin boards to ensure the room looked more like a school than a display home. Their offerings sat in a pile on the floor. I engaged the help of some children to pin these up and reorganise the range of musical discards behind the partition trying to move this partition as much as possible outside of the space.

I prepared the supper in the tiny kitchenette used by the After School Care Program and unloaded instrument after instrument from my car. All the paperwork for any participants who may turn up without my prior knowledge was collated and sitting waiting for signatures

signifying their acceptance of their role in the research. I was extraordinarily nervous and apprehensive.

### **The Filming**

Hoang and his team of another camera operator plus the audio technician arrived with a vast amount of ‘essential’ equipment. Metal suitcases kept appearing and umbrellas and lighting were positioned in various corners of the room. This looked dauntingly far more ‘professional’ than I had envisaged. Although Hoang and I had discussed the filming prior to the first session, I was naïve in my lack of consideration about the setup. I became more and more aware that the space I had planned for activities was shrinking with every minute. Although I had wanted the project filmed, part of me felt like I was spying on the group, and being spied upon. The decision as a researcher to film felt somewhat intrusive.

The young man responsible for the audio placed microphones on stands in various positions around the room. Two hung from the ceiling. Having had no experience with this, I was overwhelmed and felt anxious about the response of the participants to this ‘film studio’. It seemed intimidating.

*The consistent and persistent dialogue between the audio technician, Hoang and I regarding the positioning of the gear is frustrating: his intention to capture the sound—which is after all the requirements of the brief—and the necessity of so much gear. ‘You can’t have it both ways’ he tells me. ‘Do you want good audio or not?’ I feel bossed around and completely out of my depth.*

This young man handed me a ‘lapel mic’ as if I wore one every day. The microphone had to attach to some part of my clothing close to my voice, while also attaching by a lead to the monitor placed somewhere around my waist or hips. This man, around the age of my eldest son, was clearly unsure of how this equipment was going to be attached so that it could be as hidden as possible from the cameras. I also had no idea. I tried but failed to discretely manoeuvre this device. Hoang sensed my frustration and nervousness and came to my rescue.

*I haven’t thought about the implications of what clothing to wear for this session with regard to the technology. I just don’t want to look too old! The reality of my clothing choice is now very clear as I’m being subjected to Hoang fumbling inside my clothing. One of his hands is holding the monitor at my waist while the other is feeding the lead underneath my top. How difficult, awkward and intrusive this is:*

*for both of us. I'm nervous of the impending first session, feeling highly embarrassed and close to tears.*

A cumbersome audio mixing board was placed on a table at the side of the room after further negotiation about the necessity of it being outside of my teaching space. When he uttered in a deep voice, 'Check 1 2, I really didn't know whether to laugh or cry.

*Seriously? I feel like I'm in my own version of 'Les Miserables'.*

My anxiety rose by the minute thinking about how the research was going to be affected within this space which now looked less and less like a classroom. I felt unsure about my own ability to teach with these 'observers' filming, and wondered how much my data would be influenced.

These men had promised to come to the school early so that they could be set up well before the families arrived. Despite this, with each passing minute there was a realisation that time was running out. We all weaved in and out and around each other like drivers in a car park. We were just about to begin the first session.

Hoang:           Where will you be standing?  
Me:               I'll be moving around. But we'll start in a circle.  
Hoang:           You're going to have everyone in a circle?

*The problematic nature of this format is suddenly apparent—to me and to the cameramen. There is a deathly silence. I expect Hoang assumed me out the front 'teaching' in the traditional sense, and I never thought to explain otherwise. We'd talked about how there would be whole group teaching, and small group work, but the actual formation hadn't even crossed my mind. As he had not worked in this kind of education setting before, Hoang was also somewhat unsure. The circle shape is essential to how I see this group as a community. The circle says we are all on equal footing; we can all see each other; we can move within the circle but remain part of the community. Teaching versus data collection. I fear these conflicts will be a constant throughout.*

Hoang:           I'm just not sure how we're going to be able to film if we're outside of the circle?

*As neither camera operators stand more than 160cm tall, I also see the problem.*



# **The Beginning**

## *Serenade*

## The Arrivals

Jessica and Kye were the first to arrive, ten minutes early. They were two who had returned completed signed forms. Kye, a twelve-year-old child in Grade 6, was wearing a grey ‘hoodie’ and jeans. I went quickly to greet them trying to be as welcoming as possible.

Me:                   Hi there, and welcome. You’ve come for the music classes?  
                          (I’m smiling almost too enthusiastically.)

Jessica:            Yes hi, I’m Jessica and this is Kye.

Me:                   Hi Kye, hi Jessica.  
                          Yes I’ve already met him as I’ve had a couple of classes with the  
                          Grade 5/6.

Jessica:            Her!

*Not a great start! I have seen her several times in the playground playing football with a group of boys and had just made that stupid assumption.*

I felt Kye’s awkwardness and sensed her feelings of being out of place. Her hands tucked into her pockets, and clearly ill at ease, she answered my questions with barely audible murmurs. Although I offered that she ‘play around’ on the instruments, she remained in her spot and made no move to do this.

The entrance area suddenly became very crowded as parents collected their children just before the 6pm deadline from the After School Care Program held in the room opposite. It was difficult to see if these were parents collecting their children, or if they were about to enter the music room to join my program. I excused myself from Jessica and Kye to ‘hover’ at the doorway.

*Please come in. Can these people read this in my eyes? I feel my whole body is sending this message. Can I even conduct this research with this mother and daughter and just the three other families who informed me they were coming? And what happens if they don’t come?*

A woman approached with her daughter and all the signed paperwork, and my relief was palpable. Tonya’s twelve-year-old son Hamish accompanied them. Maya, on invitation, began playing on the xylophones, moving around and testing out the various sizes and



sounds made by each. Kye still looked very out of place while Jessica and Tonya (with Hamish in tow) conversed, through my prompting of questions.

I noticed a mother collecting Dylan from the After School Care program and she looked towards the music room. Sean arrived at the same time to collect his son Aiden, a friend of Dylan's.

*I excuse myself from Jessica and Tonya and move again to the doorway. Christine is asking Sean if he is joining in the music program and Aiden is telling his father that he wants to do it. Should I butt in or will this look a bit desperate?*

Me: Hi there, yes, would you like to come in and join us, the more the merrier.

Christine: I didn't register or anything. Is that OK?

Aiden: Can we Dad? Sarah's made supper for the end and the food looks really good.

*As ridiculous as it seems, I'm so grateful he watched me prepare the food.*

Sean: (To me.) So what is this anyway?

Christine: It's a music class for kids and parents and it doesn't cost anything.

I gave as brief an overview as possible and explained about the filming.

Sean: Yeah, ok, you want to do it Aiden? (To me.) I don't know anything about music though.

Me: Oh that's absolutely fine. I'm not expecting people to have any experience so that's great.

Christine: Yes we're going to do it. I'm Christine and this is Dylan.

Aiden and Dylan raced into the room and went straight to one of the marimbas and began improvising freely. I presented the parents with the information about the project, and the ethics forms, and asked both to read and complete them before we began. Linda collected her son Barnaby from the After School Care program and brought him to the music room. There seemed to be people everywhere. I knew that Linda was coming as she had contacted me a couple of days prior asking if her son was able to join the program despite being one grade level lower than what I had requested for my research project.

Although we were due to start, I waited for a father and his three children to arrive. They had been the first to complete and return the relevant forms. With great relief, they and two other families arrived together. I provided the information sheets and forms to those who had not completed them and waited for them to return the signed copies to me before we began.

*I'm aware that everyone is taking note of the vast amount of film equipment around the room and this makes for some anxious looking faces. I wonder if they too can read the anxiety in my face.*

*None of the participants know of Orff Schulwerk other than from the brief explanation given in the initial invitation to join the program. I'm astounded at their bravery.*

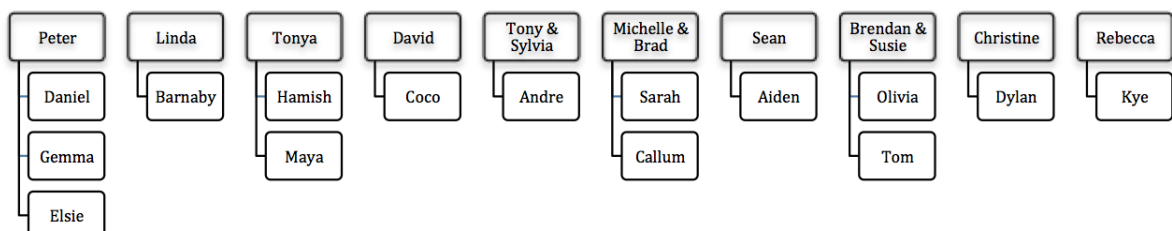
*I'm just about to ask everyone to join in a circle when I'm interrupted by a quiet but serious aside in my ear.*

Mother: Just so you know if you make me sing on my own I'm out of here.

## The Participants

Let me introduce you to the participants. I had met all the children through the school music classes I conducted at the school during the previous weeks but they were not very familiar to me.

These families are introduced in no particular order. The top box represents the parent/s with the lower boxes representing their children in age order. The youngest child was seven and the eldest thirteen.



### **Peter with Daniel, Elsie and Gemma**

Nine-year-old twins Elsie and Gemma and their twelve-year-old brother Daniel arrived with Peter. Peter was the only adult participant who currently engaged regularly in informal music making.

Peter: I grew up with a household full of musical instruments and taught myself guitar out of the Beatles complete songbook. So once I had C, F, G and Am, that's the limit I reached. So that's the sort of level I've stayed at.

Peter was very keen for his children to 'be musical' and believed this is manifested through the playing of instruments. Daniel learnt trombone, Elsie the violin and Gemma and cello. Although he had tried to encourage his children with playing more on their own instruments, he had some frustration and disappointment that they had not embraced music making as much as he would have liked.

Peter: ... 'cause we've tried this at home and... Dan's learning the trombone and I've tried to go through the 1, 2, 3, 4, 1 and 2 and he goes into his shell and doesn't want to do it, and doesn't want to do it with me, and I'm thinking 'Oh I've pushed too hard'.

All three children were quiet but very likable and seemed excited to be here with their Dad. Teachers commented that they do well in all aspects of their schooling.

### **Linda with Barnaby**

Barnaby, an only child, was seven and the youngest participant in the study attending with his fulltime working mother Linda. She had a heartfelt smile and was very friendly. According to Linda, Barnaby was a capable student who demonstrated a highly advanced level in some areas of learning, combined with a 'normal' level in others.

Linda: In many areas Barnaby excels and during his preschool years we were pressured to have him assessed for 'giftedness'.

Linda clearly wanted Barnaby to be a high achiever academically, but saw being an 'all-rounder' as something to strive for. She believed him 'academic and sporty' and hoped he

would be ‘into some sort of music’—all achievable through a secondary private school education system his parents had selected for him. Barnaby had learnt piano for a brief time.

Barnaby was a quiet and gentle boy who was highly observant of what was going on around him—as if a fly on the wall. He spoke very slowly and this resulted in sometimes listeners getting lost with what he was saying.

### **Tonya, Hamish and Maya**

Tonya was a quiet, respectful and compassionate early childhood educator and mother of Hamish, a Grade Six boy and Maya, a Grade Three girl.

Maya was very creative and quick to think of new ideas and ways of doing things. She particularly enjoyed the music classes I conducted with her grade. Her brother at times demonstrated anxiety when asked to do things he felt were beyond his capabilities. He learnt flute through the school instrumental program and Maya had no formal instrumental lessons.

As an educator I believe Tonya saw all opportunities for learning of value and she consciously made an effort to provide her children with a range of experiences. She had a natural nurturing manner and patience with her own children, and with other children in the group. She seemed very aligned to my way of thinking.

### **David and Coco**

Coco was the only child of David, and a cousin to Hamish and Maya. Her expressive face showed precisely what she was thinking and she was a vibrant and friendly girl. I remember Coco well from classes as someone who really enjoyed the music and movement activities I conducted with her grade. David, an artist, was a quiet, interesting man who seemed very happy to join the program with his daughter, and yet was quite reserved around the other children.

Despite some years of violin lessons as a young child, he admitted that he probably did this to please his father and that he was ‘indifferent about learning the violin’. As an artist in animation, David had times where music played a large part in this work. This required great attentiveness when listening to music, either to suggest or propose appropriate accompanying animation, or vice versa. Although David was not a consistent music maker, it was clear that not only did he have a love of music, but that his ability to discern various

elements, aspects or styles within music, was possibly more highly developed due to his work. David clearly wanted his daughter to enjoy and participate in music.

### **Tony and Sylvia with Andre**

Andre was the only son of Sylvia and Tony, and they attended the sessions as a family. They missed the first week but had heard about it and so joined in the second week. Andre learnt drums and his parents believed him to be ‘naturally gifted musically’.

Tony attended a private catholic school and is keen for Andre to follow suit. Sylvia always looked very professional wearing a traditional woman’s business suit and tailored shirts. She was not a tall woman and wore stylish shoes with a very high heel.

*Getting down on the floor and sitting discretely is going to be difficult.*

I felt so grateful that both parents were committed to their son who really enjoyed music and he participated with enthusiasm during my music and movement classes with his grade.

Andre: I have a lot of my friends here. But I didn’t join because of my friends I joined because I like music.

### **Brad and Michelle with Sarah and Callum**

Sarah was a quiet, polite, capable and unassuming girl. Her out-of-school activities were considerable. She had two instrumental lessons each week within school hours (and offered by the school) in flute and violin, plus lessons in guitar and piano taken outside of school. She participated in a drama club after school one day each week and had swimming lessons on another. This left very little time for self-directed play or free time as her parents ensured homework was completed as a priority.

Sarah was very protective of her younger brother Callum who was a quiet boy, and appeared quite dependent on his sister and mother. At eight years old he also had lessons in four instruments each week—cello, guitar, drums and piano—but showed no particular enthusiasm or preference for any of these.

Michelle was a doting mother and wanted the very best for her children. Brad travelled frequently and so much of the parenting was left to her. She was as thrilled as her children when Brad attended for one session.

### **Sean with Aidan**

Aidan, a nine-year-old boy, was attending After School Care while I was preparing the supper in the tiny kitchenette off the foyer for the first night of the music sessions. He was interested in what I was doing and commented on how good the food looked. I remembered Aidan as at times he had behaved inappropriately in the school music classes although I liked his constant curiosity. Aiden's father Sean was a very friendly, humorous and social person.

Sean informed me that Aiden had an 'auditory processing disorder/inattention'. Sean and his wife have another son with the same diagnosis who started school this year. Aiden learns drums at school.

### **Brendon and Susie with Olivia and Tom**

Susie, Tom and Olivia's mother, missed the short demonstration concert I conducted at the school with one grade. However in an email to me she said that Tom "bounded out of the hall and proclaimed 'We have to do this!'" (personal communication, March 2012).

Susie: I don't think I can describe our family. That's so broad. We've lost Roger; he was our long time housefly and he was waiting here for us upon our return in 2007. Brendan invented Roger so that Olivia would stop worrying about houseflies.

Susie, a Canadian, had a drama and musical theatre background. She had a sense of humour that I appreciated and was a social member of the group. Brendan was a music consumer of 70s and 80s pop/rock and roll and Saturday mornings were spent with the family cleaning the house while dancing to the loud music he selected.

Olivia and Tom were outgoing and confident children. Olivia enjoyed the arts and was very encouraging of ideas from others when creating. She was also uninhibited and enjoyed humour. She had private flute lessons and Tom learnt bass guitar.

### **Christine with Dylan**

Christine was the only single parent in the group and worked full time. Christine selected the school because they lived in that street, and Dylan would go on to the local high school after finishing Grade 6. He was in the same year level as Andre, Tom, and Aidan, and spent every weekday afternoon at the After School Care Program.

As a full-time working parent, Christine really appreciated the opportunity to meet others from the school community, something she did not do very often. Dylan enjoyed having some of his friends in the sessions. Christine and Dylan seem to have a bond of friendship and they joined the session because she did not have the opportunity for learning music in her own childhood, and she wanted Dylan to have some exposure before considering instrumental lessons. Dylan had some learning difficulties but was quite uninhibited talking to other adults. Christine was very enthusiastic about learning herself.

### **Jessica with Kye**

Jessica and her thirteen-year-old only child Kye did not return after the initial session.

*The diversity I was so keen to have did not happen. Jessica and Kye, of Vietnamese descent, were the only non Anglo-Saxon family. I wish I knew why they didn't come back but I've emailed once asking if they could provide me with a reason and asking if they'd like to re-join us, but I never heard anything. I wonder if it was something I said.*

### **The Researcher**

Conducting a research project in an environment that is not well known, with people you do not know, is an unnerving proposition. Although I had enough participants, I was disappointed that I didn't have the diverse range of people representative of the school population. I wondered if this was because of the newsletter and its apparently 'mostly unread' status, and that it did not cater for non-English speakers. The reality was that the participants were white, middle-class professionals who would send their children to private secondary schools or particularly highly regarded government ones. These families were fortunate in that they could choose their children's futures.

*I am so aware of the precariousness of my situation. There's no form of commitment requirement to the program and already I'm feeling concern about engaging the group so they return, and providing experiences that fully represent what I see as Orff Schulwerk. I suspect there will need to be some compromises. They might not come back if I push them too far out of their comfort zone. This balance is going to be ongoing I know, and probably why almost all studies about Orff Schulwerk are done with children in school. Children in school have nowhere to run. I'm wondering if this might not have been a better choice for me.*

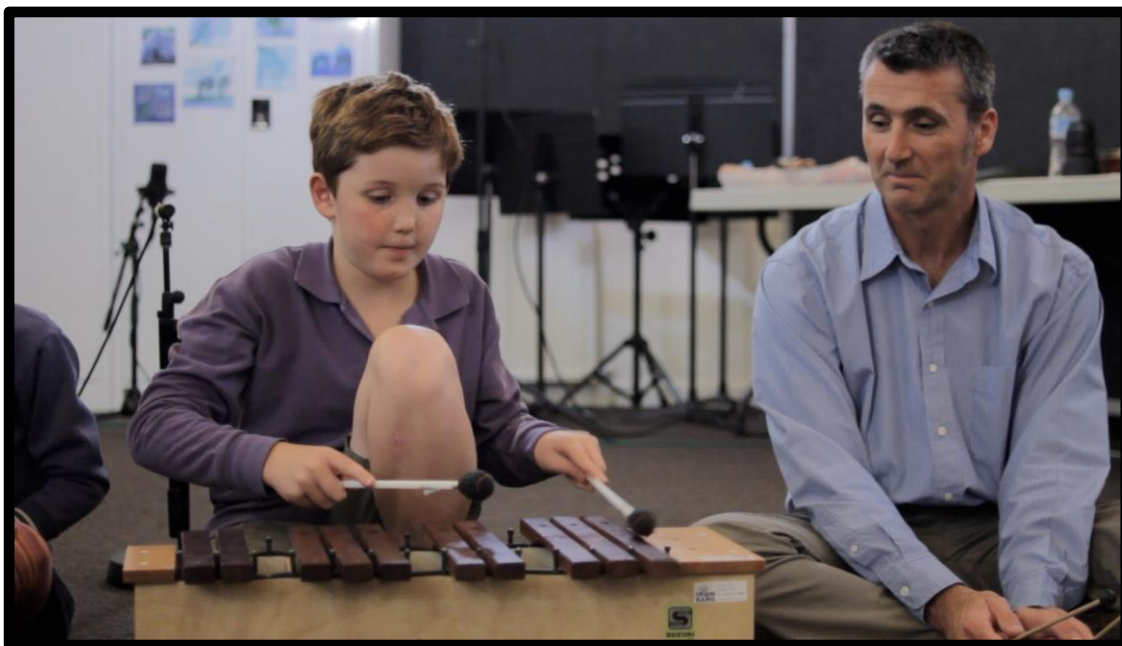


# **Portraits of the Family**

## **Music Sessions**

### ***Opera Librettos***





# A Portrait of Session One

## *Multiple Roles*

As we stood in a circle, my heart beating out of my chest, I told myself to breathe. I had a feeling some of their hearts were beating loudly too and could see the fear of the unknown embedded in some parents' brows. I recognised and appreciated that the families were taking a leap of faith by volunteering to participate in this research project. I admired them immensely.

*I can sense their trepidation and this is making me even more nervous. Orff Schulwerk is inclusive music education, but standing as the 'leader' in the circle I couldn't feel less included. It's 'me' and 'them'.*

I knew the first activity had to engage both children and adults without putting anyone under pressure to 'perform'. I knew this beginning needed to be enjoyable and to build an accepting community as quickly as possible. I wanted to set a tone of relaxed engagement with music education. But providing an enjoyable experience alone would not be sufficient as we were here to learn about music, and to make music. The activity needed to include some form of creativity, movement and use of voice, no matter how small.

The room looked small with twenty-three bodies. The adults took more physical space than children, and we each have our own personal 'bubble'. Teachers think little of pushing children closely together—in circles such as this, or lining up for entering a classroom, or sitting cheek to jowl in a school hall for an assembly. This was the first instance where I could see a difference between teaching in this classroom with children, and in this same environment with the families.

I began the first activity by saying the following rhyme four times and the group understood very quickly through my gestures that they were to join in. I added a three-clap rhythmic pattern at the end of each phrase.



We say hel - lo      And how are you      We say he - lo      And how are you

(Soili Perkio: Used and adapted with permission)

We repeated the rhyme and clapped the hands of our family. We then found new partners for the clapping rhythm at the end of each phrase. Already the participants were separated from their families.

*Of course I join in. I want to build a community of music learners without the traditional view of the teacher as the 'expert' and just the provider of the instruction. I want them to see me as engaging in and enjoying the music activities.*

Most were now smiling and laughing and experiencing beat, rhythm and phrasing. The adults may not have recognised this as music education. Was this the kind of activity they did when they were at school? They did not all clap the rhythm at the appropriate time but this was not important. It was the experience of music and the process of learning about music that was important, not the assessable product of their mastery of concepts. They were beginners.

*I can feel the cameramen's frustrations as we all rush around the room and we step in and out of the camera's view, or step behind a microphone. The taping down of leads was not completed before we started and I feel worried that someone will trip.*

Sean:                    There's a few sweaty palms.

This helped to break the ice. It was funny and the group responded appropriately. But it also brought to mind the note that I had displayed at the entrance to the room.

Please turn your mobile phones off.

Please wash your hands.

Please participate as best you can.

Enjoy yourself.

*It seems such a pedantic thing to be thinking about hygiene. But in planning for tonight I thought of an adult's possible dislike in touching children's hands that might be less than clean, or a smoker whose hands might smell. I realise how much we expect of children, asking them to hold hands to walk from one area of a school to another, or learning folk dances in the music room, without any thought that maybe children also think about hygiene. I wonder how much we show respect of children in regards to their personal likes and dislikes.*

At each repeat of the rhyme I asked the group to suggest a new way of physically connecting other than clapping. This was the first step showing us as co-creators. I could see some ideas being tried out by the children, but them not volunteering these. I was able to encourage them to demonstrate once they realised I believed their ideas had value. All ideas

were accepted and tried and we tapped each other's shoulders, tapped knees, and bumped hip to hip. These experiences embodied the music learning.

*The children seem at ease with being with other adults in this situation, and I am enjoying seeing adults watching, with smiles on their faces, their own children interacting with others.*

We said the rhyme again with a further 'connection' as suggested by a participant, and at the end of the rhyme, each stayed with this last partner they connected with. I made a request of each pair: to find out their partner's name and find out who had accompanied them to the session. This acted as a playful way to get to know each other. We called this partner number one.

We repeated the rhyme clapping or tapping different people at the end of each phrase and found new partners: number two. I asked them to use their voices to express their favourite colour, adding a movement if they wished. I modelled several 'exuberant' examples to ensure they knew exactly what I meant. This using the voice in high/low/loud/soft/short or long ways was a start to vocal exploration and to understanding expression in music. I explained that it would be their partner who would perform their idea for the group later.

By chance two girls in the same grade level at school had found themselves as partners.

Olivia:	What's your favourite colour?
Sarah:	I don't have one.
Olivia:	Oh come on. Just say rainbow.
Sarah:	Rainbow. (With small arm movement.)
Olivia:	Rainbow. (Echoing arm movement. Sarah laughs.)
	You ask me.
Sarah:	OK, what's your favourite colour?
Olivia:	My favourite colour is yellow, and it goes like ... yelloooooowww. (With extrovert arm and hand gesture. Sarah laughs then repeats gesture with none of the extrovert qualities that was demonstrated.) Oh come on ... yelloooooowww. (Repeating gesture.)

The group repeated the rhyme one more time, connecting in yet a different way with a new partner, number three. The final request was to create a 'secret' move and sound together.

As it was chance who ended up with whom, there was a mix of children with children or with adults.

The parents did what we might expect parents to do and allowed their partner, if a child, to suggest ideas. This supporting of the children seemed a natural part of that relationship. Some parents moved their head down to the child's level and this physical movement was further evidence of this support. The adults were unlikely to care too much about the actual 'secret' to override the children's ideas, as children were perhaps more invested in the game. It was clear that everyone was enjoying the interaction with others.

*The poor guys who are trying to film.*

We came back together in the circle and in turn, introduced our first partner and the name of the person/s they attended with. Each person then presented the colour that they had learnt from their partner number two. Most seemed quite confident in demonstrating this. I asked each person in turn to enter the circle and for their partner number three to join them to perform their 'secret' move and sound for the group.

*I notice that Olivia's father Brendan is smiling watching his daughter perform, and that he then gives her a discreet thumbs-up sign when she returns to the circle. I enjoy watching this sign of affirmation.*

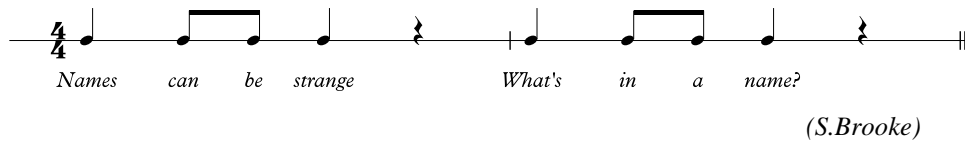
Brendan and his partner Barnaby, the youngest in the group, entered the centre of the circle and performed their 'secret'. Brendan's son Tom watched with his hands partially covering his face, a look that suggested embarrassment at the movement that his father was performing, but also a smile that showed he recognised this kind of response from him.

*I am enjoying the child-like acceptance of 'embarrassing' parents before the onset of teenage years where parents are seen as far more than just embarrassing. There's a lot of laughing in this activity and although the parents still seem slightly anxious about what might come next, the group seem to be enjoying themselves.*

This first activity had been a good way to start—nothing too demanding or taxing—but ensuring that everyone mixed right from the beginning so that individuals as part of family groups became part of a community. The random nature of the pairing worked well with most children accepting and seemingly enjoying being with other children or adults.

## 2. Portrait Hyperlink: We Say Hello

Without any instruction or comment I introduced a new speech rhyme of one phrase repeated twice.



The rhyme was taught through the same imitation method as the first. I was mindful of not bringing too many new techniques to this first session but to encourage a feeling of security through repetition. I called to Tom and asked him how we could say his one syllable name on the strong beats. A small group performed this while the rest of us spoke the rhyme. The group were encouraged to feel the pulse of the rhyme (the beat) in their bodies. Although not all of the group were able keep a movement on the beat, they were all able to speak the rhyme together to a given tempo, over this simple ostinato—repeated pattern—of ‘Tom’.

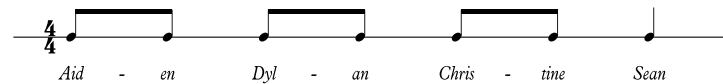
*The lack of fluidity in movement is clear.*

I asked for names that were rhythmically different to ‘Tom’ and we said these with one group performing this ostinato while the rest of the group said the rhyme. We put two names together to form a new ostinato. We said some names softly and others louder. I asked for their ideas knowing there’s a fine line between doing an activity for too long so that it becomes boring, and doing it enough to give these beginners repertoire to build on. I was mindful that this was an education environment and that learning of musical concepts is a large part of that education.

Families worked together in small groups to create a rhythmic pattern using all of their names, to be repeated as an ostinato. They were invited to explore how to place the names in their group in a way to create a pattern over four beats they were all happy with. There seemed to be a collaborative effort in each group. After securing their order they were asked to clap the pattern without the speech. This concept of audiation (inner hearing) is one that was not easy for some.

*I'm more in my comfort zone now. Having people working in groups to solve musical problems is the mainstay of how I educate.*

This task was difficult for Dylan. His mother Christine clapped the pattern repeatedly hoping that Dylan would learn it by rote. He tried but was unable to clap this simple pattern in time.

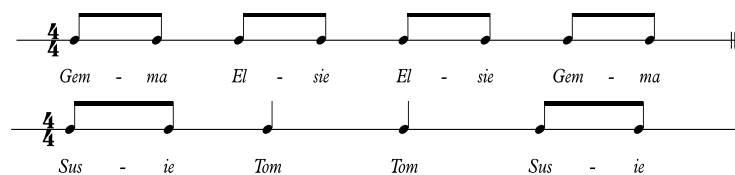


Parents are the first teachers and I watched Christine try a different technique. She told Dylan to look at her do the pattern first. She then watched him but he was unable to do it. She took his hands and moved them to clap while she said the pattern.

*Sean tries his best to help Dylan too and even though not his child, it seems a natural thing for him to do.*

Christine used every strategy she could to help her son succeed in this task and these strategies seemed intuitive. As a group they decided to patsch (pat thighs) the rhythm instead of clap and this was achievable for all in that group.

Turning this activity into a game added playfulness to the experience. Each group performed their clapping patterns and the other groups tried to work out the sequence of names from listening to their rhythmic ostinato. The reality of Gemma Elsie or Elsie Gemma both being possible provided some understanding of rhythm. Similarly Tom Susie or Susie Tom was evidence of a different rhythmic structure.



It did not take long for Sarah to realise that her mother was less able than she to complete the task. She took control of this activity and told her mother and brother exactly how to say their names in an order that she chose, and then she added some body percussion. Sarah turned the metre into a 3/4 and it was difficult for Michelle to get this right. Callum, Sarah's brother, had been more of an observant in the session not leaving his mother's side.

We listened to each group perform and as they all sat in their groups on the floor, I recognised no difference between this context and children in a classroom.

### 3. Portrait Hyperlink: The Rhythm of Names

The next request was to add dynamics and movement to their patterns. They seemed to enjoy working in their small groups and being given the opportunity to create.

*The cameramen are an ever-present distraction. They move in and out and around the group and as each person realise they are being filmed, the behaviours change. Generally this results in a quietening of the person, but other particular behaviours or mannerisms become evident. One mother keeps ensuring her hair is flicked back. Another positions herself for a front view to the camera at all times. The children tend to look at the camera, to the cameraman and back again and they lose track of what they are doing. The language of the parents is moderated or modified depending on their proximity to the cameras. The cameras are making an impact. On the participants and on me. I feel very uncomfortable being so observed.*

Some groups included movements that made it difficult to keep a steady beat such as jumping, or moving from a sitting to a standing position. I wanted to allow them to discover for themselves the musical difficulties of their movements. Often this would occur as they self-adjusted to ensure the rhythm and beat were more fluent.

Some adults seemed no more intuitively musical than the children and within the groups some children took the lead. This provided them with agency that is often unavailable to them. Although most of the younger children looked to parents for guidance in this session, there was an immediate realisation by some of the older students and some of the parents that the children may have more to offer in terms of musical ability.

*In my mind is the constant thinking about this being music education, not purely a music experience that one might enjoy in a community music setting. I tried to think of the sort of activities I might do with children in schools, rather than thinking of how to entertain or just offer an enjoyable experience. But...I'm aware that these parents are volunteers. I'm terrified that if it's not enjoyable they won't come back.*

Using names was an obvious place to start with this group who did not know each other, but I also wanted to use other repertoire that appealed to the child, but was playfully acceptable to the adults. I was interested in introducing a visual literacy component to assist in learning about beat and rhythm, aware that we all learn in different ways. I taught a hand-clapping



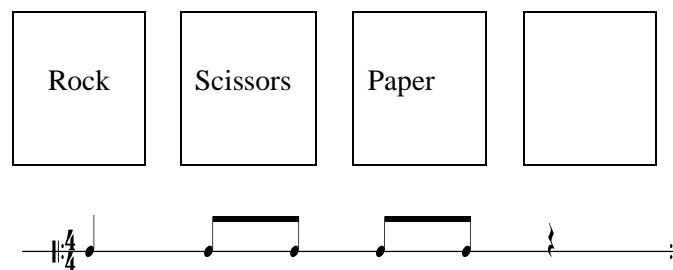
pattern with the rhyme through echo and we played the ‘paper rock scissors’ game that accompanies the rhyme.



There was a good atmosphere as pairs—decided amongst themselves—played the game, the loser each time bowing to the delighted winners. Although some needed time to learn the physical hand clapping, everyone said the rhyme with the beat, rhythm and phrases clearly identified.

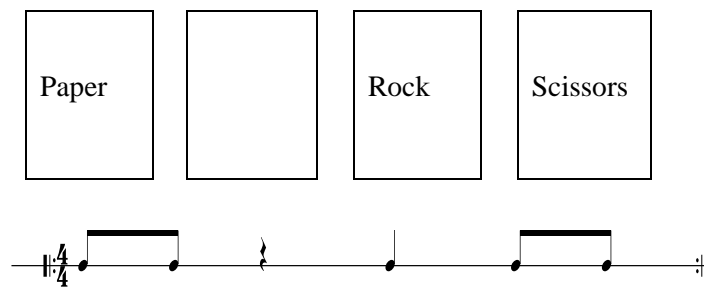
#### 4. Portrait Hyperlink: Se Se Se

With an aim of experiencing the concept of ostinato, I laid four coloured sheets of paper in a row. I explained that each was a beat in our rhyme. The pink first sheet was accented as we clapped each beat/coloured paper in turn, understanding the concept of tracking—using our eyes to go from side to another and back again—a fundamental necessity in literacy. With some scissors, small strips of paper and castanets to represent the rock, I then placed them in a sequence on the coloured paper.



This literacy exercise aimed to strengthen the understanding of the musical concepts of beat and rhythm within the structure of a bar, and the concept of ostinato, the repeated pattern. The recognition that the paper represented the beat and that one beat did not have an object on it—articulating the rest—was clearly visible. The ostinato became the accompaniment to the rhyme. This technique of creating a pattern and repeating it is one of the key musical techniques in Orff Schulwerk.

Moving ‘scissors’ and ‘paper’ changed the word pattern, but not the rhythmic pattern, something that was understood by the participants. As they moved the objects around, the variations in rhythmic possibilities could be seen.



I transferred the objects to strips of paper and they all understood that one strip represented ‘rock’ but two could be ‘paper’ or ‘scissors’. We played around with various options. Various adults and children rearranged my collection to create their own pattern, some including two ‘rocks’ and removal of ‘scissors’.

Peter, the informal musician, understood for the first time the relationship between traditional notation on a page, and the rock paper scissors example. Although I was only presenting rhythmic notation, he felt this was ‘inclusive’ and a way to understand the ‘potentially bewildering formal terminology’.

*This seems a bit of a light-bulb moment for many of the adults in particular. Beat and rhythm—which seemed characteristics of music previously beyond some people’s understanding—were easily understood. I feel happy that I can see learning occurring in the adults.*

I offered everyone the chance to select their own melodic percussion instrument. Some gravitated to the marimbas and others to the glockenspiels. As soon as they did, they began exploring the instrument. This ‘free play’ was time well spent as none had ever played and some had never even seen these instruments before. I asked everyone to take bars off leaving the notes CDE GA on their instrument: the C Doh pentatonic scale.

The participants chose to work in pairs or on their own to create their rhythmic pattern first, using any combinations or the words, rock paper and scissors. Once they felt secure with this they used any of the notes CDE GA to compose a melodic ostinato to accompany our Se Se Se speech rhyme.

*I had made a conscious decision not to enforce technique on how to play the instruments as the enjoyment and engagement in music making was more important*

*at this point than the technical aspects of playing. I wanted to impose no limits that may impede their creativity, confidence and engagement.*

I played the claves on the beat as we listened to some pairs and individuals play their ostinati. Although not always perfectly in time, each pattern showed a clear understanding of variations of ‘rock paper scissors’ and a rest. They had used the notes available and such a simple starting point demonstrated the value of the instruments with the bars removed, plus the pedagogical assistance given in the form of the speech: rock, paper, scissors. The sound of a pattern played on a bass xylophone and then repeated on an alto metallophone was very different and the group were asked to listen carefully to each of the varied sounds of the instruments. I asked those playing the metal instruments (glockenspiels and metallophones) to play their ostinato patterns together and then we said the rhyme as they accompanied us.

*I think I’m the only one who is actually saying the rhyme. The instrumentalists are concentrating on what they are doing and the others are listening and watching. But they look with an expression of awe at what is being created and yet musically, some are not playing at the same tempo, some are too loud and some are just in their own world.*

We repeated the activity with the wooden instruments—marimbas and xylophones—and we discussed the differences in timbre.

I asked the group to play a bordun CGCG repeated on each beat as an accompaniment and we said the rhyme. I gave them some time to create a rhythmic version of this bordun, starting on C for the strong first beat and using C and G in any other combinations after that. I wanted to see if adults and children were able to self-regulate their responses to what they were capable of. They tried several ideas and realised quickly that the harder the rhythmic nature of accompaniment, the harder it was to play whilst saying the rhyme. Many struggled with saying the rhyme and playing.

The children seemed blissfully unaware that they were out of time but I could see that failing to perform this task was frustrating some of the adults. Yet many did not revert to simplifying their patterns. Later, some adults confirmed their frustration wondering how such a perceived simple task was so difficult to do.

As an ensemble piece I gave everyone the opportunity to choose to play their ostinato, or one of someone else's that they had heard and liked, or to play the bordun CGCG on the beat or their variation of it. Self-regulation was more apparent now.

*I really thought that adults would intuitively feel the beat but I can see that this is not true in this context. Many struggle and the ones on the loudest instruments tend to be the ones who are struggling the most. It's a carpet of sound—but hardly what was expected or hoped for. But it seems I'm the only one who is disappointed with the artistic, or lack of it. Everyone without exception is so joyful that they had 'made music' and contributed to the group. They are all very happy with themselves.*

The supper that had brought Aiden to the group was provided at the end of the session. I raced and retrieved the platters of fruit and cheese, dips and biscuits, and the homemade cakes from the tiny kitchenette and placed them onto a table I had set up in the foyer earlier. Despite the time taken that morning to prepare and cook the food, I felt it invaluable to encourage the participants to stay and bond. Offering food to bring parents into schools has been recognised as a recruitment strategy (O'Donnell & Kirkner, 2014) but I see it also as a sign of nurturing. Although the time was now quite late for the children everyone stayed for the supper. The children enjoyed talking to each other, about school and teachers. The adults discussed similar things, the school being the uniting feature.

*Organising the supper has been a major effort and I realise that I can't set out the food and make cups of coffee when I really need to be conducting my research. I need to be wearing my 'researcher hat' and be 'social' with data collection foremost in my mind. I make a mental note to ask my university-student daughter with a friend to take on this role each week. The multiple role of teacher/researcher is enough without adding caterer and host.*

During the supper I made sure I connected in some way with everyone, thanking them individually for participating. Most made comments about how they enjoyed it and how their fears were somewhat relieved. They enjoyed the fact that the less musical were not made to feel inferior, and they loved the fact that the children had agency. I particularly thanked Sean who was roped in by his son a couple of minutes before we started, and we had a laugh about Aiden's culinary reasons for joining.

### **The Impressionistic Record**

My immediate impression of this first session was that ‘it went well’. But I am very aware that ‘it went well’ does little to suggest a researcher’s analysis or interpretation of the data collected from the experience. The ‘it went well’ feeling related to my ‘teacher’ hat and I couldn’t even consider how it ‘went’ in relation to the research. The busyness of teaching in this complex setting involved every ounce of thought and concentration.

Although able to observe as a teacher does as part of her role in teaching, attaining a level of acute and deliberate observation as expected of an effective researcher was challenging.

Wearing the two hats of researcher and educator impinged on my capacity to attend fully to one or the other. The difficulties of being a researcher/practitioner were becoming crystal clear and I felt some anxiety that neither role would be satisfied adequately. A large amount of consideration had gone into ensuring the participants were being provided with what I had offered to them as a school community—family music education experiences—and this needed to be my first priority.

As I was talking to Aiden’s father during the supper at the end of the session, he asked me what I considered a particularly unusual question.

Sean:                Are you musical?

At first I felt quite affronted by Sean’s question. How could I possibly have organised musical experiences for these families without me ‘being musical’?

*‘Am I musical?’ Is he kidding?*

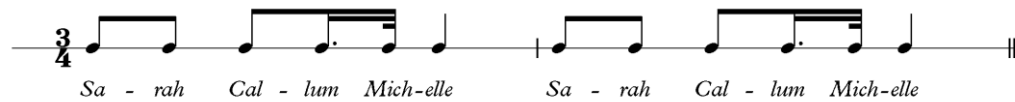
I had a two-hour drive home to think about this question from Sean. Reflecting on it, Sean was right to ask this question because of his expectations of what a music education class was going to be like. He expected me to play piano, or guitar, or perhaps hand out song lyrics or teach theory. But what had I done?

I felt I had been true to Orff in the sense of offering inclusive, playful, engaging and creative activities. Beat, rhythm and phrasing were musical concepts that had been developed through the activities presented. Although the participants had created ostinati, they had not improvised, a feature considered critical in Orff Schulwerk. My role as researcher relies on these participants returning and my concerns of that had an affect on my role as the educator.

Could I have asked for improvisation at this early stage? Could I have risked more creative movement? I felt I couldn't even risk singing during this first session.

### The Deferred Impressionistic Record

Sarah had been teaching her mother and brother her pattern in a 3/4 metre when our rhyme had been clearly in 4/4 and I had modelled this to them. Everyone else had created their patterns within the given metre.



This raises a pedagogical question. Do we affirm the response with no proviso of right or wrong, accepting that the child has made an offering and that this was enough? Do we praise and celebrate the fact that the response is ‘different’ and outside of what we expect? Is it demonstrated creativity or non-understanding? Do we ‘teach’ that the response is outside of what we expect and ask the group how the names could have been presented to fit the criteria? Keetman’s (1974) desire for all music making was that the “basic artistic integrity be maintained” (p. 11) but this subjective request begs the question—Who decides if this integrity is maintained or not and what is the integrity? Context is the key to answering such questions. Therefore, music educators not only need musical knowledge, skills and understandings, but also an intuitive feel for when to intervene and ‘teach’ and when not to. The learning for the participants in this case was both musical—demonstrating a pattern of the sequence of names, even if the change of metre was unintended—and about agency. Sarah’s whole demeanour was one of pride as she clearly took the lead in this activity.

*Despite my being aware that Sarah was not consciously providing a creative response—she was definitely unaware of the metre—her offerings at that particular time and in that particular context demanded my affirmation. She was showing integrity, in both an artistic way and through her undeniable protection of her family. The ‘collateral learning’ was important. However, I was aware that her response might have demanded a different reaction in a regular classroom setting due to education assessment procedures and alignment with curriculum documents.*

The unexpectedness of Sarah’s response brought another set of questions to mind. Sarah has had private instrumental lessons for several years and yet it was unclear from observing the

group, who learnt instruments privately and those who had no formal music learning at all. Musicality, often demonstrated through performance, was no more obvious in one child compared to another. This session demonstrated an anomaly between how each child responded musically in this environment that focuses on a creative and improvisatory way of music making. Those with instrumental music lessons were unable to draw on their musical 'training' in demonstrating enhanced musicality in this context.

Through observation of the film I can see that there was a large amount of concentration and reflection and thinking from the group about how something should sound. The relationship of parent/child in working to problem solve in groups was one that was enjoyable for the participants. This was supported by their comments and through observing their demeanours at the end of the session.

Feedback from the school was very positive. I was informed that the hand clapping game taught to participants was being passed on to other children in the playground the following morning.



# A Portrait of Session Two

## *Arrhythmic Rhythm*



As participants arrived they reconnected warmly with each other. The children gravitated quickly to the instruments and I delayed the start of the session to allow for this exploration by the children and the community building of the parents.

*My eyes are scanning the room to see who has come back and who hasn't. I'm really disappointed not to see Kye and her mother.*

Andre arrived for the first time with his parents, Sylvia and Tony, who brought the required signed ethics forms.

- Me: That's fantastic that Mum and Dad are here so why do you think that both of them decided to come.
- Andre: Well I think they want to learn how to do some music and see how it's done.
- Me: Do you think that maybe they want to support you and do things with you.
- Sylvia: (To Andre.) Yeah we come here for you mainly.
- Andre: They just gave me the answer. They come here for me. (Smiling.)

*I am really interested in what these two boys are doing. They are making music. Has Barnaby taken the idea of echo from last week and is now teaching Andre who has only just arrived? Has Barnaby seen some value in this as a technique for music making? As the camera pans to Sarah and Callum, I see they are also echoing each other.*

We united in the circle again, the atmosphere still one of slight trepidation, and I felt the pressure of needing to 'deliver' to keep the participants coming back. The non-return of a mother and daughter had really brought home the unstable nature of my relationship with this group.

Some of the children stood with their families, but the four boys who attended the After School Care Program stood united together. Aiden's father Sean tried to intercept these boys by standing next to his son, but Aiden gently pushed him away. Sean did not seem overly bothered and moved back to his position in another part of the circle. Everyone was a bit unsure of protocol.

*Despite the cameramen asking again for a formation other than a circle, I stay firm to my beliefs of the importance of this as a sign of us as one community. But at least they know now that we will not stay there for long.*

Straight away I started saying the rhyme from last week, 'We Say Hello' and clapped my own hands in the rests. The group did not hesitate in joining in, and I sensed a relief from the adults that I was not asking too much of them at that moment. I introduced the melody of the rhyme through imitation and immediately feel a tension, a holding back by parents, their lack of confidence and inhibitions about singing on display. As I accompanied the song on marimba with the most simple of chordal accompaniments, we sang the song while they remained in the circle, clapping one neighbour's hands and turning at the end of each phrase to clap their other neighbour's hands.



At the end of the rhyme, partners walked together while I played just the simple chord on the marimba to make the length of the B section very clear, and they stood in a different part of the circle by the end of my playing. I wanted to see who could sense the return to the A section.

I asked the group what else we could do instead of the clap and Hamish offered 'shake hands'. His demonstration showed the clear two shakes within the rest period and I noticed all participants were able to do this action precisely on the beat.

*I'm glad that I used the same repertoire as last week as the jump to singing is enough. I really want to gain their trust that I won't demand too much of them musically.*

Although this activity may not have presented a best-practice model of creative, imaginative and artistic expectations of an Orff Schulwerk lesson, I believed it was necessary to build on the experiences from last week and introducing singing seemed a major step. Although a couple of parents felt quite comfortable, the majority did not. The children sang but were somewhat taken aback by the deep voices of the males. Their reaction tended to be to soften their voices and to sing through grins. This five-minute activity seemed necessary to reassure people of my understandings of possible fears, while still building on music learning.

- Coco: My dad's problem...it's very embarrassing.
- Me: What's embarrassing?
- Coco: Because he likes to sing and when he sings he sounds like he's an opera singer. It's really weird.

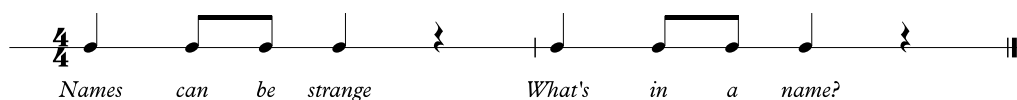
It seemed important that names featured again this week to allow people to address each other, either in the session or casually in the schoolyard.

- Me: I've got my own name here as a parcel in my hand. Can you put your name in your hand? I can bounce it or throw it, and I can say my name like it moves.
- (I demonstrate using pitch *sa<sup>a</sup>rah* as I throw my name up and then 'catch' it.)
- (Everyone explores this idea with their own name.)
- Can you please put your parcel with your name in your pocket and we're going to use this 'magic' parcel.

I began holding my name in my hands and I said my name following a pathway as I passed it to my neighbour where it 'magically' turned into her name. I encouraged much more use of the whole body to pass rather than just the hands. This took more concentration but there were lots of smiles. Aiden was demonstrating somewhat inappropriate behaviour and Linda, Barnaby's mother, poked Aiden in the back. He was well aware that he was being told off by this action. Linda understood that this was not the context for Aiden to be disrupting the flow of the activity.

*Linda is 'parenting' Aiden, and he ceases this behaviour. This activity is playful and allows for exploration of the voice and movement of the body. I believe the more experiences I can offer taking small steps, will eventually free everyone to be more creative. The trouble is I'm not sure I have time for small steps.*

After this initial activity I still felt I needed to reduce anxiety about our music making in this setting so I repeated the 'Names can be Strange' rhyme from last week with the enthusiasm of a speaker at Hyde Park Corner. Instantly the group joined in.



We said the rhyme together and I gestured to them to imitate me. As a B section, I said my name ‘Sarah’ using a variety of pitches and rhythms over 8 beats with movements. They echoed with amusement and I repeated this modelling exercise. My example was the same length as the rhyme planned to provide further experiences and understandings of the concept of phrasing and form while not changing the basic structure. We returned to the A section and I modelled again saying my name using dynamics, pitch and rhythm. It was a typical rondo form.

*I’m torn between trying to model various ways of using my voice and movement in a way for the group to fully grasp the idea, and offering some more creative ideas with the hope that some may extend themselves. I don’t want to be explicit about the length of the different sections—I want them to feel it.*

I asked Olivia if she would like to take the lead and use her name. I explained that we would all say the rhyme twice and then she could create/improvise a pattern using her name and we would imitate her. I picked Olivia because she is one of the older children and more confident than some. As she was standing next to me it didn’t seem unreasonable or favourable that she was my first choice, although some may question why I choose a name with an anacrusis.

*Of course I did choose Olivia particularly. I really wanted to select a child rather than an adult and I feel most confident in Olivia’s musical ability. I feel annoyed with myself that I’ve given in to my beliefs of inclusivity for the sake of capturing a ‘product’ that will likely be ‘right’.*



She understood, but with the break at the end of her improvisation it meant some began echoing too early not allowing for that last beat of rest.

*What a shemozzle! I believe so much of this is because most do not show their feeling of the pulse through any movement of their body. I encourage them to embody the pulse but it seems so unnatural to some that it becomes a hindrance rather than a help.*

Me:                      Who’d like to have a go?

Andre volunteered but before he performed his version of his name, I articulated the structure more precisely. Regardless, Andre said his name slowly once, in a deep voice, with no evidence of any rhythmic component at all. There was no choice but to echo Andre's offering.

*Andre learns drums but his lack of rhythmic response here might be because he has never had to think musically in this way before. But why do I have a problem with this? Is it that I'm thinking of the musical learning of beat, rhythm, phrasing and form, and that my objectives aren't being met because I'm not being explicit? If I model too much and am overly explicit this disallows the kind of creative response that Andre has given. I do not want to hinder his creativity by having such tight structures that few options are available, but learning about structure is important. Should I change my objectives to welcome any response, particularly one that steps outside of the structure I'm presenting? I feel that Andre has not made a conscious choice between his arrhythmic response and the rhythmic response I have implied.*

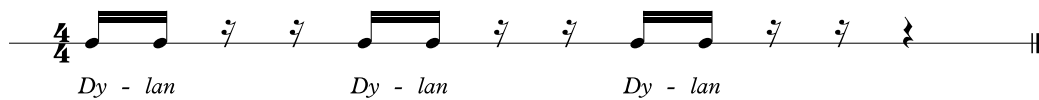
I was enthusiastic in my response in order to send the message to Andre that his idea had value, despite the fact that it was not what was expected or requested. I was also aware that this was his first session. I asked him to create another way of saying his name but before I could refine my request to encourage a rhythmic response, he said his name with a direct contrast to his first—quickly and in a very high squeaky voice.

*I realise that we say the rhyme, and for me this sets the tempo and the phrasing and the expected length of responses. But at no time do most of the participants seem to expect or recognise the connection between the rhyme (and the musical components within the rhyme) and what they are then asked to do.*

Dylan saw that Andre's example was acceptable, and was in fact reinforced by my positive comments, and so offered to be the soloist. Christine, his mother, looked at him with eyes that suggested she was unsure of Dylan's capacity to do this.

*Perhaps she doesn't want to be embarrassed by him. I'm wondering about Dylan's contribution because he has not yet shown clear understanding of musical concepts.*

We all said the rhyme first then Dylan said his name whilst doing a small jump on the spot and punching the air in front of him, towards the inside of the circle. He had offered a rhythmic phrase and a movement, within the structure that I had presented.



It took Dylan a second to respond to my request to perform another one and he repeated the words and rhythm but changed his movement to punching towards the outside of the circle.

*I'm aware that the demonstration of understanding of musical elements and concepts is fluid. In some contexts children, and adults, can demonstrate clearly and in other contexts or at other times, this is not shown. It confirms my thinking that classroom music educators need to continually assess rather than rely on a one-off performance of particular or specific abilities. This fluidity must also be relevant to the standardised testing that children do in literacy and numeracy. Parents here can see how Dylan had been struggling to present understandings of musical concepts, but now he has. I wonder if such observation allows them to consider the fluidity of their own children's learning patterns.*

I asked the participants to work with their families and to join together with previously unknown families to make groups of four or five. They were reminded of the task from the previous week where they put their names together into a rhythmic sequence. Being more directive, I requested that they again create a rhythmic pattern of their names to fit into four or eight beats, and that they repeat this pattern twice. Once they felt secure in their rhythmic patterns they created a movement sequence to accompany them.

*My planning had been for the small groups to create their own rhythmic pattern of their names and then have an improvised section. But I changed this after the clear lack of understandings needed in order to be able to improvise.*

The final piece had everyone saying the rhyme 'Names can be strange' repeated twice, and then in turn the small groups presented their rhythmic patterns from their names. This performance in rondo form is very typical in Orff Schulwerk.

*We have been doing a variety of movements all session: using our bodies to pass 'parcels'; using our bodies when saying our names with various pitches and rhythms. I'm hoping they'll think about how they can say their names in interesting ways and then demonstrate that through movement.*

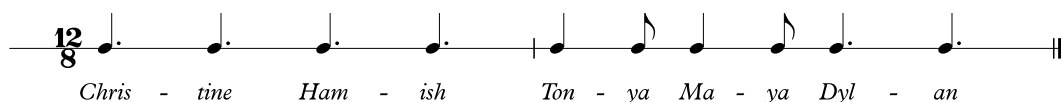
The groups worked on the task but there was a level of politeness amongst parents placed together who obviously did not know each other well. Some parents appeared to be doing very little other than making vague, uncreative suggestions about the order of the names. Some of the children were having no input at all and leaving it to the parents. Some seemed keen to work on the movement whilst most of the adults seemed more concerned with how the names could fit together.

Tonya: Last week we merged two names together.

Christine: That's right, I remember your group doing that.

*Last week I specifically pointed out to everyone that it was difficult for Tonya's group because they had 5 people and so they had to somehow work out how to fit all those names into the 4 beats. Christine and Tonya are now together with Dylan, Hamish and Maya—and it takes some time before they transfer the learning from last week. Should I have said 'Some of you have more people than beats so you'll need to work on merging some names together'? Even on reflection I would answer no. Somehow the learning process needs to include how to transfer learning from one situation to another. But this reflection has brought to the fore a deeper reflection on my set of values and beliefs about my teaching and how to facilitate learning. I am very aware that I have expectations of learners problem solving themselves and I believe people rise to a challenge. There are those who don't share my beliefs and focus more on ensuring success through slower, more directive teaching. I personally find this style somewhat frustrating. Perhaps this has something to do with how we like to learn ourselves. I think children in schools embrace the differences.*

Christine and Tonya's families presented their rhythmic pattern.



Delighted as I was that they were able to create an appropriate rhythmic pattern, the flow of this repeated pattern was made difficult due to the movements they had selected. As one of the children had made the suggestion of bobbing down before jumping up, perhaps the adults felt that affirming that was more important than the musical product. This example

highlighted a difference between teaching children as a cohort in schools, and teaching families who were invested in the care of their family members.

### 5. Portrait Hyperlink: Names With Movement

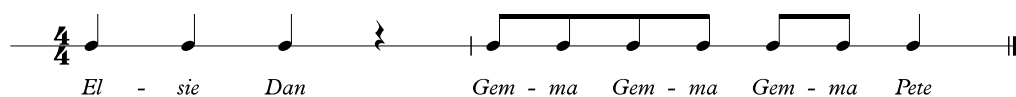
Sarah again took the lead in her group, very confident in her music skills and knowledge. As the other members of her group also believed this, they accepted her ideas without question.



*I've struggled to even notate their pattern and am bewildered. Sarah is in her fourth year of violin lessons. She seems to have a very unusual sense of the music concepts we have been experiencing as a group. There is no collaboration here as she is seen as the 'expert' and it makes me wonder what happens in schools when the teacher acts as the 'expert'.*

Peter asked his children for their ideas and pointed out any difficulties that their suggestions may have had. It was Peter that suggested saying one name twice and the children then explored various ways of doing this. Their resulting performance demonstrated understanding of rhythm and phrasing by all the children. They have had him as a model and were learning from him.

*Is this very different to learning in a class with varying degrees of knowledge and experience?*



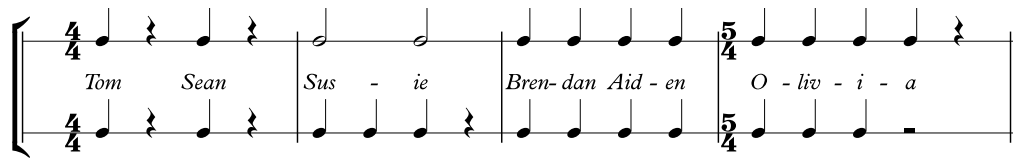
Their movements were very structured and on 'Pete' they stretched right up and also lifted their voices to a higher pitch. They stood in a circle and Peter leant forward so that they were all at the same height. He watched Dan the whole time and his eyes and eyebrows supported his son throughout.

Susie: Well I found it interesting that there were some people who had absolutely no sense of rhythm (laughing).



*I wonder what Susie would think if she realised that her daughter began to repeat the phrase at the expected time, but she didn't.*

Susie led her group.

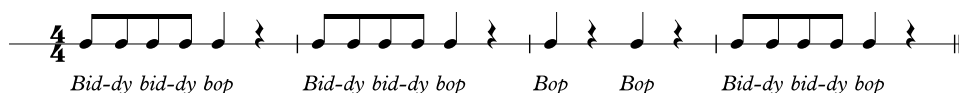


We watched the performances and all enjoyed them. My plan had been to have several groups perform their creations together—to hear the rhythmic contrast and dynamic expression.

*Ever optimistic.*

#### 6. Portrait Hyperlink: Names With Percussion

I introduced a game called *Biddy Biddy Bop* which involved a quick response to my saying ‘bop’ or ‘biddy biddy bop’. The playfulness of the game appealed to children and adults alike. The game led to the introduction of the traditional rhyme, taught through imitation.



We explored various ways of saying the rhyme and performed a canon with various children leading a group. Keeping the pulse in our feet, we all said fragments of the rhyme whenever we chose. This provided an interesting rhythmic counterpoint (although tending towards arrhythmic). The speech was exchanged for body percussion, patsching for ‘biddy’, clapping for ‘bop’, and clicking fingers for the rests. Groups split into three parts, one saying biddy, one saying bop and the third group creating a sound for the rest.

*Who am I to judge ‘urgh’ as the sound exchanged for the one beat rest?*

Groups worked together with each of the parts represented. Families were mixed up. We heard these groups perform then all played together. I modelled first then asked everyone to

improvise over a drumbeat as a section B, using the words of the rhyme as starting points for their improvisation.

*Musically, this was a cacophony, but their exploration resulted in real enjoyment.  
The product really didn't matter at this point.*

We discussed different ways of improvising such as adding in silence, or using a dynamic. They all used the words, some quite obviously as they were unable to play unless they said the words at the same time. Most were unaware of the continuing phrase structure from the rhyme being embedded in this improvisation.

Group selected three people who made shapes with their bodies when their allocated part was said: one for 'biddy', one for 'bop' and one for the rest. The ensemble played together with an array of instruments and Tom played the beat on the drum. Three volunteers donned stretchy lycra bags and experimented with using their bodies and the material to make shapes. Most were so interested and enjoying watching the movers that the music took a backward step.

Child: I don't think we should have the improvise part.  
Adult: Are you saying we don't sound any good? (Said jokingly)

*The realities of the 'performance' being filmed created an agreement amongst most to not include the improvised B section. Hoang had made one simple comment, asking a couple of people to move so he could capture everyone on film for the performance. This change in context was enough to completely alter the dynamic. We went from making music together in an inclusive enjoyable environment, to 'performing', resulting in a lack of musicality demonstrated and a seriousness that was detrimental to what we were doing.*

## 7. Portrait Hyperlink: Biddy Biddy Bop

### **The Impressionistic Record**

My daughter had prepared the supper but I was still busy helping her and trying to connect to everyone. I wanted them to see me as interested in their lives, not just as someone conducting research. I now knew quite a lot about the family's lives regarding their work

situations, the activities the children were involved in, and their experiences of education. Hoang took the initiative to film four of the children and ask them some questions.

*I'm so grateful that he has taken this initiative. I'm also pleased to hear that these children enjoyed the session.*

#### 8. Interview Hyperlink: Gemma, Dan, Elsie and Olivia

The noise when everyone was on instruments working in small groups was significant. One group asked if they could take themselves into the After School Care room because they found it hard to concentrate with such noise. As this research project aims to emulate classroom music education, this seemingly inconsequential question was important. Their concern about the noise level highlights one of the difficulties that teachers face, and provides one possible cause for why some teachers reduce the number of instruments in use at one time. But this reduction in the children's use of instruments is often borne from this concern of noise rather than any specific educative reasoning. Orff Schulwerk demands creativity and this is difficult if children are consistently restricted in the possibilities they can explore. However, high noise levels in music classrooms can also result in some anxiety in participants when unable to provide a musical performance at the end of a given time. As teachers, we can be quick to judge a lack of productivity resulting in a poor quality performance being due to what may be perceived as children's inabilities to work together effectively, whereas the physical environment may have made that task extremely difficult. Based on such performances we can be quick to judge these children as demonstrating a lack of musicality. Many parents throughout the sessions commented on the significant noise level when we were all playing or creating in groups, and they realised perhaps for the first time the sometimes-difficult physical environment in which their children learn.

*In my experience children have often come to conclusions themselves about how to reduce the noise level without reducing the numbers of people on instruments. When people want everyone to be successful and to present something they have created, it is part of the learning that obstacles are considered and various solutions tested. This can take a considerable amount of time and some teachers may not be prepared to take this.*

The participants appeared interested, engaged and enjoyed the activities. The children felt very comfortable around the adults and the atmosphere was welcoming. I had the impression that they felt safe—they trusted that I would not intentionally place them in

vulnerable situations. For the most part there was a lot of smiles, and also concentration. To me, it was in the pedagogy of the Orff approach that allowed for this enjoyment. The *social dimension* of Orff Schulwerk is ever present and working in the groups is really enjoyed by all. They enjoyed creating something together with others. Although they appreciated that ‘performance for perfection’ was not a focus in these sessions, when they suddenly felt that their performance was on show—and on the media of film—the atmosphere in the room changed dramatically.

I was surprised again that those who learn musical instruments were not always the ones who demonstrated musicality. Age plays a part in how quickly things are learnt and this is to be expected. The older children tended to be quicker at tasks, but also had been learning instruments for a longer period than the younger children. Yet musically they were not consistent in demonstrating what I would consider basic music element understanding, assumed to be gained from instrumental lessons. During these first two weeks I had seen those who had been having instrumental lessons for two, three or four years, have little embedded understanding of basic music concepts. Although I have no wish to criticise their individual teachers, I see it is indicative of many instrumental teachers who equate learning the instrument to learning music. In the context of these Orff sessions, deeper understandings of music are not being demonstrated. Olivia explained that she knows to play soft when she sees *p* and loud when she sees *f*. She has this musical knowledge and can follow this direction when seen on the printed page. And yet she showed no sign of consideration of how dynamics might be included within what she was playing in this context. When I asked her to replay something including variations in dynamics, she showed no ability to discern how the dynamics could be applied in a musical way.

### **Deferred Impressionistic Record**

Sometimes the film footage shows faces that look like they’re not enjoying themselves. At first this was quite disconcerting as my memory of the session was that there was a lot of laughter and enjoyment. I had specifically asked the cameramen to focus on two families so that the process of how these families worked together could be examined. I can see that the concentration needed for individuals to participate can easily be misunderstood for lack of enjoyment.

There is so little musical experience in the room and I’m aware that I’m also trying to present a range of different ideas and processes. I seem to be jumping around so I can get a sense of the families when involved in a variety of musical experiences. But knowing that I am doing this does not take away from the engagement the families have with the way that

they are interacting with music in this research project. I wonder if this engagement would be present in other music education approaches.

Although I integrate speech, movement has been restricted to body percussion or simple actions. In hindsight I would do more to integrate movement, but at the time I felt so cautious about pushing participants too far and them being fearful about attending. I felt the need to adapt to my perception of what might happen. I needed participants to attend for the research project to be possible.

*I wish I had more confidence in my abilities to maintain the numbers. I seem to spend quite a bit of time wanting to do something more interesting but then remaining with the 'safe'.*

Looking for the 'good' I look beyond my reflection on my teaching to how the participants responded to the activities. This is where the stance of the portraitist (and removing myself as the educator) allows me to see that the families are working together on solving a problem, each making suggestions and building on others' ideas. Although some took the lead, this seemed natural based on what perception the group had of the offerings of each individual. There was no competition amongst the family members, something that one of the parents commented on.

Tony:                It was the first time I've seen siblings get involved together and no fights ensued.

I am beginning to reflect on the non-musical aspects of this research project. I believe all the parents love their children. Yet some show consistent signs of affirmation. Most parents tell their child when they have done a good job. But the subtle signs really interest me. I have started to look for these signs of affirmation of parents to their children. This week, with more demands made on the participants musically, further affirmations were noticed. I asked one of the young, shy girls to lead half of the group in the canon of *Biddy Biddy Bop*. She looked at me with startled eyes, clearly not feeling at all capable of doing this, and yet so obviously pleased she has been asked. I knew that the adults and older children would manage without her direction but I wanted to affirm her myself that she had a special role; that she was worthy of this role.

Saying the speech rhyme in canon worked surprising well and this young girl looked to her father at the end. He gave her a slight nod: a sign of affirmation that created on her a smile from ear to ear.



## **A Portrait of Session Three**

### ***Risky Business***

As soon as families arrived, children moved quickly to the melodic percussion instruments. The parents gathered happily and it began to feel like a harmonious community.

*I have had a sleepless night. This session is focusing on creativity, movement, and listening, and I am worried that I might push the adults too far out of their comfort zone. It might result in everyone just laughing which would be so awful. My wanting to explore various ways of music making seems a big risk with volunteers and with a group I don't know well but I can't wait any longer. Susie is not here tonight and she's an ally in drama so I'm really disappointed about that. But I have to trust that as a teacher I will make this work. I feel a mix of bravery and stupidity.*

Andre and Barnaby again went directly to the bass xylophones and with great absorption began to work out patterns. The very fact of this volunteer action showed their interest in creating music. At this time, in this context, they were able to create and keep a rhythm and yet in some of the formal learning activities this had not been evident. The concentration of the boys was clear and I knew that both were in 'flow'. They did not try to work out how to play known songs; they made up their own melodies by choice. They each tried a sequence, discarded or used it, then attempted a continuation. They were improvising but selective when something seemed to resonate with them. Sometimes it took a while for them to recreate what they had just played. They were building a piece of music like using Lego blocks to build a tower. The first floor may have been set but then some moving around of blocks or exchanging bigger blocks for smaller ones needed to happen before moving to the next floor. Both boys had patterns with rhythmic shape. I realised the importance of allowing time for this process, which is something teachers in schools are not always able to offer. They seemed quite oblivious, and not at all distracted by each other's exploration or to the other children playing around on other instruments. The noise in the room increased as each new family arrived and yet these boys spent several minutes with their own thoughts and their own instrument and when in flow, the noise seemed irrelevant.

*These boys are clearly showing one of Orff's basic premises that through exploration and improvisation, composition emerges. It's affirming and I'm happy that I have allowed for this exploration.*

Tom arrived and raced past the group to play the marimba. Despite it being free-play time, he practiced his learning of the bordun using it to improvise rhythmically. He demonstrated creativity within this limited note range, C and G. As I watched Tom I was reminded of the power the Schulwerk instruments hold in being able to provide accessible musical and



creative opportunities. Tom was not interested in creating a melodic motif, but in the rhythmic possibilities of this bass part. Outside of school he learns bass guitar and perhaps he saw a connection.

Olivia explored and improvised on the metallophone having removed the F and B bars. She was physically more adept than the younger boys and seemed more willing to take risks. When Olivia was satisfied with a musical phrase she had created on the metallophone, she began to experiment with moving the phrase to different starting notes. She kept the contour of the melody but as there were gaps in the scale (caused by the removal of the bars), the aural sound was different depending on where she began her phrase. She was in 'flow', concentrating and problem solving, and interested in the changing motif. She played around again with her phrase until settling on a composition that was melodically aesthetic to her.

*Olivia demonstrates music sensitivity with no intervention from me, the teacher. I am even more convinced than ever that problem solving in music through exploration, improvisation and composition, is a way to truly engage children in music learning and develop their creativity. But I don't see any correlation between this experience here and her formal instrumental instruction. There is nothing to suggest in her playing that she is transferring skills or understandings from her flute playing.*

Michelle and her children Sarah and Callum arrived this week with their father. He had been included in the signed paperwork but had not yet attended. Brad's wife was clearly thrilled that he was joining them. His suit was immaculate with a crease nowhere to be seen. His shoes shone spectacularly. His suit jacket remained on him throughout the session, despite all other men being dressed in a more casual fashion, or at least having removed their coats and ties. He knew none of the other parents.

Brad stood next to Michelle, and she was the one who informed me that Brad would not be participating. I quickly retorted (addressing him) that this was not an option and that there would be no alternative but to join in. I did so with a 'matter of fact' tone but also smiling and encouraging at the same time. Michelle beamed from ear to ear so delighted to have her husband 'forced' to participate.

Michelle: It was actually a real treat for the kids that he was even able to make the one session. The really nice thing is that he was able to see just how much they enjoyed having him there.

Brad stood in the circle with the group, and I made an impromptu decision to repeat the name game from last week to help him feel included, rather than the activity I had planned. On my outstretched hand I told the group that I had my name sitting there. I inspected it from above and below.

Me: (To Barnaby, standing next to me.)  
It's quite a nice looking name don't you think?  
Barnaby: (Shrugs his shoulders confused.)  
Me: (In a joking voice.)  
Excuse me? It's perfect!

*Olivia smiles. She gets my humour.*

With a grand gesture I rapidly passed my name to the next person and watched it travel limply around the circle. There was little of the demonstrated engagement that I modelled or any physical movement.

*I'm struggling to accept their reserved offerings as a starting point to this session as my planning is reliant on them being creative and using their imaginations. The giving of this precious parcel, their name, needs both enthusiasm and attentiveness.*

I was much more prescriptive in my request, and stated that each needed to physically have their hands outstretched and use the whole body to pass it to their neighbour. Although the group semi-embraced my request, and the names of a dozen or so people were passed with more enthusiasm, Brad's son Callum—who yet again had his arms locked around his mother—interrupted the flow.

Michelle: Are you going to say it?  
Callum: (Shakes his head.)  
Michelle: Michelle.

*I'm feeling torn between my teacher role and my cautiousness in stepping into the parents' domain. As a teacher, my first strategy would be to wait for a response (and sometimes this can feel like a very long time) but Michelle has jumped in quickly with her name so not allowed me to do that. I have no wish to outwardly go against the parenting.*

- Me: How did you go tonight Brad?
- Brad: I went fine. In fact I think I went exceptionally well. (Smiling and clearly joking. Michelle is smiling broadly too.)
- Me: Well I appreciate you coming. How did you go here with your children?
- Brad: ...um yeah, it was good. It would have been better if Callum was a little more confident but um...it was good. He's OK in a group...
- Michelle: ...but when he says he doesn't want to do something then...
- Brad: ...yeah he pulls out.

I had prepared the room in advance. On the floor were clumps of small branches from my favourite gum tree, the slender leaves still holding their distinctive eucalyptus smell. Amongst the leaves at the edges of our circle were some stones of various sizes. I had taken considerable time selecting these from my garden pathways, with the size no larger than what could comfortably sit in a child's hand.

The participants were asked to use their imaginations to see our forest, and to walk in our forest around the leaves and explore all of the areas in the forest. I modelled moving, around the stones, under imaginary branches, trying to provide a variety of repertoire knowing that many may feel inhibited with this kind of free movement.

*I'm feeling self-conscious, but I know I must commit myself to this drama and movement experience.*

I started playing the drum. They realised that we were all now involved in this experience and they started to move. I stopped playing and they stopped moving and looked at me. I played again and they all understood the unspoken signal of moving through the forest again. Brad paced slowly with hands in his suit pockets, and stayed on the periphery of the circle.

- Me: It's a bit of a magic forest. (Looking at Elsie.) Do you believe me? (Elsie nods seriously in agreement.)
- Me: Of course you do, that's right (smiling). I wonder if, as you move, you can think about the heartbeat of the forest and see if you can move through and around the forest to this beat.

*I'm speaking as if this is the most normal activity adults would do at the end of a working day. There's no sign in my voice that I would expect anything other than they participate.*

Brad made an attempt to move but then retreated back to the edge of the forest looking decidedly uncomfortable. The other adults moved as requested although at the beginning there was some level of awkwardness.

*I was thinking of the possibilities of these adults seeing imaginative play as one other way into music learning. I am trying to provide experiences for the parents to see there are other ways of thinking about music education. Based on the discussions with the instrumental learners in the group, this imaginative play is very much in contrast to how they learn their musical instruments.*

Me: Did anyone notice how this person was moving? She did some zigzag steps so perhaps she had to be careful not to step on something precious on the forest floor. And this person was stopping sometimes to look around but then she started walking through the forest again. This person was skipping to the beat, around the trees and stepping over logs. I really like these ideas.

*This process of teaching demonstrates a positive descriptor for movement as opposed to a more negative one of suggesting their movements are not acceptable enough. There is a great difference between using another person's ideas as a teaching tool compared to me, the teacher, telling them how to move.*

Maya's interest in moving was immediately evident. This girl listened intently to the drum and her whole body was moving and responding in the imaginary forest. She was innately moving low to the ground and then waving arms high as she picked leaves off branches of a tree. Her travelling steps varied from deliberate placing to skipping and jumping. She demonstrated the drama in her imagination of looking behind trees and up high to the treetops.

*When do we lose these wonderful attributes of feeling uninhibited like her?*

The intrusion of comments and laughter from some of the participants was an unwelcome interruption. It needed to be addressed.

Me: Well done, but I wonder if we can not make any sounds ourselves while we move through the magic forest so we can listen to the different sounds.

We repeated the activity and Brad attached himself to his wife Michelle as she passed him, and each gave the other looks that could only be interpreted as them feeling rather apprehensive and that it was all rather weird.

*I'm trying not to let this shake my confidence.*

Me: I'd like everyone to have a look at how Brendan was doing something in the forest. Brendan, can you show us what you were doing with the tree over here? Can everyone work out just how big you think this tree is?

Brendan stood with his arms completely outstretched, looking up, holding his position.

*A tall man anyway, Brendan looks magnificent. Inside he might be feeling very odd but he shows no sign of this. His stillness is the catalyst for the sudden silence in the room. We are in the forest now.*

We repeated the activity yet again but the already observed understanding of beat in some of the participants was lost. Their focus now was on either movement then stillness, looking up at trees, or down at the ground, or moving in different ways around the piles of leaves and stones. The intention of building movement repertoire and the concept of stillness in movement had become a focus for them and therefore the music understandings were being demonstrated to a lesser degree. This was not unexpected nor to be dismissed. It substantiates the necessity of teachers to visit and revisit and revisit again the musical concepts to be developed in a variety of contexts and with combinations that may influence the demonstration of that concept development. It also substantiates the beauty and wonder of imaginative play.

*As much as I'd like to I feel I can't just stay in the realm of imaginative play. I know why I'm focusing so much on musical concepts such as beat and rhythm and it's because I want a musical, creative, melodic 'product' at the end. I feel so torn between my need for 'music' for the research and for my tacit knowledge that tells me that I should persist with the 'imagination' in drama and the movement.*

Outside of our circle I had placed lengths of fallen branches, weathered and old, collected from under trees in my paddock. I asked participants to collect two stones each and we moved these large timber branches inside the circle. Everyone sat where they could reach the branch, while still keeping the circle formation.

Most of the children were tossing their stones up and catching them. Some were tossing them and catching them on the back of their hand before tossing again to catch in their palm, playing a game of 'Jacks' or 'Knucklebones'.

I had seen how some of the children and adults had enjoyed the 'magic' of the forest. The imaginative aspect of that activity had created a spark. Despite knowing that some were out of their comfort zone during the initial movement activity and did not take that imaginative aspect on board, I elected to support those who did.

Me:                    These are special stones. They can actually talk to each other. They can talk to each other in different ways.

*I want to encourage active listening and 'noticing' the nuances of various sounds. In a world where noise is everywhere, I want to see if the participants can be encouraged to select instruments based on their own perceptions of the sounds. If so, this would support my belief that teachers shouldn't always predetermine what instruments should play particular parts in music, but let this be a choice determined through the aural sense.*

I asked each person in turn, and they demonstrated an exploration of sound possibilities from their stones. The room was silent other than the sound of the stones being tapped, rubbed against each other, dropped on the floor, or one scraped along the edge of another. There was a seriousness that was unexpected but delightful.

*This activity is bearing fruit as we 'notice' the different sounds. The experience of being involved in a community of music makers who find new and interesting ways of making sounds allows us to attend to the nuances of sound. The age of the participant is completely irrelevant.*

I created a rhythmic pattern with my stones, keeping it simple with no syncopation or rests longer than one beat. The group imitated my patterns as I modelled, keeping the examples

simple, but they became more complex as I tapped the stones together and included the branch. Everyone was able to play rhythmically with the demonstrated dynamics.

*I regret this change. I've brought us out of the realm of creativity back to the world of beat and rhythm. It goes against the grain but somehow I am so aware of the short time frame with this group and my desire to move along musically.*

Maya and Dylan presented patterns that most closely resembled what I had modelled: different rhythmic patterns within the structure of a phrase, using the timbre of stones being tapped together, and stones being struck on the wooden branch. Yet these two do not have, and have not had, any formal music education. Most of the children wanted a turn at being the leader. They had looks on their faces of pleasure at having the group copy them.

We began to look carefully at the stones we held. We looked like scientists do through a microscope. Each line in the stone; each chip; each abnormality in its form; and the colours and material that made up the stone were all examined. In families and small groups, I asked them to select one of the stones and use their bodies to make the shape and structure of that stone. The parents tended to ask the children for their ideas but some were modified by the parents. Some children suggested curling up on the floor, which may have been a physical challenge for some adults, or inappropriate due to clothing. Other children suggested shapes that required very close contact, and this too was met with some resistance from those adults who were not family members.

*It's reminding me of standing in a circle in the first session where the adults so obviously needed more personal space than the children.*

Peter was holding one of his stones and his children were looking at it. They decide on his stone.

Peter:                So Dan, what about if you hold the stone and be the art director.  
                              You've got our artwork there?  
                              (Peter crouches down to children's level.)

The room was full of busy activity. Lots of children and adults were negotiating and commenting on aspects of the stones and the shapes being made. Peter tried first being on hands and knees and Gemma tried to curl in behind him. Dan was looking at the rock and looking at the shape as it was being formed. On his direction, Peter stretched out to be on

hands and feet leaving a space between his torso and the floor. Both Gemma and Elsie slid into this space. Dan climbed in over Elsie into the space between the girls. They were all smiling and enjoying this.

*I watch Dan gently and tenderly guide Elsie's head under Peter's torso. It strikes me that this is a family that nurtures each other and enjoys each other's company. I have noticed some differences between children learning in a classroom in a school setting, and learning in a family within that setting. The rock formed by this family has required intimacy. This is not always appropriate, possible or desired in a classroom.*

The families demonstrated their engagement in a collaborative creative process of problem solving using their bodies to represent the stone. Everyone seemed to build on others' ideas and despite my earlier concerns, most were on board with this task.

Once groups had their rock shape settled, I asked them to look at the branches.

Me:                   How can you now make this shape? Do you want to make the shape of the whole branch? Is it lying down or standing up like a tree? Look closely because I'd like you to try to think of how you can use all of your bodies together.

Daniel picked up the branch near them and they were looking at where the other branches came off this main trunk. Each of them positioned their hands to replicate what they saw.

Elsie:                I want to go on your shoulders. (She hugs her father.)

The context of having parents with their children meant that at several times, children were able to sit on the shoulders of a parent, something that could be problematic in a school class situation. This was something that the children really enjoyed. With Elsie on Peter's shoulders Gemma pushed Elsie's feet towards Peter's torso to give more of an impression of a straight trunk, and she positioned herself there with an arm outstretched. Dan, still holding the branch, positioned himself on Peter's other side under Elsie's feet. I went to look at their shape and at their branch and 'ticked off' the elements of the branch that they were showing. I really was not in the least concerned with what they were representing, or how realistically they were doing it. But it was important to affirm their shape so they could feel that they had solved the problem posed to them. The children looked really pleased by my affirmation.



*I'm wondering if this might all be criticised because of the possibility of perceiving this activity as not part of music education. Orff Schulwerk is music and movement education, however the movement is most generally associated with music. It may seem more like a drama activity. But I see it as part of Orff Schulwerk, even if at this particular time there is no music. It is setting up the scenario of movement to music and I believe the activity has real value. The imagination is being stimulated in an intergenerational group with ideas from each generation being considered on its merit.*

To complete this movement activity, I asked everyone to consider how they could make the transition between their stone shape and their branch shape. I directly pointed out that talking and saying 'quick move over there' or 'do this do that' was not what was required. I was looking for how they could creatively move from the one shape to the other. I discussed with them some of the movements we had done when they moved in the forest.

I selected three non-melodic instruments and explained that I would play one sound on one instrument while they made their first shape—the rock—then another sound on another instrument for the transition, and a final third sound on a different instrument to create their branch shape. As a group they listened to the sounds and responded appropriately. I asked everyone to explore the non-melodic percussion instruments and to think about what three instruments they would choose if they were asked to play for one of the groups. With only one player per group, they were aware that not all of them would be selected. There was a lot of noise as everyone picked up instruments, explored them, listened and replaced them.

*I really want the participants to listen to—to notice—the sounds. The possible sounds from one instrument and the range of sounds made by all the instruments. This activity seems really successful, as children particularly are clearly engrossed in exploring and comparing sounds. I am wanting children to select instruments because of their sound, not because of non-musical reasons such as the cute animal faces on the castanets. Music is about sound and I believe teaching children to select sounds for musical reasons is important.*

Elsie played her three selected sounds and we all listened to the sounds and the length of sounds. The first group performed with her. Linda had Barnaby on her shoulders and he had his head resting on hers (again demonstrating an intimacy not usually shown in school settings), and Tonya, Hamish and Maya moved into a close circle with Linda. During the transition Tonya helped Barnaby safely off Linda's shoulders. Their final shape again

demonstrated the physical contact allowable in families in this setting. Maya was lying on her front with Hamish lying behind her with his head on her bottom and his hands holding Maya's to keep the top of her torso off the ground. Tonya lay behind and had her hand on Hamish's leg. Barnaby lay between Tonya and the still-standing Linda. Everyone loved this.

I asked Tonya to select her instruments to accompany the next group. She noticed some instruments that she hadn't tried out before and I allowed her time to make an informed selection. Despite everyone waiting for Tonya, I did not rush this, showing I saw the importance of her choices.

*What is my thinking here? I don't want the group bored and having to wait, but what am I trying to provide for Tonya? Despite being an adult, she is a beginner music learner. She needs time to explore the instruments and make her selection.*

Christine and her son Dylan, together with Sylvia and her son Andre, and Aiden created a rock shape that was two dimensional, lying on the floor. Andre gave his mother a hug at the end of their performance that indicated his enjoyment of doing this activity with her.

Dylan was selected as the musician. He also wanted to revisit the sounds and I allowed the time for him to play and explore each one. At that particular moment, he held the agency of the music making and of others' performance in his hand. He smiled when he eventually selected his instruments. Although in the scheme of things this may have appeared a minor event, to Dylan this role seemed to have been highly significant.

*I really hope that the adults can see how important it is for me to allow Dylan this time.*

Peter waited patiently for Dylan to select the sounds for his family to perform. He was gently smiling and I got the impression that he also understood the importance of this for Dylan. I also felt he understood the pedagogy of this in relation to teaching and learning, and that as part of my teaching and learning style, acknowledging individual differences was critical. Despite some waiting with a slight air of impatience, Peter affirmed my beliefs in teaching pedagogy.

Dan as the ‘art director’ did a wonderful job and the family performed as rehearsed. Dylan played each of his sounds for precisely the right amount of time and both musician and movers were completely in sync.

Later, I realised I should have asked Dylan, on camera, about this experience for him. Instead this was done as he and his mother Christine were leaving for the night.

Me: Hey Dylan, how did you feel about playing the instruments for the stones and branches?  
Dylan: Ok.  
Me: Were you worried about it?  
Dylan: Nah. I just wanted to pick sounds that were right.

*That’s the affirmation I need.*

Tom, who turned nine that day, selected instruments to accompany Brad and his family. They began lying in a very close formation, Michelle directing each in turn to take up their position. Sarah was curled up on the floor with her father, in his suit, curled up behind her. Callum lay on top of them and Brad had his arms around his two children. Michelle then nestled into Callum and Sarah.

*It’s a lovely picture of a family that think nothing of this intimacy. Sarah at thirteen is enjoying every minute of this, as are the other members of her family. Despite Brad’s earlier hesitation in participating, he is now prepared to lie in his suit on the floor. I am so happy he has done this.*

They moved at Tom’s instrumental direction and stood closely in a circle as Brad held Callum upside down—his waist at Brad’s head height—for the eternal length of the sound made by the cymbal. Sarah was gently patting Callum’s head while Michelle was smiling at her family. We were all smiling at the enjoyment this family were having.

*I’m sure that Callum will remember for a long time how his father had held him upside down and made everyone smile at the wonderful experience that we all shared. For the first time, Callum looks really happy.*

## 9. Portrait Hyperlink: The Timbre of the Forest

I endorsed their performances and re-iterated about the importance of us listening for sounds and noticing different sounds. Continuing with my desire to stimulate imagination, participants were asked again to be scientists and use magnifying glasses to look at our objects.

Me:                    So you can either have a look at the wood, or small sections of it, or you can have a look at the stones or you can have a look at some of these beautiful leaves here, and we're having a look at one little part you see through here (our hand rounded at our eye) and I'd like you to draw what you see on the page. I'd really like you to draw the lines you see.

Each group were given pastels and there was lots of discussion about what to do. They seemed interested and enjoying it.

Tony arrived.

Unknown:          Hey Tony, come on in. You've just missed all the 'interpretive dance'. (Laughter.)

*This has been such a big change from the first two sessions that concentrated so much on beat and rhythm. Maybe some of them are wondering why we are doing all this and yet they all seem really engaged and enjoying it.*

There was a lot of discussion about the 'science' of the objects. Brendan and Olivia were discussing what insects could have made the lines in the wood, and others were talking about how the different colours came to be in the rocks. Some smell the leaves and were curious as to what sort of tree they had come from. This was an integrated learning activity and it was Michelle, a scientist prior to having children, who was able to provide some answers.

*It's wonderful to see the children's curiosity and I enjoy the links we are making between science, music, movement and visual art.*

Once the artworks were completed, each group handed them to another group for them to interpret, through music and movement. This involved lots of discussion and collaboration and some seemed to really enjoy it, while others looked a little bored.

My objective was for the graphic score to suggest the music to be played. This abstract understanding was not easy for some and the 'score' barely got looked at. I expected that the sounds made by an instrument would suggest appropriate movement responses.

*The performances on the whole demonstrated a choreographed merging of music and movement, instigated in part by the drawings.*

Maya, Tonya and Linda stood in a line and walked forward to the beat of Barnaby playing guiro and Maya playing cabassa. They stopped together, and it was wonderful to be an observer to their understanding of the importance of the connection between each other to allow for that to happen. Hamish then played the arrhythmic ocean drum while the movement trio moved backwards using their bodies in a fluid way, moving arms and legs and torso to bring then back to their starting point. Barnaby then played the cymbal on the drum kit and the movers went forward again but with the addition of making shapes with their bodies at each sound of the cymbal being struck.

*This group perform an interesting piece. They took care in the selection of the instruments and considered how each sound could represent particular movements. I am really delighted that they have taken some of the ideas from the previous activities.*

It was interesting watching Michelle's family on task. Sarah played around with the mbira and was not interested in any discussion with the family regarding the task. Callum had the mini rain stick and was watching the beads run down before turning it upside down and continuing to repeat this. Michelle suggested to Callum that he could shake it and showed him part of the drawing that she believed could represent that. He rolled his eyes and put his head on the floor. Brad did not seem happy with his son (especially when he noticed the camera focusing on their family) and he tried to get him to sit up and work with them. Michelle took the lead and tried to get Callum to agree to do something.

Me: Is your group ready?

Michelle: We're ready. Sarah's doing it.

Sarah played the mbira to the beat and walked forward. She stopped, turned and returned back to her place. What seemed an impromptu action, Michelle picked up the rain stick and shook it while twirling on the spot.

*I couldn't think more highly of Michelle now. She doesn't want to highlight that Callum is not prepared to engage in the activity. Brad does nothing to contribute so this may enable Callum to feel his voluntary exclusion is acceptable. I wonder if Michelle has expectations of Callum, as her child, but has none of these of her husband, even in this learning context. Clearly this family do not like this activity.*

Daniel knelt, with his hands hidden in his sleeves, and his father Peter hid behind him. Gemma played cabassa and Elsie played tone block. They played a beat together then in sync started a rhythm. Dan and Peter moved their arms rigidly outwards from their bodies in time with this playing although these movements became more flowing as they began to stand up. Peter was so close to Dan that he had his nose in Dan's hair until Dan was fully standing, then Peter continued moving until he reached his full height. Peter unobtrusively conducted the girls to stop playing. As they returned to their space in the room, Peter patted Dan on the back.

*There is constant affirmation in this family. Peter uses a variety of ways to show his affirmation. It could be a wink, a pat on the back, a raise of an eyebrow or a smile.*

We discussed the activity but most were keen to move to the tuned percussion instruments. I had compromised with the film crew and tried to have the instruments set up in more of a semicircle so that everyone was within the lens of the camera.

In Orff Schulwerk, the drone or bordun is often the starting point for accompanying songs and beginning improvisations, and the C Doh pentatonic scale the first foray into melodic improvisation. Although I frequently use other pathways in my work, I was keen to follow Orff's suggested framework for initial improvisation experiences. My objective was also to have parents and their own children playing together in duets.

*I really want to see if there is a particular reaction or dynamic when child and parent make music together.*

I sat several of the drawings where all could see and we discussed how they could be inspiration for improvisation. Individuals volunteered on their own to play their interpretation. As these were all arrhythmic, I then requested they use these ideas but to place them within a steady pulse. I began with half of the group improvising and half who played a bordun. Once this was experienced I was able to draw attention to the differences in participants' interpretation, thereby using these as teaching tools for improvisation.

*The sound is loud and many are out of time. I always do this with a group but I'm now wondering if the benefit to the individual of exploring and improvising in a group is overshadowed by the lack of musical artistry. I feel like I'm contradicting myself as I spent time looking at the nuances of sound and now it's all about just playing.*

Parents and children negotiated as to who would improvise over the other playing a bordun. I asked each one of the pair on their own to play a bordun (regardless of the instrument they were on) and for their parent/child to improvise using the drawings for inspiration. There was a high respect for these soloists with no talking or outside interference. The families appeared to really enjoy this. Andre played twice, attending with two parents, as did some of the parents with more than one child.

I was surprised at those who had been learning instruments that they seemed not to transfer any knowledge of musical concepts that I assumed they must know.

While Peter played a simple bordun using the other ends of the mallets on the glock—a musical choice by him—Daniel played octaves on the beat starting on the highest notes on the instrument (A) going down to D.

*The look of joy on Peter's face is enough to warrant my being here. Peter so wants his children to be interested and engaged in music and this is the first time that they have ever played together. Peter was very genuine in his enthusiasm and delight about this.*

Hamish also had a 'system' and played on the beat, CDCEGCA to the top of the instrument and then back again. The first time he did it very quickly and with no attempt to fit in with the beat set by his mother Tonya. When asked to repeat it with this thinking in mind, he did so, and did it well.

*I reflect on some of the strategies that some of the children use and consider that they are not ones that I tend to use to encourage beginner improvisation. I wonder if I have something to learn about this from these children. My strategies have always been around limiting notes and using rhythmic patterns stemming from speech. These two boys in particular showed strategies much more aligned with the physical set up of the notes on the instruments.*

#### 10. Portrait Hyperlink: Interpretation Using Movement and Percussion

Dylan asked if we could all play together to which I of course agreed. The sound was less than musical but I could see that it allowed some of them to explore much more freely than when they were asked to demonstrate in pairs. There seems little consideration of beat but this does not seem to bother anyone except me.

The supper tables were moved into the music room at the end of the session so that everyone remained in the same space. On the previous nights it had been set up in the foyer but then people needed to be withdrawn for interviews. I wanted people to talk to each other, and for those interested to play the instruments, and for the community to remain together. Tom showed Daniel how the thunder drum worked and he was playing loudly. The parents and other children raised their voices to counteract this.

*I'm really torn between wanting the children to be exploring all the sounds of the instruments, and being faced with the reality that some families may make a quick exit due to that noise level, and that filming any discussions I might have with participants would be difficult. I watch the boys pick up instrument after instrument and find different ways of making sounds, and showing each other. I move away so that my observations are not noticed, but I am unable to hear what it is that they are saying to each other about the sounds. One thing I feel sure of—they are completely engaged in exploring the sounds and they are very aware of the different timbres produced by the different instruments.*

*Despite my delight in the boys' playing, I'm glad tonight is over.*

The following interviews were taken at various times during the first three sessions and are provided to give a sense of the reactions of families to the music learning environment.

#### 11. Interview Hyperlink: Families A

##### **The Impressionistic Record**

Despite my anxiety about the session, I felt the activities worked well. If creativity is 'imaginative thought and action' (Estelle Ruth Jorgensen, 2008, p. 235) then the participants by definition were involved in creative experiences. What was obvious in these activities was that the children showed far less embarrassment and awkwardness about using their imaginations. This highlights the importance of harnessing children's lack of self-



consciousness and providing significant opportunities within schools to be creative. This self-consciousness is a hindrance to demonstrating acts of creativity as was noticed in many of the parents. Orff recognised that young children were naturally able to express themselves through music and movement without feelings of self-consciousness and stated that “adolescents have already lost it, and must relearn it” (Orff, 1963b, p. 72). If children are presented with continuous and authentic opportunities to be creative in many different forms and in different contexts, it becomes part of their lives, and likely to continue through adolescence into adulthood.

The session today highlighted aspects of the families learning together in an educative environment. In my observation, children were given agency and were on a level playing field with their parents. Although not all their responses were accepted or acted upon, their ideas were being listened to. Parents spoke about this enthusiastically and it seemed a common thread that they felt their children were as able as they were, if not more so in some instances, to collaborate and work together to find solutions to problems posed. This juxtaposition of roles was something enjoyed by many parents. However, some children made comments that show they do not feel this equality of roles in this environment. However, despite these comments, my observation is that the children are listened to and have as much input as the adults, unless their offerings are seen as inappropriate. I would suggest that the families working together in this setting is somewhat of a replication of how things work in the world. We offer ideas, hear others, negotiate and fix on a solution. However, if the children here do not have their responses accepted in their entirety, they tend to feel more affronted about this. This may have more to do with maturity than power relationships.

Despite common beliefs in sibling rivalry or annoyance, this is never evident in the sessions. In fact, brothers and sisters show enjoyment, acceptance and interest in being together. This might be very different if the parent/s were not involved. Physically, families are more able to connect than what might be acceptable or appropriate in other teaching settings. The fact that the parents are there with the children allows other adults more freedom to physically connect with others’ children. One father commented that it is not always seen as appropriate in the school ground to talk to children but that through this experience he felt at least able to talk to others from this shared experience.

### **The Deferred Impressionistic Record**

There were times when participants were ‘in the flow’. For the children this was highly evident during the free time given to them to explore the instruments prior to the session starting, or when given a musical problem to solve during a session. For everyone, it was clear that melodic improvisation was possible due to the design of the instruments, and many commented that the melodic percussion were an ideal vehicle for this. They also commented on the uniqueness of this aural experience. Free improvisation with no compositional goal was evident in only a couple of the parents. Almost all children and most of the adults began with exploring and improvising and moving from this to trying to remember a particular pattern or motif that they liked, therefore demonstrating their ability and desire to compose. Adults particularly seemed to enjoy the framework of the artwork to structure their music.

The results of the children’s creativity differed, generally based on age. The older the child, the more likely they were to create something more ‘interesting’. This is to be expected and a natural progression. However, the process of being creative appeared to be the same regardless of age. Again, a progression through exploration, improvisation and composition, sometimes in a cyclical series, was evident in all activities related to instruments. The difference was in the faster pace at which the older children worked, and in the more nuanced exploration demonstrated through small changes to their compositions.

Although at the time I felt very self-conscious that I was offering activities that might not be taken on board, the feedback after showed otherwise. The children really enjoyed creating with their parents. The adults were definitely pushed out of their comfort zone but because they were involved in it with their children, they saw them as a sort of ‘buffer’. I was really happy with the session knowing that I had pushed the boundaries with the group that I barely knew, but fascinated by how much interest everyone began to take in the particular sounds of instruments. Over the supper, many continued to explore the different sounds and instruments, and even more interestingly, the different sounds that one instrument could produce. They listened with intent and this alone may change how they perceive sound.



## A Portrait of Session X

*Extraordinary*

- Michelle: And he's looking at the drums and he's going 'just let me get on there and show you what I can actually do'.
- Me: I've been avoiding asking them to bring their instruments because some don't play anything specific, but perhaps I could have a go with them.
- Michelle: That would be great...because I think he really wants to show you what he can do.

The Orff melodic percussion instruments are one of the keys to successful beginning melodic improvisation with the ability to restrict the note range for playing. I reflected on Michelle's comments and although hesitant about conducting a session with children on their own instruments, I was swayed by Michelle's comment about letting me 'see' what they could do.

### **First Session with the Children Only**

I gained permission from the parents, and the school staff, to have a session with all of the children from the research project during the last hour of the school day during Week 4 of the program. This was to allow them to bring instruments that they were learning, but also for me to talk to them en masse. I wondered if they might have something to say that they might not feel comfortable with saying in interviews with their parents.

The children were very excited about bringing their instruments and the three who did not have instrumental lessons were quite happy to play the percussion instruments. All of the children learnt through the instrumental program delivered at the school by an outside agency, and the older children had been learning for three or four years and the younger ones for one or two. Sarah and Callum also had private lessons outside of the school. None of them regarded themselves as 'beginners' as they had been learning 'for a while'.

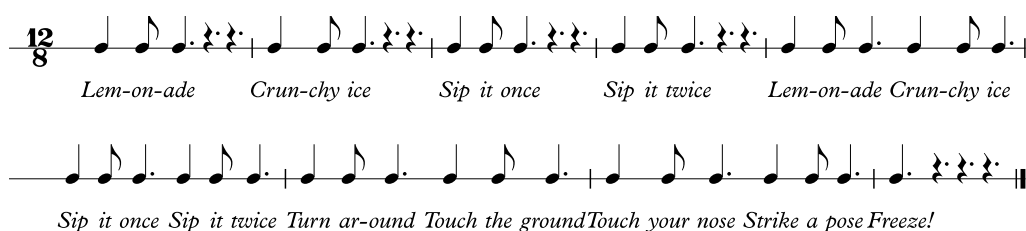
- Me: So what about you Olivia with the flute? Do you make up songs at home, do you play other than the music that you read.
- Olivia: Well I don't know any songs besides the music that I've learned but I do know two of the major songs off by heart like songs that I've had to do for exams and...the little easy ones. Um But I don't...sometimes really rare I just make up my own kinda interesting fiddling kind of thing with my fingers and then sometimes recite it. And (smiling enthusiastically) I would **definitely** love to improvise.

Despite four years of learning violin, Sarah had not been encouraged to make her own music. Her music playing, as was Olivia's, was restricted to exam pieces.

## 12. Interview Hyperlink: Sarah and Olivia

Some of the children who learnt instruments and sat external exams admitted that they did not get provided with music outside of their exam repertoire. The general feeling was that they thought learning music was about focusing on getting better on the instrument and that was achieved through the examination process. The orchestral instruments were not seen as ones that could play the style of music that they listened to. However those learning guitar and drums were more inclined to learn more popular repertoire, although none had ever considered making up their own patterns, riffs or music.

As an Orff educator, I felt no choice but to start as I would with any music education class. With trepidation, I began with teaching a traditional hand clapping game that I had learnt from children in a playground whilst on 'yard duty' several years ago.



The children enjoyed the game, and we played it several times. I felt sure that through using the rhythm of the text, this would assist greatly the improvisation on their instruments. We played until the children knew the rhyme well.

All children then moved to the melodic percussion instruments and set them up in a lah pentachord (DEFGA). My reasoning was that I considered step-by-step playing on any of their instruments the most likely to be successful and that by limiting the range of notes this might assist in not having too much to contend with at one time when improvising. As a flautist, I was not particularly familiar with difficulties in playing the string or brass instruments but felt that this range of notes was the most suitable across the board.

They all played a D alternating between octaves on the melodic percussion instruments to the pulse while saying the rhyme. Many found it very difficult to keep the pulse of the

playing at the same time as saying the rhyme. This was not an easy task and I was aware of how new this kind of learning was to these children.

With time against me, I moved on to their instruments as quickly as I could. Most of the children commented that they learnt because their parents wanted them too, even though they also mostly liked it. Some commented that their parents chose their instruments for them.

I invited Olivia and Hamish, two flautists, to play accompanied by xylophones. We discussed how the rhyme could be treated as a question and answer. 'Lemonade' being the question and 'crunchy ice' being the answer. I asked Olivia to use any of the notes DEFGA using the rhythm of the words for the question, and Daniel to answer using any combination of the same notes.

Olivia played a sequence of notes from DEF<sup>#</sup>GA. She explained to me that it was a D major scale and should therefore have the sharpened F. I did not want to go down the path of the 'instrumental teacher' and so although I accepted her knowledge of that scale, I told her that F was the note we were all playing today. As a flautist, I was aware that these notes required only the removal of one finger in turn for each ascending note. While I was busy with Olivia I could see Maya (who does not learn an instrument) improvise melodically and musically with these notes, visibly recognisable on the xylophone.

*What a clear indication of the benefit of the xylophones for improvisation. Yet with the flautists I'm already struck with a hurdle. It's almost as if Olivia has to unlearn what she knows. She's asking me if we're playing in D minor and if it's melodic minor. I just don't want to discuss this with her now. If she sees that this type of knowledge is essential to playing then this is really defeating the purpose. I just want her to play the notes I've asked for but I feel sorry for her that she's confused.*

Olivia clearly wanted to 'know' the particular scale we were working in. She wanted to connect her learning on the flute to what we were doing and continued to verbalise the various scales starting on D. There were different concerns by Hamish. He understood that his role was to answer Olivia's question using any of the same five notes on his flute. He had at times shown some anxiety over getting things right and he clearly demonstrated this at this time. He said he couldn't do it without the music; he wouldn't remember the notes; he'd make a mistake; he just couldn't do it. When I saw the tears approaching I asked him if writing the note names on paper would help him to improvise. With great relief on his face

this allowed him to play. Despite my beliefs in the structure of the rhythmic phrases of the rhyme as a good framework, the reality showed a lack of connection to this structure. Olivia sometimes played over too many beats; Hamish did not enter on cue despite me saying the rhyme and helping them as much as possible to feel the question and answer phrasing.

*I feel really disappointed, but I'm realising that I have in my own mind what I believe these children should be able to do, and my reality and their reality are two very different entities. They do not give any sense of disappointment. Confusion, self-consciousness, surprise, concentration, effort—yes—but not disappointment. So this is clearly my problem and my issue and something I need to reflect upon.*

I asked the cellists to play a bordun of D and A. Knowing these strings are next to each other and they would be playing open strings, I felt confident that nothing too drastic could go wrong. Each of these younger children had been learning cello for more than one year. They all played the open strings but had little sense of tempo so they were often out of time. This was not the most surprising thing. They generally were not aware that they were playing in various tempos. They had no sense that listening to others was critical.

*Listening to others is obviously something that must be learnt. It was not inherent in those learning music in a solo environment. I did not expect that such individual attention would be needed, nor constant direction. Some of the children look bored. This is not inclusive music education; this is not encouraging creativity; this is not playful, musical or artistic; this is not Orff Schulwerk.*

Although I fully understood that ensemble playing was new to them, I was still struck by how much this music making in this instance centred on the individuals rather than on a sense of the group. I asked Sarah and Elsie to play question and answer on the violins. I restricted the notes to three trying to consider various strategies for more 'musical' results. I realised that me asking them to play using note names was of no value because these players did not correlate the letter names of notes with where their fingers should be placed on the instruments. When questioned, they explained that they knew when they read the music that a black dot on the bottom line meant that a finger was placed in a certain position on the instrument.

*I am seriously concerned by what I'm hearing and seeing. My own children all learnt instruments in a traditional way but were also involved in various ensembles and groups and had a strong classroom music education program, so their*

*individual lessons were enhanced by the practical business of group music making. There is a vast difference between what I am seeing here and my recollections of my own daughter sitting her Grade Six cello exam after only four years of learning.*

I asked everyone to find the note D on their instrument. I then sang a rhythmic motif saying the letter 'D' and they all echoed me on their instrument. The next note, E, was introduced in the same way as was F. I then asked Coco to take the lead and play one, two or all three of these notes in a sequence for everyone else to echo.

*This feels just like drill, and not what I'm interested in. But my plans about improvising have gone out the door as I realise the complexities of how the children perceive their instrument and the connections to note names, tonalities and rhythm.*

These children had no opportunity for ensemble playing so the instrumental learning was an isolated activity. It was extraordinarily difficult to bring their learning together particularly in a creative environment with improvisation at the core.

*The children leave seemingly happy with their offerings and yet I feel completely deflated. Hoang and I have a long discussion about the obvious discrepancy between learning an instrument and learning music. He is equally bewildered, wondering about the value of the costly instrumental lessons.*

### 13. Portrait Hyperlink: Rhythmic Improvisation

Following the activities with the children, I reflected long and hard about how best to encourage a playful improvisatory musical experience with the children using their instruments. As this session was so unsuccessful in my eyes, I planned for another extra session with the children alone for the following week.

*I need to see if I can do more to bring the sense of creating into their world with their instruments. I don't know how yet, but I'm wondering if more experiences using the Orff instrumentarium in the session tonight with the families may facilitate a widening understanding of music. Perhaps they can connect the two now they've had a try.*



### **The Impressionistic Record**

What else could I call this session by X? X is for eXtraordinary and eXcruciating. I find it extraordinary that these children who have been learning instruments do not seem to be able to demonstrate simple learning about music outside of the context of the written page. The lack of demonstration of understanding of musical elements is surprising. They're learning how to play their instrument and to play Purcell. And some do that quite well. I find it excruciating because I couldn't find a way to strike a chord—both literally and figuratively. I tried as many strategies as I could but in mind this was a disaster. The other X words that this session represented to me? Anxiety, extreme, taxing, unexpected, vexing, perplexing. All I wanted was the exit.

### **The Deferred Impressionistic Record**

It is easy in hindsight to consider how else I could have approached this. Reflecting on this, I realise that most of the difficulties were caused by my assumptions. I assumed that children learning instruments would have an understanding of the musical elements of beat, rhythm and phrasing. These children learn to play musical pieces, but do not seem to learn about music. This is highlighted time and time again. I also assumed that they would have internalised the rhythm of the rhyme and that this would be a help, and yet it seemed a hindrance.

Hartmann questions whether teachers can accept music by children “that is not loaded with adult’s conventional objective” (Hartmann, 2000, p. 94). He admits that this music will have very definite qualities—“a form of music making that remains at the level of play, and in which the acquiring of technical instrumental skills is of less importance” (p. 94). Perhaps my ‘adult’s conventional objectives’ are marring my thoughts. On reflection, I think it does have something to do with this, but also to do with the visibility of my teaching through this thesis. I feel on display and very vulnerable to criticism. Children can make their own music not determined by the “formal and aural expectations of adults” (Hartmann, 2000, p. 94) and I feel I am usually appreciative of this. However I feel there is also an “aural expectation” and my identity as a teacher shown through the film may be defined unfavourably.

Regardless of the perceived performances, what stands out most was the enjoyment the children had in improvising and playing music without notation, even if it was just a simple bordun on a cello. Their faces showed concentration and it was the first time that most have played with others.

## Second Session with the Children Only

The children arrived during the last hour of school in the last week of the program, again with their instruments, and were excited to play. They wanted to play for their parents at the final family session that night.

*Oh my goodness. They're so keen to show their parents and I really have to put my self aside and think about them. It's hard when I feel their demonstration, or performance, will be a reflection on me.*

I had thought about how I was going to conduct this extra session with the children and I decided that I would ask individuals to improvise using question and answer, but to do so in a much more abstract and free way. As the children were unable to demonstrate that they could create in a structured way, I felt it important to try another approach.

I decided to eliminate the musical element of phrasing, but to maintain a pulse so that they would have the opportunity to demonstrate improvisation to a pulse if they were attuned to this. I retained the question and answer but allowed children to make these as long as they wished. I changed my terminology and asked the children to have 'conversations' with each other using any notes they chose. My reflection about Olivia and her desire to play DEF<sup>#</sup> made me think about tonality. I wondered if she understood tonality as something that related to an ensemble, or something that she learnt as part of the study of her exam pieces. I was keen to hear if her improvisation was going to be pre-empted by discussion of which tonality would be played. For everyone else the provision of the atonal was significant because not only did it free up any pressure for knowing specific notes, scales or modes, it allowed for the string players and trombone particularly who frequently missed the mark in the sense of playing exact pitches anyway. I was interested in seeing how the children reacted to improvising and what sort of techniques and strategies they used themselves. I played a pulse on a drum.

*Although I feel quite sure that musically I will be provided with little that I might consider artistic and aesthetic, I'm also questioning who makes the decisions about the artistic or aesthetic. As this is an education environment, with me as the educator, it seems reasonable that I would bear the brunt of others' criticism if they believe the children's contributions lack artistry or aesthetics. If a child can't read then society tends to blame his teachers. I'm questioning whether my sensitivities to what others think, affects my sensitivities to the group. Perhaps I equate the artistic from the teacher, and the artistic from the children. If I cannot recognise the artistic*

*in them, perhaps this is a reflection of my own lack of artistry in teaching? But if the children themselves feel artistic, is this then an affirmation of my teaching?*

My strategy for improvising proved far more successful in the sense that the children were more willing to try. The structure I believed would be of benefit previously—providing a rhythmic framework and limiting the range of notes—was far less successful than this freer environment. Removal of the structure provided them with more confidence in improvising. Some of the expressions on the children's faces showed that they recognised when musically they did something that did not sound right. But this was a sign of recognition of how music works so was a positive outcome.

At the end of the family music session that night, the children improvised for their parents. Siblings playing music together had never previously been considered and they all took pleasure in this union. Children without siblings enjoyed playing with others. The faces on both the children and adults were of pride and joy. The parents may have been interested in the specific music result, but they were more interested in their children. Everyone was so accepting of the quality of the performance, focusing more on the children and their engagement rather than the product presented. For the parents, this playing seemed to validate the expense of the music lessons. The musical offerings were quite 'abstract' and to my mind, the 'artistic' and 'aesthetic' were blurred.

*I have such mixed emotions watching the children perform. I yet again feel dismay, almost bordering on resentment, that these children learning musical instruments are having such a limited exposure to music learning, shown without doubt through their performance. But watching the parents, the quality of the music is so immaterial. What is so wonderful for them is to see their children making music in a way they had not seen before—creating it themselves, and playing with others. Perhaps because I experience this creating all the time in my work, I have become a bit immune to recognising the significant divide between the joy and ownership of creating one's own music, rather than just reproducing the work of others.*

#### 14. Slideshow Hyperlink: Question and Answer Improvisation

### **Impressionistic Record**

Prior to the children experimenting with improvisation during the school day, I interviewed them en masse. Some offered no comments while others went off track and started with stories not relevant to the family music education research project.

There was a consistency in responses in all but one relating to the theme of authority and agency. Since the first session I had observed that the children often had as much if not more input than the adults. They were quick to suggest possibilities that were then modified by child and adult alike. Modifications were usually made due to the adults physically not being able to carry out the ideas of the child. Sarah, Hamish and Olivia in particular were seen by their respective parents as more ‘expert’ and their musical ideas were often taken on board. However, almost all children commented that it was the parent who made the final decisions. On three occasions Barnaby made comments about how his mother didn’t accept his ideas or she interrupted him. Maya felt her mother always got her way. Dylan’s mother saw Dylan as not knowing anything about music and she tended to look to other children who had the instrumental experience.

There is quite a disconnect between what the parents commented on and what I observed, and how the children viewed things. I don’t really know why this is. Coco twice mentioned how she could tell her father what to do in the sessions and she seemed to really enjoy this role reversal. She was the only one who commented on this role reversal.

Another discussion with the children was about how they felt being with their families and with the families of other children. Sarah showed an obvious dislike in the suggestion that the families be mixed up. The reality was that in some activities I was not prescriptive about who worked with whom but Sarah always chose her brother and mother. The other children showed an interest in working without their siblings, but I’m not really convinced that this was a major issue. It seemed as if the ‘correct’ response was to not want to work with a brother or sister, but in observing the families there was never any indication that siblings did not want to be together.

*I feel this is more to do with conforming to an aspect of societal beliefs that siblings don’t want to be together.*

### **15. Interview Hyperlink: Children Without Parents**

**Deferred Impressionistic Record**

These sessions with the children playing their own instruments pushed me to the limits of my thinking about what music education was for and what we try to achieve as music educators. In an odd way, the parents' response was part of what we would hope from viewing an Orff class. They could see and hear the children creating their own music, enjoying the social interaction, and their child was at the centre. But I hope for much more from my teaching, and it lies in my expectation of artistic and aesthetic music making, within demonstrated understandings of how music works.

Overall, the sessions with the children playing their instruments highlighted several things. The most pertinent is that instrumental learning and classroom music education are not one in the same. Schools that provide instrumental programs taught by musicians as the only music education on offer, are doing a disservice to their children by catering only for the type of learning that instrumental teachers offer. Ideally, all children should have opportunities to learn an instrument. But the evidence here of this learning highlighted the lack of music understandings. In contrast, the Orff instrumentarium is extremely versatile, user friendly and ideal for creative music learning and making. The ability to remove bars for beginner improvisers builds confidence in these beginners. Much of the focus in the children playing their own instruments was on what notes to play and therefore many other aspects of musicality were ignored. The melodic percussion instruments are a leveller and a teaching tool. Children can visually see what others are playing, and become students of those players. Ideally, children should have experiences in both these types of music education and then can draw on the other when playing or creating music.

The sessions also highlighted the desire and pleasure that children found in improvising. Despite the lack of experience in music making in this way, it opened a new way of thinking about music and allowed them to create and play with others. As a previously isolated activity, they really enjoyed the opportunity to play with and for each other.



## A Portrait of Session Four

### *Feel the Wind*

The families arrived and the relaxed atmosphere was reassuring. I listened to the general conversation amongst the adults about work, their children, and the football. After last week's 'interpretive dance' I thought perhaps some might not have returned and yet here they were. Except for Brad. The children again gravitated to the melodic percussion. The lure of these instruments was very obvious and the children really enjoyed playing around on them.

Me: So do you enjoy playing the xylophones?

Andre: Well **I** do.

Sylvia: Yeah, I quite like them. It's a really nice sound too. Yeah, I'd like to get one for home. It's almost like a harp.

Andre: And calm.

Sylvia: Yeah calming.

*I find it interesting that not once have I heard any of them try to play a previously known song on the melodic percussion instruments. They want to make their own music; that is the interest for them. This seems highly contradictory to those who see music as being relevant in education only when it is tied to popular culture.*

We began with a short welcome game involving making vocal sounds with movements and everyone enjoyed it. They all showed less self-consciousness now and there seemed no reluctance to joining in.

This led into teaching the phrase, '*Feel the wind blowing all the leaves*' through imitation. I used gestures to indicate when the group should echo me. They were familiar now with this teaching technique. I moved my body to depict the meaning of the phrase and articulated the words in different ways. Once the knowing of the text seemed secure, I introduced the body percussion in exactly the same way, through imitation, saying the speech at the same time.

The adults and most of the children seemed to enjoy the challenge although I had not expected them to find it so difficult. A couple of the younger boys lacked persistence and did not engage with the activity. I taught the final phrase through the same technique of the text first, then adding the body percussion. I invited them to help their neighbours.

Click  
Clap  
Patsch  
Stamp

*Feel the wind blow-ing all the leaves Blow -ing and blow-ing and blow-ing them all a-round*

The piece was adapted from *Music for Children Volume IV*, (Margaret Murray edition) No. 21. *Short Pieces for Barred Instruments* p.46, No.2. In this volume, Orff and Keetman presented a melody for this rhythm with a drone accompaniment. They included a beautiful B section written for two mallets playing a sequence of consecutive fifths, but my objective was for this group to create their own B section and a new melody for the A section. I added the text as a tool for teaching the rhythm.

The boys who lacked engagement showed much more engagement when they were asked to help each other.

*Is this because it is a reciprocal teaching/learning role that they are now being given? It is a strategy I use often. Believing in the adage attributed to the 18<sup>th</sup> Century writer Joubert, 'To teach is to learn twice over', I am fully aware that I am not the only teacher in the room. Throughout my teaching career I have witnessed children who had learnt far more from others in the classroom than they had from me.*

From clapping our own hands we moved to clapping our partner's hands. We did this several times and there was lots of enjoyment shown when pairs finally successfully achieved it. Coco and Gemma loved hand clapping games and they were very motivated to succeed.

*I am again aware that I need to spend more time on this for the participants to internalise and embody the rhythm, but feel pressured to get to a final 'result'. The context of this being data driven at times is against my better judgement.*

I introduced a discussion about leaves and the different colours some turn in autumn. One child asked if the leaves I had brought in the previous week changed colour and I was happy for the time spent on this discussion, again integrating science with music and movement. I lay two scarves down as the trunk of a tree and children helped me to lay scarves to form



eight branches, each representing one bar of rhythm. On coloured paper I had prepared cards with cut-out leaves as a visual interpretation of the body percussion pattern.

I showed one of the sheets to the group and asked them on which branch they believed the pattern matched. I made sure it was the first bar of the music and once this was recognised, I pointed out how the visual represented both the rhythm and the various body percussion actions. I handed out one sheet to Sean who looked rather anxious at being selected, and I asked him to place this down at the end of the appropriate branch. It was the same pattern as the first but he spent a little time working this out. Once he believed he had it, he asked those around him if they agreed that he had this correct.

*I love the sense now of us all being part of a community. Even the film crew are part of it, sometimes showing an interest themselves in the education occurring, and often engaged in conversation with the participants at the beginning and end of the sessions. Everyone seems far more relaxed with the cameras now and not so self-conscious.*

I continued handing out the coloured sheets and after the participants had placed them at the end of the branches, we ended up with a visual display of the rhyme and rhythm. Reading this became a literacy experience. For some of the parents, this greatly assisted them in performing the body percussion.

*I wonder if that's because a generation ago, learning in schools was primarily through the written word.*

Tonya: I enjoyed last night. I particularly liked it when we had the visuals to look at while we did the body percussion. This helped me a lot.

Christine: I actually found it easier when you had the colour coded you know visual, so that actually helped me 'cause I learn visually.

Me: What about the body percussion, how did you go with that?

Sean: Ah, a lot better once you put the leaves down to follow that. It was a lot easier. Yeah the visual cues work well with me

Despite my request at reducing the tempo, the group seemed to have selected one that was unchangeable. It was too fast for some. At my request Hamish moved two of the leaf

patterns around, taking his time to think about this. The group read and performed the new pattern.

*I wonder if any see the similarity in the 'rock, paper, scissors' visual literacy activity from the first session. I also wonder if those children who learn instruments see the connection between my visual representations and the black dots they read during their instrumental lessons.*

We turned one of the coloured sheets over so that it was still visible but no body percussion was played during that bar. This required understanding of the structure of the piece and that the bar structure remained but a change of rhythm had occurred (in this case a rest bar). We performed in canon with Susie stepping above the coloured paper and the children performing the body percussion at the same time following her, while I stepped behind Susie with the adults performing the body percussion to my steps. Presenting the rhyme through visual cues seemed a good opportunity to demonstrate some typical pedagogical strategies for learning *about* rhythm, not just the *given* rhythm of the rhyme. Some children conducted us by stepping above the coloured sheets and pausing on one card before continuing again, making us all concentrate.

- Me: Did you find it easier when there were the pictures, or was it harder, or it didn't make any difference?
- Dylan: That was harder.
- Me: And what about you Aiden? Did you find it easier having the leaves as the patterns or did you just remember it?
- Aiden: That was harder. We didn't really understand it. Me and Andre, we said 'We don't know'.
- Me: So you just remembered it?
- Aiden: Um...nah. Like...I don't know so I'm just going to copy someone else.
- Me: Very good strategy.

*I can see a difference between who is engaged and who is not. Almost all adults I ask find the visual guide to be of great help and really enjoy this activity. Relying on memory has been problematic. I have been a little dismissive of the parents who have talked about their memory difficulties, as they are considerably younger than I am. But I wonder if this is the reason they have struggled with some of the previous learning taught aurally.*

We moved to the melodic percussion instruments and I asked everyone to remove all bars except for DEFGA. We played DAA on the beat while we said the rhyme. The pulse appeared to be more secure than in previous sessions but I noticed that the women were far better than the men at keeping the pulse and saying the rhyme at the same time. In his humorous TED talk about creativity in schools, Ken Robinson highlighted this view by telling a tale of his wife being able to multitask while he found this difficult. He said

If my wife is cooking a meal at home, which is not often, thankfully, but you know if she's cooking, she's dealing with people on the phone, she's talking to the kids, she's painting the ceiling and she's doing open-heart surgery over here. If I'm cooking, the door is shut, the kids are out, the phone's off the hook and if she comes in I get annoyed. I say Terry, please, I'm trying to fry an egg in here (2006)

At the melodic percussion instruments I reminded the group of the first phrase and asked them to explore and compose their own melody using the rhythm of the text. I gave them quite a long time to do this. I reminded them of the rhyme and that the first phrase was played twice. They explored various alternatives, much as the children did when they were involved in free-play at the beginning of the sessions. I asked them to play their composition to a neighbour and to provide feedback. Some chose to alter their melody after this. Some of the children produced more 'playable' melodies and then took time to help a parent or remind them of the rhythm.

Sean had selected a glockenspiel and was sitting on the floor with his legs outstretched due to a back injury, the glockenspiel resting on his knees.

*Sean looks so uncomfortable. And it's hardly good playing technique! But what do I do? Do I ask Sean to sit on a chair because I know that not only will he be more comfortable, but also that the sounds from the instruments will more likely be better when his body is in a position to be freer? Or do I leave him to sit there because he's next to his son Aiden who has chosen an alto xylophone, and not just any one, but one that I know he particularly likes? Or do I ask Aiden to move so that Sean can move also to a better position for him. Sean has made the decision to sit with Aiden despite his sore back, and not demand Aiden move to him, and this is a lovely demonstration of care for his son. I'm not going to interfere with that. Is the quality of the sound produced by Sean going to be so detrimental to the group's performance? No. Sean is balancing his comfort and ability to play with the choice*

*to sit with his son. Aiden is the winner here and I am so glad for Aiden despite seeing Sean struggle on the floor.*

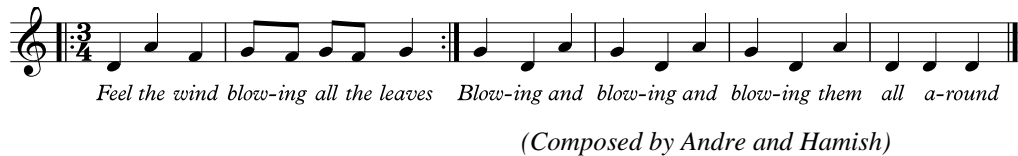
We heard some of the compositions and made comments about them and then after Andre played his, I asked him if he could teach the group his particular melody. Although not everyone's melody had been selected, this was an opportunity for this child to have agency over the whole group; adults and children. It not only acknowledged his musical contribution as appropriate, but also that I was not the one dictating the melody. We were co-creators and he looked pleased to have this opportunity. He was so engaged and his mother looked proud of her son. Dylan's mother sitting next to Andre poked him with her mallet, smiling, and affirming his contribution.

Andre taught his melody through telling everyone the notes. This had mixed results so I suggested to Andre that he play his melody and everyone echo, just as I had modelled when teaching the body percussion. I then asked him to sing his melody but he shook his head in refusal. I asked him if he minded me singing his melody for the group to echo and that was acceptable.

*What a sad situation that a nine year old doesn't feel comfortable singing. I ask him later if he sings at school and he tells me that he doesn't. 'Only the little kids'. He's nine.*

Aiden seemed to enjoy helping his father Sean on this task and despite him struggling with the learning of the rhyme and his confusion over the musical literacy, he had the idea of the melody if not rhythmically accurate.

We repeated the same procedure for the second phrase. They all played the first phrase as Andre had taught them and then created their own second phrase. I asked Hamish if he would like to teach us his melody. Hamish had shown some anxiety throughout the session feeling that his learning of one aspect was not secure enough before I moved on to something else. I wanted to affirm Hamish as he had considered the strategy of repeating melodic motifs to help with remembering the piece. He seemed nervous but proud and used various ways to teach his phrase sometimes playing it, letting people watch him, and telling people what the notes are. He sang it but it was so out of tune that this was of no benefit to the learning.



I allowed time to practice the co-created melody but most had trouble remembering it. Some found it hard to know how many times to repeat Andre's melody and others paused before playing Hamish's. The group explored with the wooden melodic instruments playing the DAA bordun and the metals playing the melody and then swapping around. We explored with children playing the bordun and the adults playing the melody. We explored with those who own fish playing the bordun and so on. We listened to individuals and discussed the different sounds of the Orff instrumentarium.

*Some realise that we're not all together and yet these are some of the ones who are unable to perform the piece in time. I find it very frustrating.*

Hamish suggested playing the cabassa to help keep the beat which really pleased me, both from a musical point of view, and because he showed a confidence in suggesting this. I asked several people to continue with the bordun while I asked others to improvise using any of the notes DEFGA. Most seemed far more confident in having a go which was positive, but due to their lack of experience, many of the improvisations lacked structure. We tried a rondo form of the melody followed by various people improvising but the rhythm got lost and most had little understanding or feel for when the A section returned.

*Again I feel that I have asked too much and yet with only five sessions I am keen to explore as many different aspects of music making as I can. The rhythmic playing together is really problematic. But it is encouraging to see a confidence to have a go and in fact demonstrating a real desire to improvise.*

#### 16. Portrait Hyperlink: Feel the Wind

Several families were interviewed at the end of this session and I questioned them about families working together and with others.

#### 17. Interviews Hyperlink: Families B

### **The Impressionistic Record**

Tonight's session was much more 'educational' and perhaps results oriented and I seemed demanding in my requests. It also focussed on one activity rather than provide a range of different experiences. Despite this, in discussions over the supper, some really enjoyed the musical challenges while others admitted to preferring activities from previous weeks.

*C'est la vie.*

Learning the rhyme and adding the body percussion did not seem too onerous to me. But it was to many of them. I had misjudged this. Although this body percussion wasn't easy for anyone, most really enjoyed the challenge. Many of the adults commented at the end of the session that they found it hard to remember the rhyme so that they struggled to create a melody on the instruments.

*Yet we said the rhyme and performed the rhythm so many times.*

Asking Andre and Hamish to teach their melodies was a good strategy. Not only did it provide those students with feelings of having their work honoured, it took me out of the picture. The *Feel the Wind* activity followed a fairly typical Orff progression of beginning with the speech, transferring this onto the body and then on to melodic percussion instruments.

Many may criticise my choice of repertoire for this session. And I also reflect on it. Of the *Music for Children* volumes written by Carl Orff and Gunild Keetman, the first one—Pentatonic—is the one that is most likely to be used by Orff practitioners. These volumes are the original guide to the Schulwerk and yet other than the first volume, are often under-utilised or in many cases, unused. They are written as a guide, not to be played as written. The particular piece I selected needs no adaptation—it's beautiful as written—and yet thinking of it as a guide determines its use. Orff and Keetman probably did not expect the rhythm of this piece to act as a catalyst for creative music making. However, I was keen to use any volume other than the first and looked at what the pieces taught me, as the teacher. This piece has some interesting features. The 3/4 metre can tend to be forgotten in a world of 4/4 popular music. Perhaps not a particularly good argument for using this piece as a source of ideas, it is however within a collection where 5/4 and mixed metre are prevalent. The accompaniment in this piece, while using the notes of a bordun—D and A—has these in the opposite order. This is a simple change, and yet significant. All who do training in Orff Schulwerk learn that we begin with a drone or bordun using the first and fifth degree of the

scale, in that order. But now, in Volume Four, here is an example of how such a minor change can create a musically different feel. The participants, not really knowing very much about borduns and the rules that surround that, were quite happy to try DAA, ADD, DAD and so on. There is some criticism towards Orff Schulwerk that it always sounds the same, and it does when a strict bordun is always the accompaniment.

The reducing of notes I asked for does not provide the same sound clusters as the tonality of the Dorian mode that this piece is written in, but could be used as a stepping stone to this mode. The inclusion of open fifths cannot occur with tones removed but with a more advanced group, the bars could have been placed back and exploration around parallel movement could have occurred.

On another day I might have selected one of the melodies from the volume and taught that as written. The accompaniment could then have been created and perhaps this might have been a better choice. This only goes to show the variants possible from the *Music for Children* volumes.

### **The Deferred Impressionistic Record**

I struggled with this session as musically my goals aren't being reached. I wanted one session to result in a musical performance with improvisation that I feel happy with and I've not succeeded at all. I'm trying to look for the good and they're learning, engaged, and enjoying it. It's again my expectations that make me initially feel the activity a disaster. I can certainly see the good in the participants. They see the good in themselves and in the rest of the group. And they see the good in me.

Despite my feelings of disappointment during the session, when I watch the film I can see interesting things that perhaps might not occur outside of this setting. Many of the children were helping their parents. Although not an overt sign of affirmation, the nature of the locus of control swapping from parent to child is affirming, for both. The parents struggled more with remembering the rhyme and then remembering the notes of the melody that Andre and Hamish had created. Those children who learnt instruments were no more 'musical' than those children who did not. It showed again that the isolated learning of instruments does not seem to have any effect on abilities in this environment of music education. A blind observer would not have been able to tell adult from child, or instrumental learner from others.



## **A Portrait of Session Five**

### ***Paper Everywhere***



As with every other week, the children entered the music room and moved to the melodic percussion. They each showed quite definite preferences and they gathered their mallets with a sense of purpose knowing they did not have much time for this free play.

*Although I see the great benefit in this free-play, I also know that there are many reasons for it not being able to be replicated in most primary school classroom music programs. The noise for those outside the music room, and for those within the music room is one problem. The availability of enough instruments is another. The time taken from the formal classroom music education lesson is another. Orff Schulwerk is a play based learning approach but the 'play' in the formality of the classroom is still quite different to the free-play that I am witnessing. In this free play, the children are enacting the principles of the Schulwerk, without my intervention. They are enacting it because I can allow for this play and then use the formal teaching time to provide them with more skills and understandings so that they can draw on these next time.*

The parents seemed genuinely delighted to be meeting again. Those who worked full-time, particularly the mothers, asked various questions of those who were at the school frequently and who were involved in school activities.

*I feel for those mothers who work and are desperate for more 'insider' knowledge of their children's school than what the newsletter offers. I am happy that I am providing an avenue for this communication.*

We gathered in a circle and this circle had a pattern that was quite different to the first weeks. Some families stood together and some adults stood with others and some children stood with their friends. There was a confidence that they need not find security with their own family—everyone nurtured everyone else.

*I actually feel that after four sessions this is quite remarkable. The atmosphere is one of cohesiveness and the film crew, although still highly intrusive, don't seem to bother anyone much any more. And the participants are so trusting of me it's humbling.*


I began to slowly sing Andre and Hamish's song from the previous session with the body percussion.

*Everyone tries but the difficulties of succeeding remain. I don't mind this as everyone is moaning and laughing trying to remember and to get it right. It just helps with the atmosphere.*

My hands placed only a few centimetres apart, I began to move them through the air in front of me making the sound of wind with my voice and keeping the distance steady between my hands. Everyone joined me. I asked them to move in the space keeping their hands apart but moving them through the air, and through others' hands. They were asked to make the sound of the wind or to join me in singing the song. This was a gentle way to start the session. We discussed the leaves blowing and other things that the wind does. When someone mentioned that it blows the newspaper away, this was a cue for introducing the paper.

I handed out a sheet of newspaper to each person and most perused it. The paper was the local one delivered to my letterbox each week giving the news of my country district. The parents had some laughs at the stories of the local goat escapee, the Under 10 football triumph, and the in-depth weather forecast—important information for the local farmers but of little importance to city dwellers other than if they needed an umbrella or not. They were now so familiar with the lack of instructions given that the activity began smoothly. I held my sheet of newspaper and said 'This is a bikini', moving the paper in front of my torso. I only provided a small gesture to my neighbour Brendan for him to recognise that he also should create an object from his newspaper. The group were quiet—but laughing when appropriate—and respectful while each in turn provided their own response.

I asked everyone to hold one corner of their paper and tap the paper with one finger while I said the rhyme. Echoing had become a natural way to learn for them.



*Pap - er pap - er all kinds of pap - er pap - er pap - er ev - e - ry where\_*

*(S.Brooke)*

I used Maya's 'This is the floor' and Hamish's 'This is a hat' and we tapped our newspaper placed in these positions as we said the rhyme. The text was short and not difficult to remember, but the syncopated rhythm meant that the text needed to be repeated several times in order to internalise it.

*It seems that almost everyone is actually able to tap the beat while saying the rhyme.  
Musically this is progress.*

I asked for further ideas of how we could keep the beat on the paper while saying the rhyme, and we practiced through these variations.

*I'm very aware that the text is of dubious quality, but I want something with few words that has syncopation to provide another rhythmic component, and that can act as a short introduction to further activities using paper.*

I asked participants to form family groups and join with others to create a way of keeping the beat using the newspaper while saying the rhyme. I invited them to be creative and to consider the expression of how the text was said. The use of newspaper as a music maker was commented on and appreciated.

*Their performances were mixed but most people seemed engaged with the task.*

We sang the song while we tore the paper on the beat, and we sang the song while we scrunched the paper into tight balls. All ideas of how to keep the beat on the paper were explored.



*As many of the parents found the use of the visual cues last week of help, I wanted to explore more of this and see if learning of musical elements such as beat, rhythm, phrasing, and dynamics was transferrable to another visual activity.*

Various types of paper were presented to the group including wrapping paper, scrap paper, tissue paper, coloured paper and the newspaper. I selected eight pieces of various papers and placed them in a circle demonstrating how I could say each paper in turn while keeping a patsching/clapping pattern for the beat. One of the children suggested a starting point and we all followed the types of paper saying each in turn. The youngest children had some trouble as it was somewhat of a tongue twister, and in hindsight I would rethink the items in the circle. We then played around with the different papers: swapping types of paper in the circle thereby creating new rhythmic patterns each time; one group starting on one type of

paper and another group starting elsewhere thereby creating a canon; one group saying it one direction while another saying it in the opposite thereby creating a rhythmic duet; each person choosing where they wished to start thereby creating polyrhythms. We each selected just one type of paper and improvised saying this using a variety of dynamics and voice styles to create interesting short rhythmic and vocal pieces. Although some found this difficult, they nevertheless showed an understanding of the musical concepts. They knew when they had lost the beat and this alone demonstrated some understandings of the concepts. The circle of notation provided variety in rhythmic ideas and was a form of music literacy.

Families joined together in slightly larger groups than previously and were given one last task.

*I am so hoping they'll present a creative, artistic performance.*

We discussed the kinds of machines that might make these different papers; what kinds of sounds might these machines make; and how these machines might move? Each group selected a type of paper and they were asked to use the name of this paper only to produce their sounds for their machines.

*We have just used our voices in various ways using the names of the paper so I expect them to take that experience and use it their creating of the machine. We have just done beat and rhythmic work and most machines have a rhythm and so I expect them to present a rhythmic representation of their machine. Our song had syncopation and perhaps they will incorporate that?*

Watching the groups work was an affirmation of families learning music together through creative music and movement. The acceptance of everyone's ability to contribute was clear as was the creative exploration and refining of ideas.

They performed and everyone so enjoyed them. Some might argue it lacked significant evidence of musical elements but I was delighted with the inclusion of expression and could see evidence of manipulation of musical concepts. The plan was to take their vocal and movement ideas and transfer onto various instruments, but this seemed inappropriate. This was a good place to stop the project with everyone enjoying participating at the same level, being included regardless of age and creating together.

### 18. Portrait Hyperlink: Paper Everywhere

The parents were very happy to enjoy the last part of the session watching their children improvising on the tuned percussion and on their own instruments. The children were so pleased to have this opportunity to ‘create’ for their parents and the atmosphere in the room was one of joy, pride and acceptance.

We enjoyed our last supper together, a little longer than usual, many commenting how much they had valued the opportunity to be with their families in this environment. Some elected to play on the melodic percussion, others yet again exploring the non-melodic. They looked forward to meeting a few months later to view some of the film footage and for an exhibition of photos taken from the film. I packed up all the instruments and loaded them into every spare inch of space in my car. The two marimbas from the school were placed back behind the partition and I wondered if they would ever be used again. My daughter had packed up the food and I wedged a container with dip, biscuits, chocolate slice and fruit between the two front seats for my dinner as I drove the two hours home. I reflected on the research project—what I did and did not do. It’s over, and it is what it is. Although I usually drove with carefully chosen music, that night I enjoyed the blissful quiet.

### **The Impressionistic Record**

Part of this session again focused on experiences of beat and rhythm through the circle of papers. This is very much music education and would unlikely to be considered within a community music environment. I found it hard to make sure I stayed within the realm of education but was determined to do so in order to highlight the possibilities of family music education sessions.

The group willingly does anything I asked of them. I feel this is a real privilege and I put it down to the processes of teaching and learning that are embedded in Orff Schulwerk. Observing the children and adults working together to form their paper making machines was delightful. They were so accepting of each other and wanted to enjoy the experience together. They are so much less self-conscious now and are uninhibited with how they use their voices. An observer would find it difficult to pair children with their parents, as both ages were happy to be with any of the others in the group. I can see that the relationships within and between these families, combined with the playful aspect of being child-like, has been something of great value and joy for them. It seems so clear to me that this type of engagement is the path to developing the ‘personality’ of the child, but also enhancing or re-defining the personality of the adult.

### **The Deferred Impressionistic Record**

Watching the participants engaged in creating their paper making machines, I could see the Orff Principles in play. The learners were *at the centre*: As the educator I had provided them with the framework and with experiences that they could draw on. Not only did each group take responsibility for creating their own product, but this was done through listening to each other and exploring and building on ideas. The *social dimension* allowed for individuals to feel part of an accepting and nurturing group. Watching the groups, I observed respect as child or adult presented an idea, and the members of a group collaborated with an obvious recognition that they needed to collaborate in order to succeed in the task. The exploration of the voice and the sounds made by the paper were the *instruments*, and Orff himself experimented so much with sound. The *process of teaching* was carefully considered prior to the session, as it had been on each occasion. I find it quite natural to request ideas from the learners, trying them out even if I believe they will not be successful or are uncreative. For me, it is in the process of teaching where the learner can recognise a power shift between teacher and learner. Acknowledgement of the learners, trusting they have something to offer, and believing they can work together to produce something unique to them are attitudes that are enacted through this process of teaching. The participants in this group were *creative* in their composition around a paper making machine, *integrating* speech and movement. Some improvised around a framework determined by their group, while others were more structured in their planning. There are two aspects to the Orff principle of *adaptation*. The first refers to how teachers cater for different groups in different physical spaces. We do this automatically in order to successfully teach. But another adaptation occurs through the process of teaching: knowing how much structure to provide, how to support all within the group, when to intervene or not, and the repertoire or stimulation provided for creative music making. This adapting within the process of teaching is ongoing and essential within the Orff approach. Adaptation, or flexibility, allows for the unexpected, and takes everyone to a place not yet visited. This attunement to the ever-changing direction of the learners provides an environment in which the learner and Orff educator can thrive.



## **A Portrait of Session Six**

### ***The Exhibition***

The music room looked as good as it ever had. Photos of various sizes were clustered in different types of groupings and each had a black mount surrounding it, pinned and stuck to each wall in the room. In the centre of the room stood one marimba, ready with mallets for those who wanted to play. The wide doors were opened creating a seamless delineation between inside and out. It was the first time the school had these opened. Although it was not yet summer, the weather was kind and the day was perfect.

*I can't believe how much time it is taking to select, print and mount the photographs. I've been at it for days. Watching the film and stopping it to take a still print first needs me to think about the kinds of photos I want to display. Who are my audience? I want those in the program to feel that my photograph exhibition captures the essence of the program and displays the variety of activities, along with expressions caught on faces that disclose how they were feeling at the time when doing the activity. Another audience to be considered were those who did not attend the family music program. I create series of photographs demonstrating processes of learning, plus those that highlight children and adults working together.*

This final session was designed to display still photographs taken from the film footage and for a viewing of short film segments to allow for reflection and discussion about the program. Although the photographs were not hung professionally as in an art gallery, I wanted to give the feeling of this being an 'event' and a welcoming environment in which to spend time contemplating the 'art'. Food and drinks helped to create this atmosphere. My daughter and her friend were again in charge of this, acting as hosts. This allowed me to focus on talking with the participants, and explaining the photos with those who had not been involved in the music education program.

*Yet again I have a dual role. My researcher hat says I must gain data through carefully structured questions, and yet my Orff educator hat says I should rekindle the relationships I had built with this group of people. My considering of the relationships created means asking children about school and the parents about their children.*

There was little opportunity to talk with anyone at length. I approached those looking at a photo and asked them about it. Often the person looking at the photograph would make comment on someone else in the photograph who had not perhaps been noticed at the time. Looks of concentration, or bafflement, or enjoyment were noticed on others and this interest in the others in the group seemed to reinforce the relationships they had with each other.



The children's responses to the photographs were more about the expressions on the faces and then reminiscing about what had occurred before or after the photograph. They were excited to be there and to see the photographs but were not interested in providing any detailed reflection other than that they remembered the sessions as 'fun' and 'funny' and the 'embarrassment' of some of the parents.

As was the case at the end of each session, the children gravitated towards the food. Once they perused the photos, they moved outside en masse to play games together on the oval. Although I would have rather them stay and engage in deep discussions about my research, it was lovely to see them all playing together, all included, and all brought together by the music program. When I felt that everyone had viewed the photographs and connected again with the other families, we all moved to the school's library, the only venue that could support the film viewing. There were four short semi-edited film clips and a range of emotions were seen in the faces of the viewers ranging from enjoyment and interest, to embarrassment, to support, to awkwardness. One child had tears and later reported that she did not think her voice sounded like that.

*Despite the many difficulties of having others conduct the filming including the space they and their equipment took up and the often-intrusive nature of the filming, everyone agreed that the high quality of the film warranted the difficulties. I'm very glad that I didn't opt for just one camera on a tripod as I feel the footage and particularly the close ups of the participants provides much more of a connection for the viewer.*

I talked with all of the parents and as would be expected, some had more to say than others. They all enjoyed seeing the photographs and connecting again at the school. As Hoang the cameraman had been part of the group, it did not seem at all unusual that he took on some of the role of interviewing, especially when I was often caught up with others. He was astute in asking participants to make comments about their responses to the photos and film rather than specific closed questions. The following excerpts from interviews demonstrate a range of responses from adults who participated in the research project.

David: I like these three photos and the process of her astonishment. It's just the range of expressions...and Coco can put on some pretty funny faces. These photos show a sense of it's daunting and concentrating and a sense of achievement in the last one.

Michelle: He was very pleased to have an opportunity to show an instrument he was actually learning and he found it very interesting and challenging especially when Sarah said instead of playing a song you've been learning on cello, play something else, and that became a real challenge...and I liked the look of concentration on his face. I could see pride on his face and he looked really happy being creative rather than just playing the cello.

Hoang: Have you spoken to him about this time?

Michelle: Yes, yes, and they did find it challenging and they felt that they didn't perhaps sound as good as when they're playing songs that they've learnt, but since then both my children have actually been playing around with improvisation. They've been putting little tunes together and they've been doing a lot of rhyming and using words and then putting them to a beat and then rhyming together and they do a lot of that in the car which I can see is a direct result of their involvement with Sarah. Their creativity with music is freer and I think ultimately their confidence to make their own music is down to them.

Michelle: It's a similar situation to my son where they learn an instrument but then the extra challenge of actually improvising on the instrument ultimately gave her more confidence to play around with the instrument at home. It (the photo) shows there's a mixture there of...my Sarah's face there of...she's really enjoying it and she's smiling 'cause she's enjoying the challenge of improvising rather than just playing the music that she knows.

Peter: I liked the bit on the movies that you just showed where we're doing some clapping and Daniel's going 'no I think we should do this' and I've never heard him express an opinion about an abstract musical thing: about 'Minecraft', about how to program, about how to reprogram our home network sure. But a way this should sound? That's a first for my son.

Christine: The films were fabulous. I forgot how much I laughed during the sessions. Maybe that's not a good thing. The different groupings were nice to see.

Susie: The film was not as effective as a tool for reinforcing the prior learning as the photos. The film provided an amusing moment for me as I shared the watching of the film with those with whom I shared the learning that was filmed. Nevertheless viewing film of learning sessions is valuable for many participants as well as teachers of the material being taught as it reinforces through a different media and invariably causes the viewer to see events differently to how they perceived them when they were taking part.

Sean: Oh yeah, the film was excellent. I really loved looking at it.

Linda: And great watching the children respond to it as well, you know like seeing them laugh.

#### 19. Interview Hyperlink: From Session Six

Invitations to attend the photo exhibition through the school newsletter went to the whole school community although the only families who attended were those who participated in the music education program. Out of the staff of more than 30 at the school, two teachers, the school administration officer and the principal were the only ones from the school who attended. None of the instrumental teachers attended.

*I can't help be disappointed by the lack of interest shown by the school community. It is clearly naïve of me to expect that staff would give up their time for something that doesn't specifically relate to them, but yet I worry about school communities that don't enhance their own knowledge about what is occurring in their community. Perhaps there would have been something to gain for staff from seeing how their students were portrayed through the photographs, and talking to them and their families about the program. This lack of attendance points to the overriding paradigm of educators who see their role as limited to one of teaching within the confines of school hours. Although not wanting to be critical of individual teachers at the school who may well have had other reasons for not attending, it does however point to a lack of shared responsibility in teachers, children, parents and the wider community, and is evidence of this paradigm. If the children's teachers had attended this photo exhibition, I wonder how that would make those children feel? Such attendance not only affects the child but sends a message to parents that*

*schools are about **educating** their children, not only teaching a 9-3.30 curriculum. It allows those teachers the opportunity to see their students in a different light and therefore possibly affect how they teach and treat that child.*

The principal expressed her appreciation of the project being conducted at her school, and the teacher who had been my contact person, was incredibly supportive of the evening as a way of connecting those who had participated and those who had not. Many families left after the film viewing, thanking me again. A few returned to the photos, smiling at the diversity of expressions.

It was the end of the final session and I thanked the film crew as they packed up their gear. I was left with my daughter and a couple of the families who helped me for the last time load gear into my car.

Christine brought out the last drum for me. I placed it in the boot of my car and we said our goodbyes. I was contemplating my last two-hour drive home from this school when Christine, walking away, turned to me and said

Christine:        You know, this whole thing was so much more than just about music.

*What a wonderful finale to the project.*

Following this session I sent a questionnaire asking families for their reflections on the exhibition and for any other comments regarding the research project. Only four mothers returned these questionnaires despite repeated requests.

*I cannot keep asking the others to do it. If participants choose not to respond to questionnaires then I feel that's their right, even though it affects my research.*

Susie:            The photos were a very useful tool in recalling and defining activities that we took part in during the sessions. In particular, as photos do, the specific nature of the photo caused us to take responsibility for reflecting on a larger portion of the sessions than the photo represented. Given the number of 'oh ya's heard, the visual prompts revived activities and the memory of specific events that took place in the activity. This remembering prompted

discussion and further reflection on the activity, its effects and our learning. Generally photos have this effect. The value in this case is that the photos captured playing and learning and that is then what we recalled thereby reinforcing the learning.

Christine: They brought back great memories as the sessions were varied and involved different groupings, utilising different or in some cases no props. I did like the couple of photos without people that were reflective of the time—a photo of the food, a photo of the xylophone sticks. I'm sure that's not the term.

Tonya: The photos brought back memories of songs, rhymes, actions and activities that we did in the sessions. And I know that for Hamish and Maya they still sing 'Paper paper all kinds of paper, paper paper everywhere' when they are doing anything with some paper! I think the photos were beautifully done and some of the shots really did portray what was going on. I think on this photo someone had made a comment about 'what concentration' and this was how a lot of the session was when we used the musical instruments. I really did have to concentrate as I found this really hard.

Linda: We both enjoyed seeing the photos. They reminded me of individual tasks that we had been involved in and some of those were initially difficult but we mastered the ideas and the photos reminded me of how much we had been involved in. The photos captured the essence of the program—the fun we all had, how much we had learned—but they were shots of specific moments in time and it was hard to feel the music from the photos.

### **Impressionistic Record**

The photo exhibition was a really great ending to the research project. It brought the participants back together again in a happy environment. They enjoyed seeing themselves and others in the photographs and were engrossed in how everyone was depicted. The short film segments were of great interest to those who had not participated in the program, and reminders to those who had. This resulted in lots of laughter and joy. I was personally delighted to see the participants again, particularly in this somewhat different context. I was

not the educator, but someone who was part of their lives for a short time, and someone they felt they could talk to about their children. I feel very privileged to have had this experience.

### **Deferred Impressionistic Record**

This thesis has in its title, Giving Flight to the Imagination. I feel this exhibition of time frames of the research project demonstrates how imagination can result in something unique. These participants took a leap of faith joining the project and their comments and my observations have shown that this was a leap worth taking. Not only did I give flight to my imagination considering how to educate families together through the Orff Schulwerk approach to music and movement education, but they had their imaginations stimulated throughout. The final portrait on film aims to provide a sense of the journey and I encourage a viewer to place themselves behind the camera for an inside look at the research project.

20. Portrait Hyperlink: Giving Flight to the Imagination



# **A Portrait of Discovery**

## ***The Findings***

This brings together the findings from the family music sessions. In writing this I think of all that I have discovered as a beginner researcher. As the conductor of the ensemble, it has at times been difficult to keep my life detached from my relationship with those playing in this ensemble. ‘Life’ affects our research and how we view that research throughout the lengthy period of doctoral study. Giving *Flight to the Imagination* has been pervasive in my life as it has throughout the research, and now leads me to propose flight paths.

The set of questions related to learning in a family music education setting that have guided my research have been:

**How do children and adults respond to experiencing music together in an educational context?**

**How does the Orff Schulwerk approach to music and movement education influence the experience of children’s and adult’s music making?**

Through analysis of the data collected from interviews, correspondence and observation, I present interpretations providing responses to these questions. The five modes of analysis as proposed in the Portraiture methodology (Lawrence-Lightfoot & Davis, 1997): **repetitive refrains, resonant metaphors, cultural and institutional rituals, triangulation, and revealing patterns**, act here as broad headings in which to describe the emergent themes. A flexible interpretive framework addressing **transparency, reflexivity, analysis, validity and evidence** based on the work of Trent and Cho (Trent & Cho, 2014) assisted in making meaning from the research.

## **Repetitive Refrains**

The uniqueness of these families learning music together presented repetitive refrains. “Sometimes the refrains are immediately apparent and the portraiture needs only to open her eyes” (Lawrence-Lightfoot & Davis, 1997, p. 193). The emergent theme of the ‘level playing field’ felt by the adults related to two areas: one that the children had agency providing a role not always available to them, and the second was their ability to participate in the music sessions at the same level as the children. Several of the adults commented on this.

Tonya:            You could participate at a similar level to a child; we could participate together.



- Peter: It's a different experience and I feel like we're on the level footing. There's not much of adults saying what is correct or incorrect. We had a pecking order of who 'did' music and this has freed that up.
- David: It's a leveller.
- Brendan: It's not as if the adults are intuitively in a position of authority.
- Peter: The main thing is that it's empowering any of the three kids or myself to take the lead in that activity. It didn't need to have a parent organising them. That part's fun!
- Linda: I liked that many of the activities involved no expertise, so the kids' contributions were just as 'right' as mine.
- Christine: It was so enjoyable working with the kids. They have so many more ideas than you.
- Sean: We don't often get to learn with our children, and to start from the same place regardless of age was a nice benefit to have with your child.
- Brendan: The type of learning that was going on was very conducive to reinforcing positive aspects of parent-child relations in that there was no wrong or right and no consequences for either.
- Susie: (Talking of a series of photos of herself and her daughter.)  
It's a narrative in which the parent is clearly learning, or not learning, from the child. The child is competently producing and the parent's observing, and the parent's having a go while the child enjoys succeeding. Clearly the parent is baffled and referring once again to the child. The child just carries on smiling, and the parent is totally frustrated at her incompetence. It's such a fabulous role reversal of what you would otherwise expect in a learning and teaching scenario and I really enjoyed that.

My observations clearly saw this agency in action despite several children claiming their parents or others made the decisions. The youngest child commented on three separate occasions about his relationship with his mother in this setting.

Barnaby: I like it because...um...it's fun playing like all the instruments and it's kind of not fun 'cause when my mum...'cause when I start talking my mum kind of like interrupts me a bit.

I kinda...um...it's kind of embarrassing a bit because every...um...time I come up with an idea my mum or someone else in the group would...um...always come up with their own idea, but not mine

I want to get...um...a chance to make some decisions.

Um...I want mum to stop interrupting me.

The reasons for this child's experience are unknown but he tended to speak very slowly and with a lack of flow in his speech. My observation of him in a group saw him try to make some suggestions but his mother and others may not have felt they could always allow the time to wait for his lengthy responses.

The inclusive nature of Orff Schulwerk allowed groups to create together and encouraged all to be supportive of both adults and children. Often, age was not what made an impact on the activity, but the belief in ability to provide solutions to musical problems. The processes of teaching in Orff Schulwerk and the opportunities provided to the participants in the research project through how this approach was enacted is regarded as a catalyst for this belief in the level playing field. My interpretation of this belief has inbuilt subjectivity but shows validity through the dialogue of the participants and transparency through the accompanying film footage.

A repeated refrain from the children related to how much fun they had. Both in the musical activities offered, but also in their workings with their families and other adults within the study. Part of the enjoyment was in their seeing their parents involved in this environment: watching them struggle at times; seeing them laughing and being funny; and being a learner in a classroom. The children really enjoyed the different role of their parent alongside them with me as the teacher. I suggest that the level playing field that adults felt such joy in, was

far more real than what the children verbalised. Adults coming into the classroom, into the children's environment, and being treated equally by me the researcher/educator, already suggests a level playing field. When families worked in groups, sometimes the parents did moderate the children's ideas but in observation, this was not from a position of parental authority but more to do with decisions surrounding the task.

## **Resonant Metaphors**

Emergent themes may be recognised through the metaphors, symbols and vernacular of the participants and can sometimes represent the central core of culture (Lawrence-Lightfoot & Davis, 1997). Dixon (2005) writes about the metaphor of jazz improvisation and the emergent themes in Portraiture. He says these emergent themes are the improvisations that occur within the written piece of music. Thinking about resonant metaphors and improvisation leads me to consider how the process of improvisation in the family music sessions may act as a metaphor for a 'central core of culture', that of how childhood and adulthood are culturally perceived. Many participants spoke of the lack of inhibitions that the children shared; the flexibility and openness of the children; and the lack of editing as opposed to 'self-monitoring' adults. Children showed no hesitation in improvising on the Orff instrumentarium, and were not hindered by any sense of concern or embarrassment of the resulting performance. The adults were far more product-oriented and showed more restraint and anxiety when improvising. They did not demonstrate the freedom the children showed. They themselves at times commented on how the children did better than they did. Our culture supports, encourages and even demands filters as we age. Adults saying the typical vernacular 'grow up' may culturally show their desire for children to demonstrate the behaviours that are seen aligned with adulthood. But with these cultural expectations of adulthood often comes a loss of child-like behaviours, of free improvisation. Reliving aspects natural in childhood such as play, exploration and creativity, was enjoyed by the adults particularly in the context of reliving these within the family and larger group.

All literature surrounding Orff Schulwerk refers to play, exploration and creativity as fundamental to this approach. My reflexive self cannot help but to correlate the enjoyment and engagement in the sessions as being due to the very nature of the Orff Schulwerk approach. The pedagogy of Orff Schulwerk was instrumental in providing an avenue for these naturally childlike behaviours and the engagement and enjoyment heightened through the families experiencing this together.

Within the analysis of ‘resonant metaphors’, one of the most delightfully unexpected emergent themes was seen in the multiple metaphors of affirmation.

*I can’t provide triangulated evidence to support this claim. A belief in the trustworthiness or validity of this evidence can only come from a reader trusting me as the researcher. It rings of a quantitative or positivist tone that themes are expected to require broad evidence for their acceptance.*

I use the word ‘delightful’ deliberately as it is affirmation that contributes to a belief in the ‘good’ of humanity. Portraiture seeks this ‘good’ as does Orff Schulwerk. I am also using the word ‘affirmation’ deliberately where some may consider these symbols of affirmation as symbols of love. But there is a difference and a significant one, between love and affirmation.

I believe all parents who participated in the family music education research project loved their children. But all did not affirm their children. And some affirmed others’ children, yet did not love them. Prior to the research project I had expected to notice parents verbalise ‘well done’ or ‘good on you’ and other praise supporting their child. What was not so expected was the more subtle and personal ways in which some children were affirmed. It was very clear that affirmations provided children with a security and sense of wellbeing that we all as humans desire.

An interesting observation of these affirmations was that they tended to be subtle physical actions, and not highlighted to the group. Fathers did not ‘high five’ their sons, or verbalise how ‘good’ they were for all to hear. Parents squeezed a shoulder; they patted a back; they gave a thumbs-up or raised an eyebrow. The one that caught my eye was the simplest of affirmations. It was a wink. It was not the wink itself that made it so memorable, but the reaction of the girl who was the recipient. She smiled, knowing she was supported.

*Although I don’t intend to start winking at teachers in my workshops, I am more aware now that telling a group that they are doing well is really not very effective. As the sessions continued and I noticed more and more the subtle signs of affirmation, I too began to smile specifically at one individual, or say something to someone alone, or physically tap a shoulder. I would try to make sure I reached as many people as possible during a session. When asking parents about how they felt in this context with their child, I affirmed their parenting through acknowledging the time they spent with their children in a variety of ways outside of the setting. I was*

*surprised by how much impact these affirmations had. On them and me. These affirmations, this nurturing, assisted in the relationships between me as the teacher/researcher and they the learner/one being studied. This has really made an impact.*

All the participants were of course lovely and I was so thrilled to have such a wonderful group. I genuinely liked them all. However, it was interesting that the children who were provided with these constant affirmations from their families were consistently the ones who were most engaged, focussed, and joyful. According to the children's class teachers, those who showed these traits were seen as 'good' students in their general schooling. Although highly anecdotal, it is yet an interesting correlation.

When parents and their child played music together, this created a musical relationship that was new to everyone in the group. The focus here was 'Menschenbildung'—humanistic education. This simple activity acted as a 'resonant metaphor' for family life: of the love between parent and child. The parent supported the child through the playing of the steady bordun; always there, always attuned to when to stop, always in the background. The child recognised this support, yet knew there was a structure—boundaries—which she must be aware of. Knowing that this structure is there is such a comfort for the musician, as it is for the child in a family. This short musical activity was possibly one of the highlights of the project for me.

This research sought to explore families learning music together through the Orff Schulwerk approach. I had not considered affirmation as a possible emergent theme prior to the research, and yet it is so embedded in the philosophy and Principles of Orff.

In Portraiture, the resonant metaphors to provide the emergent themes are discovered from the participants. I am broadening the discussion of metaphor to include my voice that has been consistent, and at times deviant, throughout this thesis. The title of this thesis, *Giving Flight to the Imagination* is a metaphor for thinking differently about music education in primary schools. It is symbolic in that conducting doctoral study was initially beyond my imagination. I have included metaphors within the thesis to describe the children in our schools: the potatoes that lie dormant unless we 'imagine' the value of those within the floral display; the beads on the abacus moving at different tempos needing to be 'noticed' for their creative thinking. Long ago I presented my Princess Anne shoes taking me to places that only Judy Garland and I knew of. I tried but failed to present Escher's drawings as a symbol for Hartmann's own metaphor of children climbing a staircase. Carl Orff's famous metaphor

of the Schulwerk as a wildflower graces the first page of Program One. Each of these metaphors have contributed to a way of thinking about Orff Schulwerk

## **Cultural and Institutional Rituals**

Agency has been discussed as a repetitive refrain and yet this is in contrast to many of our institutional rituals. Some schools maintain very traditional teaching methods and children lack the opportunity for agency. Schools have multitudes of rituals, many for good reason, and others perhaps from a lack of considering alternatives. One ritual regarding the institution of school is the accepted notion of schooling being between particular hours of the day. A broader idea could include times outside of these hours, not purely as activities for children or even families, but with learning at the core. When asked about this, parents supported the idea but in relation to the process of teaching that they had experienced through the Orff Schulwerk approach. They enjoyed the playful nature and the problem solving in groups.

- |        |   |
|--------|---|
| Tony:  | I would like to do more activities where parents and children were involved together.   |
| Linda: | Art or a different language would be good.  |
| Sean:  | I don't want to have to go back to school to learn how to read again.   |
| Tonya: | The beauty of this was that we were all learners.   |
| David: | Learning a different language would be great but not if we were just sitting at desks. I would need to have the kind of participation that we did here so that the learning was fun.  |
| Peter: | If we came for teaching maths and I was tutoring maths I wouldn't get a buzz out of that. I think the buzz I got out of this was the real mix of everybody learning together. As a family unit I loved that coming into a teaching thing and hearing their different voice. But I don't think I'd line up for a class thing where I'd have to be doing the dad teachery (sic) thing. I wouldn't jump at that. |

The institutional ritual of school timetabling is one aspect that often denies parents' access to learning with their child and yet the findings have shown that parental access is highly valued. According to a report by ARACY (Australian Research Alliance for Children and Youth) (Emerson, Fear, Fox, & Sanders, 2012), "parental engagement consists of partnerships between families, schools and communities, raising parental awareness of the benefits of engaging in their children's education, and providing them with the skills to do so" (p. 7). Many parents saw aspects within this context that they found interesting. The fact that the parents could see their children in an education context provided them some insight into their children that had not been otherwise noticed, and unable to be recognised outside of this context. Providing the skills for parents to engage in their children's education must come from a variety of sources. Engaging them in the learning within the context of an education setting presents parents with the real sense of how the environment affects the learning, referring in this case specifically to the noise level found so distracting by the parents. The benefits of the 'out of school hours' with families invested in one school also allowed for those who work full time to gain insight into the schooling of their children through the discussions with the other families. In this research project parents were able to feel part of the school community in ways that had not been offered to them before. Those who worked full-time had the rare opportunity to meet with other parents and discuss aspects of the school. This ritual of collecting children when classes finish, chatting with fellow parents in the schoolyard, or observing classroom displays of children's work was denied these parents, and therefore their connections to the school were only through those other parents collecting children and the support staff running the After School Care program. For the full time working parents, this aspect of the research project was of great significance. Community music models often recruit from a wider audience and this commonality of children at the same school is lacking.

Our society also has a strong cultural ritual that supports linear learning according to age. Primary schools are for primary school learning. Despite this school having multi-age classes, the learning of the children was still according to a predetermined framework of what children should be learning at certain ages. The findings in this research show the positive aspects of families learning together when provided with opportunities to work at a variety of levels, unrelated to age. Intergenerational activities do occur in schools, often with older children paired with younger ones for certain activities, but the learning is more often than not restricted to learning *from* each other, not *with* each other. Similarly, schools that include a program where children visit nursing homes, do so for the children to talk to the elderly and learn about their lives through different periods of time, or for the elderly to

be ‘entertained’ by the young. The Orff Schulwerk approach is relatively unique in that it caters for differences of all kinds: abilities, ages, language proficiency and musics.

There were several occasions where the adults took particular note of the pedagogy, or process of teaching. I too have rituals as an Orff educator, and the participants saw these in action. Imitation, the posing of problems, and the requirements of small group work are all rituals that are embedded in my teaching. This process of teaching had an impact on them and they valued the process. It was one seen as ideal in encouraging efforts and allowing for success from the participants: children and adults alike. This again points to the Schulwerk as enabling these positive findings.

## **Triangulation**

Triangulation refers to data presented in various ways that support the same finding. Through triangulation, emergent themes arise through the various tools used to collect data (Lawrence-Lightfoot & Davis, 1997).

The Orff instrumentarium played a large role in the success of the family music education program. The enjoyment and applicability of these instruments were triangulated through observation, comments by children and adults, interviews, and that two of the families were intending to buy a melodic percussion instrument for home use.

The non-melodic instruments were of interest and many commented about ‘the interesting sounds’. Many of the children would explore these instruments at the end of the evening, just listening to the sounds.

David:                   It’s nice to have a variety of learning instruments available rather than just one like in classical learning.

In interpreting the data, I am not convinced that we as teachers always provide enough attention to the various sounds made by instruments and other sound sources. We can disregard or be blind to the notion that children may have preferences based on specific sounds. The findings from this setting showed very clearly that the sounds of the instruments mattered. Not only did they matter, but the range of choices of instruments encouraged an understanding that this was an opportunity to be diverse and that diversity was accepted without question. Considering the sense of ‘conforming’ is so prevalent in



young people's lives from clothing, tastes in music, and vocabulary used in the English language, and this setting provided an opportunity to be individual and non-conformist. Teachers can assume that boys want to play loud instruments such as drums and cymbals, and yet the boys did not necessarily gravitate to those. When bells were chosen by a boy, it was because that boy felt it represented what he saw as the best option for the music at that time.

## Revealing Patterns

As researchers, we hear the convergence of perspectives and “the harmony” of the participants' voices, although sometimes the story is more “scattered” (Lawrence-Lightfoot & Davis, 1997, p. 209). These revealing patterns of analysis present divergence and dissonance in our research. Lawrence-Lightfoot (1997) states that these patterns may not be recognisable to the participants. There is one revealing pattern from the beginning of the research project that showed itself as an emergent theme, not recognisable to the participants.

I did not anticipate presenting findings in relation to instrumental study, and yet the data surrounding the effect of the children's learning of instruments was considerable. The evidence was consistent that those who learnt instruments were no more likely to demonstrate clear understandings of musical concepts than the children who did not learn. In fact, in some cases the learning was a hindrance as improvisation was considered in terms of major or minor scales, rather than on other suites of notes that I proposed. Older children on the whole were more able to manipulate the mallets and the non-percussion instruments, and to vocalise more quickly. But there was little evidence of them having more understanding of metre, phrasing, rhythm and accent. My findings show that the children involved in instrumental instruction were able to play their exam pieces quite adequately. But they showed limited understandings about how music worked within this specific learning environment, and were no more able to artistically create their own music compared to those who were not having instrumental lessons.

*This data appeared to me, as someone who knows about music, and yet did not to the parents who in the majority had little music knowledge and understandings. The only way to aim for triangulation is to include some of their playing on film and to use the viewer as a witness. But this brings further difficulties. Creativity, musicality, artistry, and aesthetics are all highly subjective terms. What I see as unmusical may well be viewed differently by others. The context is of importance and only I had*

*complete access to that. The film can help to provide a sense of the context, but the validity of my findings regarding the relationship between the children's instrumental learning and their abilities in this setting will again rely on the trust in me as the researcher.*

One cannot blanketly claim that instrumental learning always results in the kinds of behaviours shown in this context but it would seem valuable to research a broad range of students who have instrumental instruction and observe how they adapt that learning in various other musical pursuits.

Creating our own music in a social environment is critical to Orff educators, and no other approach has this aim to the extent that the Schulwerk does. Nor presumably do most instrumental teachers. This brings us to a fundamental question about music education. And there are many questions we could ask in respect to the purpose of this education. As an Orff educator, I have to ask questions about music education surrounding creative music making. Do we want children to learn to play a violin concerto, or do we want children to compose and play a violin concerto? For young children, do we want them to learn to play 'Old MacDonald Had a Farm', or do we want them to compose and play a song about a farm using the same pentatonic notes? Educating for the second will by default educate for the first. However, the same cannot be said the other way around. If we only learn how to play a violin concerto, or Old MacDonald, then we are always restricted to the music of others. Although there are many factors why children withdraw from learning instruments as they age, the reality is that many do (Lowe, 2011; Myers, 1995; Regelski, 2006). It could be in the lack of music teachers reflecting on the purpose of music education resulting in limited views that contribute to that fall-out.

This research set out to investigate what happens when families participate in a music education environment learning through the Orff Schulwerk approach. There are clear limitations that affect any claims I can make regarding the findings. My choice to reduce the amount of imposition on the families resulted in less data being collected or being triangulated than other researchers may have elicited. The participants were generally from one particular sector of our culture in relation to ethnicity, economic status and class, and how other sectors may have responded is unknown. A study that recruited a mix of sectors within our culture could have resulted in a more diverse range of findings.

*I am also a major limitation in the study. My experience in research prior to this study was limited. My style of teaching is not the same as another person claiming*

*to be an Orff educator. And there is no verification of my claim or possibility for verification. Who would decide if I am or not? I can only trust that my knowledge of the Schulwerk is sufficient for me to make this claim, but then it's really in how this knowledge is transferred into my teaching. With the multitudes of influences, even the teaching cannot always demonstrate this knowledge of understanding.*

Regardless of these limitations, the research painted a picture, a portrait, of families learning music together. This portrait may not be complete but does offer significant impressions that suggest further investigation on families learning together, and on implementing Orff Schulwerk in a range of settings, would be of value.

A summary of the major findings of this specific research is as follows:

1. Orff Schulwerk is an approach to music and movement education that allows for all to be included in enjoyable, engaging and educative learning experiences regardless of age. The findings support this approach as ideal for family music education, and multigenerational settings.
2. Families are the first to educate their children. There is much to be gained by children learning with their families in relation to the agency that is provided to the children, and to the relationships of the families within a learning environment. The findings suggest families learning together through the process of teaching inherent in Orff Schulwerk, goes beyond the distinct curriculum area and extends into learning about parenting, relationships, and values.
3. Affirmation was demonstrated by many of the parents in support of their children. The findings suggest affirmation was key in parents supporting their children.
4. Research on instrumental learning was not within the scope of this study. However, the instrumental learning made a direct impact on the family music education program. The findings showed that instrumental lessons did not assist these children in this particular context of creative music making, nor did the children who learn instruments demonstrate more advanced understandings of musical concepts than those who had not had formal instrumental learning.

I have drawn the threads of data together to present findings that I believe are significant when considering our education systems today. This research is not suggested in any way as

an alternative to a quality, ongoing music education as part of children's regular learning. However, as it provided such positive outcomes, schools could reconsider how families engage within their learning community.

Tonya: I feel that the music sessions provided families with a sense of community and wellbeing: feeling good about ourselves, having fun, laughing, being silly, putting ourselves in situations we normally would not do, being part of a group, working together, communicating and building relationships with each other over a period of time. I loved it.

Music education has much more to offer our society than a perception of its objective as one of creating skilled musicians (Elliot, 2013; Orff, 1963b). We must believe that music education, whilst grounded in the cognitive and affective domains, offers a great deal to a child in relation to social, emotional, personal and physical development. This research suggests that music education through the Orff approach offers a great deal to the child and to the families of that child.



## **The Researcher**

### ***Concluding Thoughts***

### Vignette: The Portrait and the Portraitist

*Each year, in the Art Gallery of New South Wales, the portraits created by the finalists for the prestigious Australian Archibald Prize are exhibited. Each year the media inform the public about the selections, and interview the artists about their works. We hear these portraitists talk of their aim to ‘capture the essence of the man’ or ‘look for the man behind the face’. Dobell, a controversial winner in 1943 with his portrait of a distorted and caricatured fellow artist, explained that he painted portraits “trying to create something, instead of copying something...the real artist is striving to depict his subject’s character” (Dobell, 1943 para. 9).*

*The winner in 2009, Guy Maestri, talked of his portrait of Geoffrey Gurrumul Yunupingu. Gurrumul is a highly regarded Australian Indigenous musician who sings in his native Yolngu language.*

*“I got a sense of his presence and this determined the nature of the portrait: quiet and strong. I usually work in a very liberal, gestural way but this time I built up the image quietly and slowly with many glazes in an attempt to capture the beautiful quality of his skin. I worked on it for over a month, mostly while listening to his music. I made sure to read the lyrics and understand the meaning of each song. The whole process became quite an emotional experience” (Art Gallery of NSW, 2015).*

*Maestri presented a vision of the man and the connection between the portraitist and subject. He showed the man behind the face and in so doing, showed his face also. But what would a blind person make of this portrait? What would Gurrumul, himself blind, make of it? The authenticity of the painting is derived from how others view and describe this portrait to him.*

This vignette speaks of me as the portraitist and you as blind. The portraits in this thesis are written to convey the experience of those involved in a family music education program using the Orff Schulwerk approach. You cannot see all that I was witness to. Descriptions of the portraits and of the frames surrounding these portraits and the space in which these portraits hang are intended to provide a sense of authenticity; a sense of being “credible and believable” (Lawrence-Lightfoot & Davis, 1997, p. 260). They are written to resonate with a broad audience.

Orff Schulwerk has a broad global audience. It is an approach that has been adopted and adapted by many. It is an authentic, engaging and enjoyable way to make an impact in children’s lives through the artistic and aesthetic. Carl Orff himself said the Schulwerk was about developing the ‘personality’. Although a large proportion of this thesis has

investigated the intricacies of Orff Schulwerk, I believe this approach really has one overarching goal that although relates to personality, is however broader in scope in how that personality contributes to humanity. I believe that through Orff Schulwerk we can develop people who can re-imagine their world.

### **Vignette: My re-imagining**

*Each morning I wake to the sound and the skies of the Victorian countryside. My rooster signals the start of a new day, as do the native birds that live in the unique flora of our country. At times during the year the sunrises are breathtaking. The colours bounce off the hills and the white trunks of the eucalypts. They always impress me more than the sunsets, not because of the colour but because of the meaning that these sunrises bring. It's a new day. I can imagine my day as I choose. The imaginings and the realities may be far removed but it does not hinder that imagining. For some people, this imagining is like a dream, even for the poorest and the most disadvantaged, imagining the day may be their only escape from the realism of what the day will most likely bring. And yet a small change in our day can make a big difference: an empathetic regard for those who lack a loving family; an attitudinal change about gratitude for the roof over our head; a positive outlook on what can be achieved during the day; and the choice to be productive, kind, accepting of others, or not. Wherever we are, and whatever our circumstance, the sun rises regardless. I believe one the greatest legacies we can leave our children is to see the possibilities in each new day: to be able to imagine the world and re-imagine how they can 'be' in the world. This re-imagining can be the catalyst for change. This I believe is the vision Orff Schulwerk offers in education.*

There is no doubt that bringing families together in schools is good for families and for the capital it creates in the school environment (Australian Government Department of Education and Training, 2015a; Bourdieu, 1986; Brandt, 1989; Brassett-Grundy & Hammond, 2003; Epstein, 1992, 2011; Epstein & Dauber, 1991). It takes a paradigm shift to consider offering programs such as the one I conducted as a serious adjunct to school education. If schools were to embrace this idea and present on-going family learning in various formats, schools could become hubs for intergenerational learning promoting cultural change and exchange, curriculum learning and enhancement, and community connectedness. But the style of teaching seems to matter.

**How are my understandings of the Orff Schulwerk approach to music and movement education reconsidered in light of this research?**

Throughout my doctoral research I have reflected deeply on this question in light of my many years of interest and alliance with the Schulwerk. Orff and Keetman wanted educators to embrace the Schulwerk knowing there will always be fluidity in this embrace at different times in our lives, and in the different contexts we find ourselves.

The Orff Schulwerk approach is likely to be one of only a few educational approaches that can cater for both adult and children's learning and engagement at the same time. This research has shown the positive outcomes for the families in the project learning together. I believe this could not have happened without the philosophical stance and Principles that underlie the Orff Schulwerk approach.

In his speech at the opening of the new Orff Institute building in 1963, Orff stated

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

This will also be the lot of my successors, for if the idea remains alive it will not be bound by their mortality. Remaining alive also means to change with time and through time. Therein lies the hope and the excitement (Orff, 1978, p. 249).

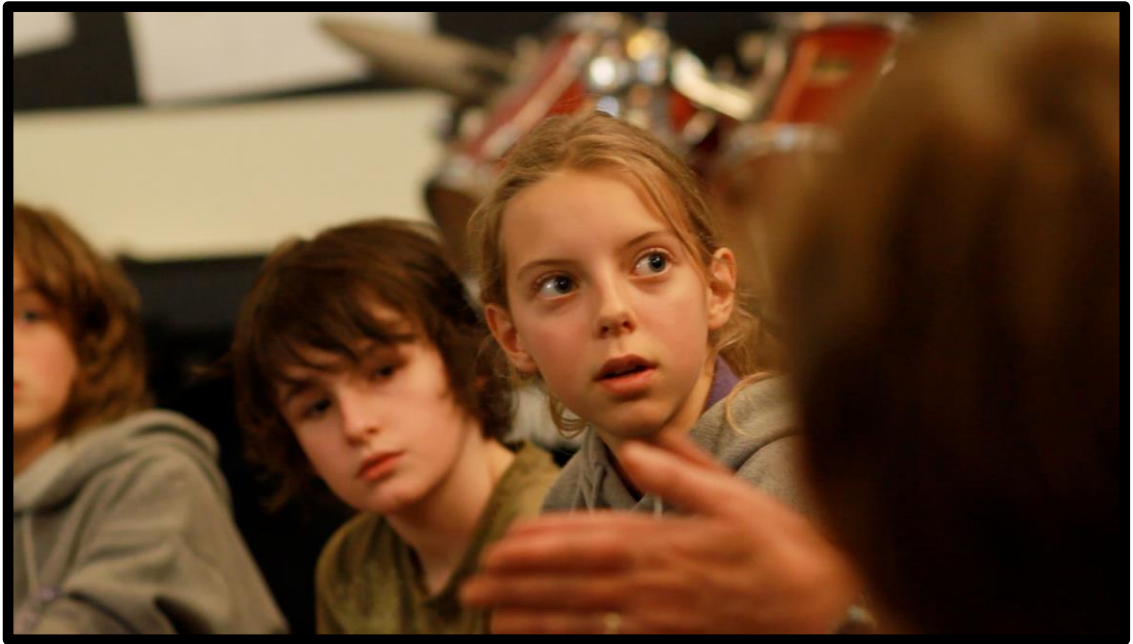
I suggest that the best hope for the continued passing on of what Orff saw as an 'old inheritance' is to have a global understanding of the Principles such as those presented by Haselbach and Hartmann, broadened into a philosophical framework. This inheritance will and must change but without signposts these changes will undoubtedly result in such diversity as to make the Schulwerk unrecognisable. My research and observations has found that this is already occurring. I have presented these Principles with the belief that at this time they offer the clearest framework to understanding the essence of Orff Schulwerk.

It has been some years since the research project was conducted and this in itself has affected the study. In the years since the family music education project I have reflected considerably on Orff Schulwerk, with a focus of the Haselbach and Hartmann Principles made known to me in 2014, two years after the research project with the participants had been completed. Although my understandings of the Schulwerk were in line with the Principles at the time of the research project, my planning for the teaching in the project would have been very different and would have aimed to systematically highlight the Principles.



Repeatedly watching film footage offers a microscopic view that can only encourage fault-finding and regret. As the researcher I also have some regrets about how the research was conducted. But thinking again to Portraiture and looking for the ‘good’, we can only do what we can within a certain time frame and with the limitations and external influences that affect all aspects of our research. “It is often after the researcher leaves the field that a clearer idea of what he should have done emerges” (Matsunobu & Bresler, 2014, p. 26).

This thesis was about music education. It has highlighted the strengths of Orff Schulwerk as an approach to music and movement education that has far reaching benefits for children and our society. Through my research I have become more aware of my ways of keeping the Schulwerk ‘alive’ and see how these have changed ‘with and through time’. I have enjoyed the challenge of reflection. During this time I have had moments of realisation, regret, clarity, and confirmation. I join with others who want the Schulwerk to remain alive and with the inevitable changes that will occur within and outside of our control, I still hold hope for creative, playful, engaging music education experiences in schools. I hold hope that children will have the joyful experiences that creative music and movement education can bring, and that families can enjoy these experiences together.



# References

*Patrons*

- Abrahams, F. (2005a). Critical pedagogy for music education: A best practice to prepare future music educators. <http://www-usr.rider.edu/~vrme/v7n1/visions/Abrahams CPME Best Practices.pdf>
- Abrahams, F. (2005b). Transforming classroom music instruction with ideas from critical pedagogy. *Music Educators Journal*, 92(1), 62-67.
- Abrahams, F., & Head, P.D. (1998). *Case studies in music education*. Chicago, IL: GIA.
- Agar, M.H. (1996). *The professional stranger: An informal introduction to ethnography*. San Diego, CA: Academic Press.
- Alcock, S. (2008). Young children being rhythmically playful: Creating musike together. *Contemporary Issues in Early Childhood*, 9(4), 328-338. doi: 10.2304/ciec.2008.9.4.328
- Allsup, R.E. (2003). Transformational education and critical music pedagogy: Examining the link between culture and learning. *Music Education Research*, 5(1), 5-12. doi: 10.1080/14613800307104
- Allsup, R.E. (2014). Epistemology and Qualitative Research in Music Education. In C.M. Conway (Ed.), *Oxford Handbook of Qualitative Research in American Music Education*: Oxford University Press
- Andrews, S.K. (2011). Gunild Keetman: Das Schulwerk, music and movement education, and critical pedagogy. *American Educational History Journal*, 38(2), 305-320.
- Androutsos, P. (2012). Praxial philosophy and education praxis. In M.C. Moore (Ed.), *Critical Essays in Music Education*
- Arnold, R., & Ryan, M. (2003). The transformative capacity of new learning *Discussion Paper*: Australian Council of Deans of Education.
- Aronoff, F.W. (1979). *Music and young children* (Expanded ed.). New York, NY: Turning Wheel Press.
- Art Gallery of NSW. (2015). Archibald prize: Winners for 2009. Retrieved from <http://www.artgallery.nsw.gov.au/prizes/archibald/2009/>
- Arthur, J., Hedges, L.V., Coe, R., & Waring, M. (2012). *Research methods and methodologies in education*: SAGE.
- Atkinson, P., & Hammersley, M. (1994). Ethnography and participant observation. In N.K. Denzin & Y.S. Lincoln (Eds.), *Handbook of Qualitative Research* (pp. 248-261)
- Australian Curriculum Assessment and Reporting Authority. (2014). The Australian curriculum: The arts. Retrieved from <http://www.australiancurriculum.edu.au/the-arts/introduction>
- Australian Government. (2011). National framework: Nine values for Australian schooling. Retrieved from <http://www.curriculum.edu.au/values/default.asp?id=14515>
- Australian Government Department of Education and Training. (2015a). Parent engagement research. *Parent Engagement in Children's Learning*. Retrieved from <https://http://www.education.gov.au/parent-engagement-research>

- Australian Government Department of Education and Training. (2015b). Students first. Retrieved from <https://http://www.studentsfirst.gov.au>
- Australian Government Department of Education and Training. (2015c). Students first: Strengthening the Australian curriculum. Retrieved from <https://http://www.studentsfirst.gov.au/strengthening-australian-curriculum>
- Banister, S., & Hodges, D. (2009). Digital data in qualitative research: Strengthening the visibility and credibility of portraiture. *Journal of the Research Center for Educational Technology*, 1(1), 1-10.
- Banks, S. (1982). Orff-Schulwerk teaches musical responsiveness. *Music Educators Journal*, 68(7), 42-43. doi: 10.2307/3395939
- Barone, T., & Eisner, E.W. Arts-based educational research. *Complementary methods for research in education*, 2, 75-116.
- Baty, S. (2009). Deconstructing analysis techniques: Breaking down the analysis black box of analysis techniques. *Johnny Holland*. Retrieved from <http://johnnyholland.org/2009/02/deconstructing-analysis-techniques/>
- Baxter, C.M. (1977). Orff with the retarded. In I.M. Carley (Ed.), *Orff Re-echoes Book 1: Selections for the Orff Echo & the Supplements* (pp. 154-158): American Orff-Schulwerk Association
- Beam, D. (2013). Complementing the Schulwerk: Three essential questions. *The Orff Echo: Journal of the American Orff Schulwerk Association*, 45(2 (Winter)), 9-12.
- Beavis, A. (2004). Why parents choose public or private schools. *Research Developments*, 12. <http://research.acer.edu.au/cgi/viewcontent.cgi?article=1010&context=resdev>
- Beckmann-Collier, A. (2009). Music in a flat world: Thomas L. Friedman's ideas and your program. *Music Educators Journal*, 96(1), 27-30. doi: 10.1177/0027432109341537
- Bilen, S. (2010). The effect of cooperative learning on the ability of prospect of music teachers to apply Orff-Schulwerk activities. *Procedia Social and Behavioral Sciences*, 2(2), 4872-4877. doi: 10.1016/j.sbspro.2010.03.787
- Birkenshaw-Fleming, L. (2000). Orff Schulwerk in Canada: Changing the way music is taught. In A. De Quadros (Ed.), *Many seeds, different flowers: The music education legacy of Carl Orff*. Nedlands, WA Australia: Callaway International Resource Centre for Music Education, The University of Western Australia
- Birrell, J. (2007). Our values: Shaping our thoughts, feelings and actions as we make music. *Musicworks: Journal of the Australian Council of Orff Schulwerk*, 12(1), 2.
- Bischoff, S.C. (2009). *Music, growth, and wisdom: The educational thought of Carl Orff and Alfred North Whitehead*. (Master of Education), University of Saskatchewan, Canada.
- Bissell, K. (1959). Music education and Carl Orff. In D. Hall (Ed.), *Orff-Schulwerk in Canada: A collection of articles and lectures from the early years (1954-1962)* (pp. 17-19). Mainz, Germany: Schott

- Bitcon, C.H. (2000). *Alike and different: The clinical and educational uses of Orff-Schulwerk* (2nd ed.). Gilsum, NH: Barcelona.
- Bittner, S. (2000). German readers of Dewey: Before 1933 and after 1945. *Studies in Philosophy and Education*, 19, 83-108.
- Blasius, R.F. (1997). Alfred North Whitehead's informal philosophy of education. *Studies in Philosophy and Education*, 16, 303-315.
- Bloom, C.M., & Erlandson, D.A. (2003). Three voices in portraiture: Actor, artist, and audience. *Qualitative Inquiry*, 9(6), 874-894. doi: 10.1177/107800403254730
- Bodrova, E., & Leong, D.J. (2015). Vygotskian and post-Vygotskian views on children's play. *American Journal of Play*, 7(3), 371-388.
- Bourdieu, P. (1986). The forms of capital (R. Nice, Trans.). In J.E. Richardson (Ed.), *Handbook of theory of research for the sociology of education* (pp. 241-258): Greenwood Press
- Bowman, W.D. (2009). Professional knowledge: Imagining the obvious as if it weren't. *Action, Criticism & Theory for Music Education*, 8(1), 1-11.
- Bowman, W.D., & Powell, K. (2007). The body in a state of music. *International Handbook of Research in Arts Education*, 1087-1108.
- Boyce-Tillman, J. (2012). Music and the dignity of difference. *Philosophy of Music Education Review*, 20(1), 25-44.
- Brandt, R. (1989). On parents and school: A conversation with Joyce Epstein. *Educational Leadership*, 47(2), 24-28.
- Brassett-Grundy, A.J., & Hammond, C. (2003). *Family learning: What parents think*: Institute of Education London.
- Brehony, K.J. (2013). Play, work and education: Situating a Froebelian debate. 65, 59-77. <http://eric.ed.gov/?id=ED555421>
- Bridges, D. (1995). *Teachers as thinkers: Facing issues and contradictions*, Jacinth Oliver Memorial Lecture. Paper presented at the Australian Society for Music Education, 10th National Conference, "Honing the Craft: Improving the Quality of Music Education", Hobart, Tasmania.
- Brooke, S. (2013). *Inquiry into the extent, benefits and potential of music education in Victorian schools: Submission*. Parliament of Victoria: Parliamentary Paper No.277 Session 2010-2013 Retrieved from [http://www.parliament.vic.gov.au/file\\_uploads/Music\\_Education\\_Final\\_041113\\_FJ\\_WsJhBy.pdf](http://www.parliament.vic.gov.au/file_uploads/Music_Education_Final_041113_FJ_WsJhBy.pdf).
- Brophy, T. (1988). *Play and the young child: Musical implications*. U.S. Department of Education.
- Bryman, A. (2008). *Social research methods*: Oxford University Press.

- Burkart, A.E. (1977). Process as content in Orff-Schulwerk. In I.M. Carley (Ed.), *Orff re-echoes book 1: Selections from The Orff Echo & the Supplements* (2nd ed., pp. 37-42): American Orff-Schulwerk Association
- Burnard, P. (2003). How musical are you. In S. Leong (Ed.), *Musicianship in the 21st century: Issues, trends and possibilities*: Australian Music Centre
- Burnard, P. (2005). What matters in general music? In D.J. Elliott (Ed.), *Praxial Music Education: Reflections and Dialogues* (pp. 267-280). Oxford, UK: Oxford University Press
- Burnard, P. (2008). A phenomenological study of music teachers' approaches to inclusive education practices among disaffected youth. *Research Studies in Music Education*, 30(1), 59-75. doi: 10.1177/1321103X08089890
- Byrnes, K. (2012). A portrait of contemplative teaching embracing wholeness. *Journal of Transformative Education*, 10(1), 22-41. doi: 10.1177/1541344612456431
- Calantropio, S. (2010). Merging and emerging: The path of Orff Schulwerk. *The Orff Echo: Journal of the American Orff Schulwerk Association*, 43(1), 14-18.
- Calvin-Campbell, K. (1998). Supporting the development of the whole child through Orff Schulwerk, Montessori and multiple intelligences (pp. 1-31).
- Campbell, P.S. (1998). *Songs in their heads: Music and its meaning in children's lives*. New York, NY: Oxford University Press.
- Campbell, P.S. (2000). How musical we are: John Blacking on music, education, and cultural understanding. *Journal of Research in Music Education*, 48(336), 336-359. doi: 10.2307/3345368
- Canale di MondialART2. (2012). Beethoven in Moonlight Sonata for Starry Night by Van Gogh. Retrieved from <https://http://www.youtube.com/watch?v=iVfPt8jgWOY>
- Cancik, H. (2013). Europe antiquity humanism In J. Rüsen (Ed.), *Approaching Humankind: Towards an Intercultural Humanism*: National Taiwan University Press
- Carl-Orff-Stiftung. (2011). Orff: School radio broadcasts. Retrieved from <http://www.orff.de/en/life/educational-works/school-broadcasts.html>
- Carley, I.M. (1977a). Music with a difference. In I.M. Carley (Ed.), *Orff re-echoes: Selections from The Orff Echo and supplements* (pp. 71-72)
- Carley, I.M. (1977b). On being simple-minded. In I.M. Carley (Ed.), *Orff Re-Echoes Book 1: Selections from the Orff Echo & the Supplements* (pp. 77-78): American Orff-Schulwerk Association
- Carley, I.M. (1977c). Preface. In I.M. Carley (Ed.), *Orff re-echoes book 1: Selections from The Orff Echo & the Supplements* (2nd ed., pp. v): American Orff-Schulwerk Association
- Carter, S.M., & Little, M. (2007). Justifying knowledge, justifying method, taking action: Epistemologies, methodologies, and methods in qualitative research. *Qualitative Health Research*, 17(10), 1316-1328. doi: 10.1177/1049732307306927

- Catholic Education Office Melbourne. (2013). Learning together: Engaging parents and families in school learning.  
<http://www.cem.edu.au/WorkArea/DownloadAsset.aspx?id=16248>
- Cave, V.R. (2010). Magic is messy: The challenge of creativity in the classroom. *The Orff Echo: Journal of the American Orff Schulwerk Association*, 42 Summer(4), 8-10.
- Chapman, T.K. (2007). Interrogating classroom relationships and events: Using portraiture and critical race theory in education research. *Educational Researcher*, 36(3), 156-162.
- Clapper, T.C. (2015). Cooperative-based learning and the zone of proximal development. *Simulation & Gaming*, 46(2), 148-158. doi:10.1177/1046878115569044
- Cohen, L., Manion, L., & Morrison, K. (2007). *Research methods in education* (6th ed.). Oxon, UK: Routledge.
- Cole, A.L., & Knowles, J.G. (2008). Arts-informed research. In J.G. Knowles & A.L. Cole (Eds.), *Handbook of the Arts in Qualitative Reserach* (pp. 55-70). Thousand Oaks, CA: SAGE
- Comte, M. (2012). Music education: Giving children a voice. In M.C. Moore (Ed.), *Critical Essays in Music Education*
- Connery, C.M., John-Steiner, V.P., & Marjanovic-Shane, A. (Eds.). (2010). *Vygotsky and creativity: A cultural-historical approach to play, meaning making, and the arts* (Vol. 5). New York, NY: Peter Lang.
- Coogan, C., & Goodkin, D. (2006). Multiple intelligences and Orff-Schulwerk. In B. Haselbach, M. Gruener & S. Salmon (Eds.), *Im Dialog/In Dialogue: Elemental Music and Dance Education in Interdisciplinary Contexts* (pp. 236-258). Mainz, Germany: Schott
- Crane, T. (1992). The nonconceptual content of experience. In T. Crane (Ed.), *The contents of experience: Essays on perception* (pp. 136-157). Cambridge, UK: Cambridge University Press
- Csikszentmihalyi, M. (1997). *Flow and the psychology of discovery and invention* (Vol. 39): Harper Perennial.
- Csikszentmihalyi, M. (2004). What makes a life worth living. Monterey, CA: Presentation, TED Talks.
- Dahlin, B. (2010). Steiner Waldorf education; Social Three-Folding and civil society: Education as cultural power. *Research on Steiner Education*, 1(1), 49-59.  
<http://www.rosejournal.com/index.php/rose/article/view/8>
- Danziger, H. (1962). Orff brings theories to Canada. In D. Hall (Ed.), *Orff-Schulwerk in Canada: A collection of articles and lectures from the early years (1954-1962)* (pp. 53-55). Mainz, Germany: Schott
- Darby, J.T., & Catterall, J.S. (1994). The fourth R: The arts and learning. *The Teachers College Record*, 96(2), 299-328.

- Daugherty, J., F. (1996). Why music matters: The cognitive personalism of Reimer and Elliott. *Australian Journal of Music Education*, 1, 29-37.
- de Bono, E. (1970). *Lateral thinking: A textbook of creativity*. London, UK: Ward Lock Educational.
- de Bono, E. (2016). Lateral thinking. Retrieved from <http://www.edwdebono.com/-/lateral-thinking/ge912>
- de Quadros, A. (2000). Orff-Schulwerk seeds and flowers: Editor's preface. In A. De Quadros (Ed.), *Many seeds, different flowers: The music education legacy of Carl Orff*. Nedlands, WA Australia: Callaway International Resource Centre for Music Education, The University of Western Australia
- Deloitte Access Economics. (2011). The economic, social and cultural contribution of venue-based live music in Victoria (pp. 4): Arts Victoria.
- Denzin, N.K., & Lincoln, Y.S. (2011a). Introduction: Disciplining the practice of qualitative research. In N.K. Denzin & Y.S. Lincoln (Eds.), *The SAGE handbook of qualitative research* (pp. 1-19). Thousand Oaks: SAGE
- Denzin, N.K., & Lincoln, Y.S. (Eds.). (2011b). *The Sage handbook of qualitative research* (4th ed.). Thousand Oaks, CA: Sage.
- Desforges, C., Abouchaar, A., & Britain, G. (2003). *The impact of parental involvement, parental support and family education on pupil achievement and adjustment: A literature review*: DFES Publications.
- Dewey, J. (1897a). My pedagogic creed. *The School Journal*, LIV(3), 77-80.
- Dewey, J. (1897b). My pedagogic creed: Article two. What the school is. *School Journal*, 54, 77-80. <http://dewey.pragmatism.org/creed.htm>
- Dewey, J. (1902). *The child and the curriculum* Project Gutenberg Online (Ed.) Retrieved from <http://www.gutenberg.org/files/29259/29259-h/29259-h.htm>
- Dewey, J. (1938). *Experience & education*. New York, NY: Macmillan Publishing Company.
- Discover music education. (2016). Retrieved from <https://musicaustralia.org.au/discover/music-education/>
- Dixon, R. (2008). Orff-Schulwerk as interdisciplinary education: A Goldilocks approach. *The Orff Echo: Journal of the American Orff Schulwerk Association*, XL Winter(2), 4.
- Dixon, A.D. (2005). Extending the metaphor: Notions of jazz in portraiture. *Qualitative Inquiry*, 11(1), 106-137. doi: 10.1177/1077800404270839
- Dobell, W. (1943). Archibald Prize: Controversy and debate. Retrieved from <http://www.artgallery.nsw.gov.au/prizes/archibald/history/controversy-and-debate/>
- Dolloff, L.-A. (1993). Das Schulwerk: A foundation for the cognitive, musical and artistic development of children. In L.R. Bartel (Ed.), *Research Perspectives in Music Education* (Vol. 1). Toronto, ON: Canadian Music Education Research Centre



- Drummond, J. (2000). A voice for all to hear: The Orff legacy and the 'new' music education. In A. De Quadros (Ed.), *Many seeds, different flowers: The music education legacy of Carl Orff*. Nedlands, WA Australia: Callaway International Resource Centre for Music Education, The University of Western Australia
- Edgerton, J.D., Roberts, L.W., & Peter, T. (2013). Disparities in academic achievement: Assessing the role of habitus and practice. *Social Indicators Research*, 303-322. <http://0-content.ebscohost.com.library.vu.edu.au/ContentServer.asp?T=P&P=AN&K=90560787&S=R&D=heh&EbscoContent=dGJyMNHX8kSep7A4y9fwOLCmr06ep7ZSsaa4S7aWxWXS&ContentCustomer=dGJyMPGnr0yzrbNJuePfgeyx43zx>  
doi:10.1007/211205-012-0147-0
- Education and Training Committee. (2013). *Inquiry into the extent, benefits and potential of music education in Victorian schools*. Parliament of Victoria: Parliamentary Paper No.277 Session 2010-2013 Retrieved from [http://www.parliament.vic.gov.au/file\\_uploads/Music\\_Education\\_Final\\_041113\\_FJWsJhBy.pdf](http://www.parliament.vic.gov.au/file_uploads/Music_Education_Final_041113_FJWsJhBy.pdf).
- Eisner, E.W. (1991). What the arts taught me about education. *Art education*, 44(5), 10-19.
- Eisner, E.W. (1997). The new frontier in qualitative research methodology. *Qualitative Inquiry*, 3, 259-273. doi: 10.1177/107780049700300301
- Elkind, D. (2008). The power of play: Learning what comes naturally. *American Journal of Play*. <http://www.journalofplay.org/sites/www.journalofplay.org/files/pdf-articles/1-1-article-elkind-the-power-of-play.pdf>
- Ellingson, L. (2011). Analysis and representation across the continuum. In N.K. Denzin & Y.S. Lincoln (Eds.), *The SAGE Handbook of Qualitative Research* (pp. 595-610). Los Angeles, CA: SAGE
- Elliot, D.J. (2013). The aims of music education. *Action, Criticism & Theory for Music Education*, 12(2).
- Elliot, D.J. (Ed.). (2005). *Praxial music education: Reflections and dialogues*. New York, NY: Oxford University Press.
- Ellis, C., Bochner, A., Denzin, N.K., Lincoln, Y.S., Morse, J., Pelias, R., & Richardson, L. (2008). Talking and thinking about qualitative research. *Qualitative Inquiry*, 14(2), 254-284.
- Ellis, C., & Bochner, A.P. (2000). Autoethnography, personal narrative, reflexivity. In N.K. Denzin & Y.S. Lincoln (Eds.), *Handbook of Qualitative Research* (2 ed.). Thousand Oaks, CA: SAGE
- Emerson, L., Fear, J., Fox, S., & Sanders, E. (2012). Parental engagement in learning and schooling: Lessons from research: Australian Research Alliance for Children and Youth (ARACY) and for the Family-School and Community Partnerships Bureau.
- English, F.W. (2000). A critical appraisal of Sara Lawrence-Lightfoot's portraiture as a method of educational research. *Educational Researcher*, 29(7), 21-26.
- Epstein, J.L. (1992). School and family partnerships: Report no.6. *Partnerships in Education*: Department of Health and Human Services, Washington, DC.

- Epstein, J.L. (2010). Centre on school, family and community partnerships. Retrieved from <http://www.csos.jhu.edu/p2000/center.htm>
- Epstein, J.L. (2011). *School, family, and community partnerships: Preparing educators and improving schools* (2nd ed.). Boulder, CO: Westview Press.
- Epstein, J.L., & Dauber, S.L. (1991). School programs and teacher practices of parent involvement in inner-city elementary and middle schools. *The Elementary School Journal*, 91(3), 289-305.
- Epstein, J.L., & Sheldon, S.B. (2006). Moving forward: Ideas for research on school, family, and community partnerships. In C.F. Conrad & R.C. Serlin (Eds.), *The SAGE Handbook for Research in Education: Engaging Ideas and Enriching Inquiry* (pp. 117-138). Thousand Oaks: SAGE Publications, Inc
- Ernst, R. (2003). *Music for life: Improving the quality of life and wellness for adults*. Paper presented at the Music and Lifelong Learning Conference and Celebration, Don Wright Faculty of Music, University of Western Ontario, London, Canada. <http://www.intljcm.com/archive.html>
- Ewing, R. (2011). The arts and Australian education: Realising potential *Australian Council for Educational Research*.
- Ezer, H. (2009). *Self-study approaches and the teacher-inquirer: Instructional situations case analysis, critical autobiography, and action research*. Rotterdam, The Netherlands: Sense Publishers.
- Feiler, M.C. (1951). The Orff-Schulwerk, edited and translated by M. Stringham *Orff-Schulwerk: Background and Commentary: Articles from German and Austrian Periodicals* (pp. 38-42). Mainz, Germany: Schott
- Feldman, M.S. (1995). *Strategies for interpreting qualitative data* (Vol. 33): Sage.
- Ferris, J. (1993). *Music on the edge: An historical study of the vulnerability of music in the primary school curriculum*. Paper presented at the Australian Society for Music Education IXth National Conference "Music on the Edge - Desert to Surf", Perth.
- Flowers, P.J., & Murphy, J.W. (2001). Talking about music: Interviews with older adults about their music education, preferences, activities, and reflections. *Update: Applications of Research in Music Education*, 20(1), 26. doi: 10.1177/875512330102000106
- Francis, M. (2010). The volumes as a documentation in sound. *The Orff Echo: Journal of the American Orff Schulwerk Association*, 43(1), 34-37.
- Frazee, J. (1985). Notes from a visit with Carl Orff January 19, 1977. In I.M. Carley (Ed.), *Orff Re-Echoes Book II: Selections from the Orff Echo & the Supplements* (pp. 18-19): American Orff-Schulwerk Association
- Frazee, J. (2006). *Orff Schulwerk today: Nurturing musical expression and understanding*. Mainz: Schott.
- Frazee, J. (2008). *Playing together: An introduction to teaching Orff-Instrument skills*. New York, NY: Schott.

- Frazee, J. (2010). From the old world to the new: The genesis of the American edition of Music for Children. *The Orff Echo: Journal of the American Orff Schulwerk Association*, 43(1), 30-33.
- Frazee, J. (2012). *Artful-playful-mindful: A new Orff-Schulwerk curriculum for music making and music thinking*. New York, NY: Schott Music Corporation.
- Frazee, J., & Kreuter, K. (1987). *Discovering Orff: A curriculum for music teachers*: Schott.
- Freire, P. (1970). *Pedagogy of the oppressed* (M.B. Ramos, Trans.). London, UK: Penguin.
- Freire, P. (1985). *The politics of education: Culture, power, and liberation* (D. Macedo, Trans.). Westport, CT: Bergin & Garvey.
- Fröbel e.V. (2016). Friedrich Froebel: The inventor of kindergarten. Retrieved from <https://http://www.froebel.com.au/about-froebel/friedrich-froebel/>
- Gagne, D. (2011). Orff Schulwerk: The pleasures of letting go. In J. Thomas-Solomon (Ed.), *A Walk in the Wildflowers: Essays from Orff Schulwerk Gardens Volume 1* (pp. 9-16). Cleveland, OH: American Orff-Schulwerk Association
- Gardner, H. (2011). *Frames of mind: The theory of multiple intelligences*: Basic Books.
- Gardner, H. (2015a). A beginner's guide to the Theory of Multiple Intelligences. Retrieved from <http://multipleintelligencesoasis.org/about/>
- Gardner, H. (2015b). Chapter 1: In a nutshell. Retrieved from MI OASIS: Official Authoritative Site of Multiple Intelligences website: <http://multipleintelligencesoasis.org/wp-content/uploads/2013/06/in-a-nutshell-minh.pdf>
- Gaztambide-Fernández, R., Cairns, K., Kawashima, Y., Menna, L., & VanderDussen, E. (2011). Portraiture as pedagogy: Learning research through the exploration of context and methodology. *International Journal of Education & the Arts*, 12(4), 1-29.
- Geen, W.A. (1970). Orff-Schulwerk. *Australian Journal of Music Education*, 6, 23-26. <http://0-search.informit.com.au.library.vu.edu.au/fullText;dn=762436271471655;res=IELHSS>
- Gerheuser, F. (1977). Gunild Keetman's contribution to the Schulwerk. In I.M. Carley (Ed.), *Orff re-echoes book 1: Selections from The Orff Echo & the Supplements* (2nd ed.): American Orff-Schulwerk Association
- Giarelli, J.M. (2006). Response: Freire and Whitehead: Any difference? Yes *Philosophy of Education 2006 Archive* (pp. 327-329)
- Gibson, R., & Ewing, R. (2011). *Transforming the curriculum through the arts*. South Yarra, Australia: Palgrave Macmillan.
- Gill, R. (2004). Orff Schulwerk Levels courses: The pedagogy. *Musicworks: Journal of the Australian Council of Orff Schulwerk*, 9(1), 4.
- Gill, R. (2009). The point of origin. *Limelight, Feb*, 38-40.

- Gill, R. (2011). Wake up, Australia, or we'll have a nation of unimaginative robots. Blog Retrieved from <http://richardgill.blogspot.com/search?updated-min=2011-01-01T00%3A00%3A00-08%3A00&updated-max=2012-01-01T00%3A00%3A00-08%3A00&max-results=2>
- Gill, R. (2012). *The importance of music education*. Paper presented at the National Kodaly Conference, Adelaide, S.A., Australia.  
<http://www.kodaly.org.au/index.php/journal/item/76-akj2012>
- Gill, R. (2015). A case for new music: 17th Annual Peggy Glanville-Hicks Address. Retrieved from  
[http://newmusicnetwork.com.au/pgh.html?utm\\_content=bufferd6cf9&utm\\_medium=social&utm\\_source=facebook.com&utm\\_campaign=buffer](http://newmusicnetwork.com.au/pgh.html?utm_content=bufferd6cf9&utm_medium=social&utm_source=facebook.com&utm_campaign=buffer)
- Gilpatrick, L. (2009). Orff Schulwerk: Process, not method. *The Orff Echo: Journal of the American Orff Schulwerk Association*, XLI (Summer)(4), 3.
- Goodall, H. (2008). National Singing Ambassador's keynote Speech. Retrieved from  
<http://www.howardgoodall.co.uk/articles-press-etc/national-singing-ambassadors-keynote-speech-31-jan-2008>
- Goodall, H. (2012a). The end of music in schools as we know it. Retrieved from  
<http://www.howardgoodall.co.uk/articles-press-etc/the-end-of-music-in-schools-as-we-know-it>
- Goodall, H. (2012b). How music works: Bass (Video recording). *How Music Works*. Retrieved from <https://http://www.youtube.com/watch?v=fIWEGYDG-Ig>
- Goodall, H. (2014). What music in schools is for? *The Sunday Times Festival of Education*. Retrieved from <http://www.howardgoodall.co.uk/news/what-future-for-music-in-schools>
- Goodkin, D. (2000a). Orff-Schulwerk in the new mythology. In A. De Quadros (Ed.), *Many seeds, different flowers: The music education legacy of Carl Orff*. Nedlands, WA Australia: Callaway International Resource Centre for Music Education, The University of Western Australia
- Goodkin, D. (2000b). *Teach like it's music: Guidelines for an effective class process*. Unpublished work used with permission.
- Goodkin, D. (2001). Orff-Schulwerk in the new millennium. *Music Educators Journal*, 88(3), 17-23. doi: 10.2307/3399753
- Goodkin, D. (2002). *Play, sing & dance: An introduction to Orff Schulwerk*. Miami, FL: Schott Music Corporation.
- Goodkin, D. (2004). *Now's the time: Teaching jazz to all ages*. San Francisco, CA: Pentatonic Press.
- Goodkin, D. (2006). *The ABC's of education: A primer for schools to come*. San Francisco, CA: Pentatonic Press.
- Goodkin, D. (2009). Carrying the torch: The legacy of Carl Orff. *The Orff Echo: Journal of the American Orff Schulwerk Association*, XLI(3), 3.

- Gray, E. (1995). Orff-Schulwerk: Where did it come from? *The Orff Beat Centenary Issue: Official Bulletin of the Orff Schulwerk Society of Southern Africa*, XXIV (June).
- Green, L. (2002). *How popular musicians learn: A way ahead for music education*: Ashgate Publishing.
- Green, L. (2005). The music curriculum as lived experience: Childrens' natural music-learning processes. *Music Educators Journal*, 91(4), 27-32. doi: 10.2307/3400155
- Green, M. (2015). Critics of independent schools cling to cliches. Retrieved from [https://http://www.is.vic.edu.au/public/media/in\\_the\\_media\\_critics\\_clishes.pdf](https://http://www.is.vic.edu.au/public/media/in_the_media_critics_clishes.pdf)
- Greene, M. (1977). Toward wide-awakeness: An argument for the arts and humanities in education. *The Teachers College Record*, 79(1), 119-125.
- Greene, M. (2007). *Countering indifference: The role of the arts*. The Maxine Greene Library. Gottesman Libraries, Columbia University.
- Greene, M. (2012). Teaching the art of "wide-awakeness". In H. Kohl & T. Oppenheim (Eds.), *The Muses Go to School: Inspiring Stories about the Importance of Arts in Education*: The New Press
- Guba, E.G., & Lincoln, Y.S. (1994). Competing paradigms in qualitative research. In E.G. Guba & Y.S. Lincoln (Eds.), *Handbook of Qualitative Research* (2 ed., pp. 105-117). Thousand Oaks, CA: SAGE
- Hall, D. (1958). Ohio State University lecture. In D. Hall (Ed.), *Orff-Schulwerk in Canada: A collection of articles and lectures from the early years (1954-1962)* (pp. 12-16). Mainz, Germany: Schott
- Hall, D. (1992). Foreward. In D. Hall (Ed.), *Orff-Schulwerk in Canada: A collection of articles and lectures from the early years (1954-1962)* (pp. v-xv). Mainz, Germany: Schott
- Hanley, B. (2004). A "Middle Ground": Thinking about listening to music in elementary classes. In L.R. Bartel (Ed.), *Questioning the Music Education Paradigm*
- Harding, J. (2013). *From Wibbleton to Wobbleton: Adventures with the elements of music and movement*. San Francisco, CA: Pentatonic Press.
- Harper, A. (1956). Carl Orff: Alpha or omega. *The Musical Times*, 97(1355), 20.
- Harris, J. (1985). What makes an activity "therapeutic"? In I.M. Carley (Ed.), *Orff Re-echoes Book II: Selections from the Orff Echo & the Supplements* (pp. 217): American Orff-Schulwerk Association
- Hartmann, W. (2000). Creative playgrounds: Music by children. In A. De Quadros (Ed.), *Many seeds, different flowers: The music education legacy of Carl Orff*. Nedlands, WA Australia: Callaway International Resource Centre for Music Education, The University of Western Australia
- Hartmann, W. (2012). Orff's Schulwerk: Summary. *Orff Schulwerk Informationen*, 87.
- Harvey, I. (2012). Musical Futures. *Music Council of Australia Music Forum*, 19(1), 46-49.

- Haselbach, B. (1971). *Dance education: Basic principles and models for nursery and primary school* (M. Murray, Trans.). London, UK: Schott.
- Haselbach, B. (2006). Orff Schulwerk back and forth: 40 years of contact between Australia and the Orff Institute in Salzburg. *Musicworks: Journal of the Australian Council of Orff Schulwerk*, 11, 5-10.
- Haselbach, B. (2012a). The artistic aspect of Orff-Schulwerk: An attempt at an interpretation. *Orff Schulwerk Informationen*, 87, 27-30.
- Haselbach, B. (2012b). Editorial. *Orff Schulwerk Informationen: Three Pillars of Orff-Schulwerk*, 87(Winter), 6-7.
- Haselbach, B. (2013). Orff-Schulwerk: Origins and development. In S. Hennessy (Ed.), *Reflections on Orff-Schulwerk: Essays in celebration of Margaret Murray* (pp. 10-18). London, UK: Schott Music Ltd
- Haselbach, B. (2014). Movement and dance in Orff-Schulwerk, at the Orff Institute and further afield *50 Years Orff Institute: International Symposium Orff-Schulwerk* (pp. 53-65). Salzburg, Austria: Universitat Mozarteum Salzburg.
- Haselbach, B. (Ed.). (2011). *Texts on theory and practice of Orff-Schulwerk: Basic texts from the years 1932-2010* (Vol. 1). Mainz, Germany: Schott.
- Haselbach, B., & Hartmann, W. (2013). *Principles of Orff-Schulwerk*. Paper presented at the Orff-Schulwerk Forum, Salzburg, Austria.
- Heinrich, J. (2012). The provision of classroom music programs to regional Victorian primary schools. *Australian Journal of Music Education*(2), 45.
- Hennessey, B.A. (2010). Intrinsic motivation and creativity in the classroom: Have we come full circle? In R.A. Beghetto & J.C. Kaufman (Eds.), *Nurturing creativity in the classroom* (pp. 329-361). New York, NY: Cambridge University Press
- Hennessy, S. (2013). Teaching for creativity: Some thoughts for primary teachers. In S. Hennessy (Ed.), *Reflections on Orff-Schulwerk: Essays in celebration of Margaret Murray* (pp. 76-82). London, UK: Schott Music Ltd
- Heron, J., & Reason, P. (1997). A participatory inquiry paradigm. *Qualitative Inquiry*, 3(3), 274-294.
- Heywood, P. (2005). Learning joyfully: An emotional and transformative experience. *Melbourne Studies in Education*, 46(1), 33-44. doi: 10.1080/17508480509556414
- Hickey-Moody, A. (2013). Little public spheres. *Performance Paradigm*, 9(1), 4-15. <http://www.performanceparadigm.net/index.php/journal/article/viewFile/129/128>
- Hickey-Moody, A. (2016). Youth agency and adult influence: A critical revision of little publics. *Review of Education, Pedagogy, and Cultural Studies*, 38(1), 58-72. doi: 10.1080/10714413.2016.1119643
- Hickman, R. (2011). *The art and craft of pedagogy: Portraits of effective teachers*: Bloomsbury Publishing.

- Higgins, C. (2012). The impossible profession. In W.D. Bowman & A.L. Frega (Eds.), *Handbook of Philosophy in Music Education* (pp. 213-230). Oxford UK: Oxford University Press
- Hill, D.A. (2005). The poetry in portraiture: Seeing subjects, hearing voices, and feeling contexts. *Qualitative Inquiry*, 11(1), 95-105. doi: 10.1177/1077800404270835
- Hoffman, S. (2006). Music together: The joy of family music. Retrieved from <http://www.musictogether.com/ResearchandDevelopment>
- Huizinga, J. (1938). *Homo Ludens: A study of the play-element in culture*. Oxon, UK: Routledge.
- Jackson, A.Y., & Mazzei, L.A. (2012). *Thinking with theory in qualitative research: Viewing data across multiple perspectives*. Oxon, UK: Routledge.
- Jorgensen, E.R. (1997). *In search of music education*. Champaign, IL: University of Illinois Press.
- Jorgensen, E.R. (2008). *The art of teaching music*. Bloomington, IN: Indiana University Press.
- Jorgensen, E.R. (2009). On thick description and narrative inquiry in music education. *Research Studies in Music Education*, 31(1), 69-81. doi: 10.1177/1321103x09103632
- Jorgenson, L.B. (2010). *An analysis of the music education philosophy of Carl Orff*. (Master of Education-Professional Development), University of Wisconsin-La Crosse.
- Joseph, D. (2007). Old hat new fabric: An African-Orff approach supporting values education in Australia. *Musicworks: Journal of the Australian Council of Orff Schulwerk*, 12 (July)(1), 5.
- Jungmair, U.E. (2000). *Looking back-looking forward: About Orff*. Paper presented at the Traunwalchen Symposium, Traunwalchen, Germany.
- Jungmair, U.E. (2010). Elemental music and movement education: Focus on fundamentals and anthropological aspects. In B. Haselbach (Ed.), *Texts on Theory and Practice of Orff Schulwerk*: Schott
- Keetman, G. (1974). *Elementaria: First acquaintance with Orff-Schulwerk* (M. Murray, Trans.). London, UK: Schott.
- Keetman, G. (1985). Reminiscences of the Guntherschule. In I.M. Carley (Ed.), *Orff Re-echoes Book II: Selections from the Orff Echo & the Supplements* (pp. 3-7): American Orff-Schulwerk Association
- Keller, W. (1974). *Orff Schulwerk: Introduction to music for children: Methodology, playing the instruments, suggestions for teachers*. Mainz, Germany: Schott.
- Keller, W. (2004). Memories of Gunild Keetman. In H. Regner & M. Ronnefeld (Eds.), *Gunild Keetman: A life given to music and movement: Memories, encounters, documentation* (pp. 130-133). Mainz, Germany: Schott

- Kerchner, J.L. (2003). Stepping off of the podium. In S. Leong (Ed.), *Musicianship in the 21st century: Issues, trends & possibilities*: Australian Music Centre
- Kincheloe, J.L., & Berry, K.S. (2004). *Rigour and complexity in educational research*: Open University Press.
- Kluger, M. (2011). Introduction (M. Murray, Trans.). In B. Haselbach (Ed.), *Texts on Theory and Practice of Orff-Schulwerk: Basic Texts from the years 1932-2010* (Vol. 1, pp. 14-42). Mainz, Germany: Schott
- Lamont, A., Hargreaves, D.J., Marshall, N.A., & Tarrant, M. (2003). Young people's music in and out of school. *British Journal of Music Education*, 20, 229-241. doi: 10.1017/S0265051703005412
- Lang, P. (2012). Critical aesthetic pedagogy: Toward a theory of self and social empowerment (book review). *Harvard Educational Review*. [http://hepg.org/her-home/issues/harvard-educational-review-volume-83-number-1/herbooknote/critical-aesthetic-pedagogy\\_382](http://hepg.org/her-home/issues/harvard-educational-review-volume-83-number-1/herbooknote/critical-aesthetic-pedagogy_382)
- Lather, P., & St. Pierre, E.A. (2013). Post-qualitative research. *International Journal of Qualitative Studies in Education*, 26(6), 629-633. doi: 10.1080/09518398.2013.788752
- Laubach, M. (2011). Pestalozzi and his significance in democratic education. *Journal of Philosophy and History of Education*, 61(1), 185-194.
- Lawrence-Lightfoot, S. (1994). *I've known rivers: Lives of loss and liberation*. Reading, MA: Addison-Wesley Publishing.
- Lawrence-Lightfoot, S. (2008). *The good high school: Portraits of character and culture*: Basic Books.
- Lawrence-Lightfoot, S., & Davis, J.H. (1997). *The art and science of portraiture*. San Francisco, CA: Jossey-Bass.
- Leonhard, C. (2004). The great masquerade: Means become ends. In L.R. Bartel (Ed.), *Questioning the music education paradigm* (Vol. 2). Waterloo, ON: Canadian Music Educator's Association
- Levitin, D.J. (2006). *This is your brain on music: The science of a human obsession*: Dutton Adult.
- Levitin, D.J. (2008). *The world in six songs: How the musical brain created human nature*: Penguin.
- Lichtman, M. (2013). *Qualitative research in education: A user's guide* (3rd ed.). Thousand Oaks, CA: SAGE.
- Lillard, A.S. (2005). *Montessori: The science behind the genius*: Oxford University Press.
- Lincoln, Y.S., Lynham, S.A., & Guba, E.G. (2011). Paradigmatic controversies, contradictions, and emerging confluences, revisited. In N.K. Denzin & Y.S. Lincoln (Eds.), *The SAGE handbook of qualitative research* (pp. 97-128). Thousand Oaks, CA: SAGE



- Locke, L.M. (2016). *The Orff approach in the professional lives and practices of teachers in the Aotearoa/New Zealand school context*. (Doctor of Philosophy), The University of Waikato.
- Lofland, J., Snow, D.A., Anderson, L., & Lofland, L.H. (2006). *Analyzing social settings: A guide to qualitative observation and analysis* (4th ed.). Belmont, CA: Thomson Wadsworth.
- Lopez-Ibor, S. (2011). *Blue is the sea: Music, dance & visual arts*. San Francisco, CA: Pentatonic Press.
- Lowe, G. (2011). Class music learning activities: Do students find them important, interesting and useful? *Research Studies in Music Education*, 33(2), 143-159.
- Lucas, B. (2001). *Power up your mind: Learn faster work smarter*.
- Lydon, T. (2015). Q&A: Thomas Lydon meets Ken Owen, national training director at Musical Futures Australia. *Music Teacher*. <http://www.musicalfutures.org/wp-content/uploads/2015/09/kenowenarticlemusicteachermagazineapril2015.pdf>
- Lytton, H. (1971, 2012). *Creativity and education* (Vol. 46). London, UK: Routledge.
- Maier, H. (1995). *Carl Orff in his time*. Speech on the occasion of Carl Orff's 100th birthday (trans. Murray, M.). Munich, Prinzregententheater.
- Maschat, V. (2004). Gunild and us children. In H. Regner & M. Ronnefeld (Eds.), *Gunild Keetman: A life given to music and movement: Memories, encounters, documentation* (pp. 72-77). Mainz, Germany: Schott
- Matsunobu, K., & Bresler, L. (2014). Qualitative research in music education: Concepts, goals and characteristics. In C.M. Conway (Ed.), *Oxford Handbook of Qualitative Research in American Music Education*: Oxford University Press
- Matthesius, J. (1982). In memoriam, Carl Orff. In I.M. Carley (Ed.), *Orff Re-Echoes Book II: Selections from the Orff Echo & the Supplements* (pp. 22). Lakemore, GA: American Orff-Schulwerk Association
- Maubach, C. (2006). *Introduction to the Orff Schulwerk approach*. Training Material. Victorian Orff Schulwerk Association.
- Mausser, S. (2015). Greetings: The diversity of professional areas. *Orff-Schulwerk Heute: Elemental music and dance pedagogy*, 92. [http://www.orff-schulwerk-forum-salzburg.org/deutsch/orff\\_schulwerk\\_informationen/pdf/OSH\\_92.pdf](http://www.orff-schulwerk-forum-salzburg.org/deutsch/orff_schulwerk_informationen/pdf/OSH_92.pdf)
- McLaughlin, H., & Madin, J. (2000). Accessible instruments, accessible music: Homemade marimbas in the classroom. In A. De Quadros (Ed.), *Many seeds, different flowers: The music education legacy of Carl Orff*. Nedlands, WA, Australia: Callaway International Resource Centre for Music Education, The University of Western Australia
- McMillan, R. (1995). "A Song of our Own": *Improving the quality of music education through improvisation*. Paper presented at the Australian Society of Music Education 10th National Conference "Honing the Craft - Improving the Quality of Music Education", Hobart, Tasmania.

- McMillan, R. (2003). Sing my song. In S. Leong (Ed.), *Musianship in the 21st century*: Australian Music Centre
- Medina, Y. (2006). *Critical aesthetic pedagogy: Toward a theory of self and social understanding*. (PhD), The University of North Carolina at Greenboro.
- Medina, Y. (2012). *Critical aesthetic pedagogy: Toward a theory of self and social empowerment*. New York, NY: Peter Lang.
- Miles, M.B., & Huberman, A.M. (1994). *Qualitative data analysis: An expanded sourcebook* (2nd ed.). Thousand Oaks, CA: SAGE.
- Ministerial Council for Education Early Childhood Development and Youth Affairs Cultural Ministers Council. (2005). National education and the arts statement. Retrieved from [http://www.mceecdya.edu.au/mceecdya/national\\_education\\_and\\_the\\_arts\\_statement\\_20981.html](http://www.mceecdya.edu.au/mceecdya/national_education_and_the_arts_statement_20981.html)
- Mix, T. (1968). Orff Schulwerk...a means or an end? *American Music Teacher*, 17(4), 37.
- Moss, K.D., Fagan, G., Brady, M., & Learn, R.A. (1992). Involving today's parents: Teachers depend on parental involvement in their efforts to reach students. Four educators tell how they get parents excited about school music. *Music Educators Journal*, 79(2), 44-48. doi: 10.2307/3398507
- Moyles, J.R. (2013). Play and early years: Birth to seven years. Retrieved from <http://www.playwales.org.uk>
- Murray, M. (2010). The Orff Schulwerk Murray edition: How it came into being. *The Orff Echo: Journal of the American Orff Schulwerk Association*(Fall), 27-29.
- Music Council of Australia. (2011). Ten facts about school music. Retrieved from <http://www.musicplayforlife.org/>
- Musical Futures. (2016). Quick Musical Futures summary: A snapshot of Musical Futures in schools. Retrieved from <http://www.musicalfuturesaustralia.org/2015-news-archive.html>
- Myers, D.E. (1995). Lifelong learning: An emerging research agenda for music education. *Research Studies in Music Education*, 4(1), 21-27. doi: 10.1177/1321103X9500400104
- Neville, B.). Teaching and Transformation. Retrieved from <http://course-notes-and-resources.wikispaces.com/file/view/Teaching+and+transformation+Neville.pdf>
- Nichols, E. (1977a). Improvisation: Key to Orff-Schulwerk. In I.M. Carley (Ed.), *Orff Re-Echoes Book 1*: American Orff-Schulwerk Association
- Nichols, E. (1977b). *Orff instrument source book* (Vol. 1). Miami, FL: Belwin Mills Publishing Corp.
- Nichols, E.L. (1970). Orff can work in every classroom. *Music Educators Journal*, 57(1), 43-44.
- Novello, J.W., & Marquis, M.H. (1967). More on Orff. *Music Educators Journal*, 53(8), 19-21.

- Nykrin, R. (2010). 50 years "Music for children-Orff Schulwerk": Thoughts about the present status of a music educational classic In B. Haselbach (Ed.), *Texts and Theory and Practice of Orff Schulwerk*: Schott
- O'Donnell, J., & Kirkner, S.L. (2014). The impact of a collaborative family involvement program on Latino families and children's educational performance. *School Community Journal*, 24(1), 211-234.
- O'Toole, J. (2010). Foreword. In R.A. Ewing (Ed.), *The Arts and Australian Education: Realising Potential*. Victoria, Australia: Australian Council for Educational Research
- Oelkers, J., & Rhyn, H. (2000). *Dewey and European education: General problems and case studies*: Springer Science & Business Media.
- Ogletree, E.J. (1974). Rudolf Steiner: Unknown educator. *The Elementary School Journal*, 74(6), 344-351. <http://0-www.jstor.org.library.vu.edu.au/stable/pdf/1000778.pdf?acceptTC=true>
- Orff, C. (1963a). Orff-Schulwerk: Past and future *Speech given at the opening of the Orff Institute in Salzburg on the 25th October 1963* (pp. 1-5). (Trans. Murray, M.) Orff Institute Jahrbuch: B.Schotts.
- Orff, C. (1963b). The Schulwerk: Its origin and aims (A. Walter, Trans.) *Music Educators Journal* (Vol. 49, pp. 69-74): JSTOR.
- Orff, C. (1978). *The Schulwerk: Carl Orff documentation, his life and works: An eight volume autobiography of Carl Orff* (M. Murray, Trans. Vol. 3). New York, NY: Schott Music Corp.
- Orff, C., & Keetman, G. (1950). *Orff-Schulwerk: Music for children* (D. Hall & A. Walter, Trans. Vol. 1). Mainz, Germany: B.Schott's Sohne.
- Orff, C., & Keetman, G. (1954). *Orff-Schulwerk: Music for children* (M. Murray, Trans. Vol. V Minor: Dominant and subdominant triads). London, England: Schott & Co. Ltd.
- Orff, C., & Keetman, G. (1957). *Orff-Schulwerk: Music for children* (M. Murray, Trans. Vol. I Pentatonic). London, England: Schott & Co. Ltd.
- Orff Institute.). Hermann Regner (1928-2008). Retrieved from <http://www.orffinstitut.at/index.php?id=37&L=1&cHash=1e5c456ea4>
- Orff-Schulwerk Forum. (2015). Orff-Schulwerk associations. Retrieved from <http://www.orff-schulwerk-forum-salzburg.org/english/orff-schulwerk-associations.html>
- Özeke, S. (2009). Connections between the constructivist-based models for teaching science and music. *Procedia-Social and Behavioral Sciences*, 1(1), 1068-1072. doi: 10.1016/j.sbspro.2009.01.192
- Pascoe, R., Leong, S., MacCallum, J., Mackinlay, E., Marsh, K., Smith, B., . . . Winterton, A. (2005). *National review of school music education: Augmenting the diminished*: Australian Government Department of Education, Science and Training.

- Patton, M.Q. (2002). *Qualitative research & qualitative methods* (3rd ed.). Thousand Oaks, CA: SAGE.
- Peters, B. (2011). The Orff approach and Canadian music education curriculum for the 21st century. *Canadian Music Educator*, 53(1 Fall), 3.
- Pole, C.J., & Morrison, M. (2003). *Ethnography for education*: McGraw-Hill International.
- Ponterotto, J.G. (2006). Brief note on the origins, evolution, and meaning of the qualitative research concept "thick description". *The Qualitative Report*, 11(3), 538-549.
- Postman, N. (1984). Amusing ourselves to death: Keynote address at the Frankfurt Book Fair. Retrieved from <http://0-content.ebscohost.com.library.vu.edu.au/ContentServer.asp?T=P&P=AN&K=15901018&S=R&D=hlh&EbscoContent=dGJyMNHr7ESeqK44y9fwOLCmr06eqK5Ssq24S7KWxWXS&ContentCustomer=dGJyMPGnr0yzrbNJuePfgeyx43zx>
- Postman, N. (2006). *Amusing ourselves to death: Public discourse in the age of showbusiness* (20th Anniversary ed.). New York, NY: Penguin Books.
- Pruett, D.B. (2003). Orff before Orff: The Guntherschule (1924-1945). *Journal of Historical Research in Music Education*, 24(2), 178-196.
- Rankin, B. (2003). *Music education with purpose*. Paper presented at the Australian Association for Research in Music Education: Proceedings of the XXIII Annual Conference, Melbourne, Australia.  
<http://search.informit.org/fullText;dn=664147348550312;res=IELHSS>
- Rankin, B. (2016). Genres and styles of research: Possibilities for vibrant interpretations of Orff Schulwerk practice in education. *Musicworks: Journal of the Australian Council of Orff Schulwerk*, 21(July). <http://0-search.informit.com.au.library.vu.edu.au/fullText;dn=406644408964554;res=IELHSS>
- Regelski, T.A. (2005). Music and music education: Theory and praxis for making a difference. *Educational Philosophy and Theory*, 37(1), 7-27.
- Regelski, T.A. (2006). Reconnecting music education with society. *Action, Criticism, and Theory for Music Education*, 5(2), 2-20.
- Regner, H. (1965). *Orff-Schulwerk jugendmusik: Blaser-ubung II*. Mainz, Germany: Schott.
- Regner, H. (1975). Carl Orff's education ideas - Utopia and reality (M. Murray, Trans.). In B. Haselbach (Ed.), *Texts on theory and practice of Orff-Schulwerk: Basic texts from the years 1932-2010* (Vol. 1). Germany: Schott
- Regner, H. (2004). Gunild Keetman was there. In H. Regner & M. Ronnefeld (Eds.), *Gunild Keetman: A life given to music and movement: Memories, encounters, documentation* (pp. 110-117). Mainz, Germany: Schott
- Regner, H. (2011). "Musik fur kinder: Music for children: Musique pour enfants": Comments on the adoption and adaption of Orff-Schulwerk in other countries. In B. Haselbach (Ed.), *Texts on Theory and Practice in Orff Schulwerk*: Schott

- Richards, C. (1995). The contributions of Orff's philosophy and practices to post-primary education in Australia. *Australian Journal of Music Education*, 1, 13-20. <http://0-search.informit.com.au.library.vu.edu.au/fullText;dn=131225737594533;res=IELHSS>
- Richardson, L. (2000). Writing: A method of inquiry. In N.K. Denzin & Y.S. Lincoln (Eds.), *Handbook of Qualitative Research* (2 ed.). Thousand Oaks: SAGE
- Robinson, K. (2006). Do schools kill creativity? *TED Talks*. Retrieved from [https://http://www.ted.com/talks/ken\\_robinson\\_says\\_schools\\_kill\\_creativity?language=en-t-877672](https://http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity?language=en-t-877672)
- Robinson, K. (2009). Bring on the learning revolution. *TED Talks*. Retrieved from [http://www.ted.com/talks/lang/eng/sir\\_ken\\_robinson\\_bring\\_on\\_the\\_revolution.html](http://www.ted.com/talks/lang/eng/sir_ken_robinson_bring_on_the_revolution.html)
- Robinson, K. (2011). *Out of our minds: Learning to be creative*. Chichester, UK: Capstone Publishing Ltd.
- Robinson, K. (Ed.). (1989). *The arts in schools: Principles, practice and provision*: Calouste Gulbenkian Foundation.
- Robinson, K., & Aronica, L. (2015). *Creative schools*. Great Britain: Penguin Books.
- Roemer, R.E. (2006). Freire and Whitehead: Any difference? *Philosophy of Education 2006 Archive* (pp. 318-326)
- Rogers, M. (2012). Contextualizing theories and practices of bricolage research. *The Qualitative Report*, 17(T&L Art. 7), 1-17. <http://www.nova.edu/ssss/QR/QR17/rogers.pdf>
- Ronnefeld, M. (2004). Gunild Keetman: Fragments of a life. In H. Regner & M. Ronnefeld (Eds.), *Gunild Keetman: A life given to music and movement: Memories, encounters, documentation* (pp. 14-49). Mainz, Germany: Schott
- Roth, W.-M. (2005). *Auto/biography and auto/ethnography: Praxis of research method*: Smart Sense Publications.
- Ruddock, E., & Leong, S. (2005). I am unmusical!: The verdict of self-judgement. *International Journal of Music Education*, 23(1), 9-22. doi: 10.1177/0255761405050927
- Ruhloff, J. (2004). Problematising critique in pedagogy. *Journal of Philosophy of Education*, 38(3), 279-393.
- Runco, M.A., & Pritzker, S.R. (2011). Definitions of creativity *Encyclopedia of Creativity: Two Volume Set: Online Version*. St. Louis: Elsevier Science.
- Sacks, O. (2007). *Musicophilia: Tales of music and the brain*. London, UK: Picador.
- Salmon, S. (2010). Inclusion and Orff Schulwerk. *Musicworks: Journal of the Australian Council of Orff Schulwerk*, 15(1), 27-33.
- Salmon, S. (2012). Musica Humana: Thoughts on humanistic aspects of Orff-Schulwerk. *Orff-Schulwerk Informationen: The Three Pillars of Orff-Schulwerk*, 87(Winter), 13-19.

- Sangiorgio, A. (2015). *Collaborative creativity in music education: Children's interactions in group creative music making*. (Doctor of Philosophy in Education), University of Exeter.
- Savage, J. (2013). *The guided reader to teaching and learning music*. Hoboken, NJ: Taylor and Francis.
- Schafer, W.E., Ruppel, K.H., Sellner, G.R., & Werner, T. (1960). *Carl Orff: A report in words and pictures* (2nd ed.). Mainz, Germany: B. Schott's Sohne.
- Schmidt, P. (2011). Music education in urban contexts: A redress. *Action, Criticism & Theory for Music Education*, 10(1), 1-14.
- Selby-Bigge, L.A. (1897). 18th Century British moral philosophy. *British Moralists, being Selections from Writers Principally of the Eighteenth Century*. Retrieved from Online Library of Liberty website: <http://oll.libertyfund.org/pages/18th-century-british-moral-philosophy>
- Shamrock, M.E. (1995). *Orff Schulwerk: Brief history, description, and issues in global dispersal*. Northridge CA: American Orff-Schulwerk Association.
- Shehan, P.K. (1986). Major approaches to music education: An account of method. *Music Educators Journal*, 72(6).
- Sherrane, R. (1995). Music history 102: A guide to Western composers and their music. Retrieved from <http://www.ipl.org/div/mushist/twen/schoenberg.html>
- Silisbury, E.A. (1968). Learning to teach Orff. *The Australian Journal of Music Education*(2), 3.
- Sloboda, J. (2005). *Exploring the musical mind: Cognition, emotion, ability, function*: Oxford University Press.
- Small, C. (1995). *Musicking: A ritual in social space*. Paper presented at the MUSE - Musicians United for Superior Education, University of Melbourne.
- Small, C. (1998). *Musicking: The meanings of performing and listening*: Wesleyan.
- Smidt, S. (2009). *Introducing Vygotsky: A guide for practitioners and students in early years education*: Routledge London.
- Snyder, S. (2000). Weavers and weaving: A thematic unit with many learning options. In A. De Quadros (Ed.), *Many seeds, different flowers: The music education legacy of Carl Orff*. Nedlands, WA Australia: Callaway International Resource Centre for Music Education, The University of Western Australia
- Southard, J. (2010). The importance of studying the volumes. *The Orff Echo: Journal of the American Orff Schulwerk Association*, 43(1), 10-12.
- Southcott, J., & Cosaitis, W. (2012). "It all begins with the beat of a drum": Early Australian encounters with Orff Schulwerk. *Australian Journal of Music Education*, 2, 20-32.
- St. Pierre, E.A. (2011). Post qualitative research. In N.K. Denzin & Y.S. Lincoln (Eds.), *The SAGE handbook of qualitative research* (pp. 611-625). Los Angeles, CA: SAGE

- Stavely, R. (2010). *Orff Schulwerk and learning*. Paper presented at the 'Creating New Blends' 16th Biennial Conference of the Australian National Conference of Orff Schulwerk, Adelaide, Australia.
- Steen, A. (2008). The place of the voice in Orff Schulwerk. *The Orff Echo: Journal of the American Orff Schulwerk Association*, XL (Spring)(3), 4.
- Steiner, R. (1919). An introduction to Waldorf education.  
[http://wn.rsarchive.org/Books/GA024/IntWal\\_index.html](http://wn.rsarchive.org/Books/GA024/IntWal_index.html)
- Stewart, C. (2013). *Facilitating elemental composition in an Orff classroom*. (Master of Education), University of Waikato.
- Takizawa, T. (2000). Orff seeds in Japanese musical culture. In A. De Quadros (Ed.), *Many seeds, different flowers: The music education legacy of Carl Orff*. Nedlands, WA Australia: Callaway International Resource Centre for Music Education, The University of Western Australia
- The Art Costa Centre for Thinking.). Welcome Art Costa Centre. Retrieved from <http://www.artcostacentre.com/index.htm>
- The University of Georgia College of Education. (2016). Torrance center for creativity and talent development. Retrieved from <https://coe.uga.edu/directory/units/torrance-center>
- Thomas, J., & Katz, S. (2000). Make a joyful world. In A. De Quadros (Ed.), *Many seeds, different flowers: The music education legacy of Carl Orff*. Nedlands, WA Australia: Callaway International Resource Centre for Music Education, The University of Western Australia
- Thomas, W. (1977). Orff's "Schulwerk". In I.M. Carley (Ed.), *Orff Re-echoes Book 1: Selections from the Orff Echo & the spllements* (pp. 63-70): American Orff-Schulwerk Association
- Thomas, W. (1985). *Carl Orff* (V. Maschat, Trans.). London, UK: Schott.
- Thomas, W. (2004). Obituary for Gunild Keetman. In H. Regner & M. Ronnefeld (Eds.), *Gunild Keetman: A life given to music and movement: Memories, encounters, documentation* (pp. 154-161). Mainz, Germany: Schott
- Thomas-Solomon, J., & Apostolidou-Gagne, D. (2010). Volumes of possibilities. *The Orff Echo: Journal of the American Orff Schulwerk Association*, 43 (Fall)(1), 7.
- Thresher, J.M. (1964). The contributions of Carl Orff to elementary music education. *Music Educators Journal*, 50(3), 43-48.
- Thwaites, T. (2013). Heidegger and jazz: Musical propositions of truth and the essence of creativity. *Philosophy of Music Education Review*, 21(2), 120-135.
- Thwaites, T., & Round, R. (2012). Expansive learning: Multicurricula pedagogy and holistic development through a music-centred programme. *Curriculum Matters*, 8, 110-127.
- Torrance, E.P. (1977). Creativity in the classroom: What research says to the teacher. Washington DC: National Education Association.

- Torrance, E.P., & Torrance, J.P. (1973). Is creativity teachable? Phi Delta Kappa Foundation Fastback 20 (pp. 53). Bloomington, IL: Phi Delta Kappa Educational Foundation.
- Trehub, S.E. (2003). The developmental origins of musicality. *Nature Neuroscience*, 6(7), 669-673.
- Trent, A., & Cho, J. (2014). Interpretation strategies: Appropriate concepts *Oxford Handbook of Qualitative Research*: Oxford University Press
- Uhrmacher, P.B. (1995). Uncommon schooling: A historical look at Rudolf Steiner, anthroposophy, and Waldorf education. *Curriculum Inquiry*, 25(4), 381-406.  
[http://www.lchc.ucsd.edu/mca/Mail/xmcamail.2010\\_01.dir/pdfx9STo74Xyx.pdf](http://www.lchc.ucsd.edu/mca/Mail/xmcamail.2010_01.dir/pdfx9STo74Xyx.pdf)
- UNESCO. (2006). *Road map for arts education: Building creative capacities for the 21st century*. Paper presented at the The world conference on arts education, Lisbon.
- Vakeva, L. (2007). Art education, the art of education and the art of life. Considering the implications of Dewey's later philosophy to art and music education. *Action, criticism, and theory for music education*, 6(1).
- van Maanen, J. (1983). Qualitative methodology. *Beverly Hills: Sage*.
- Velásquez, V. (1990). Tuned idiophones in the music education of children: The history of Orff instruments. *The Bulletin of Historical Research in Music Education*, 11(2), 93-109.
- Victoria State Government Education and Training. (2016). Music in schools. Retrieved from <http://www.education.vic.gov.au/about/programs/learningdev/pages/music-in-schools.aspx>
- Voigt, M. (2003). Orff music therapy: An overview. *Voices: A World Forum for Music Therapy*, 3(3), 8.
- Walsh, D.J., Chung, S., & Tufekci, A. (2001). Friedrich Wilhelm Froebel. In J.A. Palmer (Ed.), *Fifty major thinkers on education: From Confucius to Dewey*. London: Routledge
- Walter, A. (1958). Elementary music education: The European approach. In D. Hall (Ed.), *Orff-Schulwerk in Canada: A collection of articles and lectures from the early years (1954-1962)* (pp. 4-11). Mainz, Germany: Schott
- Walter, A. (1977). The Orff Schulwerk in American education. In I.M. Carley (Ed.), *Orff echoes book 1: Selections from The Orff Echo & the Supplements* (2nd ed., pp. 14-24): American Orff-Schulwerk Association
- Wampler, M.M., Orff, G., & Smith, M.C. (1968). Orff-Schulwerk: Design for creativity. A report of the project "Creativity and Participation in Music Education.": Bellflower Unified School District, California.
- Wang, C.C., & Sogin, D.W. (2004). *An update of research studies in Orff Schulwerk*. Paper presented at the MENC National Conference, Minneapolis, MN.
- Welch, G.F. (2005). We are musical. *International Journal of Music Education*, 23(2), 117-120. doi: 10.1177/0255761405052404



- Werner, M. (2012). Interpersonal dimensions of humanism. *The Humanist*.  
<http://thehumanist.com/magazine/september-october-2012/commentary/interpersonal-dimensions-of-humanism>
- Whitaker, N. (1998). The importance of context: Who's teaching music? *Research Studies in Music Education*, 11(1), 19-26. doi: 10.1177/1321103X9801100103
- Whitehead, A.N. (1967). *Aims of education*: Simon and Schuster.
- Whitford, F. (1994). Bauhaus: The face of the 20th century. Retrieved from  
<http://andberlin.com/2014/03/02/sunday-documentary-bauhaus-the-face-of-the-20th-century/>
- Wild, N. (2015). Defining elemental music. Retrieved from  
<http://www.neaosa.org/defining-elemental-music.html>
- Woodford, P.G. (2005). *Democracy and music education: Liberalism, ethics, and the politics of practice*. Bloomington, IN: Indiana University Press.
- Wry, O.E. (1985). Philosophical implications of Orff-Schulwerk. In I.M. Carley (Ed.), *Orff Re-echoes Book II: Selections from the Orff Echo and the Supplements* (pp. 27-28): American Orff-Schulwerk Association
- xldear23. (2012). Van Gogh Starry Night interactive animation (music by Gig McKell). Retrieved from <https://http://www.youtube.com/watch?v=91mSLGOfH2E>
- Young, E. (2011, July 16). Pestalozzian music and Orff-Schulwerk: A comparative look. Retrieved from <http://orffschulwerk.blogspot.com.au/2011/07/pestalozzian-music-and-orff-schulwerk.html>
- Zimmer, R. (2003). Abstraction in art and implications for perception.  
<https://pg2009.files.wordpress.com/2009/08/zimmerabstraction.pdf>
- Zirnbauer, H. (1955). The sources of the Schulwerk, edited and translated by M. Stringham *Orff-Schulwerk: Background and commentary: Articles from German and Austrian Periodicals* (pp. 32-38). Mainz, Germany: Schott
- Zongker, D.). Why did the chicken cross the road? Retrieved from  
<http://stat.fsu.edu/~chicken/webfiles/q.html>



# Acknowledgements

## *The Ensemble*

I stand as the conductor of this ensemble. We have just finished our concert. The audience applaud, some standing and clapping enthusiastically demonstrating their support and enjoyment. Some do so out of the polite expectancy that such an occasion brings. I bow to the audience with acceptance of their judgements and turn gratefully to my ensemble. What a mixed and eclectic group, each assisting me to bring this concert to fruition.

I shake the hand of Carl Orff as my designated concertmaster, and feel so honoured to have had him playing alto xylophone, knowing that even though he may not have enjoyed my compositions, he has yet been instrumental in my efforts as composer and conductor to place the child, the learner, the adult, the educator, at the centre of this concert. As is usual, Gunild Keetman plays by his side, the reliable back up, and herself the consummate musician. I wonder if she recognises herself in this concert. Those in the literature who hold views that resonate with me about Orff Schulwerk or music education join them in playing the alto xylophones. A stream of players who auditioned for these roles were rejected: not for their playing ability but for their lack of understanding of this concert program. I suggested different ensembles or orchestras for these players. They didn't belong here.

Wolfgang Hartmann and Barbara Haselbach from the Orff Forum have played the alto metallophones with expression and a critical ear. It was they who pointed me in the direction that I desired of this concert and I am indebted to them. This ensemble has relied on these alto metallophones and the steady playing that these most highly regarded pedagogues have brought. I thank them wholeheartedly for their valued quiet contributions. They have been adamant in their beliefs of the adaptability I needed to consider when creating my compositions, and I hope these and my conducting have not disheartened them.

Shirley Salmon from the Orff Institute joins them and in rehearsals encouraged me as the conductor to shape the music as I saw fit. At times, some in the ensemble disagreed with the intonation marks in the score, and others were somewhat dismayed with the compositions. As the conductor I had to make choices and make them to suit my style of composition. Shirley encouraged me to make this concert my own and I feel so fortunate to have had her support.

For this concert, two recorder players have joined the ensemble, both known for their outstanding abilities on these instruments. Not all pieces highlighted the recorder and when these players were silent, they observed, and in rehearsals made significant contributions to encourage my own reflection on my compositions. The treble recorder player, Professor Charlotte Fröhlich, has travelled from Switzerland to Australia to be here. She was

particularly invaluable when I struggled with some of my compositions. Away from rehearsals we would enjoy playing recorder together, each demonstrating our own nuances in playing. I have appreciated so much her own style of recorder playing, despite at times it being in contrast to mine.

My supervisor, Professor Maureen Ryan, knows the subtleties of the descant recorder and has the experience and expertise to bring the best out of this instrument. Played well, the recorder promotes an atmosphere of joy and beauty and her playing during this concert has been memorable. The descant recorder has been a critical part of my compositions and her playing ensured the integration of all within the ensemble. Professor Ryan has played solos for me many times to highlight aspects of my compositions that required rethinking. I thank her for every solo that has brought calm, reflection, support and personal feelings of joy and delight.

The bass xylophone is played by Dr Beth Rankin, a friend and musician already playing in various other ensembles, but interested in the compositions that this concert offers. She spent time assisting me as the composer to reflect on the score. She has given up her time rehearsing with other ensembles and her steady playing has been of great reassurance to me as the conductor. Others who have helped shape the score play the bass xylophones with Beth. I thank all those who have had in-depth discussions about all aspects of the score and hope they see themselves in the compositions.

The bass metallophones are instruments that are not often heard in my compositions. I find them overbearing and often unnecessary. My ensemble has included them despite knowing that they can place restrictions on the score. These players lack the charisma and humanistic traits of the alto xylophone musicians. Although they may enjoy the music, they wonder if their time might be better spent in their offices creating new education policies and curriculum demands, and checking the school rankings based on the nationalised literacy and numeracy testing. Being a bureaucrat is their day job.

My extended family, friends and supportive colleagues play glockenspiels, always there and ready to play their part, but aware they shouldn't dominate the music from the ensemble. They have turned up to rehearsals and do whatever is asked of them. I thank them for their support and so appreciate their confidence in my compositions and conducting abilities.

The participants in the research project selected non-melodic percussion instruments to play within this ensemble. One child chose the cymbals despite not really being sure when he

was supposed to play. He just liked the look of them. But his desire to play these was supported by his father who elected to join his son on this instrument. The participants enjoyed being at the back of the ensemble and feel happy to go somewhat unnoticed. I look at them all on stage, smiling and enjoying this new experience. Because of their lack of experience playing in an ensemble, they were blissfully unaware when they played at the wrong time, coming in a beat early or a beat later, or forgetting to play at all. I wonder how much the audience noticed. This concert could not have occurred without the percussion. They are the mainstay of this ensemble and I have enjoyed the impetuous and spontaneous playing that some of them have been prone to. I thank the percussion musicians and hope they continue to play throughout their lives. The Principal of the school and the supportive teacher caring for the musicians and the composer act as page-turners for the percussionists.

Despite most participants electing to play instruments, two mothers decided in rehearsals to create dances to some of the compositions. These mothers initially felt awkward about movement, and yet they also loved the feeling of reliving the inhibitions of childhood. They watched each other for cues when support was needed. The dancing has added greatly to the concert and they were so grateful for this opportunity.

The choir are a mixed group and joined the ensemble for one item. The concert would have been very different without them. Its members are those who believe in music education and who feel the despair in its future in our Australian schools. Their books, research papers and conference presentations have highlighted the need for quality music education and I am grateful they joined together for this event.

I thank Victoria University for conducting the staging of this event. They have shuffled the ensemble around and placed rules and constraints on where and how we play. Compromises have been made but we are all satisfied that through working together the resulting concert has occurred. The University staff, the writing workshops, and my doctoral candidate colleagues guided me at the rehearsals along the way. Different staging was tried and tested. Some feel empathy that this concert has taken longer than expected to finally perform. Others are happy when their suggestions of different staging have been accepted. Yet others are glad this concert is finished so their rehearsal days are over. I particularly want to thank the person in charge of preparing the instruments on stage prior to the concert, Maxienne Tritton-Young. A doctoral student herself, she is also in the midst of preparing for her own concert. Her ensemble is vastly different to mind but she knows the difficult decisions that must be made to bring all the different parts of an ensemble together. She willingly helped me to place the instruments on stage and we laughed together each time we tripped over a

tambourine. I so enjoyed those times after rehearsals, over drinks as friends, when we laughed about our own compositions, and how often those instruments needed to be rearranged. I thank her for helping me see the lighter side of preparing for a concert.

My children, Marc, Tess and Peter have prepared the last supper. Their constant questioning—‘How’s the study going?’—has acted as an ostinato over these past years. For their enduring belief and ongoing support of the conductor and composer—their devoted mother—I thank them from the bottom of my heart. I hope they spend their lives giving flight to the imagination.

Epilogue (5<sup>th</sup> Feb, 2014)

Email correspondence

On 05/02/2014, at 5:31, "Sarah Brooke" wrote:

Hi Maureen,

It's very early in the morning and I've been up for a few hours. Can't blame the heat but I couldn't sleep so thought I may as well get to work. I've had a go at 'the wink'. I've gone from a page of 'information' about it - to this very short and possibly a bit 'try hard' poetically. But actually writing it really does make me almost well up - it had such an impact on me and so it seemed better to just get that across and then talk about the event within the thesis as part of the portraits. I'm not quite sure why I was so affected by this but I think it may have something to do with why I went into teaching anyway. I always wanted to make a difference, as clichéd as that sounds, and I'm sure I have in some ways. But 'the wink' really brought it home about the affirmations that we all need, and that perhaps I have not considered enough, or handed out enough, in my teaching to kids and to adults. But also, 'the wink' really made it clear that it's not just the affirmer and the affirmee(?) that benefit from the affirmation, but all those witness to it. And although I could affirm kids in the classroom, and other kids may witness this, at the end of the day it is families and how families affirm their children that will make the most difference to those children. And it wasn't just that this child knew that her father was affirming her actions (which I suspect he does in lots of different ways in lots of different situations), but it was the others there who did not openly do much to affirm their children—what do they take from witnessing this action? I'm not suggesting that this was a parenting course, but it is so clear to me that bringing parents into schools in this kind of context can have benefits across a whole range of areas. And having kids 'perform' in concerts or sports days when families tend to come to school is just not the same thing. Those 'performances' are always going to be rewarded or affirmed, but it was the nature of the situation, or the context, that made this so special. I know I'm raving on now - blame it on the lack of sleep.

Looking forward to an honest appraisal of my 'prologue'.

cheers

Sarah