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Orff-Schulwerk for Music Therapists

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Orff-Schulwerk for Music Therapists

Thesis Project for Masters of Music Therapy
Degree

Georgia College and State University

Brittany Butts Grant
Presented December 9, 2011

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What is the difference between Orff-Schulwerk and Orff Music Therapy?

There are several basic elements that are similar between Orff-Schulwerk and Orff Music Therapy. In both approaches, there is a total presentation using words, sound, and movement. The Orff approach uses a multisensory approach which includes singing, playing, moving and speaking. The music is broken down to simplified modes which allow any child to interact and participate at some level (Bessinger, 2005). Folk songs are frequently used because of their simple melodies and rhythms as well as repetitive text. The teacher approaches rhythms, melodies and songs as a starting point to motivate the students to improvise using their voice.

Improvisation is another similarity between the two approaches. Improvising gives students a sense of leadership and control, elevates self-esteem, promotes a sense of community, and gives the students an environment that they can manipulate (Bessinger, 2005). Teachers and therapists alike make use of the instrumentarium. Shakers and scrapers are good tools to increase motor control in students with physical impairments. Students can learn to use different timbres to signify moods or even highlight special words. Students with greater motor control could play chord borduns or clusters on the barred instruments.

Whenever there are similarities, there are also differences. When using the term Orff Music Therapy, the assumption is made that the person conducting the lesson or session is a music therapist. Conversely, one assumes that the person leading an Orff-Schulwerk lesson is an educator. A major difference between Orff-Schulwerk and Orff Music Therapy is the primary goal of the lesson or session. The goal of Orff-Schulwerk is music education. The goal of an Orff Music Therapy session is usually non-musical, such as working on motor control or increasing attention span. In order to fully reach the whole child, teachers and therapists should take into account a secondary focus to their lesson or session that incorporates the goals of the other profession. Music therapists should also look to educate their client in music education goals. Music educators should also seek to help their students with non-musical goals such as social skills or self-esteem.

If educators could accept for themselves the goals of the therapists, they might be able to accept those challenge placements a bit easier. It does mean, however, they would need to set aside the performance goals for short-term individual growth, providing psychological health and well-being for the child and his peers. (Burnett, 1994)

Therapists and educators both need to remember that they are teaching the whole child, heart and mind. "Putting aside the question of where the boundaries of music education and therapy lie, Orff activities can be used as a form of 'therapeutic education; wherein the primary goal is music learning and the secondary goal is therapeutic growth" (Bruscia, 1987).

Chapter 2: The Orff Process

What is the Orff Process?

“The process through which students experience and integrate music and movement materials is important to the effectiveness of Orff-Schulwerk” (American Orff-Schulwerk Association, 1980). The learning process is divided into three major stages: imitation, exploration, and improvisation (American Orff-Schulwerk Association, 1980).

Imitation

Children learn everything through imitation, from walking to talking. So the first step in the learning process must be imitation. Imitation is helpful to students of all ages and abilities. There are different types of imitation: simultaneous imitation, remembered imitation, and overlapping imitation (Frazee & Kreuter, 1987, p. 26). Imitation is used in movement, speech, singing, body rhythms and instrumental play.

THE ORFF PROCESS

IMITATION

EXPLORATION

IMPROVISATION

Simultaneous imitation is when the student plays or participates at the exact same time as the therapist. During simultaneous imitation, differences are apparent immediately. An example of simultaneous imitation is having the students mirror the therapist’s movements to music. There are several therapeutic goals that are accomplished through simultaneous imitation: increased development of observation skills, motor skills, and aural skills.

Remembered imitation or echo imitation is important in the development of rhythmic and aural memory. Students echo back a pattern that the therapist has modeled. In more advanced levels, the therapist can sing a melody and have students play it on an instrument or use body percussion to create a rhythm and have students play it back on the barred instruments. Performing echo imitation for a few minutes during each sessions can “not only warm up the children’s muscles and thinking process, but also plant responses to make conscious later” (Steen, 1992, p. 87).

In overlapping imitation, students use simultaneous and remembered imitation. Students must repeat the leader’s last gesture as the leader continues in a new gesture. The final product is a canon of rhythms, melodies, movement, or combination of these. The therapeutic goals of overlapping imitation would be listening skills, memory, as well as rhythm and aural skills.

Chapter 3: Speech

Rhythm is inherent in every child's language. Teachers and therapists can incorporate speech activities through rhymes, word-games, riddles, proverbs, and poems. Spoken rhythms can be clapped and transferred to percussion instruments (Frazee & Kreuter, 1987). More than one speech pattern can be used simultaneously to create texture. One could also work on expression in speech by incorporating accents, dynamics, and vocal sounds. Speech activities are helpful in developing literacy skills and improvisation. "The Orff approach to music instruction, with its emphasis on rhythm and movement, offers a multitude of connections between music and language development" (Mizenzer 2008).

When the therapist picks a rhyme or poem to use with her students, she must decide what route to take. Does the poem call for movement? Does the poem deserve to be sung? Does the poem call for a sound carpet in the background while a student speaks the poem? (Goodkin, 2002, p. 20) The possibilities are absolutely endless. A therapist must use her professional judgment in deciding how to approach a speech piece.

Goodkin (2002) suggests several ideas for beginning speech work with children. Poems that have clear contrast are great for working on opposites like loud/soft, smooth/choppy, strong/light, fast/slow, and high/low. In the following activities, I have used the Halloween poem, "Witch Witch," with movement to demonstrate loud and soft. The students first imitate the teacher switching between loud and soft voices. Students could also use this poem for dramatic interpretation. After the students have become comfortable with the poem over a few sessions, allow the students to improvise their own "witch voices" and movements to the poem.

Ideas for Working with Speech (Goodkin, 2002)

Expressive Qualities

Rhythmic Training

Free Interpretation

Moving Poetry

Dramatic Interpretation

Body Percussion

In the next lesson, "To Market, To Market," students will use the traditional nursery rhyme to experience rhythm through concrete language. Students first experience the poem and the accents through body percussion then transfer the accented words to instruments. Body percussion provides an important physical preparation for playing the classroom instruments (Dupont & Hiller, 2007, p. 1).

In the third speech lesson, the poem "Up" by Adrien Stoutenberg is used for free interpretation as well as moving poetry. Students will interpret the poem without constraints to the beat or time. Students will also create their own movements to the poem and perform them for their peers.

MUSIC THERAPY GOALS

- | | |
|--------------------|--|
| • Behavioral | • Improve ability to follow directions |
| | • Increase Participation |
| • Academic | • Encourage ability to imitate |
| • Physical | • Improve speech and verbal communication |
| | • Improve fluency of speech |
| | • Improve gross motor skills |
| | • Improve auditory perception |
| • Emotional Skills | • Increase attention span |
| | • Increase independence |
| | • Promote a sense of control |
| | • Foster creativity and imagination |
| • Social Skills | • Improve ability to make choice |
| | • Increase response to verbal and non-verbal cues |

Note: Major goals are highlighted in bold.

MUSIC EDUCATION GOALS

- | | |
|--------------------------------|--|
| • Skills for Group Instruction | • Perform simultaneous imitation using movement and vocal sounds |
| • Timbre | • Use timbre to illustrate poems and stories |
| • Rhythm | • Practice beating accurately by imitation through speech and movement |
| • Melody | • Explore vocal qualities |

Note: Major goals are highlighted in bold.

PROCESS FOR TEACHING

- IMITATION**
- Therapist models for the students patting the steady beat while saying the poem.
 - Therapist invites the students to pat the steady beat with her while she says the poem again.

- EXPLORATION**
- Therapist asks students to think of other ways to show the steady beat such as clapping, stomping, or snapping.

- IMPROVISATION**
- Students show steady beat in any way they want as the therapist says the poem again.

- EXPLORATION**
- Therapist asks students if they hear any words that rhyme in the poem.
 - After listening to answers, therapist leads students to find the three pairs of rhyming words and labels them. (Find interesting ways to notate the rhymes, like put a red circle around one pair, underline one pair in blue, and put a green square around the last pair.)

- IMITATION**
- Therapist models only clapping on the words that are decorated with circle, lines, or squares.
 - Therapist invites the students to join by only clapping on the decorated words.
 - Therapist picks three distinct instruments (such as tambourine, drum, and maracas) and assigns an instrument to each pair of rhyming words.
 - Therapist demonstrates how to play each instrument on the rhyming words.
 - Therapist assigns a student or group of students to each instrument.
 - Therapist speaks the poem while the students play in the correct spot.

- EXPLORATION**
- Therapist asks the students to choose another instrument that they think will sound good in the poem for that rhyming pair.
 - Perform poem again using the instruments selected by students.
-

UP: POEM FOR FREE INTERPRETATION AND MOVING POETRY

Up

By: Adrien Stoutenberg

Trees come up slowly out of their roots
up into the air, into the sunlight
traveling straight up
until they touch the blue.
Then the wind turns them.

PROCESS FOR TEACHING

IMITATION

- Therapist reads the poem to the students.
- Therapist tells the students that they will make up their own movement to this piece.
- Students will find spread out spots in the room and the therapist will read the poem and ask students to copy her movements the first time.
- Therapist will demonstrate movements to class that are suggested by the poems words.

EXPLORATION

- Therapist asks students to think of ways to show the different parts of the poem, "How can you show trees coming up slowly out of their roots?"
- Therapist reads through each part of the poem as students create explore different movements.

IMPROVISATION

- Therapist reads poem again slowly allowing students to make up their own movements to the poem. Students that are willing to share their creation for the class are encouraged to do so.

Chapter 4: Song

The voice is the primary melody instrument used in both education and therapy settings. “Singing is good. Both for mind and body. Singing is self-realization... Singing has a strong communicative effect. It creates relations to outer spaces, to groups, and to partners. Its effects are not only acoustic” (Regner, 1974). Through singing, students learn about the relationship of notes to one another. Students can create their own musical material through vocal improvisation, even when only using sol and mi. Gertrud Orff (1989) states that “a song or melody can transport a child into another world: the world of role-playing.” Song can be a starting point for games, dramatizations, and movements that children naturally enjoy and want to participate in.

Carl Orff and Gulind Keetman’s *Music For Children Volumes* begin with childhood chants such as “Pat-a-Cake” and “Cuckoo, Where are you?” The volumes then move into singing games and folk songs. Carl Orff began his volumes with the use of the descending minor third: sol-mi. The reason many music educators start with sol-mi is that it is the natural notes children use to call to their friends or pets (Kersey, 1985). While Carl Orff started his volumes with the descending minor third, he never called these notes sol and mi. “Because Orff himself never commented on the use of solfège as a melodic teaching device, contemporary Orff teachers are free to choose from amongst available strategies” (Goodkin, 2002, p. 139). In this chapter, I will be using solfège and Curwen hand signs (See Appendix 1).

After introducing the students to sol-mi, the next note that is added is la which is used when children tease one another: sol-sol-mi-la-sol-mi. By adding the two notes do and re, the pentatonic scale is created. The jump from three notes (sol, mi, and la) directly into pentatonic can be confusing for some students. Another approach to introducing pentatonic is by introducing the pitches do, re, and mi before introducing pentatonic. There are many authentic American folk songs that use these three notes (Goodkin, 2002, p. 143). Once the therapist has introduced do, re, mi, sol, and la, she can move on to songs in pentatonic.

The keys of C, D, F, and G major are very comfortable for children’s voices. These keys also allow the melodic center to be on do or la (Regner, 1977). When working with young children, songs should not have a range more than an octave.

Introducing Melody To Children

Sol-Mi

Sol-Mi-La

Do-Re-Mi

Do-Re-Mi-Sol-La (Major Pentatonic)

La-Do-Re-Mi-Sol (Minor Pentatonic)

Do-Re-Mi-Fa-Sol-La-Ti-Do (Major Diatonic)

La-Ti-Do-Re-Mi-Fa-Sol-La (Minor Diatonic)

MUSIC THERAPY GOALS

- | | |
|--------------------|---|
| • Behavioral | • Increase participation |
| | • Increase on-task behaviors |
| | • Improve ability to follow directions |
| • Academic | • Increase alertness |
| | • Improve ability to comprehend written language |
| • Physical | • Improve physical speech skills (articulation, fluency, pitch, inflection) |
| • Emotional Skills | • Elevate mood |
| | • Improve self-esteem and self-image |
| | • Foster creativity and imagination |
| • Social Skills | • Increase involvement and participation |
| | • Improve group behaviors (turn-taking) |

Note: Major goals are highlighted in bold.

MUSIC EDUCATION GOALS

- | | |
|--------------------------------|---|
| • Skills for Group Instruction | • Perform simultaneous imitation using vocal sounds |
| | • Perform echo imitation using the voice |
| • Rhythm | • Discover and perform the beat on body percussion to accompany a song or a chant |
| • Melody | • Sing, to imitate a short vocal model of one to three pitches |
| | • Explore and compare melodic motives and melodic contours through chants, songs, and singing games while developing a song repertoire. |

Note: Major goals are highlighted in bold.

MUSIC THERAPY GOALS

- | | |
|--|--|
| <ul style="list-style-type: none">• Behavioral | <ul style="list-style-type: none">• Increase participation• Increase on-task behaviors• Improve ability to follow directions |
| <ul style="list-style-type: none">• Academic | <ul style="list-style-type: none">• Increase attention to task• Encourage ability to imitate |
| <ul style="list-style-type: none">• Physical | <ul style="list-style-type: none">• Improve gross motor skills• Improve balance• Improve locomotion• Improve directional awareness• Improve body awareness• Improve spatial awareness |
| <ul style="list-style-type: none">• Emotional Skills | <ul style="list-style-type: none">• Elevate mood• Enhance awareness of self and environment• Foster creativity and imagination |
| <ul style="list-style-type: none">• Social Skills | <ul style="list-style-type: none">• Increase involvement and participation• Increase peer interaction• Improve group behaviors (turn-taking) |

Note: Major goals are highlighted in bold.

MUSIC EDUCATION GOALS

- | | |
|--|---|
| <ul style="list-style-type: none">• Skills for Group Instruction | <ul style="list-style-type: none">• Perform simultaneous imitation using vocal sounds• Perform echo imitation using the voice |
| <ul style="list-style-type: none">• Rhythm | <ul style="list-style-type: none">• Practice beating accurately by imitation, with body percussion, movement, speech, and on instruments |
| <ul style="list-style-type: none">• Melody | <ul style="list-style-type: none">• Sing, to imitate a short vocal model of one to three pitches• Explore and compare melodic motives and melodic contours through chants, songs, and singing games while developing a song repertoire. |

Note: Major goals are highlighted in bold.

MUSIC THERAPY GOALS

- | | |
|---|---|
| <ul style="list-style-type: none">• Behavioral | <ul style="list-style-type: none">• Increase participation• Increase on-task behaviors• Improve ability to follow directions |
| <ul style="list-style-type: none">• Academic• Physical | <ul style="list-style-type: none">• Increase attention to task• Improve fine motor skills• Improve body awareness• Improve physical speech skills |
| <ul style="list-style-type: none">• Emotional Skills | <ul style="list-style-type: none">• Improve decision-making skills• Encourage self-expression• Enhance awareness of self and environment• Foster creativity and imagination |
| <ul style="list-style-type: none">• Social Skills | <ul style="list-style-type: none">• Increase involvement and participation• Increase peer interaction• Increase response to verbal and non-verbal cues• Improve group behaviors (turn-taking)• Improve ability to make choices |

Note: Major goals are highlighted in bold.

MUSIC EDUCATION GOALS

- | | |
|--|--|
| <ul style="list-style-type: none">• Skills for Group Instruction | <ul style="list-style-type: none">• Perform echo imitation using the voice |
| <ul style="list-style-type: none">• Rhythm | <ul style="list-style-type: none">• Practice beating accurately by imitation, with body percussion, movement, speech, and on instruments |
| <ul style="list-style-type: none">• Melody | <ul style="list-style-type: none">• Sing in response to another voice• Explore and compare melodic motives and melodic contours through chants, songs, and singing games while developing a song repertoire. |

Note: Major goals are highlighted in bold.

Chapter 5: Movement

Movement is a very important component in the Orff-Schulwerk. Carl Orff and his partner, Gulind Keetman considered music, speech, and movement to be the “artistic trinity of creative self-expression” (American Orff-Schulwerk Association, 1980). The purposes of movement in the Orff-Schulwerk is to allow children to experience the many possibilities of movement, communicate and express themselves through movement, develop a movement vocabulary, realize the relationship between movement and music, as well as understanding and experiencing musical concepts through movement (American Orff-Schulwerk Association,

*“Out of movement,
music, out of music,
movement.”*

*-Dorothee Günther
(Orff, 1978)*

1980). Teachers and therapists can use movement to teach pulse, pattern, meter, tempo, dynamics, tone color, texture, form, and also work on motor skills. “Movement and music are inseparable and provide a natural springboard for musical expression and learning as well as socialization and cooperation” (Dupont & Hiller, 2007, p. 51). Movement is important in the education and therapeutic setting. Students learn to move through imitation and exploration.

As a music therapist, you will understand the physical abilities of your students and know which movement activities will work better for your groups. Of course, the creative music therapist will always be able to make adaptations so everyone can participate. One of the first elements to introduce during a movement activity is basic locomotor and non-locomotor (swing, shake, sway). Another idea combining song and movement is learning songs with motions or creations motions to songs. After the students learn a basic movement vocabulary, they can begin dancing with props (scarves, ribbons, balloons), participating in folk dances and play parties.

LOCOMOTOR	NON-LOCOMOTOR
Walking	Twisting
Running	Turning
Skipping	Bending
Galloping	Swaying
Jumping	Stretching
Hopping	Swinging
Leaping	Balancing

MUSIC THERAPY GOALS

- | | |
|--|--|
| <ul style="list-style-type: none">• Behavioral | <ul style="list-style-type: none">• Increase participation• Increase on-task behaviors• Improve ability to follow directions |
| <ul style="list-style-type: none">• Academic | <ul style="list-style-type: none">• Develop impulse control• Increase alertness• Encourage ability to imitate |
| <ul style="list-style-type: none">• Physical | <ul style="list-style-type: none">• Improve fine motor skills• Improve gross motor skills• Improve balance• Improve locomotion• Improve body awareness• Improve spatial awareness |
| <ul style="list-style-type: none">• Emotional Skills | <ul style="list-style-type: none">• Elevate mood• Encourage self-expression• Enhance awareness of self and environment• Foster creativity and imagination |
| <ul style="list-style-type: none">• Social Skills | <ul style="list-style-type: none">• Increase involvement and participation• Increase peer interaction• Increase response to verbal and non-verbal cues |

Note: Major goals are highlighted in bold.

MUSIC EDUCATION GOALS

- | | |
|--|---|
| <ul style="list-style-type: none">• Skills for Group Instruction | <ul style="list-style-type: none">• Perform echo imitation using movement |
| <ul style="list-style-type: none">• Melody | <ul style="list-style-type: none">• Explore and compare melodic motives and melodic contours through chants, songs, and singing games while developing a song repertoire. |
| <ul style="list-style-type: none">• Movement | <ul style="list-style-type: none">• Explore moving creatively to music• Demonstrate locomotor and non-locomotor movements |

Note: Major goals are highlighted in bold.

MUSIC THERAPY GOALS

- | | |
|--|--|
| <ul style="list-style-type: none">• Behavioral | <ul style="list-style-type: none">• Increase participation• Increase on-task behaviors• Improve ability to follow directions |
| <ul style="list-style-type: none">• Academic | <ul style="list-style-type: none">• Increase alertness• Provide sensory stimulation |
| <ul style="list-style-type: none">• Physical | <ul style="list-style-type: none">• Improve reach/grasp skills• Improve gross motor skills• Improve fine motor skills• Improve muscle coordination• Improve hand-eye coordination• Improve spatial awareness |
| <ul style="list-style-type: none">• Emotional Skills | <ul style="list-style-type: none">• Elevate mood• Encourage self-expression• Enhance awareness of self and environment• Foster creativity and imagination |
| <ul style="list-style-type: none">• Social Skills | <ul style="list-style-type: none">• Increase involvement and participation• Increase peer interaction• Improve group behaviors (turn taking)• Improve ability to make choices• Increase response to verbal and non-verbal cues |

Note: Major goals are highlighted in bold.

MUSIC EDUCATION GOALS

- | | |
|--|---|
| <ul style="list-style-type: none">• Skills for Group Instruction | <ul style="list-style-type: none">• Perform echo imitation using movement, instruments, and vocal sounds |
| <ul style="list-style-type: none">• Timbre | <ul style="list-style-type: none">• Explore the techniques of playing untuned classroom instrument |
| <ul style="list-style-type: none">• Rhythm | <ul style="list-style-type: none">• Practice beating accurately by imitation, with body percussion, movement, and on instruments |
| <ul style="list-style-type: none">• Melody | <ul style="list-style-type: none">• Explore and compare melodic motives and melodic contours through chants, songs, and singing games while developing a song repertoire |
| <ul style="list-style-type: none">• Movement | <ul style="list-style-type: none">• Explore moving creatively to music• Demonstrate locomotor and non-locomotor movements |

Note: Major goals are highlighted in bold.

MUSIC THERAPY GOALS

- | | |
|--|---|
| <ul style="list-style-type: none">Behavioral | <ul style="list-style-type: none">Increase participationIncrease on-task behaviorsImprove ability to follow directions |
| <ul style="list-style-type: none">Academic | <ul style="list-style-type: none">Increase alertnessProvide sensory stimulation |
| <ul style="list-style-type: none">Physical | <ul style="list-style-type: none">Improve reach/grasp skillsImprove gross motor skillsImprove balanceImprove range of motionImprove hand-eye coordinationImprove body awarenessImprove spatial awareness |
| <ul style="list-style-type: none">Emotional Skills | <ul style="list-style-type: none">Elevate moodEncourage self-expressionEnhance awareness of self and environmentFoster creativity and imagination |
| <ul style="list-style-type: none">Social Skills | <ul style="list-style-type: none">Increase involvement and participationIncrease response to verbal and non-verbal cues |

Note: Major goals are highlighted in bold.

MUSIC EDUCATION GOALS

- | | |
|--|--|
| <ul style="list-style-type: none">Skills for Group Instruction | <ul style="list-style-type: none">Perform simultaneous imitation using movement |
| <ul style="list-style-type: none">Movement | <ul style="list-style-type: none">Explore moving creatively to musicDemonstrate locomotor and non-locomotor movements |

Note: Major goals are highlighted in bold.

References

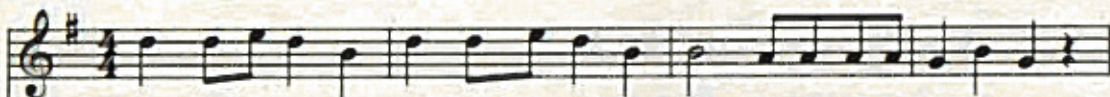
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HERE COMES A BLUEBIRD: SIMPLE CHORD BORDUN

Here Comes A Bluebird

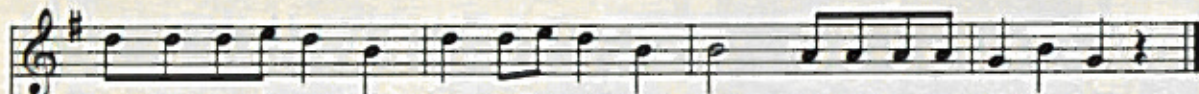
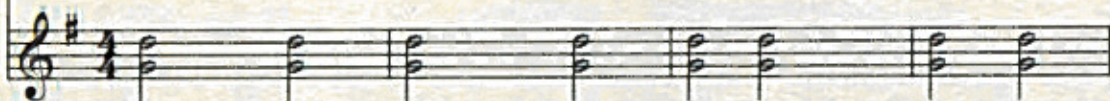
Arranged by Brittany Grant

Voice



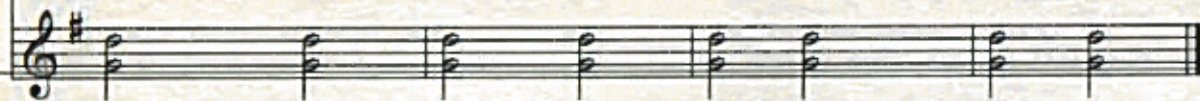
Here comes a blue-bird, In through the win-dow. Hey did-dle-dum-a day day day

Mallets



Finds him-self a part-ner, Hops in the gar-den. Hey did-dle-dum-a day day day

Mal.



PROCESS FOR TEACHING

IMITATION

- Therapist pats the half note pulse on both her knees at the same time (identical to the mallet part) and sings the song, "Here Comes A Bluebird."
- Therapist asks the students to copy her patting part as she sings the song again.
- Therapist places mallets in her hand and demonstrates how she can perform the same beat (half note pulse) while holding mallets. Therapist sings the song and performs the half note pulse on the mallets.
- Therapist passes out mallets and has students perform the half note pulse with her while singing the song.
- Therapist puts students at bass xylophones and bass metallophones that only have the G and D bars on them. (More information about instrument ranges can be found in Appendix 3.)
- Therapist asks the student to play the same steady beat with both hands at

WHO'S THAT TAPPING AT THE WINDOW? MALLETS AND PERCUSSION

Arranged by Brittany Grant

Who's That Tapping At The Window?



Who's that tap-ping at the win-dow? Who's that knock-ing at the door?

(Soloist's name) tap-ping at the win-dow? (Soloist's name) knock-ing at the door?

The musical score is arranged in two systems. Each system has three staves: Voice (treble clef), Percussion (percussion clef), and Mallets (treble clef). The key signature is one sharp (F#) and the time signature is 2/4. The first system includes the lyrics 'Who's that tap-ping at the win-dow? Who's that knock-ing at the door?'. The second system includes the lyrics '(Soloist's name) tap-ping at the win-dow? (Soloist's name) knock-ing at the door?'. The percussion part uses 'x' marks to indicate taps, and the mallets part uses chords to provide harmonic support.

Who's that? Tapping at my window.
Who's that? Knocking at my door.
(Soloist's name) Tapping at my window.
(Soloist's name) Knocking at my door.

8 Beat Woodblock Solo

Form:  

Who's That Song woodblock solo

The handwritten notes describe the form of the woodblock solo. It consists of an 8-beat solo. The form is represented by a green triangle and a blue circle. The green triangle is labeled 'Who's That Song' and the blue circle is labeled 'woodblock solo'.

Figure 1

MUSIC THERAPY GOALS

- | | |
|--------------------|---|
| • Behavioral | • Increase participation |
| | • Increase on-task behaviors |
| | • Improve ability to follow directions |
| • Academic | • Develop impulse skills |
| | • Improve ability to comprehend written language |
| | • Provide sensory stimulation |
| • Physical | • Improve reach/grasp skills |
| | • Improve gross motor skills |
| | • Improve fine motor skills |
| | • Improve range of motion |
| | • Improve muscle coordination |
| | • Improve hand-eye coordination |
| • Emotional Skills | • Elevate mood |
| | • Encourage self-expression |
| | • Enhance awareness of self and environment |
| | • Foster creativity and imagination |
| • Social Skills | • Increase involvement and participation |
| | • Increase peer interaction |
| | • Improve group behaviors (turn taking) |
| | • Improve ability to make choices |
| | • Increase response to verbal and non-verbal cues |

Note: Major goals are highlighted in bold.

MUSIC EDUCATION GOALS

- | | |
|--------------------------------|---|
| • Skills for Group Instruction | • Perform simultaneous and echo imitation using movement and instruments |
| • Timbre | • Explore the techniques of playing untuned classroom instruments |
| • Rhythm | • Discover and perform the beat on body percussion, on untuned and barred instruments, to accompany a song or a chant. |
| • Melody | • Explore and compare melodic motives and melodic contours through chants, songs, and singing games while developing a song repertoire. |
| • Harmony | • Accompany others by playing beat patterns on a chord bordun |

Note: Major goals are highlighted in bold.

MUSIC THERAPY GOALS

- | | |
|--|--|
| <ul style="list-style-type: none">• Behavioral | <ul style="list-style-type: none">• Increase participation• Increase on-task behaviors• Improve ability to follow directions |
| <ul style="list-style-type: none">• Academic | <ul style="list-style-type: none">• Develop impulse skills• Improve ability to comprehend written language• Provide sensory stimulation |
| <ul style="list-style-type: none">• Physical | <ul style="list-style-type: none">• Improve reach/grasp skills• Improve gross motor skills• Improve fine motor skills• Improve range of motion• Improve muscle coordination• Improve hand-eye coordination |
| <ul style="list-style-type: none">• Emotional Skills | <ul style="list-style-type: none">• Elevate mood• Encourage self-expression• Enhance awareness of self and environment• Foster creativity and imagination |
| <ul style="list-style-type: none">• Social Skills | <ul style="list-style-type: none">• Increase involvement and participation• Increase peer interaction• Improve group behaviors (turn taking)• Improve ability to make choices• Increase response to verbal and non-verbal cues |

Note: Major goals are highlighted in bold.

MUSIC EDUCATION GOALS

- | | |
|--|--|
| <ul style="list-style-type: none">• Skills for Group Instruction | <ul style="list-style-type: none">• Perform simultaneous and echo imitation using movement and instruments |
| <ul style="list-style-type: none">• Melody | <ul style="list-style-type: none">• Perform songs in pentatonic |
| <ul style="list-style-type: none">• Rhythm | <ul style="list-style-type: none">• Improvise and compose pieces using the known durations |

Note: Major goals are highlighted in bold.

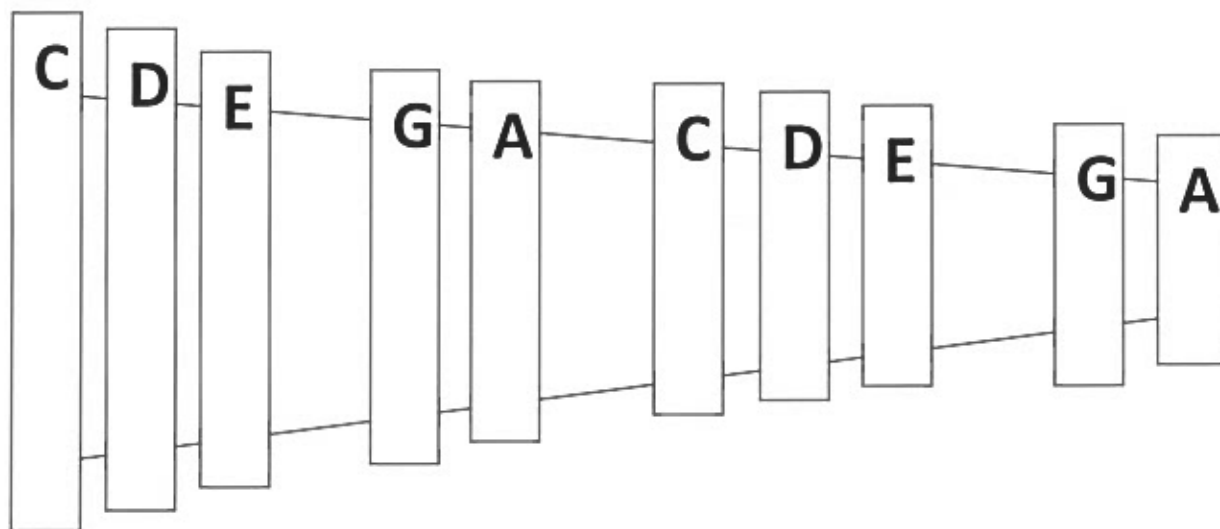
References

Frazer, J., & Kreuter, K. (1987). *Discovering Orff: A Curriculum for Music Teachers*. New York: Schott Music Corporation.

Appendix 2: Setting Up In Pentatonic

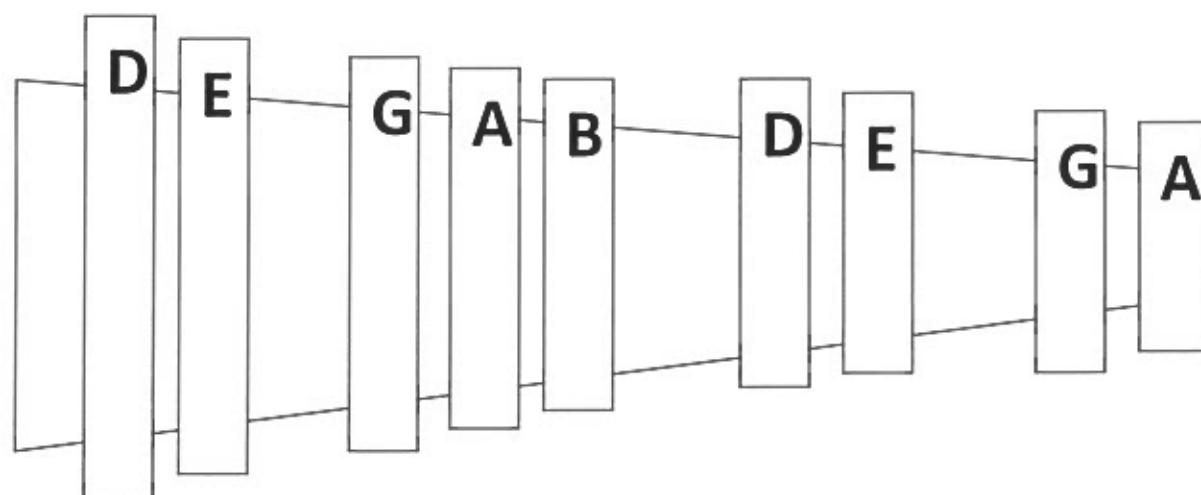
C PENTATONIC

Remove F and B bars—"Fries and Burgers"



G PENTATONIC

Remove C and F bars—"Cheeseburger and Fries"



Appendix 3: Instrument Ranges

The image shows a grand staff with two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is divided into four measures, each representing the range of a different instrument or group of instruments. The notes are as follows:

- Measure 1:** Treble clef has a whole note on middle C (C4). Bass clef has a whole note on C2.
- Measure 2:** Treble clef has a whole note on A4. Bass clef has a whole note on C3.
- Measure 3:** Treble clef has a whole note on F5. Bass clef has a whole note on C4.
- Measure 4:** Treble clef has a whole note on C6. Bass clef has a whole note on C5.

BX: Bass Xylophone

BM: Bass Metallophone

AX: Alto Xylophone

AM: Alto Metallophone

SX: Soprano Xylophone

AX: Alto Xylophone

AM: Alto Metallophone

AG: Alto Glockenspiel

SG: Soprano Glockenspiel

Note: Even though barred instruments are all notated on the treble clef between middle C and the A an octave and a sixth above that, only a few instruments actually sound these pitches (alto xylophone and alto metallophone).