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**The Orff approach in the professional lives and
practices of teachers in the Aotearoa/New Zealand
school context**

A thesis

submitted in fulfilment

of the requirements for the degree

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by

Linda Mildred Locke



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Abstract

This doctoral research investigated issues concerned with the application of the Orff approach to music education in the Aotearoa New Zealand school context. The author brought to the study an in-depth knowledge of the Orff approach as a result of engagement with both the practice and theory of the Orff approach over a 15-year span of teaching music in a state primary school. She noted the scarcity of contemporary studies that systematically investigate the potentialities and constraints of the Orff approach, particularly in the New Zealand context.

Drawing upon a praxial philosophy, this project considered from a scholarly perspective the way in which engagement with the Orff approach impacted on the professional lives of nine teachers, all of whom had adapted this approach to their respective school settings. Taking into account the widely acknowledged inconsistency in the quality, or even existence, of music programmes in the state school system, this study sought to investigate the impact of professional learning in the Orff approach upon the provision of music education programmes in schools.

In epistemological terms, this study was qualitative in its interest in the participants' experiences and how they interpreted them. The nine participant teachers, had all undertaken, over a period of three or more years, a number of courses offered by Orff New Zealand Aotearoa (ONZA). Using multiple case studies, this project aimed to gain access to the wealth of knowledge and know-how that teachers develop in their everyday work lives. Mixed methods in the form of questionnaires, observations and interviews and a focus group discussion were used to gather data. Findings emerging from a quantitative analysis of the questionnaire responses were used to illuminate and triangulate with findings from other data, which were analysed thematically.

A recursive approach to analysis of the data produced findings which indicated that the Orff approach impacted upon how teachers thought about what it means to *do* music, to *be* a musician and to *teach* music. These findings are illustrated in individual case studies, which offer a richly textured description of the impact of the Orff approach upon these teachers and their respective classroom practices.

Although all participants described the approach as making an impact in broadly similar terms upon their thinking, the practices observed and reported on in their classroom settings were varied in terms of their choice of materials activities and purposes. Findings of a more generally thematic nature indicate that the professional learning that occurred for these teachers yielded significant sources of self-efficacy, which in turn impacted upon the formation of professional identity formation. The construction of teaching as an artistic endeavour emerged as a characteristic of the understanding and application of the Orff approach in the New Zealand setting.

This study contributes to the understanding of the impact of the Orff approach upon teachers' lives and work. In particular it illustrates some of the consequences of the construction of music as a form of embodied behaviour available to all people and offers some examples of specific ways in which educational practices can reflect this belief.

This study engages respectfully with the work of teachers 'on the ground' at a time when calls for so called 'accountability', through ever-increasing bureaucratic systems of standards-based assessment and teacher monitoring. To a small extent it offers a voice for these teachers and the work they do in enabling success for all in music for their pupils.

For a greater understanding and to enable critical interrogation of music education in Aotearoa New Zealand, studies which are focused on classroom practice and ask the question: 'What is the construction of *music* and of *teaching* and/or of *education* that lies beneath or pervades practice?' needs to be asked in order to continue the debate regarding the role and efficacy of music education practices in New Zealand schools.

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Dedication

For my beloved mother

Mildred Mailly Tod
1920-1991

and my grandmothers

Catherine Grace Palmer
1896 – 1990

Mary Ann Tod
1884 – 1971

The hands that tend the hearth make well a world

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Glossary of Terms

Bordun

A drone accompaniment that uses the first and fifth note of the scale.

Cadential accompaniments

An accompaniment that uses chord progressions that move from tension to resolution.

Canon

A form or structure in which two or more parts perform, for example, the same rhyme, melody, and/or movement sequence, but start at different times.

Church modes

Scales used in the medieval period, which are used in the Orff approach for the way they lend themselves to improvisation with elemental accompaniments.

Diatonic

The set of notes (pitches) that belong to a particular key.

Found sounds

Naturally occurring objects that can be used to produce sound.

Ostinato

A repeating pattern.

Pentatonic

A musical scale or mode with five notes per octave, usually, but not invariably, in Orff approach, the anhemitonic pentatonic which contains no semitones.

Question and answer

Music or movement phrases that, each respectively, have a particular character that satisfies, in some way, the idea of 'question' and 'answer'.

Rondo

A form or structure which allows for several repetitions of one section (A) interspersed with contrasting sections (B1 B2 B3 etc.) that often involve some form of improvisation.

Shifting triad accompaniment

An accompaniment which consists of a repeating pattern moving from the tonic triad to one other triad belonging to the same scale or mode.

Soundscape

An improvised free form composition, often created in response to a thematic or narrative stimulus.

Tuned percussion

Barred instruments such as xylophones, glockenspiels, marimba, and metallophones.

Untuned percussion

Instruments that produce sounds of indeterminate pitch such as drums, shakers, bells and rattles.

Chapter One

Introduction

Music begins inside human beings and so must any instruction
Carl Orff

1.1 The study and its significance

This thesis is about nine New Zealand music teachers' understandings of the Orff approach and the way they perceive the impact of this approach upon their pedagogical beliefs and practice in the New Zealand school context. My project sought to consider and evaluate, through a critical investigation of these teachers' experiences, the contribution the Orff approach might make to New Zealand music education in the schooling context.

The impetus for this research project came from my own professional learning as a result of engagement with the Orff approach, and my application of this approach in my role as music specialist in a state primary school. The enjoyment and sense of professional fulfilment that arose from the success of this programme in terms of the positive recognition received from students, the school administration, and the wider community led me to reflect upon the impact of my experience with and knowledge of the Orff approach on my professional practice. In the light of my own experience, I determined to investigate the way experience and knowledge of this approach affected the professional lives and work of other New Zealand teachers, who had invested considerable time in both its study and application in their particular New Zealand public school context.

Having grappled with the day-by-day, problem-solving challenges of teaching and, in particular, exploring at a micro-level the possible applications and integration of the principles and processes of the Orff approach, I wanted to investigate, from a scholarly perspective, the contribution that this approach might make to the New Zealand school context and identify themes of general interest to the wider music education community, and to classroom practitioners, school leaders, school governance bodies and educational policy-makers.

As a result of renewed nationwide interest in this approach over the last two decades, a significant number of teachers have undertaken practical workshops

and in some cases postgraduate study in Orff. Many are working in New Zealand schools. Such teachers have committed themselves to holiday workshops over three years or more and in some cases have undertaken additional study that critically investigates the Orff approach. This has resulted in a pool of teachers with professional journeys similar to my own, from which a sample was drawn to investigate, from a broader perspective, the specific questions of this research topic. I wanted to gain access to the wealth of knowledge and know-how that my participants developed in their everyday work lives, to document this and to analyse it for the thematic patterns of interest and value to others in the field. While the study has a music education focus, its findings have broad relevance for the way teachers construct their professional identities but also touch on broader concerns of school-based education in a democracy.

Advocacy for arts education is a recurrent, contemporary theme, but it is also important to ask: What *kind* of arts education is called for? Music *is* an ubiquitous human activity, deemed to be important not only for the unique role it plays in human expression, but also for its pivotal role in cultural, religious and social celebrations, the role it plays in identity formation, the way it can be used therapeutically in a professional and personal sense, the focus it can provide for play and creativity, and for many other reasons as well. Chapter 2 explores the nature of “musicking” (Small, 1998) in both societal and educational contexts as a way of situating the specific concerns of this study with the Orff approach in the Aotearoa/New Zealand setting.

My own story and stance

My professional life as a music teacher has been influenced by a sense of meaning and purpose associated with non-professional, informal music-making; singing and playing a variety of musical instruments in family, community, formal and semi-formal situations. This, as well as my observation of the role music can play in the school setting, has led me to the conviction that music-making which is connected to individual and local context, offers opportunities for creative problem-solving and enables community participation should be an integral part of every child’s pre-school, primary and intermediate school experiences. Through such education, a foundation can be laid for life-long, purposeful and

satisfying engagement with music. Music enables a unique way *thinking about* and *being in* the world that is not captured or facilitated in the same way, through learning in other subjects. Education in a democracy implies commitment to the ideals of equity of opportunity and this should apply to all designated areas of the curriculum.

Grappling with the problem of turning my personal convictions and broad educational ideals into an effective music programme within a primary school absorbed my attention for around two decades. In this time I have also sustained an in-depth engagement through academic study and hands-on workshops with the pedagogical approach manifested originally in the work of Carl Orff and Gunild Keetman. This has informed my work as a classroom practitioner. The Orff approach, as I have come to know it, aligns with my beliefs about the role that music can play in the lives of all children. It has offered me a way of thinking about music-making and equipped me with a range of specific tools and skills that shape and inform the educational activity of my music classroom.

The impetus for this research project came from my sense of the way engagement with, and interpretation and interrogation of the Orff approach contributed to my professional life as a music teacher in a primary school. In this role, I have been answerable both to the New Zealand national curriculum, my school administration and to my own professional standards and vision of what constitutes meaningful educational activity, in particular, in the realm of music education.

Although I completed teaching training in 1976, and was a keen amateur musician from a young age, it wasn't until 1994 that I completed a first music degree. My first serious engagement with music education came as a result of stumbling upon *The Orff Approach to Music Education, Orff-Schulwerk: Applications for the Classroom* (Warner, 1991). This book aroused curiosity in me about a seemingly in-depth, child-centred approach to music education that emphasised creativity and responsiveness to local conditions. In 1995, shortly after this discovery, I attended a workshop offered by a visiting North American teacher, which introduced teachers to the Orff approach.

This first experience introduced me to a typically Orff model of hands-on workshops led by highly experienced practitioners, who modelled a process of teaching and learning in music that can be applied to all age- and/or ability-groups in a wide range of settings. I describe this workshop experience later in this chapter.

The hands-on, ensemble music-making approach offered in this, the first of many Orff workshops I have now attended, was new and exciting. In the first instance, it opened doors to improvisation that had been previously closed to me. Secondly, it integrated movement, the voice and playing instruments, taking account of a wide range of abilities both within the individual and across the group. I experienced the music-making (often improvisatory) which resulted from this approach as having a kind of musical integrity: It *felt* good and engaged me in a way that resembled previous satisfying experiences of making music. Thirdly, the approach emphasised creativity by positioning both the teacher and the students as artists: The teacher was not only an artist in her own music-making, but was also an artist as programme-developer and designer, and an improvisational artist in the moment-by-moment delivery of classes. Reflecting upon the role of artistry in teaching finally led me to undertake and complete my master's thesis *Teaching and Artistry* (Locke, 2005).

This project to a large extent arose from my own lived experience as a practising music specialist in a New Zealand primary school with an in-depth knowledge of Orff approach, and my experience as a teacher of music teachers here in Aotearoa New Zealand. The focus of the study arose from a desire to examine and interrogate the issues and dilemmas and the provisional solutions that I had come up as an Orff practitioner through the stories and experiences of other New Zealand practitioners.

The questions driving this study were:

1. What do New Zealand teachers, who have undertaken postgraduate workshops and/or study in the Orff approach, say led them to this course of study?
2. What do they understand the principles and processes of Orff approach to be?
3. What do they perceive is the impact of this knowledge and understanding on their practice as a teacher?

4. What kind of activities and processes feature in the range of school settings of these participants that reflect their interpretation of the Orff approach?
5. What do these teachers suggest is the relationship between the principles and processes of Orff approach and the New Zealand curriculum document?
6. What part do considerations related to the indigenous culture of Aotearoa New Zealand play when considering the application of Orff approach to New Zealand?

Rationale and significance

The Orff approach has had and continues to have a considerable impact in various educational and therapeutic settings throughout the world. As Chapter 2 discusses, it has earned plaudits and critique. On the basis of this ongoing international interest alone, it deserves systematic investigation.

This research involved working with a sample of teachers who had completed three levels of Orff New Zealand Aotearoa (ONZA) certificated workshop training (in some cases these teachers had also completed postgraduate study in music education) to mine their knowledge and understanding of the relevance and potency of the Orff approach in the New Zealand setting. Clearly people who have invested so much in the Orff approach are likely to have a clearly developed view of what it entails. By the same token, they might be viewed as likely to have a vested interest in positively portraying it, hence the importance of the self-reflexive stance I have brought to this study (as explained in Chapter 3).

There are a number of grounds for the significance of this critical investigation into the contribution that the Orff approach can make to New Zealand music education in the schooling context: topic, context and timing.

1.1.1 Significance of the topic

Arts education is currently subject to a variety of debates. One of these concerns its legitimacy as a curriculum subject and how it should relate to other subject areas. Another concerns the way an arts programme, including a music programme, is best reflected in a school's intended or enacted curriculum (Eisner, 2002).

Concern at the marginalization of the arts in a number of educational settings in the Western world (England and North America, in particular) is a recurrent theme in the news media. Arts educators, and music educators, as a sub-category of this group, lament what often seems like a dire situation. At the same time, and at similar intervals, *YouTube* clips of inspirational speakers, Ken Robinson (2006) for example, advocating the value of the arts also circulate amongst those with an interest in this topic.

This leads to a situation where many justifications for the teaching of music are called upon. Often music education is justified not so much in its own terms, but rather for the way it can contribute to learning in other subject areas.

Neuroscience tells us that music develops the brain (O'Connor, 2011; McMurdo, 2010). Research findings in this field are used to provide support for the place of music in the curriculum – for the way, it is argued, it will support learning in other curriculum areas, especially those deemed to be the most important (currently literacy and numeracy).

At other times music education is justified for its emotional and psychological benefits, for the way, it is argued, it can affirm identity; enable individual expression and/or group cohesion. Therefore music in the curriculum is important for the contribution it can make to the 'health' of individuals and the 'good health' of society (O'Connor, 2011). A recent (over the last decade or so) and compelling argument in some people's eyes, is the way that music education can 'grow creativity' which in time will show up as 'increased productivity of commodities' in the 'arts' and generate wealth (Bolstad, 2011).

It has to be remembered, of course, that Music, has been a designated subject in the New Zealand curriculum since the establishment of state schooling in 1877 (Braatvedt, 2002). Nevertheless, concerns still abound regarding the degree to which this area of human activity and knowledge is actively and intelligently acknowledged by those in positions of power, or even indeed by the general public, as 'crucially important' in the education of our children (O'Connor, 2011).

However, if we as music educators take as a given that music is 'crucially important', we must also then acknowledge that within the field of music education, beyond this seemingly universal desire to promote the validity and

importance of our field, there is a great deal of discussion and controversy over what quality music education should look like. This discussion centres at times around questions such as,

- What are the purposes of music education in its own terms?
- What wider educational goals might it serve?

And more specifically,

- What kind of music ought students be exposed to in a schooling situation?
- What counts as valid musical knowledge and who decides this?
- What place should be given in the school curriculum to different manifestations of so-called musical knowledge, such as playing, composing, listening analysing, reading musical notation?

All of these questions and many more are relevant to those of us who work in this field. At the same time, a related and critical question for many music teachers is: ‘What am I *actually going to do* when faced with a group of students in music class? What does effective music education pedagogy look like?’

A critical analysis of the Orff approach must engage with all of the above questions. While it may be frequently embraced for its potency in addressing the latter question, as a result of its emphasis on hands-on music making, an analysis of its relevance and applicability the Aotearoa New Zealand context cannot stop there. As well as the increased repertoire of songs and pieces that workshop participants invariably report having developed, such participants also tell anecdotes which illustrate a belief in their ability to work more effectively ‘*musically*’ and ‘*creatively*’ and therefore, more enjoyably in classrooms. What does this mean? Furthermore, as a teacher educator in this area, I frequently hear teachers tell compelling stories about individual students ‘*shining*’ in a new or unexpected way in music classes that are based on so-called Orff principles.

Having been a participant in Orff approach workshops, a music teacher and currently a teacher of teachers, I wanted to systematically investigate what lay behind this anecdotal evidence, and in particular to interrogate this approach in terms of its relevance to contemporary thinking about music education and its relationship to the New Zealand curriculum. As an internationally recognised and widely disseminated approach, there is a considerable range of texts available that promote the Orff approach and offer specific guidance adapting it to a diverse

range of musical material. There is also a body of critique (see Chapter 2). This research project reviews this literature in the light of contemporary music education philosophy and contemporary thinking about school-based music programmes to set the scene for the investigation and analysis of teachers' experiences that illuminate the questions at the heart of this project.

It is a frequently referred to principle of the Orff approach (de Quadros, 2000; Drummond, 2000; Goodkin, 2000; Nykrin, 2011; Orff, 2011b; Shamrock, 1995) that it demands local contextualization. This project assumes that part of the answer to the question of what it actually 'looks like' lies with those embedded in the local context, that is, teachers working in a diverse range of New Zealand schools. This question of adaptation to local context must also engage questions related to the bi-cultural context of New Zealand Aotearoa as well as the impact of the changing world we live in, such as the effects of globalization and technology.

1.1.2 Significance of context

The context of this project is viewed as three-fold, with its findings deemed to be of significance to stakeholders in a number of settings. In the first instance, the context is professional music education practice within New Zealand schools; secondly, the broader context is that of the community of Orff approach theoreticians and practitioners, directly associated with the legacy of Carl Orff and Gunild Keetman through the Orff Forum; thirdly, it is the international community of music educators who are concerned with the provision of music education in any given school setting.

In relation to the first of these, Braatvedt's (2002) documentation of the history of music education within New Zealand schools has as recurring themes, the place and nature of the subject 'music' in the state school curriculum, and as well, the efficacy of music teaching in schools. Concern has consistently been raised (Braatvedt, p 191, p. 263, p. 333, p. 433) regarding the inconsistency in content and quality of programmes from one school to the next, while at the same time voices from within and outside of schools have regularly attested to the value of music as a learning area in the school context (Boyack, 2011; L. Locke, 2005; Webb, 2014).

Over the last decade or so, here in New Zealand, considerable resources (individual and institutional) have been invested in the provision and take-up of professional development opportunities in music education. Orff New Zealand Aotearoa (ONZA), the professional body of New Zealand teachers promoting the Orff approach, has initiated many of these, and both the former Auckland College of Education and latterly the Faculty of Education at the University of Waikato have responded to a perceived need for supplementary or postgraduate courses in music education. As mentioned above, workshops typically generate a great deal of enthusiasm with teachers consistently reporting a reinvigoration of their professional practice as a result of the workshop experience. This research project, therefore, is significant because it seeks to critically investigate teacher beliefs and practices as related to the New Zealand setting. This study will offer findings of direct interest both to the providers of professional development opportunities in music education and those teachers working or considering working in this field.

In addition, this research project is of significance to the community of Orff approach practitioners and theoreticians directly linked to the legacy of the original work of Carl Orff and Gunild Keetman through the Orff-Schulwerk Forum Salzburg. The forum, founded in 1983 as a public non-profit organisation, works in close relation to the Carl Orff Foundation, the Carl Orff Institute, University Mozarteum Salzburg, the Orff Centre Munich and various international Orff-Schulwerk Associations. Professor Barbara Haselbach, current Chair of the Orff Forum, has visited New Zealand three times as a guest of Orff New Zealand Aotearoa (ONZA) and the University of Waikato respectively. She has consistently urged New Zealand 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 of the Orff approach (Haselbach, Solomon, & Maubach, 2008).

A critical appraisal of the relevance to the New Zealand setting will be of interest to the Orff Forum, not just for the knowledge generated in terms of the perception of Orff principles and processes characterising this country, but also for the insights it offers on issues facing emerging movements in other settings e.g., Colombia, which, as it was reported at the recent Orff International Symposium

(Carl Orff Institute for Elemental Music and Dance Pedagogy, 2011) has a fledgling Orff society.

Thirdly, this research project will be of significance to the broader music education community in its intention to ‘capture’ the voices of practitioners. Teachers in this study can be thought of as having been invited to participate in a cycle of ‘action and reflection’, central to the notion of music education as praxis (see Chapter 2) which, according to Regelski (2002) ethically obliges the teacher to reassess from time to time whether the action ideals embodied in the curriculum (any curriculum) are those which ought to be regarded as ‘ideal’ or ‘good’ for students (p. 114). In this study, the central question implies a concern with what is ‘good’ or ‘ideal’ for students. Teachers were asked to critically appraise what contribution Orff principles and processes, in the light of the New Zealand curriculum, might make to the ‘good’ of music education here in New Zealand. While locally contextualized, this study will be of interest to all music educators with an interest in identifying ‘good’ music education ends.

1.1.3 Significance of timing

Underlying my research topic is the awareness that comprehensive ongoing music programmes in New Zealand schools are the exception rather than the rule. Braatvedt’s work (2002) makes clear the fact that inequity of opportunity to access music education for students in the New Zealand state-provided schooling system is a problem that has never been satisfactorily addressed. In the middle of the second decade of the second millennium, the problem persists. Other key issues uncovered by Braatvedt in her historical account are still relevant.

- Who should teach music?
- What training is required to enable a teacher to teach music?
- What constitutes the subject music?
- What equipment or instruments need to be provided to ensure a quality music programme?
- How are ‘standards’ established or maintained across schools?

While there has been some research undertaken in the United States, Australia and Europe focused on the work of Carl Orff and Gunild Keetman (see Chapter 2), there has been no systematic research with the focus on the implications of the Orff approach in the New Zealand schooling context. Given the aforementioned

current interest in this approach, and the ‘Orff-inspired’ work being done in some schools in New Zealand, the time is ripe for such a study.

1.2 The Orff approach

The focus of this study is an approach that may be regarded by some as an anachronistic ‘method’ invented in a far away place a long time ago. Educators with a concern to develop relevant contemporary contextualised critical practice should regard all *methods* with a healthy degree of suspicion especially as music education approaches have the potential to become a set of formulaic prescriptions that oppress and hinder authentic and ethical musical development (Bowman, 2002; Mills, 2005; Regelski, 2002). However, at least some proponents of the Orff approach have consistently resisted the description of it as a method preferring the word ‘approach’ which, though listed a synonym for method, is intended to indicate flexibility and responsiveness of application. I will use the term Orff *approach* throughout this thesis indicating my belief that what was originally named in its German context, *Orff Schulwerk* (Keetman, 1970) was not intended, by either Orff or Keetman, to be adopted in a formulaic or prescriptive way.

While issues of dispersion and adaptation are discussed in some detail in Chapter 2, some mention of its application in the New Zealand school settings merits some attention here. The position I take in this thesis is that adaptation can and should be thought of as ongoing process, informed by other influences, such as contemporary approaches to musical performance and composition and as well, current thinking/practices in local and international music education communities.

The Antipodean newcomer to the Orff approach may, in today’s cyber-connected world, feel overwhelmed by the proliferation of material claiming to represent it, which can easily be accessed via the Internet. Not only are historical accounts of the development of the approach and literature that explicate and discuss key principles and processes accessible; there is also an ever-growing body of documentary and YouTube material from teachers, particularly in the North American setting, who identify as ‘Orff’ practitioners. While such material may be helpful in providing some understanding of the approach, the sheer volume of material and the context-specific nature of much of this material may not

necessarily illuminate the key principles and processes of Orff approach and may inadvertently contribute to a misinformed construction of a kind of ‘Orff orthodoxy’.

For my purposes, I have taken a contemporary rendering of the key principles of the Orff approach provided by Haselbach and Hartmann at the annual Orff approach Forum in 2013, as providing a comprehensive and authoritative description, given the status of these scholars and practitioners as highly regarded pedagogues at the Orff Institute:

- The Orff approach is not primarily a form of specialist music or dance training but an approach that advocates the enrichment of the whole person through music and dance education.
- The processes of learning, working and creating are primarily experienced in a group and demand and develop collaborative behaviour and attitudes.
- The Orff approach integrates a range of art forms.
- The Orff approach enables artistic expression using instruments that do not have technical obstacles and can be experienced playfully.
- The Orff approach promotes the creative involvement of students as an open process. Participants may determine the direction and the result.
- In the Orff approach the process and the artistic results have the same importance.
- The Orff approach provides opportunities for the students to experience themselves as creator and co-creator through improvisation and composition in sound and movement.
- The Orff approach 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.

The above principles are consistent with the following description of the approach from the Orff New Zealand Aotearoa (ONZA) *Levels Workshop Guidelines* (2012), which guides the planning of workshops for teachers in New Zealand, which is unsurprising as Professor Haselbach played a significant role in their development (Haselbach et al., 2008). This extract offers an expanded picture of the activities and foci that may be found in music education based on the above principles. In particular, it underpins the workshop experiences of the nine participants in this study.

The Orff approach includes singing and instrumental playing with percussion instruments, recorder playing, chant, recitation, story, and poetry and body percussion. Instrumental playing is also integrated with movement, singing and speech. Theoretical aspects of music and dance are revealed through creative work, practice, and performance and then, based on the learning experience, discussed, recorded and written. At the core of the approach are the teaching-learning processes of: imitation,

exploration, improvisation and composition and include fundamental Orff approach principles:

- rhythm as an important origin of speech, movement and music;
- an emphasis on speech, movement and music as an integrated domain;
- a sequential learning process involving imitation, exploration, improvisation and composition;
- the centrality of creativity and musical discovery;
- the fostering of inquiry, innovation and active participation;
- learning progressions from simple to complex, from experience to concept, from unison to ensemble;
- respect for individual differences – readiness, skill level and activity preference;
- child-centredness and culturally contextualized learning;
- a valuing of communal music-making;
- a focus on artistry and the aesthetic. (Orff New Zealand Aotearoa, 2012, p. 9)

Typically, teachers pursuing an interest in the Orff approach (as I did) have an experiential introduction to the approach as a result of attendance at a workshop led by a knowledgeable Orff practitioner, where the adult learner is fully engaged as an ensemble participant. The emphasis on successful participation for all in creative music-making characterised by a unity of movement, speech and music is experienced first hand; teachers as participants do not merely learn *about* a pedagogical process, but learn *in* and *through* that process. Embodied experiences and reflections on those experiences enable participants to come to know and understand both musically and pedagogically how the approach ‘works’.

Implicit in the approach but not unique to it, is an emphasis on pedagogical practices that resonate with the lived world of the child. From my perspective this has implied the need to continually evaluate the engagement or otherwise of students. This aspect of the approach has been one of the factors that led me to a commitment to an action/reflection cycle, as both reflective practitioner and classroom researcher. This action /reflection cycle and many of the key pedagogical practices within the Orff approach have led me to view not just music-making as an art-making activity, but also to view the act of teaching itself as artistry (L. Locke, 2005). For me, teaching as an art implies a process in which I am shaping and reshaping myself as a teacher and as well shaping and reshaping the teaching/learning process.

1.3 The New Zealand school context

In different ways, all participants in this study had tailored their application of the Orff approach to New Zealand conditions. Among these, was the policy environment shaped by the current New Zealand curriculum.

1.3.1 The New Zealand curriculum

The New Zealand Curriculum is the ‘statement of official policy relating to teaching and learning in English-medium New Zealand schools’ (p. 6). This document establishes ‘directions for learning’ (p. 7) guided by an overarching vision for young people to become ‘confident, connected, actively involved lifelong learners’ (p. 8). The document sets out principles, which ‘should underpin all school decision making’ and which ‘relate to how the curriculum is formalised in schools’ (p. 9). Values, defined as ‘deeply held beliefs’ (p. 10) are listed as:

- Excellence
- Innovation, inquiry and curiosity
- Diversity
- Equity
- Community and participation
- Ecological sustainability
- Integrity.

These values are to be ‘part of the everyday curriculum’ and should be ‘encouraged, modelled and explored’ (p. 10).

The New Zealand curriculum identifies five key competencies,

- Thinking
- Using language symbols and texts
- Managing self
- Relating to others
- Participating and contributing,

the development of which is both ‘an end (goal) in itself and the means by which other ends are achieved’ (pp. 12-13).

Eight learning areas are specified, each of which is further broken down into strands, with each strand structured as an 8-level progression of achievement objectives (AOs). Music-Sound Arts and Dance are included, each as one of four disciplines in the learning area: “The Arts” with the following four strands:

- Understanding music (or dance) in context (UC)
- Developing practical knowledge (PK)
- Developing ideas (DI)
- Communicating and interpreting. (CI)

Music-Sound Arts is a mandated subject area from Years 1-10 and an optional NCEA¹ subject. Individual schools and their governing bodies, Boards of Trustees, largely determine how the music programme is implemented, particularly in primary and intermediate schools.

The Zealand curriculum document states that Arts education ‘embraces toi Māori, valuing the forms and practices of customary and contemporary Māori performing, musical, and visual arts’ (Ministry of Education, 2007, p. 20).

Specifically, the Music-Sound Arts curriculum asserts: ‘Value is placed upon the musical heritages of New Zealand’s diverse cultures, including traditional and contemporary Māori musical arts’ (Ministry of Education, 2007, p. 21).

Since 2002, the New Zealand Qualifications Authority (NZQA) has recognised kapa haka as an academic subject in mainstream secondary schools. Hence students who participate in kapa haka can obtain NCEA achievement credits (Whitinui, 2010a). According to Whitinui the inclusion of kapa haka as a school subject enhanced its status and constituted an appreciation for Māori language, culture and traditions.

1.3.2 Aotearoa New Zealand as a bi-cultural nation

The use of the name Aotearoa New Zealand reflects recognition of the bi-cultural nature of this country. A foundational principle of the New Zealand curriculum is the acknowledgement of the Treaty of Waitangi and the bi-cultural foundations of Aotearoa New Zealand. The document *Tātaiako: Cultural Competencies for Teachers of Māori Learners* (Ministry of Education, 2011) describes cultural competencies that teachers of Māori learners must seek to develop. These competencies challenge teachers to know, and appropriately respond to, their

¹ The NCEA (National Certificate of Educational Achievement) is a government qualifications regime for Years 11-13 in New Zealand. Some high schools also offer Cambridge International and IB qualifications to senior students.

students' 'history, tikanga², worldview and aspirations and to reflect this in the classroom curriculum and environment' (p. 3).

A variety of Māori music resources are available for New Zealand schools both in hard copy and online. For example, the waiata anthology *Hei Waiata, He Whakakoakoa* (Ministry of Education, 2008) was distributed free to all schools with an audio recording of the material.³ This particular resource informs the classroom teacher of what and when songs may be sung as well as the appropriate manner of their performance.

In the school-based situation, teachers will encounter kapa haka, in which a community-designated leader works with students, teaches Māori song, dance, chant and haka. Whitinui's (2004) explanation of the significance of kapa haka from a Māori perspective captures, the holistic nature of this art form:

Kapa haka allows Maori to reveal the potential of self-culture and identity through the art of performing. It also possesses the ability to link the performance to appreciating individual uniqueness (difference) while helping students to come to know the value of human potential (Kindle, 2002). Kapa haka instils levels of creativity through the expression of body movements and actions, the expression of words, the connection between the living and those who have passed, principles reflecting life and knowing, as well as, how Maori live today. (p. 92)

1.3.3 New Zealand as culturally diverse

The ethnic makeup of New Zealand has changed considerably in the last twenty years, particular in its largest city, Auckland, where 7 of the study participants taught. In recent years, New Zealand's Māori, Asian and Pacific populations have been growing faster than the "European or other" population, with Table x indicating the dramatic change in New Zealand's ethnic composition. The Asian population in New Zealand has doubled since 1991, driven largely by migration, while the growth of Māori and Pasifika populations compared to the European one has largely been driven by births (higher fertility rates and a young age-structure). Another indicator of this country's increased ethnic diversity is reflected in 2001 census data, which showed that 1 in 5 children under the age of

² Behavioural guidelines for daily life and interaction in Māori culture.

³ Such resources are accessible at <http://tereomaori.tki.org.nz/Reo-Maori-resources/Hei-Waiata>

five was identified as belonging to at least two ethnic groups. In 1986, this had been 1 in 10 (Statistics New Zealand, 2008; Ministry of Social Development, 2009). This multiple identification is one reason why school data on ethnic composition needs to be treated with caution since, as Leather (2009) points out, ‘the prioritising of data leads to significant understatements in the reporting of proportions of Pacific and Asian domestic students enrolled in our schools’ (p. 87).

Table 1. The changing ethnic face of New Zealand

Ethnicity	% of population by year*			
	1996	2001	2006	2026
European or other ethnicity	82.4	79.2	76.8	69
Māori	15.4	15.1	14.9	17
Pasifika	6.1	6.7	7.2	10
Asian	5.3	7.0	9.7	16
Middle Eastern/Latin American/African	0.5	0.7	0.9	1

* Percentages add up to more than 100% because census questionnaires allow respondents to identify with more than one ethnicity.

1.3.4 Music education in New Zealand schools

I brought to my research an awareness that comprehensive ongoing music programmes in primary schools are the exception rather than the rule. There is variability in the *existence* of music programmes in state primary schools, as well as in the quality/orientation and continuity of programmes when and where they do exist.

An Education Review Office (ERO) (2004) report into the quality of music education in New Zealand primary schools found only 65% of the 109 schools studied to be ‘effective’ or ‘highly effective’ in developing programmes that enhanced pupil achievement in music. A further 20% of schools were ‘sometimes effective’ and 15% of schools considered ‘not effective’ (“Overall effectiveness of the design and implementation of learning programmes”, para 2). Schools varied enormously in the time given to teaching music, ranging from over an hour per week to virtually no time at all. In 72% of schools at the Year 4 or Year 8 level, the classroom teacher was responsible for the music programme. Over a third of schools reported employing at least one ‘specialist’ to teach or assist with the

teaching of music. Intermediate, composite or secondary (Year 7 to 15) schools were more likely to employ music specialists.

Braadvedt (2002) documented the history of music education in New Zealand primary and intermediate schools from the time of the establishment of free, compulsory and secular state schooling in 1887 until the restructuring of educational administration as a result of the Picot Report in 1988. She noted that the education system established in Aotearoa New Zealand 1887 was modelled on the British system. Since that time, music, in one form or another (designated initially as 'singing'), had been part of the curriculum. Braadvedt commented that despite its inclusion in the school curriculum, there were ongoing concerns regarding the lack of consistency across schools in content and quality of programmes (pp. 191, 263, 333, 433). Although certain charismatic teachers and/or educational administrators had impacted positively upon pockets of practice, she described music as a 'frill' subject, characterised by poor and inconsistent resourcing and ineffective pre-service and/or in-service professional development for music teachers (pp. 410-428).

Braadvedt (2002) referred to a number of New Zealand-based music educators who had contributed to the debate regarding the comparative efficacy of generalists or specialists in teaching music. She herself endorsed the view that the ideal teacher of music is one who is both musically able and pedagogically strong (p. 428). She suggested in her afterword (rather naively perhaps) that the 'specialist entrepreneurs' encouraged by the Ministry of Education in the 90s to work on an individual basis with individual primary schools 'augured well' for music education. At the same time, she contradicted herself somewhat by suggesting that a change in attitude in 'educational authorities' would be the 'crucial element in determining the kind of role music played in the curriculum' (p. 434).

Boyack's more recent doctoral thesis (2011) described the debate regarding generalist versus specialist teachers in New Zealand as 'ongoing' (p. 56). She cites a masters thesis (Rohan, 2004) on this topic and notes that the findings were consistent with the work of Holden and Button (2006) in the United Kingdom context, that found there is much to be done to ensure that non-specialists have

effective long-term training and support to increase musical skills subject knowledge and confidence and therefore be enabled to make a more marked difference to children's music education.

Boyack also drew attention to an evaluation study (Beals, Hipkins, Cameron, & Watson, 2003) which was commissioned by the Ministry of Education following the implementation of arts-related professional development at a national level. The study, which sought the views of a wide range of participants, found that music teachers had markedly lower expectations that this professional development would impact positively on their teaching, and expressed 'reservations about their own knowledge and skills' (Beals et al., 2003, p. 35). According to Boyack (2011):

This statement was supported by quantitative data that showed that while almost all the surveyed teachers expected to teach their visual arts in their classrooms, one-fifth stated that they would not be teaching music in their classroom. The use of visiting specialists or performers in a teaching role was reported as most likely in either music or drama, while 42% of schools noted that the teaching of music in their schools was expected to be carried out by teachers with music strengths, in contrast with 24-30% of schools using teachers with strengths in the other disciplines. (p. 38)

Boyack described these findings as consistent with international literature drawing attention to the limited skills of generalist teachers to teach classroom music.

Finally, in the traditional model of instrumental tuition, which to varying degrees impacts upon the traditional model of music education offered in secondary schools in Aotearoa New Zealand, participation in a musical ensemble becomes possible only once a certain skill level of competence on a chosen instrument is attained. Ensemble participation is not an inevitable outcome of instrumental tuition; usually it is an additional experience offered as part of a school programme that is an option for the self-motivated musician. Although, within some New Zealand school contexts, students may choose to form their own 'ensembles' (rock groups, pop or folk music duos, and so on), typically schools offer participation in orchestral and chamber music groups, or jazz or swing bands, on the basis of students' acquisition of a certain level of instrumental skill. As will be discussed in Chapter 2, Orff practitioners take an entirely different approach to ensemble music-making.

1.4 Overview of the thesis

This thesis has six chapters. Chapter One has introduced the focus of the study and offered an overview of the Orff approach, particularly in terms of my own experiences and perceptions of its key principles and processes. I have included ‘my story’ in order to make transparent my interest and background in this research. In addition, I have offered an argument for the significance of this study in terms of topic, context and timing.

Chapter Two reviews literature considered relevant to the research questions and additional matters that have a bearing on these questions. Chapter Three describes the methodology adopted for this study, offering a detailed account of how I went about selecting the participants, and collecting and analysing data.

The findings are presented in Chapters Four and Five. Chapter Four presents findings as series of case studies of individual participants. These case studies present a professional profile consisting of self-reported perceptions of the Orff approach, and a description of classroom practice entitled “Orff in action” for each participant. Chapter Five presents findings which detail the impact of the Orff approach on all participants’ beliefs and practices in terms of a series of theme-based sections.

Chapter Six is a substantial discussion chapter that reflects on the implications of the study’s findings in terms of the overall impact of the Orff approach on the lives and work of teachers in this study. The interrelationship between beliefs, practices, self-efficacy and the construction of teacher identity is discussed in detail. Secondly, the impact is discussed in terms of the Aotearoa New Zealand school context, with particular reference to the New Zealand Curriculum and Māori learners. Finally, the extent to which the Orff approach is able to contribute to ethically based music education in New Zealand Aotearoa is considered and discussed.

Chapter Two

Literature Review

Education is an imprecise process, a dance, and a collaborative experience.
Siva Vaidhyanathan

2.1 Introduction

The purpose of this chapter is to review literature deemed relevant to the research questions for my topic: ‘A critical analysis of the Orff approach in the professional lives and practice of New Zealand teachers in the Aotearoa New Zealand school context’. In order to open up a broad space in which these questions may be addressed, I begin by firstly reviewing a selection of literature, which identifies issues of contemporary concern for music education in the 21st Century. This will include literature related to the way *music* as phenomena is theorised in the 21st century, music education and ethical purpose, music education and schooling, and music education and cultural diversity.

I will then review literature specifically concerned with the practice of music education in New Zealand schools that is relevant to this study. This will be followed by a review of the literature related to the elucidation, dissemination and critique of Orff approach principles and processes in order to establish a foundation upon which to discuss findings related to ways in which the approach has been applied and disseminated in Aotearoa New Zealand.

Lastly I will review literature related to the impact of the Orff approach on teachers’ beliefs and practice before concluding with a review of literature, which provides a conceptual framework for explaining or understanding the impact of the Orff approach upon the beliefs and practices of the nine participants.

2.2 Music education in a world of music(s)

In order to consider some broad issues in music education in the 21st Century of relevance to this study, it is helpful to reflect on changes in thinking about what ‘music’ is, and therefore what music education might be, that have emerged in recent times. I begin with an address by Heath Lees, given at a conference of the International Society for Music Education in 1994. Reference to this keynote enables me to recall and situate myself at the beginning of my own journey in

music education. Lees, a New Zealand musicologist, was my first teacher of music at university. Addressing the conference theme, 'Musical Connections' in a presentation entitled 'Tradition and Change', he acknowledged the impact of postmodernism upon the previously taken-for-granted 'largely western idea of a coherent world-view' (Lees, 1994, p. 6). He acknowledged that key postmodern ideas such as 'fragmentation, indeterminacy and an intense distrust of all universal or totalising discourses' (p. 6) had led to a distrust and rejection of the arrogance implicit in the attempt to impose European enlightenment ideals upon the world and, as well, to a rejection of the view of western culture as monolithic. Lees suggested that music educators needed to 'boldly embrace' (p. 7) the contemporary world of continual change, which brought with it the need to consider other possible worldviews.

This address coincided with my graduation from the School of Music with a musicology major, where my study of music had been firmly grounded in music education as aesthetic education (MEAE) (Elliott, 1995, p. 5), where works from the western art music canon were studied analytically as stand-alone objects of unsurpassed sophistication and beauty. Other possible worldviews, which would serve to problematize the meaning and function of music, were just beginning to find a place in university with the introduction of courses in 'ethnomusicology' and/or 'jazz studies'. Although I value the knowledge I gained at that time, and concede that my interest and love of the western art tradition remains, in the course of my work and life since then, my notions about what 'music' is together with my musical practices have expanded considerably.

Lees approached the theme of the need for change with a wide sweep, advocating a love of music itself in order to 'compel a spirit of willing surrender to music in its own terms'. He drew attention to the individual experience of music in asserting, somewhat poetically, that music enables a particular kind of connection arising out of 'sensed affinities, mythological traces, and dreamlike associations' (p. 7). In his view, the challenge to music education in 1994 was to find ways of enabling others to 'connect' with music. Although Lees' remarks imply a belief in the universality of the musical experience, his preceding comments on the impact of postmodern thought and his emphasis on the felt experience of music can be seen, at least, as a nod in the direction of an approach to music which

conceives of it as a diverse range of socially contextualised practices in which ‘music is not a single, uniform entity but a far-flung, ever-shifting constellation of human practices’ (Bowman & Frega, 2012, p. 21).

Elliott’s (1995) contestation of the MEAE approach and his adoption of a praxial alternative takes as its starting point the nature of music as purposeful human activity. In this view, music works are not to be viewed as autonomous, aesthetic objects but as socially and culturally contextualised, artistic constructions that involve and demand many kinds of musical knowing (Elliott, 1995, p. 124). In a praxial approach, all musical activity is viewed as inherently valuable in terms of the opportunities it offers to propel the self to higher levels of complexity and to provide enjoyment. The idea of music as a unique human endeavour offering opportunities for self-growth is integrated with the idea of music as a diverse, contextually situated practice, which includes a wide range of behaviours such as listening, moving, dancing, singing and playing. The praxial view provides the music educator with a view of music that accounts for difference and diversity of musical style and practice, and a strong rationale for the inclusion of music in the curriculum for *all* students.

In a similar vein, Christopher Small (1998) provocatively stated that ‘there is no such thing as music! Music is not a thing at all but an activity, something that people do’ (p. 2). He coined the term ‘musicking’ as a descriptive, non-value-laden term, which was intended to convey the active, participatory nature of all of the activities involved in what we call music. The meaning of the music lies, therefore, in the totality of the musical experience and, in particular, in the relationships established between the participants and their material and imagined world. Musicking, in Small’s view, is an activity available to every human being. A theory of musicking enabled a way of understanding an activity shared by most of the population on our planet. He challenged received notions of musical excellence, where technically virtuosic performance is seen as the most desirable outcome of music education. Instead, he argued for an approach in which musicking is recognised as a way to fulfil a multitude of social purposes and functions, with different forms of musicking being valued in their own terms.

In order to explore this expanded notion of musicking, it is helpful to consider a definition of music from an ethno-musicological viewpoint. Cross and Morley (2008), in discussing the evolution of music, acknowledge it as ‘something of a universal social fact’ (p. 66) and describe a range of features of music that take account of the diversity of forms and significance of music in all cultures.

Acknowledging that the physical activity necessary to produce sound has been somewhat masked since the advent of sound recordings, they nevertheless emphasise the centrality of movement or physical action to all music, describing music as a ‘thoroughly embodied activity of human agents’ (p. 67). They also note that, although some non-western societies have no term for music, when a term does exist for activities recognisable to a western musicologist as music, the meaning does not differentiate between music and dance. (For example, *Igbo nkwa* is a highly percussive, lively music/dance style belonging to the Igbo people, indigenous to the south-eastern region of Nigeria.) In fact, they say, ‘practices that are recognisable as music outside of western global culture are invariably characterized by their use of sound and movement together’ (p. 67).

Phelan (2012) spells out further implications for music education, when she argues that the shift in understanding towards music as a pluralistic practice also involves recognising ways in which music education systems based on a western way of knowing have been predicated on a range of the dualisms derived from the mind/body dualism such as: concepts/skills, theory/practice, knowledge/action. Global music traditions not only call this dualism into question because of the embodied nature of traditional music-making, but also for the way in which performance is not separated from transmission but is rather a central aspect of teaching and learning. Calling upon her own Celtic traditions, she invokes the metaphor ‘imbas’ as a way of:

conceiving of knowledge or creative wisdom that heals the divide by embracing the value of both dimensions...and by reconfiguring the dichotomy as a relational multivalent approach to music and music education. (2012, p. 74)

Phelan calls for an approach to music education which places music-making at the centre as an ‘integrated performed approach to musical knowing’ (p. 67). Taking this one step further, Bowman and Powell (2007) call for the recognition of ‘all music(s) as corporeally constituted phenomena’ (p. 1097). They argue that all

musical experience is embodied, whether one ‘musicks’ as a listener or a performer. This recognition, they insist, ‘opens the door to concerns with potentially far-reaching pedagogical significance’ (p. 1097). I will return to this theme when I review the literature addressing the ethical purposes of music education.

Expanding upon the embodied nature of music making, Cross and Morley (2008) identify ‘entrainment’ (p. 68) as an intrinsic feature of active participation in music. Entrainment is defined by Clayton (2012) as a process by which independent systems interact with each other (p. 49). In the case of music, what is unique to humans (Patel, 2008, p. 100) is not their capacity to move rhythmically (picture the rhythmic thumping of a dog’s tail on a wooden floor), but their ability to spontaneously entrain their movements to an external timekeeper, such as the metrical accent of a piece of music or, in more simple terms, the mere beating of a drum. According to Clayton, entrainment to music is differentiated at three levels: 1) within the individual; 2) between individuals; 3) between groups (p. 51). Cross and Morley point out that conversational language can be thought of as relying on entrainment in the way speakers must coordinate their utterances and their attention. However, whereas denotative and connotative meaning can be ascribed to language, the ‘denotational significance of music can rarely be pinned down unambiguously’ (p. 68). Cross and Morley (2008) conclude that although both human activities ‘mean’, music ‘embodies and exploits an essential ambiguity’ which, in their view, puts ‘language and music at complementary poles of a communicative continuum’ (p. 69).

Addressing the vast array of musical styles that are accessible in a globalized world, Green (2005) offers music educators a theory of musical meaning and experience which takes into consideration a ‘dialectical relationship between the musical text and the musical context’ (p. 77). Green uses the term *inherent* meaning (p. 79) to describe meaning derived from connections that are forged within and across musical texts on the basis of the *sounds* heard. Although she suggests that this meaning ‘inheres’ within the musical text, she does not mean to suggest that such meaning is ‘essential’ or ‘ahistorical’ (p. 79). She uses the term *delineated meanings* (p. 81) to refer to meanings derived from the way the

musical text points outwards towards concepts, relationships and/or 'things' that exist independently of the musical text:

In short with inherent meaning the process of signification occurs from sound to sound whereas with delineation it occurs from sound to non-sound. (p. 82)

Although either inherent and/or delineated meaning can be made as long as sounds are recognised (or heard) as music, the meanings made by the listener will depend on familiarity with the particular musical style in question.

Green (2005) argued that the twentieth-century approach to music education, which bestowed autonomous universal meaning upon music of the western art music tradition, not only failed to recognise the delineated meanings of music but also, in effect, became a tool for affirming certain groups of students and marginalising others:

In classrooms some pupils will find themselves musically celebrated by positive relationships to both inherent and delineated meanings, others will be alienated and for others musical experiences will be ambiguous. The reasons are not to do with innate musical ability but are the result of family and social class background, membership of different social groups and prior listening experiences. (pp. 89-90)

However, Green also argued for a retrieval of the concept of musical autonomy (while not denying its delineated meanings) because, she said, as a consequence of the 'visceral nature of our experience of music' (p. 90), we do not usually distinguish between the inherent and delineated meanings. Instead, the immediacy of our experience suggests to us a meaning 'unmediated by history and convention, not constructed but natural, unquestionable and true' (p. 90). It is this unique capacity of music, which enables it to take on new and powerful, delineated meanings (a folk lullaby sung in a concert hall, a rock anthem adapted for symphony orchestra, etc.) that, in her view, makes music education worthwhile. Music education 'offers the potential to challenge our awareness at a deep symbolic level through bringing together new and previously disparate meanings and experiences' (p. 91). Such moments may be 'most forceful' (p. 91), says Green, when students are enabled to be music-makers. 'In making music students have a direct effect upon inherent meanings, indeed bring them into being, and are thus able to imbue the music with a delineated content of their own. (p. 91)

According to Lines (2005a), metanarratives or grand themes have held firm in music education, despite changes in the contemporary music environment. Central to the changed circumstances of the 21st century has been the rapid development of digital technology. Not only has there been an expansion of the tools available for making and listening to music, but there has been an ‘invasion of recorded music via multiple technological means in everyday lives and contexts providing a new environment of musical dispersion’ (Lines, 2005b, p. 2). In addition, technology has contributed to a ‘shrinking’ of the world, as locations and associated cultural experiences once considered remote are now accessible, in the virtual sense, at the push of a keyboard button or, in recent times, the soft sweep of a finger across an iPhone or iPad surface. Nevertheless, says Lines, too often diverse ‘other’ music practices have been denied status in institutional systems of music learning, which have continued to favour practices that include the ‘lauding of the elite talented musician, the preservation of the western European music canon, the transmission of ordered tonal and rhythmic ways of knowing’ (Lines, 2005b, p. 2). Lines calls for a theorising of music education themes and issues that addresses both the specific concerns of music education and the potential contribution that such theorising may have to broader concerns in education, arguing that ‘the music experience engages learning in diverse creative and multi-dimensional ways’ (2005b, p. 3).

Somewhat at variance with Lines, Jorgenson (2006) called attention to the ‘burgeoning of different voices and perspectives’ (p. 15) within music education philosophy, which has enabled a move from reliance on a narrow range of philosophical views to the possible uptake of a rich tapestry of ideas that can inform reflection on classroom practice. Partly in recognition of the divide that can be said to exist between teachers and academics or theorists, and drawing on Jorgenson’s work, Westerlund and Vakeva (2011) examine at depth the role that philosophy and theory can or ought to have in the lives of practitioners. They argue for philosophy to be treated as a ‘wide interpretive field’ (p. 48), rather than a conceptual system that offers a comprehensive explanation consisting of ‘clearly cut syntheses or final solutions’ (p. 44). Conceived of as a tool or metaphor, philosophy in music education is viewed as creating new possibilities for richer professional discourse that allows a plurality of approaches and

constructive critique, thus avoiding simplistic either/or positioning. For them, philosophy becomes a tool to aid the weaving of Jorgenson's tapestry.

The burgeoning of debate and discussion of philosophical issues has brought with it an increased discussion of the place of ethical and political considerations in music education.

2.3 Music education and ethical purpose

There is body of literature from recent decades (Elliott, 2005b; Jorgensen, 1996, 2003; Regelski, 2002, 2012; Vakeva & Westerlund, 2007), which engages the question of ethical purpose in music education in relationship to the broader question of the ethical purpose of education, which speaks to the concern of this study with a particular approach to music education in the school context.

Frequently based in pragmatism, and calling upon Deweyan themes concerned with education both *in a* democracy and *for* democracy, a number of writers urge music educators consider the relationship of these themes to ethical purpose in music education.

Bowman (2002), in addressing the issue of what it means to educate musically, makes a distinction between training and education. He suggests that in the North American context, a preponderant emphasis on 'music's allegedly intrinsic value' (p. 65) has led to the uncritical acceptance of an approach in which training in music within the school context becomes equated with music education. He describes training as a highly teacher-directed activity, in which the mastery of skills and techniques provides an unambiguous rationale for ends or outcomes. As a result it is possible to teach in order to make music well while failing to achieve the *educative* potential of music. Calling upon Deweyan pragmatism, which rejects the notion of absolute truth in favour of the consideration of knowledge and ideas in terms of the purpose or ends they serve, he describes education as an open process of growth and development in which ends and outcomes cannot be predetermined (p. 66). From the pragmatic standpoint knowledge is always in an ongoing process of revision in the light of new experiences and information. This highlights the transformative aspect of education, which leads Bowman to assert that education is 'distinctively ethical in character, concerned ultimately with the development of character and identity' (p. 64).

Literature advocating a praxial approach is embedded firmly in a pragmatist stance and asserts that reflective practice as theorised praxis is the only basis from which ethical action in music education can proceed. Regelski's (1998) praxial approach to music education employs the notion of praxis drawn from the Aristotelian trichotomy of knowledge (*dianoia*). Unlike *theoria* (abstract knowledge), or *techne* (knowledge required to serve everyday needs), praxis (the knowledge required to act in the world) is concerned with ethical questions concerning both the means and ends for bringing about right results.

Viewing music as pragmatically social in 'origin, meaning and value' (p. 7), Regelski (2005) argues that 'the goodness or rightness of musical experiences vary according to the individuals or groups in question' (p. 17). The diversity of the 'goods' served by music is determined by social variables such as the particular sound sources that geographical and technological affordances allow and/or what particular societies or groups within societies recognise as 'music'. The praxial approach, he says, invites the music educator to develop action ideals, which will guide teaching for right results, that is, which increases the extent to which students are able to engage in music in action (music as praxis) both within and outside of the schooling context. Teaching as praxis ethically obliges the teacher to reassess from time to time whether the action ideals embodied in the curriculum are in fact those which ought to be regarded as 'ideal' or 'good' for students.

The overall ethical ideal suggested by Regelski is that of 'making a difference' (2005, p. 7) to the lives of students both in the present and in the future in a music programme, that embraces Small's expanded notion of musicking by making available to students the 'doing' of music. Regelski (2007) identified and described the changing place of both professionalism and amateurism within the world of musicking and challenged an approach to music education (in school or out-of-school), which proceeds on a premise that amateurs are merely dilettantes or dabblers' (p. 26), advocating instead 'a rehabilitation of musical amateurism as a valid and valuable curricular action ideal' (p. 39). In his view maximising the conditions of amateurism while students are in school, through the inclusion of a wide variety of musics and opportunities to participate in ensembles and

community musicking events, enhances the likelihood of involvement in musicking throughout life.

Music education has a history of seeing itself as somewhat removed from political concerns (Bowman & Frega, 2012; Morton, 2012). However, this thesis contends that the literature which calls for a critical pedagogy, with its assertion of the ethical responsibility of education to address issues of social justice and human well-being, is relevant to the New Zealand school context, where issues of socio-economic disparity, environmental catastrophe and hegemonic power must be confronted.

As an example of such literature, Schmidt (2005), drawing on a Freirean perspective, calls for music education as transformative practice. He challenges the efficacy of any music education approach in which music is treated as an ‘object’ or a discipline’, somehow disconnected from the real world of socio-political concerns within which we all live. Music, he says, must be thought of as a ‘way to perceive’ and ‘a way to engage interactively with the world’ (p. 9).

Abrahams (2007) also argues for an adaptation of Freirean critical pedagogy to music education. He offers a series of key principles, which I summarise below, which he regards as characterising a critical pedagogy:

- Music education as a dialogical process of posing and solving contextually relevant problems;
- Music education as transformative for both teacher and student;
- Music education as critical praxis (as advocated by Regelski);
- Music education that acknowledges and critically interrogates issues of power. (p. 228)

Jorgensen (2003) is another who sees herself as having a ‘radical and critical pedagogy’ (p. 20), describing the ethical purpose of music education as unequivocally concerned with ideals such as ‘civility, justice, freedom, and the inclusion of diverse peoples and perspectives’ (p. 20). In her view, music education ought to contribute to the preparation of ‘the young in becoming informed and compassionate citizens of the world’ (p. 20). She argued for a transformation of music education (and education in general), in which ‘multiplicity and pluralities, rather than universals and unilateral standards, become the fundamental concerns of schooling’ (p. 27), which, in this instance, she is equating with education.

Morton (2012) calls unequivocally for a broader vision of music education that includes and embraces a cross-curricular emphasis on ecological and social justice. In particular, she challenges music education (and the arts in general) to participate in the provision of eco-aesthetic experiences (p. 477) as well as activities, which foster participation in and reflection upon human inter-dependency. In her view, in order to justify a position in the school curriculum, subjects must respond to the challenge of critically examining the moral and ethical dimensions of their orientation. She offers, as an example of a template, the following cross-curricular standards for social responsibility available for voluntary use by schools in British Columbia:

- Contribution to the classroom and school community;
- Solving problems in peaceful ways;
- Valuing diversity and defending human rights;
- Exercising democratic rights and responsibilities. Including working towards a preferred future for the community, nation and planet.... a sense of idealism. (British Columbia Ministry of Education, 2001, cited in Morton, 2012, p. 487.)

She suggests that a template such as this offers a starting place for discussion and negotiation between teachers and their subject areas, which could enable the planning of cross-curricular programmes addressing complex social and ecological problems.

A New York State not-for profit organisation, *Music as Natural Resource*, offers an example of a music education project that addresses the challenge of creating a ‘more just and humane world’ (Jorgensen, 1996). With its premise that music is essential to life, *Music as a Natural Resource* documented a series of projects using music for health and well-being around the world. Although most of these projects were therapeutic in orientation, fourteen projects fell under the umbrella of ‘Music for Learning’. *Artstories*, an initiative of the Charles Darwin University, was a participatory action research project in Northern Territories schools introducing a way of teaching, learning and building relationships over time through integrated arts participation. This project, as described, offers one of the few examples in the literature of school-based music and/or movement education programmes that offer a practical application of critical pedagogy to music education in the Asia Pacific region.

The literature that I have reviewed in this sub-section urges music educators to engage in critical reflection which examines the degree to which practices in music education may be considered transformative, not only at the individual level but in terms of the constructive contribution that music education is potentially able to make towards the maintenance, protection and ongoing development of democratic, equitable and just ideals.

2.4 Music education and schooling

The focus of this study is music in the compulsory schooling context, where the subject ‘music’ is designated as a specific learning area and guided in an overall sense by a related curriculum. Speaking out of a European context, but of relevance to the situation in Aotearoa New Zealand as described in Chapter 1, Hennessey (2012) commented on the ‘uneven quality’ of music education in primary schools while grappling with the question of how to provide ‘consistently “good enough” music education for all children’ (p. 626). Rather than entering into the often polarizing and ultimately non-productive debate about the comparative efficacy of generalist versus specialist music teachers, she drew attention to the ‘documented fact that many students coming into primary teaching do not feel confident to teach music and...a good number continue to feel this throughout their careers’ (p. 627). She argued that, regardless of the ways particular schools choose to provide music education for their students, pre-service and in-service education needs to ensure that teachers are enabled to develop ‘high quality music learning opportunities for all children’ (p. 628).

For those who teach music in the school context, issues of content and progression or sequences of learning are matters of importance, as they seek to develop meaningful programmes that enable learning to occur. The following review section addresses issues of music programme design, content and progression in the contemporary school classroom context in the western world.

From a Nordic perspective and following Dewey’s pragmatic stance, Vakeva and Westerlund (2007) argue for a ‘method’ of democracy (p. 96) to be used to address curricular issues in music education, which takes account of the dynamism of student experience as well as, and within, a cultural context. This implies a democratic process involving situation-specific conflict resolution in

which contextual rather than universal solutions are required. In their view, school-based music education cannot settle for pre-established solutions to pre-established problems. Rather, new, creative possibilities need to be opened up, bearing in mind that ‘what is really meaningful in any learning cannot be entirely objectified before the fact of the actual learning experience’ (p. 104). In a similar vein, but operating out of the United States context, Eisner (2002) describes the process of curriculum planning as one that seeks the ‘realisation of certain ineffables’ (p. 126) rather than the implementation of received formulaic solutions to problems identified independently of the particularities of any given context.

Writing out of the English context, Mills (2005) also cautions against dogma or formulaic solutions to problems of classroom practice. On the basis of her extensive teaching background and research, she suggests that dogma is produced when what may be a very good idea (or theory) spreads, and is implemented in an uncritical fashion as a set of procedures which specify both content and progression. She points out that such sets of procedures can also become commodified and marketed as packaged programmes to the detriment of quality pedagogical practice, a view which resonates with Regelski’s critique of ‘methodolatry’ (2002) discussed later in this chapter.

Cain (2001) questioned the imposition of a model of progression implicit in the English music curriculum, in which assessment is related to discreet aspects of musical knowledge. Taking the view that musical development may not occur in this step-by-step, ‘straight-line’ manner, he describes a holistic model of progression in which the self-taught rock or folk musician aims to achieve a level of musical ‘authenticity’ (p. 112). Cain suggested that school-based music education needs to establish a progression of learning that is congruent with the nature of music-making in authentic contexts. Paynter (1982) put it this way:

Musical insight is not the sum of an agreed series of theoretical points. The true rudiments of music are sensitivity to and delight in sound and its expressive qualities, and the progression we create must be within this mode of understanding and derived from the musical experience itself. (p. 59)

Green's (2008) work, which is also concerned with authentic music-making in the school context, led her to develop a new classroom pedagogy (to complement rather than replace other pedagogical approaches) aimed at engaging adolescents in a school-based music programme. Her approach adopted and adapted aspects of popular musicians' informal music learning practice, of which the key principles were:

- Learning music chosen by the students themselves;
- Learning by listening and copying a recording;
- Peer directedness without adult guidance;
- Learning in haphazard holistic ways with no planned structure of progression;
- Implicit integration of listening, performing composing and improvising. (Green, 2008, p. 25)

Like researchers mentioned previously, her approach contests formulaic or overly prescriptive approaches to content and progression.

McPhail (2014) argued for a balance of emphasis in music curriculums between 'knowing how' (the knowledge derived informally from procedural experience) and 'knowing that' (the more traditional forms of theoretical knowledge).

McPhail's study showed that students in Aotearoa New Zealand high-school settings did not necessarily see music in terms of strict binaries such as formal/informal music, popular/classical, in-school/out-of school (p. 307). He concluded that the interplay between an 'enabling pedagogy and curriculum content appeared to be pivotal in developing and maintaining the pedagogic rights of students for inclusion, participation and enhancement' (p. 307). In his view, a praxial approach currently runs the risk of becoming an orthodoxy, which de-emphasises the potential of conceptual knowledge to enhance practical experience. His critique is a welcome counterpoint to other views and is of relevance to the aims of this study, which is concerned with an approach that places a strong emphasis on practical aspects of music-making.

Hallam (2001) described music learning as involving 'enculturation' (p. 69), which does not rely on instructional processes and can occur anywhere, as well as the development of generative processes (p. 70) involved in creating music through performance, improvisation and composition. Both of these, she suggested, is the concern of music education in school. In her view, music can

provide a ‘diversity of tasks that will match the diversity of skills in students and provide opportunity for further development’ (p. 69). Music programme ‘coherence’ is achieved by individual teachers identifying overall aims, which will in turn guide the development of a programme (p. 69).

O’Neill’s (2012) call for a paradigmatic shift in the way we think about music learners, from one in which musical talent is seen as the ‘domain of a relatively few individuals’ to one in which ‘all music learners in all contexts of development have musical strengths and competencies’ (p. 166), links programme design with ethical considerations. She draws attention to the complexity of students’ (and teachers’) musical lives in a digital age that offers an ever-increasing range of musical experiences and pedagogical opportunities. Arguing for ‘transformative music engagement’ (pp. 166-167), she challenges music educators to ‘examine more deeply what it means to engage music learners in multimodal and participatory forms of music-making’ (p.178). Transformative pedagogy is characterised by the following elements:

- *Teaching begins with student knowledge.*
- *Skills, knowledge, and voices develop from engagement in the activity.*
- *Teaching and learning are both individual and collaborative processes*
The role of the instructor is one of facilitator organizer leader and source of knowledge but not the primary source of learning.
- *Teaching and learning are transformative processes.* Learners share creative representation and engage in processes of dialogue and shared meaning making. (O’Neill, 2012, pp. 177–178)

2.4.1 Music education and cultural diversity

Literature addressing cultural diversity and music education is of relevance to the focus of this study in its overall concern with the adaptation of a particular approach in the Aotearoa New Zealand context. As mentioned in the introduction, the New Zealand Curriculum (Ministry of Education, 2007) challenges teachers to take account of both the bi-cultural and culturally diverse nature of the students in New Zealand schools. In particular the research question ‘What part do considerations related to the indigenous culture of Aotearoa New Zealand play when considering the application of Orff approach in this country?’ calls for a theoretical framework to be established within which this question may be addressed. This section of the review will briefly review literature offering a theorisation of cultural diversity and music education in relationship to the culture

of children's musicking, multi-culturalism and music education, and finally, indigenous culture and music education.

2.4.2 Cultural diversity and children's musicking

Shehan Campbell (1997) and others (e.g., Burke & Evans, 2012) in the music education community have readily acknowledged the potential richness that a culturally diverse society offers in terms of access to and opportunity for the celebration of and incorporation of diverse musical practices into the classroom music programme. In her investigation into the meaning and value of music in children's lives, Shehan Campbell (2010), found the culture of children's music to be 'large, multifarious and decidedly pluralistic' (p. 235). She was able, nevertheless, to describe this 'diversity of musicking' (p. 239) within broad categories, which contain a potential wealth of relevant information for teachers planning programmes in schools (pp. 239-274). Her research comprised an extended act of listening to and observing children engaging with music, which resulted in findings that in her view are 'a testimony to music as a human phenomenon dwelling within the very young and awaiting the call to expression' (p. 276). She argued that teachers should pay close attention, albeit in a piecemeal and/or day-by-day manner, to children's existing knowledge and interests in music in order to 'honor children's earlier and concurrent pathways of enculturative knowledge' (p. 232). Such knowledge, defined by Shehan Campbell (2010) as 'natural and without formal instruction', develops largely outside of school and certainly without the 'direct attention of adults' (p. 230). She acknowledged school-based instruction (at least in the United States setting) as mostly 'highly structured and sequential in process' (p. 230) but on the other hand emphasised the need to 'fit' (p. 231) content and learning sequences to individual students rather than the other way round. Her challenge to teachers 'to find ways to associate what children know with what they need to know' (p. 232) is not an innovative pedagogical strategy in itself. However, her ethno-musicological study provided a breadth of perspective and depth of information about the musical lives of children, hitherto inaccessible to adults in any systematic form.

2.4.3 Culturally diverse musics and music education

Theories of dynamic multi-culturalism (Elliott, 1990) and, more recently, critical multiculturalism (May & Sleeter, 2010) call for a dismantling of simple categories of cultural difference. Rather, one needs to take account of many kinds of difference: differing musical tastes; differing practices; and differing forms, purposes and sources of legitimation of musicking (Davis, 2005; Jorgensen, 1998; Lamb, 2010).

Kwami (2001) addressed the challenges music teachers face in developing music programmes that incorporate a variety of musicking practices. Describing the participatory, aural, embodied, improvisatory musicianship that is valued in African (and other non-western) music[s], he highlighted the inappropriateness and inadequacy of imposing a western model of notation-based musicianship in school-based music education in a pluralistic society. He also suggested that, given that the process of enculturation results from a long-term engagement with particular music, it is unrealistic for teachers to attempt to replicate such a process within the classroom. On the other hand, he argued that the exploration and recreation of carefully chosen pieces can be done with integrity, if teachers ensure familiarity with the source, the musical content, and adopt an appropriate manner of transmission (e.g., learning aurally rather than using staff notation). In his view the classroom is a valid communal context in its own right, where an open stance to non-western musics needs to be apparent in order to avoid ‘exclusions’ (p.153), and within which new ‘syncretic’ (p. 145) forms of music-making may occur.

The importance of musical material being taught in relation to its cultural context is widely acknowledged (Abril, 2006b; Boyea, 1999; Damm, 2006; Dunbar-Hall, 2005; Parsons, 1999; Power & Bradley, 2011; Shi, Goetze, & Fern, 2006). All songs and musical games are culture-specific in their purpose, value, and contexts of use and production. They reflect a culture’s values and ways of being in the world and embody a way of life (Russell, 2006). Not acknowledging the cultural implications of music when drawing on a range of sources can result in a tokenistic version of multiculturalism (Dunbar-Hall, 2005).

2.4.4 Indigenous culture and music education

In relation to indigenous performing arts traditions and music education, ethnographic studies of children's songs and singing games, and other cultural musical practices, show the embedded-ness of arts practices in the culture and values of communities (Russell, 2006). If a child's experience at school is disconnected from what they experience in their community, a disjunction may occur and 'students may find it difficult to relate what they learn in school to those things that are more meaningful to them. They may fail to be engaged' (Russell, 2006, p. 20).

Boyea (1999) called for authentic curriculums supplemented by authentic teaching in which indigenous arts are not treated as artefact but as living culture. Pointing out that music and story are closely aligned in indigenous cultures Boyea (2000), suggested that indigenous musics may become more accessible to non-indigenous ears and minds through story. The music may sound 'alien and incomprehensible' but 'stories help ease the relationship, expose the beauty and soften the initial exposures to what may seem 'odd and difficult sounds' (p. 16). The use of authentic indigenous instruments is advocated by researchers such as Abril (2006a) and Burton (2000). The latter has argued that using instruments made by Native American craftspeople fosters respect for the musical culture and as well provides for authentic learning.

Despite the widespread recognition that indigenous musics provide opportunities for curriculum integration (e.g., Rose, 1995), research suggests that many teachers are ill-equipped in terms of both content and pedagogy in relation to indigenous performing arts (Marsh, 2000; Whitinui, 2010b). Marsh (2000), for example, in an Australian study found that many teachers commented on failings in their pre-service, music education learning as explaining their lack of confidence. In another Australian study, Dillon and Chapman (2005) drew attention to the importance of teachers understanding the historical and contemporary relationships between the dominant white culture and the marginalised indigenous culture as a precondition to an adequate grasp of indigenous arts.

Another thorny issue in the relationship between mainstream music education and indigenous culture is the question of song ownership, and knowing the protocols

of seeking permission for the use of materials from the appropriate group (Costigan & Neuenfeldt, 2011). In Canada, for example, much Aboriginal music belongs to a person or a ceremony, so permission needs to be obtained and acknowledgement made (Kennedy, 2009). For this reason, there can be problems for teachers in accessing suitable material for classroom use in the public domain.

2.5 Music education in the contemporary Aotearoa New Zealand school context

This section reviews literature addressing issues related to the status, content and pedagogical practices of music education in the Aotearoa New Zealand context, and to the application of the Orff approach in this country.

As discussed in Chapter 1, the current national curriculum for the arts into which the former *Arts in the New Zealand Curriculum* (Ministry of Education, 2000) was subsumed, was developed in the late 1990s under the umbrella of the *New Zealand Curriculum Framework* (Ministry of Education, 1993).

A position paper (Hong & Thwaites, 1999) examined a number of issues related to the philosophical underpinnings of the development of the draft Arts curriculum. Its theoretical framework was described as:

An amalgam of the educational beliefs that built on the liberal-humanitarian philosophy associated with Dr Clarence Beeby through the 40s and 50s. This educational philosophy called for equality of access for all, and a broad and balanced curriculum, both child-centred and at the same time designed to maximise the potential of each individual for participation in New Zealand society. (p.13)

These themes, often seen as illustrating educational progressivism, link with ideas such as the centrality of experiential learning for the child as artist that influenced a range of approaches to arts education (including the Orff approach) in the late Nineteenth and early to mid-Twentieth Century in Western Europe.

The Arts curriculum document (Ministry of Education, 2000) prompted considerable discussion and critique in the period of its introduction and came to be fiercely criticised by some local arts education commentators for its silence on critical, political and ideological aspects of art-making (Peters, Grierson, & Mansfield, 2003). Mansfield (2003), for example, expressed an ethical concern related to what was, in her view, a curricular construction of art based on a

normative notion of beauty, which she believed was limiting in a multicultural environment. She called for ‘a well-researched philosophical and theoretical framework for the arts in education’ (p. 76) to be made available to arts educators, particularly at the pre-service level. I share Mansfield’s view that engagement with philosophical and theoretical frameworks for the arts in education and for music education in particular is an important aspect of teacher formation. However, as I discuss in the conclusion of this thesis, her call is unlikely to be heeded, when minimal time is allocated to arts education in primary and intermediate teacher education.

Drummond’s critique (2003) concurred with a statement made in the curriculum that the arts offer ‘unique ways of knowing’ (Ministry of Education, 2000, p. 9), but suggested that the West’s ongoing preoccupation with ‘ratiocination’ (p. 52) as a way of knowing had led to a schooling system in which the Arts will always be marginalised. He argued that organising the Arts curriculum into four strands of learning content and eight levels of achievement objectives was an unacceptable compromise, incompatible with what is known about learning in the arts. He called for a radical reconceptualization of a framework for learning, within which an arts curriculum might find an authentic place.

Mane-Wheoki (2003) described the parallel Māori medium arts document *Nga toi i roto i te Mataurananga o Aotearoa* (Te Tahuhu o te mātauranga, 2000) as a ‘resolutely monocultural Māori arts curriculum statement culturally specific to the indigenous people of New Zealand...activated by a vision of tino rangatira tanga reflecting hard won confidence and security in asserting identify’ (p. 81). On the other hand, he described the mainstream Arts curriculum document as one which needed to accommodate an ever-increasing range of cultures and ethnicities, including the dominant Pākehā culture, but asserted that without a recognition of ‘Pākehā arts as a localised acculturated entity’ (p. 89), there could be no successful shaping of what the curriculum described as a ‘distinctive evolving national identity’ (Ministry of Education, 2000, p. 7). His view highlights dilemmas and issues associated with concepts of cultural identity (as mentioned by May (1999), for example), with which a teacher in the Aotearoa New Zealand context must engage.

The position paper mentioned above also made reference to 1980s reviews of education and wider social policy, in which existing curricula were viewed as producing inequitable outcomes, pointing out that under the terms of the Treaty of Waitangi, te reo and nga tikanga Māori needed to be taken into account in all areas of the curriculum, including the arts (Ministry of Education, 1993, p. 13).

Since the early part of the 21st Century, critique of the curriculum has been muted, as the focus of debate has shifted to issues such as the imposition of national standards, the impact of increasing poverty on the lives of children in New Zealand, and the ongoing effects of neo-liberal agendas on educational policy.

K. Locke (2011) deliberately eschewed systematic engagement with policy changes in New Zealand, since for her ‘there is enough black ink on white paper in these areas’ (p. 176). Instead she offered a philosophical argument that by implication challenged the current discourse of performativity in which the language of accountability and standardised outcomes dominates. Her writing and argument draws extensively on the work of Lyotard and takes much of its inspiration from music (and art in general) as a mode of being. She argues that:

What is at stake in education is clearing a space for thinking that, for a moment, has no use and no functionality, no purpose and no destination...Lyotard shows the importance of art in creating this space, and the importance of music in identifying and extending the inaudible within this space. This requires a pedagogy that is attentive, that is quiet and unhurried, that offers stillness and that is open and prepared to wait; in short, that offers a total contrast to the crowded and busy mode of living that is characteristic of developed societies and the busy performativity inherent to them. (p. 181)

This quote captures the entirely different mode of being that engagement in the arts can offer, where the here and now becomes an occasion of possibility and renewal in ways that cannot be anticipated or foreseen. Art as a mode of being offers a metaphor that can inform education on many levels. My Masters thesis (L. Locke, 2005) drew upon conceptions of art to argue that one form of resistance to the hegemonic forces of the neo-liberal agenda in schools can be found in the construction of teaching artistry and the retrieval of practices derived from this construction.

2.6 The Orff approach: Practice and adaptation

In what follows, I briefly survey the literature that historically contextualises the development of the Orff approach, before moving to a survey of the literature, which elucidates and interprets Orff principles relating to dissemination and adaptation in a range of contexts (including Aotearoa New Zealand). I conclude with a review of selected literature, which offers a critique of the approach in the light of broad issues of current concern to music educators.

2.6.1 Origins

Orff's ideas arose out of a European setting in which a number of theorists and avant-garde artists became engaged with the idea of education, and in particular education in the arts, as being able to enhance the life of every individual and in turn the well-being of society (Leeds, 1985). Leeds (1985) names Orff, alongside music educator Zoltan Kodaly and art educators Victor Lowenfield and Herbert Read, as one of a second wave of arts education innovators in the Twentieth Century, whose work emerged from the complex interplay of theory, ideas and practices begun in the Eighteenth Century with the publication of Rousseau's *Emile* (1762). The latter introduced a new notion of 'childhood' as a unique stage of development demanding particular attention and nourishment. During the same era, Swiss educational reformer Pestalozzi advocated for education as *child-centred* rather than subject-centred – a drawing forth of innate capabilities in which sensory experience always precedes symbolic representation. Leeds points out that these ideas formed a backdrop to certain assumptions about the nature of children, such as the beneficial value of imaginative activity arising out of childhood play, that Orff and other arts education innovators of the time integrated into their respective pedagogical approaches.

Central to the Orff approach from its beginnings was the use of language and movement based on themes relevant to the world of the child, as starting places for rhythmic and melodic exploration and improvisation (Goodkin, 2004; D. Hall, 1960; Keetman, 1970; Thomas, 1970; Warner, 1991). Orff's early theoretical writings (Haselbach, 2011) argued for an approach to music education for children, in which *play* occupies centre-stage in the whole educational enterprise. *Play* as human activity has been widely theorised in educational settings (Bruner,

Jolly, & Sylva, 1976; Piaget, 1999; Vygotsky, 1978) but in the 1930s this notion in regard to music education was highly innovative. Skolnick Weisberg, Hirsh-Pasek and Michnick Golinkoff (2013) define *guided play* as that which ‘lies midway between direct instruction and free play’, arguing for its value because of the way it is able to ‘create learning situations that encourage children to become active and engaged partners in the learning process’ (p. 104). In the context of early childhood education, Bruce (1991) calls for a nuanced understanding of the concept of play. Distinguishing *free flow play* from *guided play*, she describes free flow play as having 12 features and emphasises the twelfth, i, its potency as an ‘integrating mechanism’ bringing together ‘everything we learn, feel, know and understand’ (p. 60). As a concept in the Orff approach, *playfulness* incorporates both the idea of free flow play for children and the idea of guided musical play.

In a manner consistent with the overall tenor of progressive education, Orff contended that the starting place for music education was the ‘person himself [sic]’ (Orff, 2011a, p. 98). At that time, in his view, the ‘drive for play’ (p. 98) was the natural and obvious starting place for the musical education of the child and the ‘drive to move’ (p. 98) was the obvious starting place for the adult (or older) learner. For Orff, the value of play and movement was in the way they could incorporate both free and guided exploration and improvisation:

Their play with the instrument will lead quite naturally to improvisation – nothing else is possible.... A foundation for independent thought is laid.... This drive to play is at the same time stimulus to strive for the control of the simple but increasingly difficult tasks to the limit of achievable possibility (Orff, 2011a, p. 98)

Orff developed and integrated tuned and untuned percussion instruments into a musical ensemble, which, as a result of the simplicity of their technology, enabled musical play involving exploration and improvisation (Orff, 2011c, pp. 66-68).

Only a small portion of the large body of German language literature, which elucidates the concepts and practices of the Orff approach as originally conceived, exists in English translation. *Music for children*, five volumes of notated pieces and exercises composed collaboratively by Orff and Keetman in the early 1950s,

was translated and adapted into English by Margaret Murray (Orff & Keetman, 1959, 1959, 1963, 1966, 1966)⁴. However, these volumes do not contain text that systematically sets out Orff pedagogical processes or principles. As Nykrin (2011) points out, these works were not intended to be regarded as a musical canon, but rather as one possible illustration of a musical outcome of the Orff approach.

Firmly grounded in notions of humanism (Johnson, 2006) and therefore susceptible to critique as being part of the grand modernist project (Allsup, 2010), the Orff approach emphasises the part musical learning can play in the development of the ‘whole person’ (Dolloff, 1993; Goodkin, 2004):

It [the Schulwerk] is not exclusively a question of musical education; this can follow, but it does not have to. It is rather a question of developing the *whole personality*. Everything that a child of this age experiences, everything in him that has been awakened and nurtured, is a determining factor for the whole of his life. (Orff, 2011b, p. 154)

Another commonly accepted belief which contributed to the development of *Orff Schulwerk* was the view of childhood as a natural unfolding of physical and mental development and the association of this idea with the now discredited ‘scientific’ recapitulation theory, where the development of the child was believed to retrace the development of the human race (i.e., that ontogeny mirrors phylogeny).

Dullea (2008) discusses the way Orff’s pedagogical concept was originally linked to recapitulation theory, but concluded that in the dissemination process the ideological ‘loading’ of Orff Schulwerk had been ‘lost or diluted with the passing of time and the gradual shift in ideological priorities’ (p.18). She also argued that the Schulwerk had been a force for the democratization of music education in the west, linking this to the ‘putative democratic tradition of artistic thought throughout the nineteenth and early twentieth centuries, that advocated for the use of folk material’ (p. 18) in pedagogical processes.

More recently, Aotearoa New Zealand music educator Celia Stewart (2013) has asserted that both practitioners and theoreticians acknowledge a difficulty in defining or describing the Orff approach in a way that ‘encapsulates its essence’

⁴ Henceforth any or all of the volumes will be referred to as *Music for children*

(p.14). In her view, however, one of its ‘non-negotiable features’ is the emphasis on an artistic process, as a valued end in itself and characterised by active involvement in playful discovery. Her assertion resonates with the claim made by Werner Thomas in his introduction to the seminal text *Elementaria* (Keetman, 1970):

Working with the Orff approach does not entail the study and performance of melodies and songs with ready-made accompaniments but rather a continuous *ars inveniendi*, a spontaneous art of discovery with a hundred ways an a thousand possible structures. (p. 13)

2.6.2 Dissemination and adaptation

Orff’s oft-quoted statement used a wildflower metaphor to describe the way the Schulwerk had developed from the 1920s to the 1960s:

Looking back I should like to describe the Schulwerk as a wildflower... wild flowers always prosper, where carefully planned, cultivated plants often produce disappointing results. (Orff, 2011b, p. 134)

It also illustrated what he considered to be a key principle of the Orff process as the approach became widely disseminated:

Every phase of the Schulwerk will provide stimulation for new independent growth; therefore it is never conclusive and settled, but always developing, always growing, always flowing....(Orff, 2011b, p. 134)

This dissemination has gradually led to an increase in literature, that addresses issues of contextualisation in a number of different geographical regions of the world and in some cases offers specific examples of adaptation.

Shamrock’s (1995) documentation of the dissemination of the Orff approach to very different parts of the world cites Orff’s call for mindful adaptation of the approach as it spread:

If you want to do [sic] the Schulwerk in foreign countries then you must begin again completely from the basis of what these children experience. And those in Africa experience something other than those in Hamburg or in Stralsund something other than in Paris. (Shamrock, 1995, p. 24)

She amplified this injunction with a range of quotations from Herman Regner (first director of the Orff Institute), which recommended the adaptation of elemental music-making to local and cultural traditions, wherein music may nevertheless form a unity with movement, dance and speech (Shamrock, 1995, pp.

29–31). Calling extensively upon the work of Regner, Shamrock (1995) attempted to distil key principles of the approach as a means of considering issues of contextualisation and transplantation within western and non-western cultural settings. In her view the Orff approach could be thought of as an ‘idea’ (p. 32) based upon ‘interaction with musical elements through spoken language, singing, movement and playing instruments’ (p. 38). Shamrock identified as basic operational principles of the Orff approach:

- Active participation for all learners in a group setting with any intellectualising to emerge as reflection upon experience;
- Opportunities for improvisation and invention of original material included at every level (p. 38).

On the basis of her knowledge of the Orff approach in the western cultural setting and her research (1988) into the adaptation of it in non-western cultural settings, she argued that these principles lent themselves to application within both contexts. However, factors such as the rhythmic and intonation patterns of the mother tongue, dominant pedagogical ideologies and socio-cultural practices of indigenous musics would and should impact upon an adaptation of the Schulwerk to any given setting (pp. 32-42).

Shamrock (2013) reminded readers that the original speech and song models of *Music for Children* drew on Bavarian culture at a time when the population, of which Orff was a member, would have been decidedly homogeneous. A particular of challenge exists in the adaptation of the Schulwerk to heterogeneous cultural contexts, which give rise to questions such as: Whose music is foregrounded? What language texts? Songs? Traditions? Mason (2013) asserted that in the rainbow nation of South Africa, the Orff approach ‘has adapted and evolved to meet the needs of children in a changing political and educational climate’ (p. 69). In her view, the ‘inherent flexibility, adaptability and constantly developing nature’ of the Orff approach plays a ‘pivotal role in helping children to understand their own identities in a newly developed pluralistic community’ (p. 72). She reported that a suspension of teacher training in the Orff approach occurred in recent times in order to manage a shift from what was seen as a somewhat Eurocentric programme to one that incorporated Orff principles with local African language(s), songs and movement. Mason also noted that the need for this

inclusiveness had been pointed out twenty years before by Ghanaian music educator and graduate of the Orff Institute, Professor Komla Amoakau.

De Quadros' (2000) collection of examples of twenty different adaptations of the Orff approach from around the world demonstrates the breadth and diversity of interpretation. These examples include theoretical justifications for the contextualisation of the Orff approach (Drummond, 2000; Dunbar-Hall, 2000; Goodkin, 2000); arrangements or compositions in particular cultural styles (Burton, 2000; Takizawa, 2000); and in some cases a blending of both theoretical justification and specific culturally adapted material (Hartmann, 2000).

Argentinian music educator, Guillermo Graetzer, perhaps presumptuously from the point of view of other Argentinians, wrote a Spanish version of *Music for Children*, which was acknowledged in the 1962 Orff Institute Yearbook (Frega, 2013, p. 63). However, this text and the associated attempt to make the Orff approach a compulsory *method* throughout Argentina met with opposition. Apart from the overall lack of funds to support the initiative, there were objections on the grounds of cultural inappropriateness, both in terms of the scales used (Argentinian 3-, 4- and 5-note scales behave differently to the scales used by Orff), and the failure to include any Argentinian instruments such as the bombo caja and kultrun (p. 61). Frega pointed out that 'musical timbre is not innocent' (p. 61) and the sound of the arrangements did not represent a musical style that expressed Argentinian identity.

Opposition in Mexico to the Orff approach arose from similar concerns that the kinds of instruments and materials used were not an expression of Mexican identity. Mexican music educator, Cesar Tort, was concerned to adapt the Orff approach in a way that enabled the expression of national identity and wrote a *Music for Children* version for Mexican children, which incorporated Orff principles with local musical traditions.

In summing up, Frega (2013) acknowledged the 'tremendous contribution' (p. 63) made by Orff to music education, particularly the way the approach enabled musical opportunities for all students, the emphasis on discovery learning and what she calls its 'concept-forming' (p. 63) capacity. However, in her view,

considerations regarding cultural appropriateness are crucial in its adaptation to any Latin American context.

Velicka (2014), writing out of a contemporary Lithuanian context, links the Orff focus on the ‘elemental’ with what he calls ‘archaic folkloric music’ and with effective, contemporary, primary classroom pedagogy. Archaic music is characterised by:

- a narrow range close to the spoken language;
- a limited number of scale steps;
- syllabic rhythm (one note per syllable);
- concise laconic form. (Velicka, 2014, p. 364)

He eschews the term ‘primitive’ to describe musical archaism for its derogatory association, but suggests that Orff’s term ‘elemental’ captures the musical archaism which, he says, is a feature of children’s spontaneous, natural improvisation the world over (p. 364). His analysis of Lithuanian folk material shows that although this material does not use the exact same pentatonic scales that characterise *Music for Children*, it is nevertheless characterised by limited range melodies that, in his view, have broad applicability in music pedagogy in the Lithuanian setting.

Shamrock (2013), in considering questions of the Orff approach and ‘culture in the classroom’ (p. 89), describes the contemporary, culturally heterogeneous, classroom context as one in which the repertoire that might be considered ‘common’ (p. 91) is likely to be drawn from popular culture received through some form of media. Calling upon Regner, she advocates ‘acquainting with one’s own culture’ *and* an introduction to ‘what is beyond’ (p. 91). The musical and cultural goals of the Orff approach, in her view, include: an emphasis on elemental musical material, which enables active music-making; the building of a musical vocabulary; and the provision of improvisatory experiences for all. She suggests that, notwithstanding the exercise of intelligent sensitivity, a repertoire from a variety of cultures may be incorporated. In particular, she identifies ‘timbre as an important aural symbol of cultural identity’ and advocates for elemental music-making which includes instruments associated with particular styles as well as the more typical Orff tuned and untuned percussion. In addressing the issue of the timbral specificity of the Orff instruments, she suggested that although they

were inspired by models from particular cultures, the barred instruments may be regarded as ‘acultural and available to be used for pedagogical purposes by any culture’ (pp. 90-91). Similarly, she described the use of drone and ostinati accompaniments as ‘pedagogical devices’ (p. 90), which provide an accessible, entry-level experience with elemental music-making and a means of learning to improvise.

Steen (2013) is a good example of a practitioner grappling with the challenges of adapting her Orff philosophy and experience to the needs of students in highly diverse, socio-cultural school settings in Minnesota. Coming out of retirement to work voluntarily as a music teacher, she described herself as being challenged by the diversity of the cultural behavioural norms of the students she taught. While her narrative does not provide a tidy list of recommendations, it speaks of a need for openness and flexibility in the search for ways of involving students in ‘authentic music making’ (p. 87). She challenges the Orff community ‘to consider how the Schulwerk can be used most effectively’ (p. 88) with material from a range of different cultures.

Patricia Holmes introduced the Orff approach to Australian schools in the 1960s. Her emphasis on the ‘child-centred and creative aspect’ (Southcott & Cosaitis, 2012, p. 27) was evident in her assertion:

The result [of Orff style music-making] is not necessarily your kind of music or mine but music for children which flows from the feelings and hands of the participating group. (Holmes cited by Southcott & Cosaitis, 2012, p. 27)

Southcott and Cosaitis (2012) concluded that the Orff approach had become ‘endemic’ (p. 31) in Australian primary school music programmes and was, as well, quite ‘recognisable’ in the shape and detail of the 2011 Australian Curriculum. Their endorsement of the approach is evident in the following statement:

The Orff approach has become pervasive in Australian primary school music. The once revolutionary instruments became almost a given and it is hoped that the child-centred improvisatory active music engagement by children has become equally pervasive. (Southcott & Cosaitis, 2012, p. 31)

Likewise in her documentation of the dissemination of the Orff approach in North America, Frazee (2013) noted that, although in the early years the attachment of the name Orff to the pedagogy was problematical in the United States due to its historical associations with World War II, the Orff approach is now included in many undergraduate programmes as part of an ‘eclectic approach’ (p. 43) and as well in some postgraduate programmes with a specific Orff emphasis.

Evidence of the dissemination of the Orff approach in Aotearoa New Zealand occurs in a small number of research studies. Braadvedt (2002) noted that Orff pedagogy was introduced into some schools in the 1960s and cites Maconie’s comment that ‘the Orff method only works where trained teachers are in full supply’ (p. 319). She also noted that Orff pedagogy was ‘given official recognition’ in 1970 by being included in the teachers handbook, *Suggestions for Teaching Music in Primary Schools* (Braatvedt, 2002, p. 357). Likewise, Nyce’s (2012) investigation into the state of music education in New Zealand mentions Orff as a ‘method’ that features quite widely in the practice of music teachers. However, his interest is not in what this looks like in practice but in calling upon his *own* limited understanding of the Orff approach to evaluate features he considers may best contribute to furthering music education goals, as he himself defines them.

Stewart’s (2013) self-study investigated the application of the Orff approach to a compositional process in the Aotearoa New Zealand primary setting. Although the focus of her study was her own practice, her conclusion confirmed her belief that ‘the Orff approach could provide simple steps towards composition that are possible for children of all ages and (levels of) musical ability’ (p. 117).

Baker’s (2014) study, set in a rural New Zealand high-school context with a largely indigenous and Pasifika student population, considered the effect of an Orff-influenced pedagogy on secondary-school student motivation, engagement and achievement in composition. He found that:

The process-centred focus of the Schulwerk is just as appropriate for secondary-school beginning composers as it is for primary-school beginning composers in offering a ‘how-to’ framework to focus students as they develop and explore their understanding of how music works, how ideas are created, how they can be manipulated and how music is put together to create structured compositions. (p. 133)

His conclusion proposed that the principles that drive the Orff approach offered highly useful strategies for teachers that could be adapted to many areas of the music curriculum at secondary level.

2.6.3 Critique of the Orff approach

The Orff approach, particularly in the North American context, has been a focus of critique in the literature. Several music educators have engaged critically with Orff philosophy and practices in the light of a range of contemporary music education theoretical perspectives. Regelski's term 'methodolatry' encapsulates one such basis for critique, that is, the uncritical reception and application of a fixed method and/or strict adherence to rigid prescriptiveness in music education that is regarded, by some commentators, as a potentially destructive possibility inherent in the Orff approach. A second type of critique focuses on the tension between the approach as intended (by Orff and others) and the approach as enacted. Concern with the ethical purpose of music education, for example, in relation to the way it can manifest itself in particular settings in inappropriate ways, is a third thread.

The term 'methodolatry', used by Regelski (2002), refers to the uncritical use of 'methods of musical instruction' characterised by an emphasis on training and transmission, which fail to fulfil the educative and transformative potential of music education (Bowman & Frega, 2012). Bowman (2007) identified the offering in North America of 'levels of Orff (or Kodaly) studies' and the 'programmes they comprise' (p. 31) as one of several examples of tidily packaged, one-size-fits-all, professional development programmes that militate against 'sustained engagement with challenging problems' (p. 31), since training has replaced genuine education:

Curricular passage is assured by close attention to sequence and the systematic elimination of ambiguity, which protects students from the challenges of authentic personal growth and the profession in turn from creative self-transformation. (p. 31)

Advocating for an ethical basis for educational practice in music, which is grounded in pragmatic action and recognises the diversity of 'good results' (p. 41), he dismissed all attempts at standardisation and uniform instructional methods, recommending instead:

The kind of educational praxis that abjures the security and comfort of the tried and true, choosing instead to work without a safety net on grounds that the loss of creativity, responsibility and value is too great a cost to pay for predictability and security. (p. 41)

The focus of musical learning should extend beyond the refinement of skills to preordained standards. Rather, becoming musically educated should involve active sense-making and be characterised by ‘creative freedom, self-determination and genuine engagement’ (p. 33). By implication, the Orff approach as a ‘method’ needs to be interrogated in terms of its ‘educative’ (or non-educative) effects (Bowman, 2002, pp. 64–67).

Drawing on her experience of the Orff approach within the American schooling system, Benedict (2009b) employed a Marxist lens to interrogate the way in which she considered the Orff approach in the North American context to have become an example of music educational ‘methodolatry’. She propounded the view that, rather than enabling the creativity intended by Orff, ‘the implementation of these methods in a strict and unmindful manner, often alienates both teacher and student from musicking’ (p. 213). Benedict (2010) described Orff’s original conception of a process as one in which meaningful and creative engagement with music and movement was one. The improvised music that was enabled by this process was not ‘high art’ but ‘music of the moment’ (p. 204) based in the interaction of music and dance. She contended that a codification of the process had occurred in the ensuing years, where movement had been sidelined and the creativity at the heart of Orff’s original conception marginalised by the attention given to this codified ‘process’ (p. 204).

Abril (2013) a North American music educator and researcher with knowledge of and experience in the Orff approach, also draws attention to the destructive consequences of its becoming ‘codified and converted into a restrictive method of teaching’ (p. 19). He acknowledges that, although the Orff approach was not conceptually intended to be a method, adherence to fixed structures and sequences for both individual lessons and school programmes in the North American variant of the approach contradicts this intention. Quoting North American educational critic Alfie Kohn, Abril emphasises the need for vigilance in relationship to the uncritical reception of ideas:

There is a time to admire the grace and persuasive power of an influential idea and there is time to fear its hold over us. The time to worry is when the idea is so widely shared that we no longer even notice it, when it is so deeply rooted that it feels to us like plain common sense. At the point when objections are not answered anymore because they are no longer even raised, we are not in control: we do not have the idea: the idea has us. (Kohn, 1993, cited in Abril, 2013, p. 21)

Dolloff's (1993) critical overview of the Orff approach and the role it can play in the facilitation of music cognition elucidated the theoretical ancestry of the Orff approach and described it positively as one which promotes musical and artistic development. It enables students to not merely learn about music but to 'act as musicians', creating, performing and listening 'in a 'multiplicity of musical activities' (p. 44). She expressed the view that, although the Orff approach could be said to neglect the value of the role of listening to music, this could easily, and should be, developed and integrated into the approach (p. 40). She also suggested that (in the North American setting) there had been an over-emphasis on the pentatonic, calling upon a 1962 address by Orff (reprinted in D. Hall, 1992) to suggest it was a misapplication of his own intentions for the Schulwerk:

Time and again the question is asked whether a child must only play pentatonic, avoiding any other kind of music. This is nonsense of course, since it is both impossible and undesirable to shut a child off from all other musical influences. It is the main purpose of pentatonic training to help a child to form a musical expression of his [sic] own. (D. Hall, 1992, p. 42)

Frazee (2013), in a recent evaluation of the transplantation of the Orff approach into the North American context, identified a range of variations in the practices and beliefs of teachers in the United States as departures from the approach that, in her opinion, Orff intended. Such departures were: an emphasis on classical harmony and melody rather than on rhythmic and melodic counterpoint; the use of barred instruments to accompany folk songs rather than an emphasis on the use of instrumental pieces as a basis for improvisation; and an emphasis on music-making over movement. She also drew attention to the disjunction between the emphasis on outcomes in American practice and the kind of experimentation encouraged by Orff:

He intended his pieces in the *Music for Children* volumes to be models for children and teachers as they developed their own original expressions but the performance ideal has retained its authority in most music programmes. (p. 47)

Abril (2013) also draws attention to a critique of the centrality of ‘play’ in Orff pedagogy, which suggests that this is in reality an *adult* construction of child’s ‘play’ and results in an inappropriately narrow and simplistic approach to materials and repertoire. He advises: ‘Teachers must be cautious not to take suggestions for sequencing musical experiences to any limiting extreme and not to equate childlike with childish [from the adult perspective]’ (pp 16-17). The concept of play suggested here seems at odds with the concept of play proposed by Orff (2011a, p. 98), which viewed play as an exploratory, imaginative activity led by the child, rather than an imposition of particular structure or material upon children by adults. It may be that in the example above, play is being equated with the use of typical Orff melodic or harmonic structures in a limiting way.

Calling upon Shehan Campbell’s (2010) ‘study of musical value and meaning in the lives of children’ (p. 17), Abril (2013) discusses the problem of a possible disconnection between what may be a richly textured out-of-school musical life of the child (as illustrated by Lateesha in Shehan Campbell’s study) and a seemingly inauthentic school music programme which relies on materials chosen primarily for pedagogical purposes. He states:

Assumptions about children’s capabilities, development, and artistry have led to pedagogical practices that can be limiting, disconnected from the multicultural and complex culture of contemporary childhood, and overly rigid in their delivery (p. 19)

This kind of critique highlights the need for teachers to acknowledge the ‘funds of knowledge’, which are the ‘historically accumulated and culturally developed bodies of knowledge and skills essential for household or individual functioning and well-being’ (Moll, Amanti, Neff, & Gonzalez, 1992, p. 133). The New Zealand Curriculum specifically references this term and states:

This is a term that closely aligns with what the New Zealand Curriculum seeks to achieve through the community engagement principle as it asks ‘How can we make visible, draw upon, and celebrate the rich funds of knowledge that our students bring with them to the classroom?’ (Ministry of Education, n.d. “Funds of knowledge”, para. 3)

Abril (2013) urges an interrogation of ideas or practices within the Orff approach that rely on recapitulation theory, where ontogeny is believed to parallel phylogeny (mentioned previously) implying that children’s musical development parallels the development of music from primitive styles to sophisticated and

complex western art music. Such a view is no longer tenable for a range of reasons, not the least, Abril states, is the way in which ‘it privileges the white European cultural view of world and music’ (p. 15). Abril’s aforementioned critique re the privileging of the European cultural view of the world and music has relevance to Frega’s (2013) appraisal of the dissemination of the Orff approach in Latin America, discussed earlier, as offering instances of inappropriate resource development.

On a more positive note, Jorgensen (2003) referred to the Orff approach as a methodology among several methodologies (simply meaning a theory for the ‘what and how’ (p. 12) of music teaching), which had ‘desirable and undesirable features’ (p. 12). She argued pragmatically that teachers often make ‘situated decisions on the basis of practical experience, rather than rational theories and instructional methodologies’ and opt for an ‘eclectic methodological position even though the assumptions underlying these methods (may seem) to conflict and contradict each other’ (p. 12).

Also on a positive note, but from a very different angle, Andrews (2011) makes a case for the pedagogical work of Keetman to be recognised as an example of critical pedagogy for the way it challenged structures of power and knowledge by defying conventions of existing music education methods of the day. She asserts that a contemporary application of Orff approach can be a ‘means of changing the world through improving the lives of our students and providing them with agency to determine their own thinking and actions through music and dance [sic].’ Furthermore, she says, elemental music and improvisation not only encourage musical learning but, as well, ‘dialoguing, critical thinking, critical feeling, critical action, musical imagination, musical creativity and musical celebration’ (p. 318).

I will give the final word in this section of the review to Haselbach (1983), who as a long-term advocate of the approach – she was appointed as the first dance teacher at the Orff Institute when it was established in 1962 – nevertheless signalled a concern with the broader socio-political context of education during the early stages of the dissemination of the approach in the North American setting. Addressing the fourth annual American Orff Schulwerk Association

Conference in 1972, she qualified her advocacy for ‘music and dance in the Orff Schulwerk way’ (Haselbach, 1983, p. 112) with a concomitant concern to address the ethical purpose of education. She invited reflection on the following questions:

Have we become teachers through the conviction of the eminent importance of our task (as educators) or through disposition and gifts in a certain artistic field, or both? Does the education we pass on really belong to our time or could it with a few exceptions have taken place in the eighteenth or nineteenth centuries? (p. 112)

Stating categorically that the task of music or dance teachers is not to educate towards ‘a secluded aesthetic isolation’ (p. 112), she urged her audience to consider the need for music (or movement) education to be ‘transformative’ (p. 113) for individuals in order that they might contribute in a constructive way to the social and political life of the time.

2.7 The impact of the Orff approach as professional development

Evans’ (2014) theoretical framework for professional development provides a helpful starting place from which to address issues related to professional development. She describes professional development as the ‘process whereby people’s professionalism may be considered to be enhanced with a degree of permanence that exceeds transitoriness’ (p. 188) and argues that professional development need not be confined to designated or planned opportunities but may occur anywhere ‘accidentally and incidentally’ (p. 193). Her model moves well beyond a concept of professional development as ‘training’ and places an emphasis on professional development as ‘learning’ (p. 255). Her model also meets Young’s (2001) call for an understanding of the unpredictable and serendipitous nature of professional learning often characterised by ‘eureka’ (V. Young, 2001, p. 255) moments in professional life characterised by the development of an awareness of a ‘better way’ of ‘doing’ things (Evans, 2014, pp. 191–192).

Evans’ construction of professional development as behavioural, attitudinal and intellectual *development* through *change* in any or all of the eleven constituent components (see Figure 2.1) builds upon her framework of professionalism, which is made up of these same behavioural, attitudinal and intellectual

components. Inherent in this model is recognition of teacher agency, i.e., the facility for exercising judgement and the will to ‘act’. Central to processual changes, in Evans view, is ‘micro-level professional development in which the individual recognises something as a ‘better way’ of ‘doing’ things’ (applying a broad interpretation of ‘doing’ to include mental as well as physical activity) (p. 187).

She also acknowledges the multi-dimensionality of professional development, where change in any of the components of her model supports, reinforces or may cause tension with another component. She makes a distinction between professional development which is imposed and that which is freely chosen or spontaneously occurring. In her view behavioural change can occur as a requirement of professional development, but she contends that herein lies the difference between *development* and *learning*. Professional *learning* is that which involves intellectual, attitudinal and behavioural development, whereas ‘professional development may be represented by (enforced) behavioural change alone’ (p. 192).

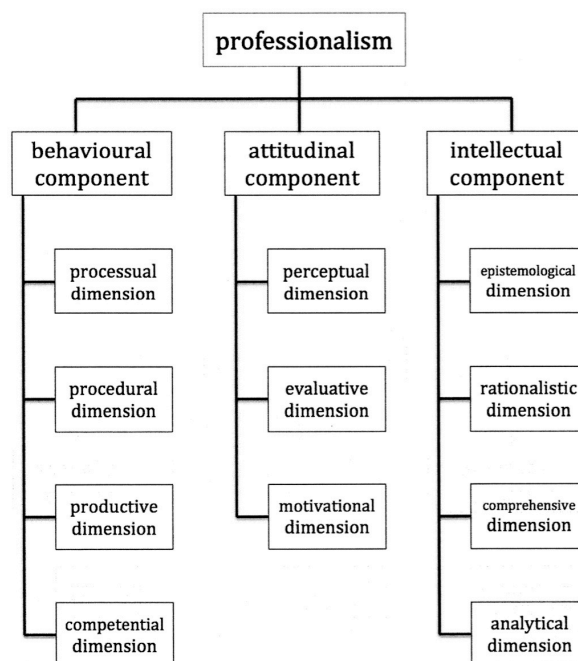


Figure 2.1: The componential structure of professional development

(Evans, 2014, p. 191)

I have adopted Evans’ conceptual framework as a way of viewing changes in the beliefs and professional practice of the music teachers who participated in this

study. The social cognitive theory of self-efficacy provides a further conceptual lens through which to view these changes. I have also taken the view that self-efficacy theory can be linked to the discursive construction and/or reconstruction of teacher identity, literature related to which will also be briefly reviewed below.

Overall there is scant recent research on the impact of the Orff approach on the beliefs and practices of teachers. However the North American setting provides a few examples of self-reported changes as a result of teachers undertaking AOSA levels training.

A study by Sogin and Wang (2008), for example, which involved the completion of a questionnaire by 49 participants at various stages of training in the Orff approach found:

- Singing was a favoured classroom activity across all participants;
- There was an increase in playing, creating and moving activities as a result of training in the Orff approach and that this also increased as training in the approach continued;
- There was an increase in student participation in decision-making after higher levels of training. (Sogin & Wang, 2008, pp. 274-275)

Runner, Yoder-White and Wicker (2014) conducted a study involving 23 teachers which investigated the impact (as self-reported) of participation in Orff levels training on ‘teachers professional development and their subsequent work’ (para.10). This study found that teachers believed that course participation had impacted positively on their classroom practice through their increased comfort and interest in:

- Allowing students to improvise;
- Providing active experiential learning;
- Instructional design;
Developing original material with students. (Para.14)

Williamson’s (2011) qualitative phenomenological study, investigated 24 elementary music educators’ perceptions about their effectiveness in teaching music to children after participating in Orff training. This study found that these 24 elementary music educators’ viewed the training as having impacted positively on their perceptions about their ‘effectiveness’.

In contrast, Robbins (1994) narrative study ‘Orff SPIEL’, also from the North American setting, took a wider and more interrogative approach to the impact of

Orff levels training. Viewing the construction of knowledge as the result of a reciprocal relationship between teacher and learner, Robbins noted an absence in the training of time to process information and construct meaning. Her study offered a group of 6 teachers, who were undertaking Orff training, the opportunity to ‘collectively reflect’ upon the application of their learning in the approach to their classroom contexts. She reported that ‘learning to love the questions’ (p. 52) became fundamental to the teachers’ work and this led to the development of a reflective approach that enabled a deeper quest for meaning in the application of the approach.

A major focus of this thesis is the self-reported changes of nine teachers as a consequence of their sustained engagement with the Orff approach, both as learners in workshop contexts and subsequently as classroom music teachers. In broadly framing this process as an experience of professional development, this investigation of the impact of the Orff approach on teachers’ professional lives involves the following open-ended questions: ‘What changes occurred?’ ‘How did this happen?’ and ‘How might these changes be understood in relationship to their lives as teachers?’

2.7.1 Self-efficacy

The concept of self-efficacy is particularly relevant to this study, because it provides a way of framing the way particular experiences affect teachers’ views of themselves as effective (or non-effective) practitioners. According to Tschannen-Moran, teacher self-efficacy is a ‘cognitive process in which people construct beliefs around their capacity to perform at a given level of attainment’ (p. 203). Bandura’s original model (1977) proposed four sources of self-efficacy information whence ‘expectations of personal efficacy are derived’ (p. 191):

- Performance accomplishments (e.g., *successful teaching episodes*);
- Vicarious experience (e.g., *mentor/apprentice relationships*);
- Verbal persuasion (e.g., *affirming feedback*);
- Physiological states (e.g., *arousal and resolution of anxiety*). (Bandura, 1977, pp. 195–199)

Changes in self-efficacy can be linked to Evans’ model of professional development (Figure 2.1) by being viewed as an example of *perceptual change*.

However, a consideration of the potential effects of self-efficacy to enhance practice suggests that changes in self-efficacy may impact on many, if not all, of the components of Evans' model of professional development. This consideration will be returned to in Chapter 6.

2.7.2 Identity

Professional development can also be conceptualised as that which constitutes a change in teacher identity. The concept of identity has, according to Hall (2011), undergone a 'discursive explosion' (p. 1) in recent years. Post-structuralism has replaced the idea of identity as a single, knowable and unified self, with a view of identity as a form that is capable of constant transformation and reconfiguration. As Butler (1993) states:

Identifications are never fully and finally made; they are incessantly reconstituted and as such [they] are subject to the volatile logic of iterability. (p. 105)

Identity formation and reformation occurs at the intersection of various discursive practices as individuals take up (or not) particular subject positions. Connelly and Clandinin (1999) suggest that professional identity be understood as:

The narrative construction of multiple identities that take shape as life unfolds. Different facets, different identities, can show up, be reshaped and take on new life in different landscape settings. (pp. 94-95)

In a similar vein Mockler (2011) states that,

Professional identity is formed and re-formed constantly over the course of a career and mediated by a complex interplay of personal, professional and political dimensions of teachers. (p. 518)

In their review of research on teachers' professional identity, Beijaard, Meijer and Verloop (2004) described a narrative construction of identity in which teachers story their own knowledge, values, feelings and purposes, which is also impacted upon by the collective storying of the knowledge 'traditions of the school where the teacher works' and the 'broader social, cultural, and historical context within which the stories are lived out' (p. 121). They identified four features of professional identity, which can be summarised as:

- an ongoing process of interpretation and re-interpretation of experience;
- a process of personal and contextual interpretation;
- consisting of sub-identities causing a complex of tension and harmony;

- reliant on the exercise of teacher agency. (Beijaard et al., 2004, pp. 122–123)

Their analysis highlighted the multifaceted nature of professional identity and also recognised the role of individual agency in the formation of professional identity.

MacLure (2003) also highlighted the dynamic, creative aspect of identity formation when she said:

Although subjectivities are formed within discourses, people are not simply passive recipients of ‘their identity papers’. On the contrary, identity is a constant process of becoming – an endlessly revised accomplishment that depends on very subtle interactional judgements, and is always risky. (p. 19)

The concept of identity as synthesized from the literature above offers a framework that captures the multifaceted nature of teacher identity within which to situate the impact of the Orff approach on teachers’ professional lives.

2.7.3 Music teacher identity

In the literature dealing with the identity of music teachers, there has been a regular research focus on the construction of pre-service music teacher identity as ‘musician’ and/or as ‘teacher’. Woodford’s (2002) literature review of this topic called attention to the need to promote a balance between the two role identities, but also noted that ‘the balance may shift and change according to changing occupational demands’ (p. 682).

Pellegrino (2009) was concerned with issues related to the ‘connections between performer and teacher identities in music teachers. In her review article she also identified the tension between the musician (as performer) self, and the teacher self. Identifying as problematic the seemingly prevalent privileging of ‘musician’ over ‘teacher’ identity, she offered a synthesised definition of the ideal music teacher identity as ‘fluid, dynamic, evolving, situated, layered and constructed individually, socially, and culturally’ (p. 50). On the basis of her review, she synthesised a description of music teachers ideally as ‘integrated people who bring meaningful musical experiences with them into the classroom [which] may inform and influence teachers personally and professionally and their students learning’ (p. 50).

Ballantyne and Grootenboer's (2012) case study involving seven 'exemplary' (p. 376) music teachers considered the relationship between disciplinary knowledge, pedagogical knowledge and music teacher identity, asking the question, 'How are teachers' perceptions of their professional identity, their abilities as discipline specialist and their pedagogy inter-related?' (p. 369) They asked teacher participants such questions as:

- Do you see yourself as a musician?
- How would you describe your personal beliefs about music and teaching music?
- How would you describe your professional identity?
- How has your education influenced your perception of yourself professionally (generally and as a teacher of music)?

Their research was motivated by the belief that research exploring these issues has 'the potential to illuminate the influences underlying the professional practices of teachers and therefore has the potential to provide insights into improving classroom practice – within and *across* disciplinary areas' (p. 369).

Their findings revealed that, although all participants identified as musicians, the concept of *musician* differed greatly among participants, with some teachers not seeing themselves as 'real musicians'. Ballantyne and Grootenboer (2012) pointed out that the teachers in this study were selected as exemplary teachers and therefore raised questions about the implications for practice when teachers do not feel sufficiently musical. Acknowledging that others have noted the 'privileged status of musician identity among music teachers (p. 376), the researchers suggested that:

the idea that the best teachers are those who perform professionally outside of their teaching lives is likely so entrenched in the understanding of the profession that it has become one of those unquestioned truths that are difficult to see – 'a narrativization' (Benedict, 2009a) that provides a context for understanding the profession. (Ballantyne & Grootenboer, 2012, p. 376)

Of relevance to this research is the attention drawn to the variety of ways in which context enables or inhibits the construction of identity as 'musician' (Hargreaves, MacDonald, & Miell, 2012). Hargreaves and colleagues emphasise the social construction of the term 'musician' and give several examples of non-musical factors in the social environment that influence this identity construction (pp. 131-134). They argue that the 'fundamental mastery misconception' (p. 131) in music

education, which suggests that in order to be an authentic musician one must possess singularly high levels of technical skill on a given instrument, not only excludes people who do not possess such high levels of skill but also marginalises critical thinking and the development of creativity. In their view: ‘The identity of musician is considerably more fluid [than a professional title such as doctor, dentist, etc.] and not necessarily dependent on the attainment of qualifications’ (p. 132). Calling upon Bandura’s theory of self-efficacy discussed earlier they highlight the role of self-perception in musical development:

the way in which we view ourselves and evaluate our own skills and competencies form a key part of the development of identities and these self-assessments influence our development in general as well as in musical terms. (Hargreaves et al., 2012, p. 132)

While their argument is focused upon the role of identity in musical *development*, their argument highlights the reciprocal relationship between self-efficacy and identity formation. In order to further understand the interrelationship of perceptions of disciplinary proficiency and perceptions of pedagogical knowledge for music teachers, some discussion of the discursive constructions available to teachers of music both as musicians and as teachers is helpful.

Morton (2012) identifies and critiques the emphasis on disciplinary knowledge at all levels of music education, drawing attention to a narrow focus on ‘micro-learning concerned with developing musicianship’ (p. 473) which ignores the bigger picture of education, noting a gap between:

the rhetoric about music education’s rightful place as a worthy and full curriculum member and its apparent lukewarm interest in fostering learning environments that support young students in their individual and collective efforts to discover images and sounds, inspiration and ideas, for a preferred future. (p. 473)

Making clear her unequivocal commitment to education as a means of ‘making the world a better place through the public education of its citizens’ (p. 480), Morton identifies four curricular ideologies (summarised below) that, although not necessarily distinct in practice, embody different views about the purpose of education.

Academic rationalism in which knowledge (often reflecting dominant worldviews) is transmitted from specialist to apprentice. To the academic

rationalist it is self-evident that teaching *music* is the purpose of music education.

Self-actualization is invested in nurturing the ‘whole child’ while celebrating individual differences and distinctive gifts. Music education is seen as offering experiences that develop cognitive, emotional and physical skills and can build confidence in students’ potential to learn.

Social efficiency, in which students are seen as potential contributors to the market economy. The goal of education in this view is perpetuation of the functioning of economic society and the role of the teacher (accepted unquestionably) is to prepare young people for a world of work.

Social reconstructionism is focused on redesigning schooling as a place in which students are enabled to understand the lessons of the past and present and in which students and teacher work together for a preferred future paying attention to issues of social and ecological justice. Music education therefore should be subject to interrogation for the way it is able to serve these goals.

The identification of these orientations, along with a recognition of them as discursive constructions which may be consciously or unconsciously embraced by music teachers, offers a possible framework for theorising music teacher professional identity in teacher participants in this study as they engage with the Orff approach in Aotearoa New Zealand.

The teacher as ‘artist’ is another discursive construction of relevance to teacher and music teacher identity. Eisner (2002), drawing on Dewey’s view that any intelligent activity in our lives has the potential to count as art, argued that: ‘Teaching is an art guided by educational values, personal needs, and by a variety of beliefs or generalizations that the teacher holds to be true’ (p. 154). Huebner’s (1962) comprehensive argument for teaching as an art, although emerging out of a different temporal and discursive milieu from the post-structuralist 21st century, nevertheless offered a conceptualisation of teaching artistry which had as a central concern the opening up of possibility, accompanied by an ethical call for the teacher as artist to ‘stand out as an individual, to stand out as a person, and to

continue to search for meaning and significance (p. 26). Blake et al. (2000) also adopt the metaphor of teaching as art. Viewing struggle, reaching after meaning, living with imperfection and with a lack of closure, as qualities in great art that allow for ‘creativity and expressive lapse’ (p. 11), they argue for the productive value in risk and struggle in educational undertakings – part of teaching is to live with risk and failure. When teachers experience a certain kind of ‘at risk-ness’, such as a sense that a lesson or part thereof may have ‘failed’, a view of teaching as an art constructs these occasions as important if not essential aspects of any learning journey.

Relevant, also, to the construction of teaching as an art is the framework for ‘pedagogical creativity’ offered by Abramo and Reynolds (2015), in which they list as characteristic attributes of creative pedagogues:

- Responsiveness, flexibility and an emphasis on improvisatory practice
- Comfort with ambiguity
- Metaphorical thinking and the ability to juxtapose seemingly incongruent and novel ideas in new and interesting ways
- Fluid and flexible identities. (p. 2)

They suggest that the construction of teacher identity in this way shares something with the construction of identity as a creative musician and therefore this construction may assist aspiring music teachers to meaningfully conceptualise an identity as a teacher. Although creative pedagogy is different from creative musicianship they suggest there is value in ‘explicitly using the language of creativity’ and the ‘becoming of a creative pedagogue’ and linking this to creativity in performance, improvisation and composition (p. 1)

In summary then, this chapter has reviewed literature that offers a broad theoretical framework in terms of which the research questions of this study will be addressed. As well literature concerned with the Orff approach has shed light on the origins, principles, and both the potential and the possible constraints of this approach. The scarcity of studies which specifically investigate school-based applications of this approach, or teacher’s perceptions of the impact of this approach upon their work, point to a gap in the literature that this study has sought to address.

Chapter Three

Methodology

*Research is formalised curiosity.
Zora Neale Hurston*

3.1 Introduction

This chapter describes the epistemological and ontological orientation underpinning the methodology of this research and how the research project was planned and undertaken.

Firstly I will describe the features of the research design and the suitability of these features for an investigation into the impact of the Orff approach upon the beliefs and practices of nine New Zealand music teachers. I will then provide a description of how I went about the research, including the selection of participants, the specific data collection methods and the approach I adopted to analyse the data.

3.2 Research design

In undertaking this research I recognised that as the researcher, I was engaging in a scholarly exercise where I approached the world with a particular ontological stance – a belief system about what it means to be in the world. This cannot be separated from my beliefs about what it means to know the world and how knowledge may be developed, framed and defended.

The epistemological paradigm I chose for this study falls under the broad umbrella of qualitative or interpretive research, even though (see below) I describe it as a multiple case study using mixed methods to gather evidence. A given in qualitative research is the belief that the way we know the world is through a process of interpretation and construction. According to Denzin and Lincoln (2005):

It (qualitative research) consists of a set of interpretative, material practices that make the world visible. These practices transform the world. (p. 3)

Knowledge is produced as our sensory experience of the world intersects with our meaning-making faculties and pre-existing schema. Both individual and collective capabilities and processes play a role in the filtering, interpretation and construction of knowledge. It follows, therefore, that it is of value to any particular field of knowledge, to investigate the stories, constructions and interpretations related to any given topic in order produce further knowledge. Knowledge, however, is always provisional. There is no last word or ultimate wrapping up. There are many stories to be told from many perspectives, which inevitably open up new questions. Stories have layers of meaning conveyed through text and sub-text and can be analysed from many different points of view.

Bresler and Stake (2006) suggest that qualitative research, music, and education share ‘roots in the intuitive and survivalist habits of early peoples. For ages we [human beings] have operated on hunches and emotions, increasingly using those behaviours that brought safety and satisfaction’ (p. 272). Central to such forms of adaptive behaviour are practices of observation, questioning motivated by curiosity, the keeping of records, and interpretation with a respect for experience as it is *felt* or *lived* in the life of the individual or the group. Bresler and Stake (2006) go on to suggest that the aim of qualitative research is to ‘construct a clearer experiential memory and help people obtain a more sophisticated account of things’ (p. 273). In this project, systematic and scholarly qualitative inquiry enabled me as researcher to ‘gain entry into the conceptual world’ (p. 272) of the participant teachers. This conceptual world is premised as a dynamic interaction of social and cultural context and individual perception and interpretation.

Bresler and Stake (p. 278- 279) identify the following characteristics of qualitative research, which provide a useful framework for an outline of the design of this project:

- Holistic and case-oriented
- Empirical naturalistic non-interventionist
- Descriptive
- Interpretive
- Empathetic
- Emergent
- Validation through triangulation.

3.2.1 Holistic and case-oriented

Human systems are dynamic and unpredictable, often characterised by paradox and ambiguity. The whole is not necessarily a ‘sum of the parts’ (Cohen, Manion, & Morrison, 2000, p. 181). Qualitative research involves the in-depth study of a particular context or a bounded system. A specific instance of phenomena or case can be thoroughly investigated in order to develop knowledge that may illustrate some general principles.

The approach I adopted is best described as a multiple case study in that I focused on the situated experiences of a number of teachers. Multiple case studies allow for an in-depth investigation into specific instances, in this case teachers who, as a result of professional development experiences, are implementing a range of Orff based pedagogical strategies in classroom contexts. Multiple case studies can lead to ‘a better understanding, and perhaps better theorising, about a still larger collection of cases’ (Stake, 2005, p. 446).

Case study, according to Yin (2009) is ‘an empirical inquiry that investigates a contemporary phenomenon within its real life context when the boundaries between phenomenon and context are not clearly evident and in which multiple sources of evidence are used’ (p. 23). As Cohen, Manion and Morrison (2000) point out, a case study is able to capture the paradox and ambiguity of a living system through ‘the description of a unique example of real people in real situations enabling the reader to understand ideas more clearly than simply by presenting them as abstract theories or principles’ (p. 181).

Stake (2005) distinguishes between intrinsic and instrumental case study. An intrinsic case study (or in this case, number of case studies) is undertaken for the intrinsic interest a particular person or situation

has of itself, rather than for the purpose of theory building or to shed light and develop knowledge of a generic phenomenon. This project, however, is an example of an instrumental case study, where a number of particular cases are examined to ‘provide insight into an issue’ (p. 445). The participant sample, a group of teachers with knowledge of the Orff approach working in the New Zealand school context, were viewed as a ‘bounded system’ (i.e., bounded by their interest and knowledge of the Orff approach and their employment in New Zealand school system) and therefore as constituting ‘collective case study’ (p. 445), which was studied for the insight that might be gained in relation to research questions which have the potential to be applied beyond the case(s) investigated.

3.2.2 Empirical, naturalistic non-interventionist

This study was concerned with evidence mostly verifiable by observation and/or experience as I investigated the lived experience of a group of practitioners who had engaged with the ideas of Carl Orff and Gunild Keetman. I did not seek to intervene in the practice of these teachers, but rather invited them to share their experiences and reflections about the way in which ideas and beliefs about the Orff approach found expression and meaning in their lives as teachers within particular school contexts in Aotearoa/New Zealand. My observation of their classroom practice was non-interventional and I sought their views on what I had observed in the follow-up interview.

3.2.3 Descriptive

According to Yin (2009) case study research can be descriptive, i.e., it can provide narrative accounts and rich vignettes of practice. In this study, words articulated by teacher participants as accounts, descriptions, stories and so forth, provided data. As Chapter 4 reports, these sources of evidence were analysed and woven into narratives of practice which capture the participants’ voices with carefully selected direct quotations to ‘paint a close-up picture’ (Phillips, 2008) of their lived experience. The participants’ lived experience and thoughts in

relation to the research questions and my observation of their classroom practice, are portrayed in this chapter through richly textured accounts that engage with and generate theory, ponder dilemmas and raise issues in a carefully reasoned analysis. (As described below, these accounts will also draw on a quantitative analysis of questionnaire data as a means of illuminating and reinforcing {or otherwise} findings the analysis of qualitative data.)

Phelps, Sadoff, Warburton and Ferrara (2005) endorse a call by Denzin (1997) for ‘texts that capture the world’s acoustic sound and feel in a performance mode that captures these melodic rhythmic and acoustical realities’ (p. 110). They assert that ‘language use in narrative reports must be capable of achieving resonance and confluence with the holistic reality of the data site’ (p. 111). This is an interesting challenge to the music education research community, and one I aimed to meet to some small degree by attempting to stir the acoustical imagination of readers through the effective use of language and notated musical examples, which to some small extent convey the musical dimension of the lived experience of my participants.

‘Description’, of course, is never neutral and always subject to discursive construction (T. Locke, 2004). As researcher I acknowledged the importance of a self-reflexive stance – an awareness of the way my own experience, perceptions and discursive pre-dispositions affected my role as researcher. My personal history in music, as a listener, musician, music educator and an Orff-influenced practitioner are inseparable from the telling of this story. A preparedness to interrogate my own beliefs and underlying assumptions had a bearing on how I reflected on the research questions in the light of the literature review, the development of specific data collection tools (interviews, questionnaires, observations, focus group discussions), as well as on the analysis of evidence and the subsequent writing up of findings.

This research project adopts a postmodern stance defined by Lyotard (1984) as ‘an incredulity towards metanarratives’ (p. xxiv), which calls into question ‘common sense or scientific reason, where language [is seen to] merely reflect[s], or correspond[s] to, a pre-existing reality’ (McLure, 2003, p. 4). I brought to this music education research project an ‘incredulity towards metanarratives’, which implies the questioning of commonly held beliefs such as, for example: the idea that there is an essential musical canon; the centrality of musical notation; the privileging of certain styles of music; the belief in a notion of innate musical talent; or the belief that learning is invariably assessable. I also adopted that stance that the idea that there are solutions to questions such as, ‘How should we go about teaching students music in school?’ that can be embraced once and for all. When the sources of legitimation or justification of the ‘stories’ told, such as mine, are explored and acknowledged, a space can open up which offers an opportunity for thinking in new ways about what is possible, in this case, for music education. Such a stance differs from the production of findings, which simply confirm or reject ideas on the basis of commonly held, unquestioned beliefs.

3.2.4 Interpretive

This postmodern stance is also reflected in the assumption that it is never possible to divorce the self from the research process or from educational practice. At every stage of the research process, my own social, political, historically situated and cultural lenses operated as epistemological ‘filters’. According to Bresler and Stake (2006) phenomenology asserts that ‘all experience is mediated by the mind and all human intellect is imbued with, and limited to human representation and interpretation’ (p. 272). A phenomenological approach, which emphasises the interpreted nature of knowledge, was therefore deemed to be appropriate for a project that had at its heart a concern with the lived experience of the participants.

3.2.5 Empathetic

This study, in its concern with individual point of view, accessed through interviews, observation and discussion groups, sought to

adopt an attitude of empathy towards the participants. Meaningful conversations about classroom practice are enhanced by trust and respect. I believe a relationship of trust, to different degrees, existed between me and the participants prior to the commencement of this study, in part because of relationships build up over the course of a number of workshops where they had experienced me as a presenter. They also knew me as a practitioner, who had had to deal with the sorts of classroom issues that they were addressing in their own ways.

While an individual perspective was a focus for the research, this does not imply a humanist view of the participant as an individual with a stable and unproblematised 'self'. Rather, my stance incorporates what Plummer (2005) calls 'critical humanism' in its concern with and focus upon 'human subjectivity, experience and creativity' and its commitment to making 'no claims for grand abstraction or universalism' (p. 361). A critical humanist approach in educational inquiry is 'never neutral value-free work because the core of the inquiry must be human values' (p. 361). Human values were also at the core of this project for, as Freire (1985) pointed out, education is not a neutral enterprise, but always and inevitably a political act with moral and ethical implications.

As mentioned above, I set out to build rapport and credibility with my participants by positioning myself transparently as an Orff practitioner as well as a researcher. For years now, I have myself grappled with the research questions in my own teaching practice. I sought to build trust with my participants through a willingness to make myself vulnerable in sharing my own experiences. The interpretive narratives describing classroom practice that can be found in Chapter 4 were co-constructed by me as observer *and* the participant as observed, both as a means to enhance the validity of the account, but also to develop empathy through professional conversations aimed at developing shared understandings. Preliminary findings were shared with participants at the focus group discussion. Discussion and consultation

with the participants have been ongoing as I have worked with and reflected upon the findings.

3.2.6 Emergent

Phillips (2008) suggests that qualitative research employs largely inductive, complex reasoning involving a cyclic thinking process that moves ‘back and forth from data collection and analysis to a reforming of the problem’ (p. 85). I expected, therefore, that during data collection and analysis, and the generation of findings, which occurred in a recursive cycle, unforeseen questions, issues and directions would arise. And so it transpired.

According to Flinders and Richardson (2002) grounded theory, first developed by sociologists Glaser and Strauss (1967) and emphasising the ‘mutual interaction between data and theory’ (Flinders & Richardson, 2002, p. 316), broadened the aims of research from merely the testing or verification of theory to research *as a means* of generating theory through repeated observations and the development through analysis of emergent themes. A variant of grounded theory (discussed later in this chapter) was used as an analytical tool in this project because of the way it enabled simultaneous data collection and analysis, with each informing the other throughout the research process.

In contesting positivistic research approaches, Charmaz (2005) pointed out that no qualitative methods rest on pure induction, since ‘the questions we ask of the empirical world frame what we know of it’ (p. 509). Consistent with the methodology of this study was a constructivist approach to grounded theory, which adopted a reflexive stance emphasising the importance of locating oneself in both the collection and rendering of empirical data. Such a stance acknowledges that ‘conceptual categories arise from our interpretation *of* (sic) data rather than emanating *from* (sic) them or from our methodological practices’ (pp. 509-510).

Braun and Clarke (2006) describe ‘thematic analysis’ as a specific but flexible qualitative analytic method for ‘identifying, analysing and reporting patterns [themes] within data’ (p. 79). In their view, this method allows for the identification of emergent themes, strongly linked to the data themselves, without what they consider to be an implied requirement in grounded theory to produce a fully worked up, grounded theory analysis.

3.2.7 Validation through triangulation

According to Bresler and Stake (2006), a characteristic of well-conducted qualitative research is the validation of observations and interpretation through triangulation (p. 279). Stake (2005) describes triangulation as ‘a process of using multiple perceptions to clarify meaning verifying the repeatability of an observation or interpretation’. He adds that triangulation ‘serves also to clarify meaning by identifying different ways the case is seen. Triangulation helps to identify different realities.’ (p. 454). In this study, recognising and actively seeking access to these multiple realities is implied in the methodology as outlined so far. Self-reflexivity, demonstrated through honest reflection, open collaboration and the active recognition of multiple perspectives, was for me an expression of a ‘genuine attempt to disconfirm one’s own interpretations’ (Bresler & Stake, 2006, p. 279).

Triangulation as described above was enabled and supported by the multiple data collection methods i.e., a questionnaire, an in depth interview, a classroom observation and follow-up interview, and a focus group discussion.

Stake (2005) cites the ‘creative use of member checking’ (p. 279) – the submitting of drafts for review by data sources – as one ‘of the most needed forms of validation of qualitative research’ (p. 462) At each stage of transcription I shared research data drafts with participants asking for their input. Dialogue occurred via follow-up emails and telephone conversations, where participants confirmed or challenged aspects of the transcriptions. I reworked the text until

participants regarded it as a faithful representation of their words and/or actions.

The research questions driving this research study were:

1. What do New Zealand teachers with who have undertaken postgraduate workshops and/or study the Orff approach say led them to this course of study?
2. What do they understand the principles and processes of Orff approach to be?
3. What do they perceive is the impact of this knowledge and understanding on their practice as a teacher?
4. What kind of activities and processes feature in the range of school settings of these participants that reflect their interpretation of the Orff approach?
5. What do these teachers suggest is the relationship between the principles and processes of Orff approach and the New Zealand curriculum document?
6. What part do considerations related to the indigenous culture of Aotearoa New Zealand play when considering the application of Orff approach to New Zealand?

Following a discussion of the way research participants were selected, I will describe and justify systematically the data collection methods chosen.

3.3 The participants

Bartell (2006) states that ‘As music education researchers...we must be daring, confident and willing to engage the people who matter to music education’ (p. 379). In the first instance my selection of a participant group for this research was based on a sense that on-the-ground teachers, actively involved in addressing the challenge of developing and implementing a music programme for students in New Zealand schools, had an important contribution to make to the development of knowledge in this field. The nine participants were teachers who had completed or were on a pathway to complete three 6-day Orff approach workshops by July 2012. Each had a declared interest in applying this approach in his/her own

context. These teachers were drawn from a larger group of teachers, who had chosen to study the Orff approach at a postgraduate level and were currently working in schools, and which was identified through University of Waikato and Orff New Zealand Aotearoa records.

In order to serve the needs of overall validity in research methodology, Cohen, Manion and Morrison (2000) emphasise the importance of using a sampling strategy ‘governed by criterion of suitability’ (p. 104). Convenience and purposive sampling were the sampling strategies chosen for this study. I selected a group of music teachers on the basis of their meeting a generic quality appropriate to my research questions, that is, they had studied the Orff approach and were currently applying it as teachers in New Zealand school contexts. It was a convenience sample to the extent that I was constrained in my choice by the limits of geography; I was not able to include teachers from regions distant from my home and/or place of work. The size of the sample (nine) was determined both by the small number of teachers fitting the above criteria and the instrumental case-study approach employed in this project.

Participants were selected taking into consideration additional factors as listed below:

- *Teaching sector* (primary, intermediate secondary)
- *Geographical location* (Urban and rural New Zealand)
- *School size* (roll number)
- *Decile rating*⁵.

Such criterial selection is not meant to imply that the sample is in any way representative of the variety of settings possible within New Zealand but rather to reflect some sense of the possible diversity of settings (See Table 3.1).

I viewed this group of nine research participants as constituting a sample uniquely placed to provide data, which could then be analysed for the way in which it addressed the topic at the heart of the project. i.e., the application of the Orff approach in range of New Zealand settings. As a music education professional, as

⁵ The Ministry of Education uses a **decile rating** (ranking) system for school funding purposes. Schools in **decile 1** have the highest proportion of students from low socio-economic backgrounds. Schools in **decile 10** have the lowest proportion of these students.

mentioned previously, I was familiar to the participants in my study. On the one hand this familiarity contributed to the development of trusting empathetic relationships, and on the other necessitated mindfulness on my part of the potential for a conflict of interest. (Would they be careful what they said to me because they did not want to offend me or because they viewed me as an authoritative figure in the Orff community?) As the focus of the study was on the individual stories of application of the Orff approach in the participants' respective settings, I chose data collection methods that would enable me to maximise the participants' voices, and position me as a curious, well-informed researcher with a genuine interest in their authentic experiences. I believe this stance towards seeking evidence contributed to the relationship of trust that existed between the participants and me.

Table 3.1: Participants'⁶ school settings at time of observation

Participants	Current position	Length of time in position	Type of school	Levels taught	Roll	Decile
Karen	Music teacher Part-time (.6)	6 years	Urban state primary	Y2 - 6	300 - 350	2
Alex	Music teacher Part-time (.6)	2.5 years	Urban state primary	Y1 - 6	400 - 450	6
Phoebe	Performing Arts teacher	1 year	Independent school	Y2 - 6	500+	10
Belle	Music teacher Part-time (.6)	1.5 years	Urban state primary	Y1 - 6	400 - 450	10
Francis	Music teacher Part-time (.6)	5 years	Urban state primary	Y1 - 6	400 - 450	10
Kate	Classroom Teacher	2 years	Urban integrated primary (Roman Catholic)	Y5 & 6	300 - 350	2
Gladys	Performing Arts teacher	4 years	State Intermediate	Y7 -8	250 - 300	7
Henry	HOD Music	6 years	Rural state high school	Y9 -13	500+	2
Rosie	Music teacher Part-time .1	4 years	Urban state primary	Y1-3	N/A	9

⁶ Participants' names are pseudonyms.

Table 3.2 below sets out information provided by participants regarding their lives as musicians. All nine identified as musicians: two as amateur musicians, four as community musicians and three as professional musicians. It also summarises information provided by participants related to their musical qualifications, musical backgrounds, and their current musical involvements. I locate this information here, though it has a bearing on later chapters.

Table 3.2: Participants' lives as musicians

	Self-description as a musician	Musical qualifications	Reported influential musical traditions	Current musical activities
Karen	Amateur musician	Music major in Teachers' College Diploma Grade IV (Piano) Grade II (Cello)	Family singing around piano and piano duets Contemporary Christian music Church choir	Vocalist for contemporary Christian worship. Piano and ukulele for pleasure. Self-motivated listening & research in music.
Alex	Amateur musician	ATCL Piano Grade 8 Cello Grade 8 Theory	Classical training Playing music by reading only	Church music
Belle	Community and semi-professional musician	ATCL	Piano, choir, Church music	Ukulele band
Phoebe	Community musician. Classically trained pianist and choir accompanist	Bachelor of Music, Skills in piano, recorder, ukulele, African marimba, and hand percussion	Classical, folk, jazz and pop music. Member of choir.	Choir Director (French choir) Marimba band Choir accompanist
Francis	Professional musician	Dip ABRSM	Classical music Light pop & folk music Rock music	Keyboard in jazz covers band. Bass in ukulele band.
Kate	Professional musician	Masters in Music (performance recorder) Postgraduate 'soloist' diploma in recorder performance; Postgraduate chamber music diploma; Diploma in recorder performance and teaching.	Church music Medieval Renaissance Baroque/chamber music (solo/orchestral/choral)	Soloist/chamber musician with Baroque ensembles. Church musician (recorder & choral).
Gladys	Community musician	Grade VII (Piano)	Western Art music. Choral music. American jazz & folk music. Rock & pop Church music	Choral singing. Ukulele band.
Henry	Professional musician	Bachelor Media Arts (Music) Certificate in Contemporary Music performance	Jazz, rock & pop	Family based
Rosie	Community musician	LTCL in Flute recorder	Instrumental tuition with family support	Chamber music Casual show orchestra World choir Recorder ensemble

3.4 Data collection

Data collection took place over a 14-month period between April 2012 and June 2013. However, some confirmatory validation occurred with participants as late as 2015. In what follows, data collection instruments are described and justified. Table 3.3, at the end of this section, provides a summary of the data collection instrumentation in relation to the research questions.

3.4.1 Questionnaire

According to Menter et al (2011), questionnaires are a flexible data collection tool that can be used to study attitudes, values, beliefs and past behaviours. They enable the gathering of responses to ‘standardised questions of interest to the researcher’ (p. 105) that can then be codified and analysed, enabling the collection of a large amount of data in an economical way. The use of a questionnaire in this study facilitated the collection of data that complemented and illuminated the qualitative data collected as evidence.

The three-part questionnaire (See Appendix G) served a number of purposes. As ‘the researcher should acquire as much background information on the interviewee as possible’ (Phelps et al., 2005, p. 96), the first two sections were designed to collect relevant information related to each participant’s teaching context and professional profile (See Tables 3.1 and 3.2 above). These details also facilitated the planning and conducting of the interviews and observation. The third section, “The Orff approach in your context”, was designed to specifically address the first three research questions and therefore served as a means of triangulation with findings generated from an analysis of qualitative data. This section featured 52 items, which covered principles and processes that are commonly associated with the Orff approach. It asked participants to provide Likert-scale ratings for both the relevance and frequency with which such principles and processes were applied in their respective settings as per the scales below:

Relevance: Irrelevant (1) Not very relevant (2) Relevant (3) Very relevant (4) Highly relevant (5)
Frequency: Never (1) From time to time (2) Often (3) Very often (4) Always (5)

These 52 items were developed on the basis of my own knowledge of the Orff approach and with input from two leading international Orff approach

practitioners, who were invited to review the questionnaire in terms of its comprehensive (or otherwise) coverage of key processes and principles. Both gave suggestions for the inclusion of additional items, which I adopted.

As much as possible, I sequenced the three sections and the 52 items of the questionnaire so as to ‘minimise the discomfort and confusion of respondents’ (Neuman, 1994, p. 237 in Wellington, 2000, p. 104). As I had not at this stage developed the categories listed in my description of my analytical procedures (see below), these were not implied or made explicit in the structure of the questionnaire. In retrospect I think this was helpful in avoiding a situation where participants ‘over-thought’ their responses in an attempt to be ‘consistent’.

As questionnaires need piloting to ensure that unforeseen problems can be addressed before the study begins (Cohen et al., 2000; Wellington, 2000), I piloted this draft with a music teacher who was not a participant in the research. She had no problems in understanding the items in the questionnaire, nor following the directions regarding the Likert ratings.

As will be described below, the 52 questionnaire items were analysed for themes that in turn became a useful lens for approaching the analysis of qualitative data. Overall, data from the questionnaire enabled a picture to be drawn of the impact of engagement with the Orff approach on each individual participant (See Chapter 4). It also provided an overview of commonalities/differences in perceptions of the Orff approach both among participants and within certain analytical categories (See Chapter 5).

3.4.2 Interviews

According to Menter et al. (2011) the interview is a flexible data collection tool which enables the gathering of information that is ‘illuminative’ (p. 126). As such the interview is well suited to research questions which need to elicit people’s perceptions, attitudes and meanings. For these reasons the interview was well suited to in this study and was a key data collection tool.

As Fontana and Frey (2005) state the interview is inextricably and unavoidably historically, politically and contextually bound (p. 695). In an interview in which two people are involved, the exchange is not merely a neutral pursuit that draws

forth neutral information, but rather is a collaborative effort which leads to a 'contextually bound and mutually created story' (p. 696). Therefore, they recommend an empathetic approach to the interview, in which an ethical stance is taken by the interviewer as 'advocate and partner' (p. 696) of the interviewee(s) in the study. In this study, in my role as interviewer, I considered my advocacy to be for the as yet 'unheard voices' (p. 696) of the participant teachers in relation to the research problem. This research problem, coming out of my own practice, was also based on a 'hunch' that teachers, who have expended considerable personal time in professional development in the Orff approach and continue to teach music in schools, care about the problem and would therefore engage their creative and musical faculties in addressing the questions at the heart of the project.

Although it is clear that I have an interest in the questions at the heart of this study and have been engaged for some time at a practical level in addressing related issues, I certainly did not regard myself as having solutions 'up my sleeve' for which I was seeking confirmation. Rather, I saw the problem as a multidimensional and ongoing one, and the interest of the project lay in the provisional solutions arrived at by the teacher participants as well in the unpredictable issues that arose in our conversations.

Semi-structured interviews enabled me to establish a dialogue around a series of key topics (See Appendix H). This enabled both the eliciting and interrogation, in the postmodern sense, of the emergent stories as related to the questions of this research project. The semi-structured interview enabled me to set the agenda in terms of the broad topics covered but allowed room for me to use my 'thinking on my feet' (Polanyi, 1967) intelligence to expand upon or invent new questions in order to follow unpredictable turns in the dialogue, that had the potential to yield data of interest to the aims of the research.

As it turned out, all participants responded well to the opportunity to speak in response to the prompts; no participant was 'lost for words' at any point. As well, it seemed to me the participants to a greater or lesser degree brought an open-minded, reflective, somewhat interrogative stance to the interview. All interviews lasted for no less than 45 and no more than 70 minutes. Using the key topics for

prompts kept the momentum of the interview going. I did not speak at any time of my own experience, but whenever possible sought to draw out the participant further by using phrases such as, ‘That is really interesting,’ and/or ‘Can you tell me more?’ The follow-up interview to the observation was largely participant-driven. All participants seemed well versed in the art of evaluating both their own performance as a teacher and the participation of their students.

3.4.3 Observations

As discussed previously, I viewed each teacher participant as a discrete ‘case’ within a collective case study bounded by the broad, contemporary New Zealand educational context described in Chapter 1. The observations, which contributed evidence for the co-constructed narratives found in Chapter 4, were designed to help address research question 4: What kind of activities and processes feature in the range of school settings of these participants that reflect their interpretation of the Orff approach?

The approach to observation adopted in this study fell within the category of naturalistic, non-participant observation, (Menter et al., 2011) in that I set out to observe and make notes on what was happening in the classroom, but did not ‘actively participate in the activities being observed’ (p. 167). My stance as observer drew on Eisner’s (2002) notion of the *connoisseur*. Eisner built this notion on the premise that ‘the paradigmatic use of qualitative inquiry is found in the arts’ – in the work of artists and in particular art critics, who face the challenge of ‘rendering the essentially ineffable qualities constituting works of art into a language that will help others perceive the work more deeply’ (p. 213). He described connoisseurship in terms such as ‘knowledgeable perception’ and the ‘art of appreciation’ (p. 215), with the proviso that to be an educational connoisseur, a depth of experience is required to enable one to appreciate the significance of a range of classroom practices (hence his disparagement of traditional observation schedules). I acknowledge that in assuming this identity, I am claiming my own ‘depth of appreciation’ as qualifying me in a special way to make sense of what I observed in my participants’ classrooms.

Immediately following the conclusion of each interview, I negotiated with the teacher their preferred focus and preferred time for a lesson observation with the

request that the observation allow for an immediate follow-up interview. I asked each participant to provide me with their planning, in any format, at some time before the lesson, so that I could familiarise myself with the overall aim and specific objectives. On the day of the observation, I arrived an hour or so before the start of the lesson to ensure that I was able to set myself up as an observer as unobtrusively as possible. For each 40 to 50-minute lesson, I used an observation guide (see Appendix I), which enabled me to note moment-by-moment events, paying close attention to teacher behaviour, and both individual and group activity. As well, I used the checklist of Orff principles and processes (See Appendix J) that served as a memory aid and complemented the “observation guide”.

Immediately following the lesson, I conducted the semi-structured interview mentioned above. I wrote up the lesson observations using the format of the observation guide, transcribed the follow-up interview and forwarded both documents to the participant as soon as possible in order to facilitate meaningful checking and dialogue around any alterations requested. Most participants requested small changes to particular details. In some cases it was a clarification of material used; in other cases, participants wished to expand a little more fully on their reflections on the lesson.

The mutually negotiated focus and process for the observation, and the co-construction of the follow-up narrative, were designed to elicit ‘the participants’ definitions of the situation and their organising structures in accounting for situations and behaviour’ (Cohen et al., 2000, p. 311). This procedure enabled my comments as observer to be contextually located and ‘the salient features of the situation to emerge and...[a] holistic view gathered of the interrelationships of factors’ (Cohen et al., 2000, p. 311).

3.4.4 Focus group discussion

A focus group is a group discussion set up by the researcher, which relies on the ‘interaction to engage with and discuss a particular topic supplied by the researcher’ (Cohen et al., 2000, p. 288). Wellington (2000) notes that ‘the synergy of the group, [and] the interaction of the members can add to the depth or insight of interviews and/or surveys’ (pp. 124-125). The participants in this study were

drawn from a group that had to a greater or lesser extent experienced collegial relationships with one another in the past as a result of their common involvement in Orff professional development. I assumed that this would dispose them to relaxed and energetic participation in the focus group, which was set up to probe more deeply into topics and themes that had arisen in relation to the research questions. All participants were invited to the focus group discussion but as the result of geographical location only six of the nine participants were able to participate. The specific topics and the structure of the focus group discussion (See Appendix K) were formulated as a result of the recursive analysis of data collected through questionnaires, individual interviews and the observations. As anticipated, participants participated freely, taking turns, and listening and responding to each other.

Table 3.3: Data collection methods in relation to research questions

Research questions	Data collection methods
1. What led the teachers to a course of study in the Orff approach?	Questionnaire Interview
2. What do they understand the principles and processes of the Orff approach to be?	Questionnaire Interview Focus group discussion
3. What do they perceive is the impact of this knowledge and understanding on their practice as a teacher?	Questionnaire Interview Classroom observation Focus group discussion
4. What kind of activities and processes feature in the range of school settings of these participants who reflect their interpretation of the Orff approach?	Documentary research Classroom Observation Focus Group Discussion
5. What do these teachers suggest is the relationship between the principles and processes of the Orff approach and the New Zealand curriculum document?	Interview Classroom observation Focus group discussion
5. What part do considerations related to the indigenous culture of Aotearoa New Zealand play when considering the application of the Orff approach to New Zealand?	Interview Classroom observation Focus group discussion

3.5 Analysis

According to Cohen Manion and Morrison (2000), data analysis involves ‘making sense of the data in terms of the participants’ definitions of the situation, noting patterns, themes, categories and regularities’ (p. 147). As Wellington (2000) anticipated, this project, like much qualitative research, produced a considerable amount of data owing to the centrality of talk and subsequent transcription. As

well, the 52-item questionnaire generated a lot of data that needed to be analysed in a way that complemented the analysis of interviews and observations.

Thematic analysis, as detailed by Braun and Clarke (2006), is consistent with a constructivist, grounded theory approach. They stress the non-linear character of qualitative data analysis and the need to embed analysis in the research process right from the start, describing analysis as a recursive process of moving back and forth between data and the analysis of text. A flexible approach to possible themes needs to be maintained throughout the phases of analysing and writing up.

Notwithstanding these qualifiers, they offer a six-phase model as guide for thematic analysis (pp 87-93) (Table 3.4). In broad terms, the analytical procedures I undertook are reflected in this model.

Table 3.4: Stages of thematic analysis, based on Braun and Clarke (2006)

1. Familiarise yourself with your data	Transcription enabling close reading leading to interpretation
2. Generating initial codes	Codes refer to ‘the most basic segment or element of the raw data that can be assessed in a meaningful way’ (Boyatzis 1998, cited in Braun & Clarke, 2006, p. 88)
3. Searching for themes	Refocuses the analysis at the broader level of themes.
4. Reviewing themes	Checking that themes work in terms of coded data. Is regrouping required? Are new themes emerging?
5. Defining and naming themes	Ongoing analysis regarding and specific description of each theme.
6. Producing the report	Final analysis and write up.

3.5.1 Analysis of questionnaire

As mentioned previously, the initial questionnaire enabled the collection of data related to each individual teacher’s beliefs about the relevance and self-reported frequency of application of identifiable Orff principles, processes and practices in their particular teaching context. To enable quantitative analysis in relation to themes that would be relevant to the research findings overall, I went back and forth between transcribed data and the questionnaire items. The initial allocation of initial codes for the transcribed data suggested several different possible thematic categorisations for the 52 items. I finally settled on following nine:

- Orff pedagogical principles
- Materials and resources
- Tonalties
- Structures
- Activity: Dance/Movement
- Activity: Speaking/singing

- Activity: Playing instruments
- Activity: Listening
- Activity: Reading and writing

The Likert ratings from each individual questionnaire were collated to provide a body of raw data (See Appendix N) that provided the following quantitative findings:

- Mean scores of each individual's ratings for *relevance* and *frequency* of application of items within thematic categories. (See Appendix O)
- A ranked listing of the mean scores for *relevance* and *frequency of application* of all participants ratings for each item (See Appendix P)
- A ranked listing of the combined means scores of the nine thematic categories (See Appendix Q)

The advantage of a mixed-methods approach to data collection is that a questionnaire analysis can reveal statistical patterns of response that can be used to corroborate, illuminate or problematize findings that emerge from an analysis of qualitative data. This was realised in the present study, as Chapters 4 and 5 illustrate.

3.5.2 Analysis of interviews, observations and focus group discussion data

I transcribed data from the interviews and observations and follow-up interviews as soon as possible after the event. This embedded much of the raw data in my memory and enabled me to generate initial codings as I went along (See Appendix L for a list of initial codes). I also found myself ruminating upon emerging themes as I continued the data collection process. Appendix K, as well as being a record of the foci for the focus group discussion, also indicates the emergence of preliminary themes. After several stages of recursive analysis using colour coding and segmenting (cutting and pasting) of data into a variety of categories, I decided to use the thematic categories derived from the questionnaire (mentioned above) as one lens through which to view relevant data. Appendix L documents, in a more tidy way than was the case, the way I coded and analysed other thematic patterns that emerged. Gradually, as a result of a process of sifting, grouping and regrouping, themes emerged as evident in the analysis of findings in Chapters 4 and 5.

3.5.3 Confirmability

In qualitative research, *confirmability* is related to triangulation. In order to confirm, one needs to look or examine from a variety of angles. This is not to suggest that there is one true story that needs to be dug out, but rather that a rich and informative description of a natural setting needs to have evidence or data from a variety of sources. In relation to a particular topic, confirmability relates to the extent to which the research uncovers or makes known most of what might be seen or perceived in the research setting that is of relevance to the research problem or questions.

In other terms, the intention of this research project was to produce a ‘story’ about the lived experience of the participants in relation to the research questions, which is *trustworthy* and exemplifies the following forms of validity as referred to by Cochran-Smith and Donnell (2006):

- *Democratic validity*: The methodology of this project implied an honouring of the perspectives of those involved because the way it systematically and comprehensively sought access to the participants’ perceptions using a variety of data collection methods.
- *Outcome validity*: In the case of this project, the participants were given access to the findings (related to the raw data they provided) throughout the process.
- *Catalytic validity*: Ongoing dialogue with participants regarding the data transcription and the focus-group discussion supported the process of recursive analysis and led to a deepening of understanding of all participants through the sharing of knowledge. At the conclusion of the focus group discussion, participants spoke very positively of their involvement in the project. They expressed the view that ongoing involvement in the group would support them in their professional lives.
- *Dialogic validity*: In this study the style of the semi-structured interviews and the commitment to a dialogical process of follow-up for checking and rechecking led to analysis and interrogation of solutions in a respectful and genuinely curious way.

3.5.4 Validity and reliability

According to Cohen, Manion and Morrison (2000), research validity is concerned with the extent to which a piece of research may be regarded as worthwhile. This, they argue, should be seen as a matter of degree rather than an absolute quality.

Lincoln & Guba (1985 and 1988 cited in Bresler & Stake, 2006) rejected the positivistic criteria of validity and reliability in favour of criteria compatible with the axioms of naturalistic research. They argued for a range of qualities as constitutive of research validity and reliability (pp. 297-298).

A concern for *credibility* is displayed in the way the researcher, through the uniqueness of their understanding, seeks to build an account, which will be credible to their readers. This account is offered for substantiation or modifications of existing understandings and/or generalisations about the topic. As indicated earlier, my assumption of the stance of connoisseur (Eisner, 2012) was premised on my years of experience as an Orff practitioner and mentor which enabled me to develop my understanding of the approach.

Transferability as a means of research evaluation asks to what extent does the account produce knowledge, which resonates with the reader's own understanding or situation? Can inferences from this piece of research be made in relationship to the situation of the reader? In this study, I have attempted to offer meaningful descriptions of people, settings and personal stories of success and frustration. These stories hopefully touch a chord in readers and enable them to associate these vicarious experiences with ones of their own, in a way that illuminates them in some way.

Dependability is the extent to which this account can be seen as 'true' to what others with the same research interests might have seen or observed. According to Bresler and Stake (2006), 'the researcher is greatly privileged in what to attend to but the extent to which an audience may or may not validate the account' (p. 298) is yet to be seen. In submitting this thesis for critical examination, I am re-entering a conversation with scholars and practitioners alike, which is reflected in the way I have approached my literature review and discussion.

3.6 Ethical considerations

In undertaking this research I accepted the need for ethical research practices and sought and received approval from The University of Waikato, Faculty of Education, Ethics Committee (See Appendix F). In applying for ethical approval, I was cognisant of the guiding principle of 'doing no harm' and addressed specific issues such as informed consent, the right to withdraw, the need for

confidentiality and the importance of protecting participants' privacy (See Appendices A, B, C & D). In order to protect the privacy of the participants, I used pseudonyms (of their choice) and removed any data that in my mind or theirs might lead to unwelcome identification. Some participants asked for the removal of comments about their school context that might be considered 'negative' and therefore disrupt collegial relationships.

As stated earlier in this chapter, I have a long-term interest in the Orff approach. However, in bringing a self-reflexive stance to this project, I determined not to set out to simply have confirmed my own beliefs and practices. Self-reflexivity, demonstrated through honest reflection, open collaboration and the active seeking of multiple perspectives, is an expression of a 'genuine attempt to disconfirm one's own interpretations' (Bresler & Stake, 2006, p. 279). I saw myself as entering into a relationship with my participants in a manner that enabled their beliefs and practices to illuminate my own experiences, even if this involved me in re-evaluating the ideas and attitudes to practice I brought into this project.

Implicit in my work as a teacher and researcher in the field of music education and, in particular, in relationship to the adaptation of the Orff approach in the Aotearoa New Zealand context, was a desire to develop and sustain engagement with issues related to the indigenous people and bi-cultural status of this country. For me, this was at root an ethical stance, and very much in line with the tenor of certain sections of the literature review, where music education as an ethical enterprise is discussed. This engagement/commitment is reflected in Research Question No 6.

In summary, this research was a multiple case study, utilizing mixed methods in gathering data pertinent to the research questions. These data were primarily questionnaires, observations and interviews (interview and focus). In epistemological terms, this study was qualitative in its interest in the participants' experiences and how they interpreted them. Findings emerging from a quantitative analysis of the questionnaire responses were used to illuminate and triangulate with findings from other data, which were analysed thematically. The next chapter provides a series of case studies drawing on data related to each of the eight participants who was a classroom practitioner.

Chapter Four

Case studies

Sorry about the mess but we are learning here
Anon

4.1 Introduction

In this chapter I draw upon the questionnaire data, the in-depth personal interviews, the classroom observations and follow-up interviews, to generate findings as case studies, which will portray eight of the nine participants. (Data related to the ninth participant, Rosie, whose classroom practice I could not observe, will feature in Chapter 5.)

Within each case study the first section reports upon on the way each participant considered the Orff approach to have impacted upon their professional identity, specifically addressing the research questions:

- What do New Zealand teachers with who have undertaken postgraduate workshops and/or study the Orff approach say led them to this course of study? (RQ1)
- What do they understand the principles and processes of the Orff approach to be? (RQ 2)

The second section describes the teachers' self-reported understandings of the Orff approach and their perception of the relevance and applicability of the principles and processes of the approach to their particular settings, addressing second research question above (RQ2) and in addition:

- What do they perceive is the impact of this knowledge and understanding on their practice as a teacher? (RQ3)

In this section I draw upon the questionnaire data as collated and summarised in Appendices N, O & P). These appendices contain detailed information, which when analysed contributed to the findings of this study. In presenting findings related to each teacher's self-reported perception of the Orff approach, I have focused on responses to those questionnaire items and categories which I consider to be noteworthy in the way they contribute to an overall description of the participants' understanding of the Orff approach and the impact it made upon their teaching practice. In being selective in this way, I acknowledge that there is

much more that could be commented upon than is possible within the constraints of this chapter.

The third section reports findings from the lesson observation, specifically addressing the question, ‘What might an Orff approach inspired music class look like in a range of New Zealand school settings?’ A short section detailing the aims and intentions of the lesson, a narrative description of the lesson, a summary of the teacher’s reflection and a short description of the lesson from my point of view as an educational connoisseur is included. Phrases or words that I consider to reference Orff principles or processes *observed in action* are italicised. The chapter summary provides an overview of the application of these principles and processes in the lessons I observed

4.2 Karen

Karen was music specialist three days a week in a large co-educational state primary school with a diverse multi-cultural roll situated within a light industrial urban setting. Karen had taught at this school for seven or so years, the first as a classroom teacher and the last six as a music specialist. In her role as music teacher she took weekly music sessions with all classes from Year 2 to Year 6 and, as well, directed a number of musical ensembles including a marimba group, ukulele group and choir.

4.2.1 Karen’s professional identity and the Orff approach

Karen’s professional involvement with the Orff approach coincided with her taking up the role of music teacher after having been a generalist classroom teacher for several years. Her principal was keen to offer her professional development opportunities in music education, and it was partly chance that introduced her to the Orff approach:

My principal... offered me the role knowing my work ethic, my joy in the arts, and so she was on the lookout for whatever professional development opportunities there were.

Karen reported that an immediate impact of her initial experience of the Orff approach was a resolution to change the orientation of her programme from one which involved a ‘fair bit of writing’ to one that allowed for more active music-

making. This led her to organise the layout of the music room to provide space where ‘she could be active with kids’.

A feature of the Orff approach that struck Karen in the early stages was the possibility of establishing a programme, which provided ensemble music-making opportunities for all:

One of the things I loved about it (the O/S approach) was that I could apply it straight away to a classroom music context as opposed to a studio context, because of the idea that everybody is involved, everybody is engaged. You find a way for everybody to participate in the music at whatever level.

Reflecting on the impact of her learning in the Orff workshops, Karen indicated that these experiences had enabled her to develop an effective and manageable way of engaging a whole class of 25 or 30 children using an approach that might or might not involve the use of instruments, but was invariably active in that it involved a focus on loco motor and non-loco motor movement. A key aspect, Karen believed, was the way participation became the norm. ‘They are active and engaged and they are not in any sense spectators to someone else’s learning.’

Karen talked of taking into her role as music teacher a set of strongly held beliefs about the importance of music as a function and expression of community:

I suspect that I already believed...that I needed to champion music and I needed to champion the arts and that everybody in the whole school community – right down to the caretaker, had some interest in music and we wanted to celebrate that.

During her course of study in the Orff approach, Karen’s reading of music education philosopher Thomas Regelski had prompted her to think about the way in which participatory music making engenders a sense of joy and fosters a particular sense of community:

I had to read Regelski, and as much as we found his language challenging, I came away with this sort of deep understanding of the joy of music as part of a balanced and full life. And that there should be joy in our music lessons. It’s not just about finding the particular talents so that we can show them off; we’re about everybody having the joy of participation and a sense of community.

Clearly Karen had a concern not only with developing a community of music-makers for ‘formal’ musical reasons, but also for its contribution to a ‘balanced and full life’.

Karen reported that her study in the Orff approach also resulted in a marked if gradual change in the way she framed her professional identity. Rather than seeing herself as a ‘classroom teacher who happened to be doing music’ (she had always been given some responsibility for music in the school setting by, for example, playing the piano for school singing), she began to see herself as a *music* teacher. This was connected with how she saw herself as a musician. Karen described herself as an amateur musician with instrumental skills (piano and cello). Her regular involvement in community, church and family music-making (See Table 3.2) attested to the part music played in her life. However, she reported feeling challenged by her first music-learning experiences in the Orff approach:

...having to stand there and learn something right on the spot without any music to look at, and being presented with a song that might have been in a different language and having to learn it right there and then.

At the same time, she spoke of the enjoyment she derived from being given the opportunity to improvise and compose. ‘It was really quite freeing to start to have the tools to compose and to just be free to make up little ideas.’ In these activities, where she was given tools that were simple enough for her ‘to get her head around’ she reported finding satisfaction in playing with ideas and discovering that she could ‘make something work’ despite what she perceived in herself as a lack of traditional theoretical musical training. While emphasising that this began for her an ongoing process of exploration regarding the pedagogy of improvisation and composition, she nevertheless reported a moment in which she thought, ‘Well, if I can do this, then my kids can do it.’

4.2.2 Karen’s perception of the principles and processes of the Orff approach

Karen’s range of mean scores from 4.44 to 3.60 (see Chapter 3 p. 80 for Likert ratings scales) indicated that she rated most principles and processes, as outlined in the questionnaire, to be “highly” or “very relevant”. Similarly, her range of mean scores from 4.25 to 2.88 and overall mean of 3.29 for frequency of application indicated that she rated all principles and processes as finding

application at some time in her school context, with many principles and processes finding frequent application

The aggregate mean of 4.44 for questionnaire items in the category *Orff pedagogical principles* (i.e., broad concepts rather than specific activities or processes) indicates a strong overall endorsement of the relevance of these principles to her classroom context. Karen rated the principles – “the enabling of participation”, and “the enabling of success” – as “highly relevant” and “always” applicable in her context. This questionnaire response rating complemented her reporting that using an Orff approach enabled her to find a way ‘for everybody to participate in the music at whatever level’. The principle, “imitation as a teaching and learning tool”, was also rated by Karen as “highly relevant” and “always” applicable in her context. Similarly the Orff principle of “simple to complex” was rated as “very relevant” and “very often” applied. Karen said she considered this to be a rudimentary Orff principle and one that she had ‘taken to heart early on’. However, she pointed out that there were, nevertheless, some occasions when this notion of breaking learning into simpler components is not relevant or applicable to her context.

Karen stated that her understanding of the Orff concept of elemental music was still developing, but that she thought of it as a body of work that had grown since the beginnings of Orff Schulwerk initially nurtured by Gunild Keetman in association with Carl Orff, and characterised by certain rhythmic and melodic features such as bordun, simple rhythmic elements, and layering of both melodic and rhythmic strands to provide texture.

Karen commented that she enjoyed ‘looking back into the volumes’ (*Music for Children*) for material. However, she expressed a concern about a ‘disconnect between an elemental style of music and the sort of mainstream music that is offered in higher levels of education’. On the other hand, she commented that she found inspirational material in *Music for Children*, often in the form of melodic or rhythmic fragments, or sections that she adapted for use with her students. She mentioned that although this was an enjoyable exercise, it took time – time that she did not always have.

Karen's response rating for the five categories of typical Orff activities indicated that she perceived all activities as relevant and potentially applicable to her classroom context. Her mean aggregate scores for *typical speaking and singing* (4.33) and *Typical instrumental* (4.40) activities indicate strong endorsement of the typical Orff approach to these aspects of a music programme. She commented that she was surprised and delighted that by using the Orff approach she was able to teach in a way that could engage whole classes of children, singing, moving and playing instruments. She also commented: 'I think that there is a joy in the approach (and) that is because it's active and because it's hands-on.'

The mean aggregate (4.25) of her Likert ratings in the category *Typical listening activities* for both relevance and applicability suggested a strong endorsement of the inclusion of listening activities in her music programme. In particular, and of relevance to this study, was her reported perception of the value placed by the Orff approach on embodied listening, coupled with the integration of movement within a music programme, which she said, led her to build a particular expectation in her classroom: 'The minute you walk into my classroom, you need to have your ears open, you need to have your hands and your feet ready to move because you're going to be a participant in this whole thing.'

Karen came up with words or short phrases that she associated with the principles and processes of the Orff approach, such as 'egalitarian', 'anti-elitist', 'responsive', 'active' and 'engaged'. In Karen's view the Orff approach emphasised a 'strong sense of honouring the people that are in the room'. For her this meant that the teacher needed to acknowledge that each person brought with them 'their own musical background, cultural background, and their own willingness to participate'. On a practical level, it made Karen want to ensure that she provided opportunities for student input. She liked to set up frequent, informal opportunities for her students to 'have a chat' in pairs or in small groups to share their own thoughts and perspectives, and to try out ideas. She added that an emphasis on this kind of interaction also enabled her to carry out formative assessment:

It's great – from the point of view of your formative assessment, what their capability with rhythm is or whether they can sing in tune or whether they can work together with somebody else. You need to see all

of that but you don't see it if you lead, if you're doing all the talking and you're leading from the front all the time.

Confessing that her approach was eclectic and that she was sometimes unsure what came from her understanding of the Orff approach and what came from 'slightly different traditions', she reiterated the importance of responsiveness to the school community. She wanted what the students did in music class to 'relate' and 'connect' to what was happening in the rest of their school lives.

Reflecting on her attraction to the Orff approach style of teaching, Karen saw it as one with 'a bit of chaos around the edges'. That, she said, was how she liked to teach and was not a problem for her, whereas she might not be as comfortable with an approach that emphasised 'order, structure and tight progressions'. She went so far as to suggest that the Orff approach was not in the mainstream of music education, that it was 'slightly at the lunatic fringe'. She said in a tongue in cheek manner (in my view alluding to the emphasis in Orff workshops on playfulness and experimentation): 'Maybe we (Orff teachers) are not so serious about what we do.' However, she quickly added that her school community was positive about her Orff-inspired classroom practice: 'They just love what I do and they know I do it well.'

4.2.3 Karen: The Orff approach in action

Karen's music room was well resourced with typical *Orff instruments* such as *tuned* and *untuned percussion*, all kinds of *found sounds*, *homemade instruments*, and as well a class set of *ukuleles*. Posters of musical instruments and ensembles, photographs of *children playing instruments*, diagrams and teaching aids in the form of little motivational sayings enlivened the space and it was easy to imagine it stimulating the desire for sound exploration and hands-on music-making.

On the day I observed Karen, she had had to re-locate to an alternative teaching space as a result of a major building project taking place at the school. Although working in a much smaller room, she had set it up with instruments easily accessible and a central space for her to gather together with her students.

4.2.3.1 The planned focus for the lesson

Karen's overall aim in the unit plan, of which the following lesson was a part, was to 'create some sea-inspired *soundscapes* which could be used in the (upcoming) school production – live or recorded'. The focus on *composition* was motivated by the need for soundtracks for the show, as she explained later:

We've got this big focus on composition because we are writing our production for later in the year and we need music – sound tracks that will accompany slides projected onto the large screen at the back of the stage.

Karen's planning described her broad objective as: 'to work in small groups to collaboratively compose and then perform arrangements and to respond to ones own and others music with a sense of artistry, making judgements about form, dynamics timbre, tempo etc.' Although the unit she had planned was written up for the first term only, she emphasised that it would continue as long as it took to produce the necessary soundtracks. She indicated that she planned a *composition* focus for part of every year but that, had there not been a production, she would have approached the unit differently using *visual artworks* or something similar as the initial stimulus.

Karen had thought about the upcoming, sea-themed school show over the summer holidays, looking for inspiration from music composed on that theme. She had chosen Gareth Farr's (2009) orchestral work *From the depths sound the great sea gongs* as a listening example for some classes, because she liked the range of Pacific flavours, such as Japanese taiko, Cook Island drumming and gamelan. While viewing the movie *The Life of Pi*, she became attracted to the film score (Danna, 2012), noting its cross-cultural feel, which she thought would appeal to her students. She found several tracks that interested her, but settled on Track 15: *Set your house in order* as a listening focus for the compositional work with the Year 3s and 4s, which was the class I observed.

Prior to my visit, these students had listened to this track, firstly in an attentive way without being asked for any kind of response. Then, on the second listening, Karen had asked her students to respond by using pencil and paper to write or draw their response. The students had shared their ideas and at a later stage Karen

went through the notes the students had made and decided herself which ideas in the first instance, the class was going to pursue, reflecting:

That was my kind of executive influence. And if we run out of ideas or something doesn't quite gel, we can go back and say: 'Oh no, here's another idea that we haven't pursued.'. I'm giving it [the composition] some focus and shaping it somewhat.

4.2.3.2 The lesson

After welcoming her Year 3 and 4 class of 14 boys and 8 girls into the music room, Karen used *imitation* to introduce a warm-up *song with movement* that she had created based on her transcription and transposition of a melodic fragment from *Set your house in order*. Then, in order to refocus on the *compositional process*, the students sat down in a circle and *listened* to the track with obvious recognition and enjoyment. Subsequently, Karen read from a journal in which she had kept a record of previous lessons where students had been asked to *listen* to the track and '*draw upon their imagination*' to draw or write whatever they were thinking. It appeared that they had '*figured out some sounds*' that they thought represented their ideas and had learnt '*how to put music together*'. Karen then read from her journal the details of particular *soundscapes* that the students had begun to work on with titles such as: 'Walking', 'Jungle in Africa', 'Stars in the sky', 'Raindrops', 'Peaceful songs'.

The students showed signs of recognition and enjoyment as specific details of their work from the last session were read. As they collected cue cards (prepared by Karen) with a *pictorial and graphic score* of the student ideas in progress, Karen invited the students to get into their *groups* with their previously assigned leader. She then explained the activity as follows:

We are learning to make judgements about form, dynamics, timbre and tempo. Form is what comes first. What comes after that? Dynamics is about strength of sound. Timbre – the kinds of sound we choose. Tempo – fancy word for fast and slow. Think about these things when you are working in your group today.

The students took their cue cards and went immediately to collect *the instruments* they had been working with the week before. No one had any difficulty locating an instrument, despite the variety and *unconventional* nature of some (e.g., a metal tray and a set of keys). Within a very short space of time the groups had dispersed, some outside, some to corners of the room. Some students were

immediately keen to *experiment* with particular *instruments*; others wanted to *discuss the order and the structure* of the performance. Karen circulated from one group to the next, listening to ideas and performances. Throughout this process, I noticed that she skilfully used low-key, behaviour management strategies, such as consistently giving specific *positive feedback* beginning with phrases like, ‘I like the way you are...’. She made *no negative comments* but frequently made direct requests, which promoted *listening*, and *engagement*, e.g., ‘I need you to look at me so I can see your face and *so that you can be involved*.’ She encouraged *reflection* within the *compositional process* by comments such as, ‘What you are doing is an interesting idea but have you thought of...?’

After five minutes, students came back into *a circle to share* their *works in progress*. Karen then asked how they wanted to perform what they had been working on. Two or three children *enthusiastically suggested that the whole class play together*. At the same time Karen *accepted this suggestion and asked if they needed a conductor*. They asked her to conduct and subsequently played their *soundscape*s in a very ordered and somewhat restrained way. Karen asked the students what they thought, and they all commented that they loved it. Karen then *prompted them to try something different* by mixing and ordering the performances of the various groups. She arranged the cue cards in a way that showed the order of performance. After each performance *she invited comments*; the students were most forthcoming, with comments such as, ‘When they rubbed the drum it sounded really cool,’ and ‘It sounded like thunder; it worked well.’ After complementing them on their great *listening*, their good *co-operative group work* and their interesting *performances*, and reminding them that their *pieces were works in progress* that they would return to the following week, Karen dismissed the class.

4.2.3.3 Karen’s reflection on the lesson

After the class, Karen expressed her delight in the students’ work: ‘I was quite stunned by the way some of them structured their (work)...It was more than just an exploration of timbre.’ Indicating that she thought the quality of their *composition* work reflected their previous experiences of *Orff processes of exploration and improvisation* in her classes in previous years, she noted: ‘This is the fruit of what’s gone before. It doesn’t just happen in a vacuum.’ She said that

she had learnt (and was still learning) that the design of *collaborative improvisational and compositional* experiences was a process of trial and error, but that this was something that could be initiated with very young children and could be grown and developed over time.

She explained that she had set up *glockenspiels* in anticipation of having her students transfer the melody of the song she introduced at the beginning of the class to these instruments, but that, in light of the main focus (i.e., working on the *collaborative composition*), there had not been enough time to do this. However, she pointed out that she intended to teach this piece in the future, describing how she liked to go about instrumental work:

There's that Orff principle that goes '*body to speech to instrument*'...when I'm trying to teach a melody or something, I find it very helpful to – if it doesn't have words, to put words to it.... I need words so I can teach it as a song and then transfer to an instrumental part.

She further explained that focusing on the melodic fragments from this piece was important to her, in order to encourage her students to move their compositions from 'soundscapes' or 'the creating of an impression' using sound sources which exploit expressive elements, to pieces in which *melody* also featured. She was hopeful that at a later date she might be able to work with a small group on *shaping the melodic fragments* into a piece or section of a larger piece.

Karen described her way of working as typically being: 'Pretty much chaos in the middle and direction at both ends.' However, in my view, the lesson I observed exhibited a sense of direction from the outset and throughout. Karen described an important focus for the lesson (and in fact for the whole term) as a key competency: 'learning to think and behave as musicians'. She saw this as 'building an identity in which they could see themselves as musicians'.

4.3 Alex

Alex was a trained primary teacher with three years experience as a classroom generalist, and three-year experience as a music specialist. At the time this study Alex was working as a part-time music specialist in a large co-educational state primary school on the rural fringe of a busy metropolitan area. In her role as

music teacher, Alex took weekly classroom music sessions with all classes from Year 1 to Year 6 and also directed a marimba group, a ukulele group and a choir.

4.3.1 Alex's professional identity and the Orff approach

Alex had stumbled across the Orff approach when looking for professional development to support her role as a music specialist. The emphasis on practical activities that she perceived as an important aspect of the Orff approach appealed to her. It was this active music-making aspect of the first workshop she attended, 'when everyone jumped on (instruments) and started playing pedal notes, *bordun* and *ostinati*', that made a strong initial impression upon her. With a classical background, where the emphasis had been on learning to read music and perform in classical orchestras, Alex, an accomplished amateur pianist and cellist with a sophisticated knowledge of music theory, was surprised by the experience of 'instant success' for all members in ensemble music making that this approach offered.

In Alex's teaching context, very few students played orchestral instruments, and she was immediately struck by the applicability of this approach to her own teaching situation. She also found herself thinking, however, that should she have students learning conventional orchestral instruments, regardless of their musical literacy levels, she could additionally accommodate and provide valuable learning for them in an Orff-style ensemble. She emphasised that for her it was 'not just about the xylophones', but about ensemble music-making that relied upon aural learning, rather than an approach which required prior learning in conventional musical notation. Alex perceived this as a huge shift in her thinking about the role musical literacy might or might not play in providing opportunities for participation in musical ensembles. She thought to herself: 'So you don't actually have to read music to make music and to be musical and to gain skills and understandings using this approach.'

She reported that from an early age she had learnt to read the 'written notes' in order to play works from a musical score and had few opportunities for experimentation or improvisation. In previous teaching positions, she had been the teacher responsible for the school orchestra, where all students learnt to play from a score (mostly independently) and then 'put it together' with the teacher.

That was, she said, ‘just the way you did it’. However, her encounter with the Orff approach offered a pedagogy which:

levelled the field a bit...It didn't matter if a student is doing Grade 8 and another whose never done anything...you can put them together and they can make meaningful music....They can work at their own levels and you can extend them within that.

She was consequently challenged to see herself more as ‘a facilitator than a downloader of information’. For Alex this meant that she needed to facilitate a musical experience, not just by ‘standing at the front waving your arms’ but also by becoming an active musician within the group, by playing piano, cello, recorder or a tuned or untuned percussion instrument. It also meant her being involved in ‘co-constructing music’, where students would be given opportunities to improvise and therefore ‘construct the music they...not just learning to play it (music) from a score’.

Alex said her music programme had really changed as a result of her learning in the Orff approach; she had become ‘a lot less didactic’. Instead, the programme had become much more practical, with less emphasis on listening to and analysing music and more emphasis and time spent on playing instruments.

Alex expressed considerable interest in improvisation and composition, both in the process required to facilitate this with her students and in the rediscovery of her own creativity, which she enjoyed and wished to rekindle in her own life. Although she had positive memories of composition class at teachers college, she felt she had not had a creative outlet for herself for many years. It was a particular joy for Alex to have the opportunity to improvise and compose music in Orff workshops. This had its challenges, however, especially having to rely on her ear rather than on a written score:

It was scary to start with and I wasn't at ease, because I didn't have the music in front of me....It still challenges me....I want to grow in that area, especially in improvisation....not be afraid to give something a go... It (the Orff process) really opened up the creative side once more.

Another significant impact on Alex from her involvement in the Orff approach was the network of professional support she reported accessing through her attendance at Orff New Zealand Aotearoa (ONZA) courses and workshops. She described the role of school music teacher as a potentially lonely one, since there

was no one else sharing the role and having the same challenges and concerns. However, she felt that she had now become part of a community of like-minded teachers with whom she could connect both formally and informally.

Alex spoke of the integration of Orff principles and process into her teaching as a work in progress, but thought that there was ‘a lot less talking...a lot more playing and doing’ in her programme. Laughingly she exclaimed: ‘A lot less me!’

Overall, Alex saw her involvement with the Orff approach as a turning point in her professional life:

It is funny how something will pick you up from where you are and drop you off somewhere completely different, that you never saw coming and just how I could never go back. It has got to that point now where it will forever influence what I teach and how I teach.

4.3.2 Alex’s perception of the principles and processes of the Orff approach

Alex rated many of the principles and/or processes itemised in the questionnaire as “highly” or “very relevant” to her context with only two of the nine categories *Typical structures* (3.33) and (3.80) receiving mean scores below 4.00.

Alex identified several processes or aspects of the Orff approach that she believed contributed to successful, ensemble music making. In particular she spoke of the way the use of rhythmic building blocks (i.e., a short phrase spoken as a rhythmic pattern) unlocked rhythmic patterns for students, and that this strategy was ‘huge’ in helping students to understand beat and rhythm. She reported using language and/or text-based ideas frequently. This was corroborated both by her rating of “the integrated use of rhyme and poetry” as “highly relevant” and “often” applicable and was exemplified in her use of text-based resources in her lesson (See below). Alex also spoke of the way she saw “the integrated use of rhythmic and melodic ostinati” (an item within the *Typical structures* category of the questionnaire) based on a text, open up a world of successful, ensemble music-making for children. Alex’s strength of rating of activities related to the integrated use of speaking and singing also reflected her commitment to commonplace Orff activities which feature an emphasis on language and the spoken word.

Alex spoke repeatedly of the way the Orff approach enabled immersion in successful music making. She described her own experience of this immersion in

workshops as both ‘therapeutic’ and ‘energising’. She now saw this process replicated in her own classroom, where ‘kids do things I never thought were possible’, to the extent that colleagues and parents at her school often made comments such as: ‘How do you get the kids to sound that good in such a short period of time?’

In Alex’s view, crucial to the Orff principle of enabling immediate success was the use of ensemble instruments, such as untuned and tuned percussion, that do not require the mastery of sophisticated techniques to produce a ‘good quality musical sound’. Overall, Alex strongly rated questionnaire items in the category *typical instrumental activities* (4.40 for relevance and 3.20 for frequency of application). As well, she reported making frequent use of instruments, particularly tuned and untuned percussion, in her programme. She wished to develop a tonally and texturally balanced instrumental ensemble of these easily playable instruments. She pointed out that instruments of different pitch and timbre ensured balance, and she was in the process of purchasing instruments that would enable this. She was frustrated with the large numbers of glockenspiels which, when played in the ensemble setting, produced a shrill timbre. She was therefore hoping to supplement these with a range of differently pitched xylophones. She valued the role recorder could play as a melody instrument and welcomed the use of ukulele. She was also excited by the use of found sounds, e.g., shells, rocks, and unusual instruments such as boom-whackers.

Alex’s ratings (4.20 and 3.80 respectively) for relevance and frequency of application for the items in the category *typical movement activities* indicated that she generally viewed the integrated use of movement and dance as very relevant and that she frequently integrated movement and dance into her music programme. In particular, Alex rated “the integrated use of body percussion” as “highly relevant” to and “always applicable” in her teaching context. Alex said that she had developed an appreciation of the emphasis the Orff approach placed on integrating the ‘whole aspect of movement and dance’ into a music programme. In Alex’s view movement and dance gave students an embodied experience of the musical elements of rhythm, and expressive qualities such as mood, tempo and dynamics.

4.3.3 Alex: The Orff approach in action

Alex taught in a detached music room, a little smaller than the conventional classroom. She had maximised space for *movement* and activity by storing the large range of *untuned* and *tuned percussion* and *other instruments* that she had acquired for the programme on easily accessible shelving around the room.

4.3.3.1 The planned focus for the lesson

Alex said that the Orff approach had challenged her to take an *integrated* rather than a skills-based (recorder, ukulele, singing etc.) approach to her planning. She was struggling to plan in a way that fulfilled her requirements for the school administration and at the same time satisfied her professional goals.

My visit coincided with the third of a series of lessons focusing on ‘Māori music using an *Orff process*’. She felt that Māori music exemplified processes advocated by the Orff approach with its emphasis on *movement* and its unity of ‘mind, body and soul’. Her unit planning listed learning intentions and learning experiences grouped into categories of listening, singing, playing and creating.

4.3.3.2 The lesson

A Year 5 and 6 class of 7 boys and 12 girls were greeted at the door of the music room and led to the carpeted area to sit down in front of Alex. She had displayed on a screen the words of the waiata *Nga Iwi E*, and explained to the students that this song would feature in the repertoire of an upcoming ukulele festival. She then used delayed *imitation* (my turn, your turn) to model the pronunciation of the lyrics. The students *repeated the words* with clear articulation and then *listened* to the recording, which featured a straightforward ukulele accompaniment that she said they might learn at a later date. The track was then replayed, and the students willingly *sang* along.

Then, on Alex’s request, the class broke into partnerships to rehearse previously learnt *Titi torea*⁷ *Kei Te ako au*, and *E papa waiari*. Alex had considered using short, spoken phrases to assist their internalisation of the movement sequences,

⁷ Māori stick games

but the students had surprised her by the speed of their learning through a simple process of delayed *imitation*.

The students formed two long lines, one of boys and one of girls, and took great care to lay their sticks in the correct ‘still’ formation. The teacher led them through a rehearsal of *listening* and *responding* to the command *Ki raro* in unison, as different students were invited to be leaders. The students then identified the moves they had difficulty with and practised these, paying particular attention to keeping a steady tempo. Alex asked the students to listen for the strong beat and, if they fell out of time, to wait and then to begin again when they could feel that accented beat. (The group was effectively providing the musical scaffold.) Then, with one student leading, the *two pieces were performed* in a focused and skilful way. *Strong singing accompanied the stick game* and the students displayed great pride in their disciplined and focused performance.

The students then gathered on the carpeted area where Alex introduced *Ihenga*, a bilingual *picture book* about a Te Arawa explorer, written by Beatrice Yates (Aunty Bea) with CD narration incorporating a musical soundtrack. Alex particularly liked the sound track because it fused traditional and contemporary instruments; she asked the students to listen in particular for how the music created mood during the narration. The students *listened attentively*. Afterwards, they willingly offered comments on instrumentation, such as identifying *kōauau*⁸ sounds, whistling and other instruments. Alex then asked them to identify key features, events or characters from the story. (She mentioned after the lesson that she was not sure what the students would identify and that she was going to *go with whatever ideas they came up with*.) The students identified:

- Fishing for eels in the river
- Ihenga
- Remembering our ancestors
- Beautiful lady
- Drowning of dog
- Lake Rotorua.

Alex then invited students to form groups to work on *creating improvised soundscapes* for their chosen aspect of the story. She directed them to spend time

⁸ A traditional Māori flute, usually made from wood or bone

talking together before settling on *their choice of instruments*. Students chose which aspect of the story they wished to work with and then formed groups of three or four. They spent some time *discussing ideas* before *choosing* from easily accessible shelves instruments on which *to explore ideas for sound*. All students were engaged, albeit noisily, in the task. At one point Alex asked them to be mindful of their volume, but later commented to me on the importance, in *collaborative improvisational work*, of allowing students to spend time *playing instruments in an experimental way*.

After around five minutes, students began *structuring a group piece*, and *collaborative music-making* started to occur. Alex circulated, working closely with groups, drawing forth their ideas and reminding them that they needed to work together to structure a piece for performance. She invited them to think about the *layering of sounds* and *about the beginning and ending* for their piece. Strong leadership emerged in the group working with the theme ‘remembering our ancestors’, with one student coming up with the idea of *playing a repeating melody on the metallophone*. The other two group members were happy to complement this with an *improvised accompaniment on untuned percussion*. After about 10 minutes, Alex invited the students to perform their pieces. Each lasted around a minute, with orchestration as follows:

- *Fishing for eels in the river*: Sound colour on metallophone, shakers and drum
- *Ihenga*: Guiro tapping on floor and cymbal
- *Remembering our ancestors*: Guiros with chime bar ostinato
- *Beautiful lady*: Agogo bell, Sound colour on chime bars, finger cymbals and bells
- *Drowning of dog*: Xylophone improvised melody with shakers a s sound colour
- *Lake Rotorua*: Rhythmic pattern 1 1 || 1 played on a drum with an improvised non-rhythmic accompaniment on woodblock and triangle

Alex had recorded the groups’ performances in an unobtrusive way using her iPhone, with the intention of downloading and emailing to their respective class teachers as soon as possible after class. She had done this before and received positive feedback from her colleagues. Not only did students have the enjoyment of sharing their work; the practice also enabled connection between music and classroom programmes.

4.3.3.3 Alex's reflection

Alex commented that the session was a culmination of several weeks work. She had seen their feeling for the metrical accent really develop as they learnt and practised the stick games. She noted that having been 'working for some time with Orff processes', she was interested to observe that in developing a *soundscape* on the theme 'remembering our ancestors', students had used *spoken phrases to invent ostinati*, a typical Orff process that she had introduced earlier in the year. She also commented on the way most groups had used *layering* and *dynamics* as a means of achieving contrast. Overall she felt that her students had enjoyed in the lesson (and the unit generally) a chance to '*discover music for themselves*', and to experience the '*joy of making music with others and by themselves*'.

4.4 Phoebe

Phoebe was a full-time performing arts teacher in a large co-educational integrated Y1-13 school on the fringes of a large metropolitan area, which drew on an affluent community. Phoebe's role involved the development and implementation of an integrated music, dance and drama programme with Years 2 to 6.

4.4.1 Phoebe's professional identity and the Orff approach

Phoebe had been a professional musician prior to becoming a music teacher. For the previous 20 years, she had taught in a wide range of school settings. Her interest in the Orff approach had been sparked during her teacher training, when she undertook an Orff elective and found it to be 'very playful, very hands-on and lots of fun'. She was impressed by 'having access to music-making at your own level', where everyone was able to have an 'aesthetic experience of playing music' without having to 'spend hours practising scales or whatever'. Overall she felt the experiences and learning in this elective offered her tools and skills that she looked forward to applying in a teaching context:

If I can transfer what I am experiencing here as an adult, in my classroom, it would be the most fantastic gift...if I can enable students to express themselves, get in touch with themselves musically and artistically to move, to sing, and to learn in such a joyful way.

She loved the expressive opportunities offered by the movement aspect, saying it was this aspect in particular that ‘spoke to her, won her over’. The approach ‘offered (us) the chance to express ourselves ‘non-verbally through sound and movement’ and this created a sense of community which she valued.

However, Phoebe experienced some frustrations in her early experiences of the Orff approach. As an accomplished musician with a deep theoretical knowledge of music, she tired of repeated instrumental experiences limited to the pentatonic. As well, she experienced the offerings of some Orff workshops as ‘stale, overly prescriptive and childish’.

Then, somewhat unexpectedly, she had the opportunity to work with Orff teachers whose creative approach and high levels of musicianship sparked a renewed interest. She spent several years working, applying the approach in a variety of settings, and ended up having the opportunity to undertake intensive study and training in it. She commented that this experience had a profound impact on her attitude to arts education, and music and movement education in particular. She now believed the Orff approach could be very powerful with applicability at all stages of life, not just in schools and/or with children.

She described a sense of being on an on-going journey in relation to the application of this approach in her professional life. She often asked: ‘What is Orff?’ At this stage in her journey, her answer was that the approach couldn’t be understood as ‘just a lesson plan from a book’, but that it could and should be a flexible and adaptable approach that integrated movement, body percussion, improvisation, instruments, sounds, and literature such as stories and poems. Her depth of engagement with the Orff approach had confirmed in her mind that a prescriptive approach, with pre-planned steps laid out in an unalterable way, was not consistent with its principles.

In her current role as performing arts teacher, she was required to adopt the school’s inquiry-based approach to learning. In her view, the Orff approach complemented this, as it could also be considered inquiry-based:

Orff is inquiry-based and I can treat it like that because it allows improvisation and there is no fixed centre. Students can create their own solutions; they can answer their own question.

Phoebe planned her programme on the basis of school-wide themes, integrating dance, music and drama into each unit and, to a certain extent, into every lesson. She described the process as ‘finding a performing arts connection to the particular theme-based questions’ and then trying to keep the inquiry thread going’ throughout the unit of work, as she worked with specific dance or music (or drama) learning intentions. Phoebe evaluated the success of the unit in terms of how she had kept this thread of learning ‘going’, and had worked with ‘expressing ourselves through dance, music and drama’ in relation to that thread. For her, this was hard work, because she was always searching. She didn't like to do the same thing over and over again: ‘I have a canvas but things move.’

Using a theme-based approach to provide the initial impetus for a unit had brought more depth to her teaching, she maintained, than when she focused solely upon particular, technical skill development. The Orff approach, which she described as the ‘envelope into which she put her learning objectives’, provided her with a great range of strategies and tools such as, the integration of movement and language, improvisation, composition, exploration, imitation and so on, that could be applied to specific material such as poetry, picture books, singing and instrumental work. Within this ‘envelope’, her learning objectives related to specific dance or music skills or attitudes, such as ‘explore the dynamic flow of body movement such as: fast/slow, big/small, strong/weak etc.’

She emphasised that ‘hard thinking’ was required to plan and teach in this way, and that, in order to stay fresh and vibrant, she needed to ask herself on a daily basis:

What are the principles of the Orff approach that are relevant today?
 What are the things I can do with a song? How can I integrate movement?
 How can I bring in new unexpected playful aspects? How can I step up and encourage more leadership for the students?

Resources such as written notes, video and audio clips from her time in extended study with the Orff approach mentor teachers reminded her of the principles and also gave her specific strategies and material to enable her to work effectively.

She found herself questioning a traditional approach to music teaching, in choral work with young children, for example, in which the emphasis was more on the development of technical skills. In contrast, the Orff approach offered ways of

integrating movement and improvisation into singing, utilising the children's aptitude for aural learning, and thus making the learning process and the performance 'product' a joyful, embodied and fully engaged experience of music-making.

She described the considerable success she had had working with students, where she started with 'a little idea' and, with her students, grew it in a creative way using movement and language. Her students both composed and learnt a number of demanding body percussion routines. This work was presented at a large assembly and both parents and colleagues were amazed that the students and Phoebe had collaboratively composed and choreographed these pieces.

In Phoebe's view, approaching the Orff approach as a non-prescriptive, inquiry approach provided 'a theoretical framework that helps me in my teaching. I know from many years of experience that it goes somewhere.'

4.4.2 Phoebe's perception of the principles and processes of the Orff approach

For Phoebe the Orff approach was a creative approach to music and movement education, the principles of which offered the possibility of a nuanced response to specific teaching contexts through the use of specific processes, strategies and material.

She viewed the role of the teacher within the Orff approach as facilitating equitable participation in movement and music-making, where students were able to experience both being a leader (director) and a follower (member of a group). The teacher was not always 'in charge' but nevertheless had the responsibility of providing a safe structure within which artistic movement and music-making experiences occurred.

For Phoebe, the approach offered specific strategies and processes as a means of structuring such learning experiences. Excluding the rating (5.00) given to the relevance of the Orff approach to reading and writing notation (which will be discussed in Chapter 5), Phoebe's highest overall mean rating for relevance (4.67) was for questionnaire items related to the use of *Typical structures*. This indicates that she consistently considered structures such as question and answer, rondo and

canon, as either “highly” or “very relevant” to her teaching situation. Similarly her mean score for questionnaire items related to *Typical tonalities* (4.20) indicated that she considered the processes in this category as mostly “highly” or “very relevant” and were used by Phoebe in her school context to give structure and meaning:

Within the structure of the pentatonic you can have a bordun, a little melody and you can bring in improvisation – there’s a place for children to explore but within a structure that is quite comprehensive...that is a very strong concept to be able to improvise when you are six, seven or fifty and you don't know anything about music...It gives sense. It’s meaningful...and it is also open ended.

All items in the category *Typical singing and speaking activities* (mean 4.33) were rated by Phoebe as either “highly” or “very relevant”. All items except “the integrated use of proverbs and sayings” found application in her context at some time. She indicated that her experience of the Orff approach had encouraged her to emphasise the ‘joy of singing and movement’ through the use of action songs, songs with body percussion, and songs with movement. ‘In my classroom, students are very happy to sing and move.’

Similarly all items in *Typical instrumental activities* (mean 4.20) also were rated by Phoebe as “highly” or “very relevant” to her teaching context. She said that she integrated the use of tuned and untuned percussion in her classroom and that she was also building a resource bank of a wide range of other percussion instruments, such as boom whackers, djembe and found sounds such as rocks, shells, clay pots, home-made shakers, and so on. Such instruments facilitated the elemental music-making that she saw at the heart of the Orff approach.

As a result of her experiences in the approach, Phoebe reported that she valued the role the recorder could play in ensemble music-making. In the typical Orff ensemble, the piercing sound of the recorder blends well with the timbre of wooden and metal barred instruments. She saw the recorder as an instrument for exploration, not only for improvisation within pentatonic modes that matched the key range of the barred instruments (C, F & G), but also for the exploration of unconventional sounds and for the contribution these can make to improvised soundscapes. It was important, she thought, to ‘get away from just rote learning a piece’.

For Phoebe, an elemental approach to music education, as exemplified in the Orff approach, was one in which simple ideas, or faculties ‘natural to all human beings’ such as the feeling of a regular pulse generated by our physical being, or the awareness of our breath in a simple gesture, are elements that can be explored, built upon, transformed and changed, in a process of imitation, exploration and creation. In movement work, Phoebe typically began with such elemental, ‘naturally felt’ experiences, or with something that was already known, such as ‘make a *round* shape’ rather than ‘put your hand up here and your leg here and so on’.

The open-ended nature of the Orff approach also demanded of Phoebe attentive observation of her students in order to make judgments about ‘where they were at’ and ‘what you (the teacher) need to do to take them somewhere new’. For Phoebe, this contributed in part to her overall sense that the ‘Orff approach to teaching music and movement was an art’.

4.4.3 Phoebe: The Orff approach in action

Phoebe’s classroom was a large, multi-functional, carpeted space with high ceilings, effective lighting, good acoustics, huge storage cupboards and attractive displays, including photographs of performances, artwork and posters. The room was well equipped with a range of *tuned and untuned percussion instruments, ukuleles, guitars, drums and a piano*. For the lesson I was to observe, a *varied array of instruments* was laid out on a coloured cloth to one side of the room.

4.4.3.1 The planned focus for the lesson

Phoebe indicated that her intention was to have students work in groups to *compose a piece based on a narrative with visuals* incorporating the *recorder* with *tuned and untuned percussion* using *unconventional and/or conventional sounds*. The previous week the students worked in groups to *compose a piece* about a machine, using only *recorder sounds*.

4.4.3.2 The lesson

When the Y4 class of 5 boys and 10 girls arrived, they sat on a carpeted area in front of Phoebe with their *recorders*. Without speaking, Phoebe pointed to pitch letter names on a visual cue known as a ‘*G pentatonic pitch stack*’. in which the letter note names D E G A B C and D were vertically represented. Beginning with

G she moved her pointer mostly in a stepwise movement from one note to the next directing the students following along to play *an 8-beat phrase*. Pausing after each 8-beat phrase, she continued directing the students this way for three or four more 8-beat phrases. A nearby student assisted one student, who was struggling to finger the notes correctly, while the rest of the class continued to play with the teacher.

Phoebe then asked the students to *listen and observe her playing* single notes as she demonstrated good tone and correct fingering technique. She asked the students to *echo particular notes*, and asked them to listen as they played to check that their sound matched the sounds around them. This was helpful to the struggling student, who needed to revise particular finger shapes. However, *there was no attention drawn to this and, with the ongoing support of her friend, she started to finger the notes correctly*.

Phoebe then *offered the role of musical director* (i.e., the person who points to the notes on the pitch stack to make an 8-beat phrase) to a student. She indicated that he/she needed to shape a pleasing, 8-beat phrase by starting on G, ending on G, and moving mostly in step-wise motion. Students willingly *took turns as leader* and, regardless of who was leading, were attentively engaged in the task.

Revising work from the previous lesson, Phoebe asked her students to demonstrate to the class some of the interesting sounds that they had discovered using their recorders in unconventional ways. The students enthusiastically *shared all sorts of interesting sounds*, which were invariably met with interest and keen curiosity as to the means of production. Phoebe then explained that they were going to have the opportunity *to use their recorders*, as well as *other instruments* to create a *soundscape* to accompany the story *The Fish of Māui*.

She showed a simplified version of this story, which consisted of pictures and an accompanying soundtrack. After one viewing, Phoebe and students discussed the story identifying the following sections:

- Introduction
- Throwing out of hook and waiting
- Hook dropping
- When the island comes up as the ending.

On the second viewing, Phoebe turned off the soundtrack and asked the students to imagine their own soundtrack, using some of the recorder sounds and other instruments of their choosing. As they watched, they spontaneously began to *contribute ideas* for the accompanying soundscape. Phoebe then invited students to form self-selected groups of three or four. The students immediately focused on talking about how they wished to play the recorder and/or which instruments they wanted to use. Gradually they started *gathering the instruments of their choice*. They spent about fifteen minutes *experimenting*, discussing and settling on instruments and sounds for their part of the soundscape. Phoebe circulated between groups, listening and prompting with questions such as, ‘What’s the next step?’ ‘How can we improve this?’

Asking the students to use the pictures on the screen as a score or cue, Phoebe directed the four groups to play their soundscape. She reminded them that they needed to be ready to play their part so that there were no ‘gaps’ in the sound, and that they needed to know when to stop. They watched the screen carefully and very effectively judged when to begin and when to stop playing:

- *Māui appears*: Recorder unison on single pitch, low xylophone pitches and rattle
- *Throwing out of hook and waiting*: Recorder whistling, bass bar pulse and guiro
- *Hook dropping*: Descending melody on metallophone, with water drum and pulse on hand drum
- *The island slowly appears*: Ascending melody on metallophone and ocean drum.

As they *played and/or listened to* others, their attention was fully engaged. At the end of the performance, Phoebe indicated her appreciation of their soundscape in general terms and then asked the students if there was anything they wanted to say about the process. Students made comments such as, ‘It is hard to play low notes on the recorder,’ ‘I can make the notes very soft and it sounds good,’ and ‘Even if you don’t have much time you can still make up a cool piece of music.’

4.4.3.3 Phoebe’s reflection

Phoebe was pleased with the way all students had *‘participated fully and enthusiastically’* in this second *compositional* activity. She was particularly impressed by the group dynamics: ‘I liked the way the students spoke and listened to each other, and that they were *trying things*, discussing their ideas and building something, *composing something*.’ She indicated that in her lessons *she often*

asked for student input and they were usually *forthcoming and confident with their ideas* but that she had not used a *visual stimulus or a narrative sequence* for a *soundscape* with this group before. She was pleased with the structure and motivation this had provided. She had thought that the *warm-up on the recorder* might have resulted in students composing little melodies in *G pentatonic* as part of the soundscape, but in retrospect she concluded that they needed further structured learning experiences in *melodic improvisation on the recorder* to confidently call upon this skill when *improvising or composing* soundscapes.

4.5 Belle

At the time of this study, Belle, a trained primary school teacher and a music teacher with over 15 years experience had worked in community and studio settings. She was a part-time music teacher at a large primary school, which offered a music programme for Years 1 to 6 class groups, situated on the fringes of a large, affluent metropolitan area.

4.5.1 Belle's professional identity and the Orff approach

Belle had been first introduced to the Orff approach through the work of colleagues, whose material and style of teaching in early childhood music education had intrigued her. She had vivid memories of her first experiences with the approach in a weeklong workshop with a visiting international presenter. What impressed Belle was the way she was able to 'play (barred instruments) straight away' with a group of people, who hardly knew each other and whose musical backgrounds varied enormously. It seemed to just 'happen' and yet she was aware that the teacher utilised some effective strategies:

She (the workshop teacher) was very fussy about coming in (starting to play) and I was always amazed that you didn't have to count in...you could just come in by watching her gestures.

Belle found the melodic work on the xylophones particularly exciting. Although an accomplished pianist, she experienced the barred instruments as opening up the world of improvisation in a way that had not been available to her on the piano. Although she found improvising in the group situation somewhat nerve-wracking, she learnt not to 'feel too stressed about being put on the spot'. She soon worked

out that it was a matter of ‘giving it a go’ and that ‘you can’t really make mistakes’.

Belle began reflecting on the possibilities of adapting the processes associated with this new way of working in ensemble music-making to her various teaching contexts and came away from that first workshop thinking:

I really have to re-evaluate...how I approach teaching music...I could get everyone involved through language through doing, improvising and moving. I thought to myself, ‘This is opening a new big thing for me.’

She was keen to use what she had learnt in her role as a teacher of music with young children. However, her experience with the Orff approach also convinced her that it could be applied to any age-group from very young children through to adults. As a private studio teacher she said she now incorporated imitation, exploration and improvisation, and sequences of learning to ensure success, into her instrumental teaching with individual students. She said her understanding of the Orff approach had also enabled her to offer students who learn piano as a solo instrument an opportunity to participate in musical ensembles and thus enjoy collaborative music-making. As an Orff workshop presenter, she occasionally worked with groups where there was a wide range of ages, ‘from children, to teenagers to adults’ and she was able to offer musical experiences where they were ‘often...always, happy to play together’.

One unexpected consequence of Belle’s involvement in the Orff approach had been her participation in a community of like-minded people who, she said, can be creative together. One significant outcome of this was the formation of a creative partnership with a colleague, which resulted in the production of music education resources for teachers. Another outcome was the formation of a ukulele band that performs regularly and composes and arranges its own music. This, for Belle, was a source of energy and enjoyment that in turn fed into her enthusiasm for teaching.

In the school situation her colleagues had expressed interest in her classroom work, but she didn’t find it easy to satisfactorily explain what she did. She preferred to demonstrate rather than explain, so she invited members of the school administration, colleagues and parents to observe class music. When they did this,

she often saw something ‘click’ in their minds and they said, ‘Now I understand.’ Parents and teachers alike were ‘amazed at what their children do... how quickly they pick things up’, making comments such as: ‘They’re so focused and concentrated on what they are doing for such a length of time,’ and ‘Wow, it’s great to see their eyes light up and their whole face just...soaking it all in.’

Belle liked how inviting people into her room opened up the experience for a wider audience. This often resulted in classroom teachers seeing their students from a different perspective. Belle considered that much of what she did could be used or adapted in the general classroom situation, but acknowledged that ‘they’re [the teachers] busy doing one hundred and one other things’.

Belle commented that her whole style of teaching in the school context was based on the ‘the Orff approach idea’. She had been excited by what she saw as a growth of interest in the approach in New Zealand and, since that first workshop, had taken every opportunity to attend a wide range of Orff workshops, even at times travelling to attend workshops and conferences outside of New Zealand. However, she said, ‘It’s the things that I learnt in the first workshop that I have held on to but just developed...the further I’ve got along I’ve realised there is so much more to learn...you realise it is never-ending really.’

4.5.2 Belle’s perception of the principles and processes of the Orff approach

While Belle deemed all principles and processes as listed in the questionnaire to be “relevant” to some degree (many “highly” or “very”) with a range of mean scores from 4.22 to 3.27 there were certain principles and processes that she emphasised as being particularly appealing and appropriate to her teaching context(s) and some that she deemed less so.

Typical movement activities, with mean aggregate ratings of 4.00 and 3.80 for relevance to and frequency of application in her context, indicated the way in which this aspect of the Orff approach stood out for Belle as providing ‘a way into music’ for students. She said that she tried to incorporate this as much as possible into the design of learning experiences. This might be in the form of mime, gesture, body percussion, action songs, and/or creative movement, folk and/or other forms of dance. The principles of “speech to body” and “body to instrument”, in which body percussion or gesture is used as a means of exploring

understanding of expressive qualities, rhythm, form and so forth, and/or as a preparatory step when learning to play ostinati or other forms of accompaniment, were rated by Belle as “very relevant” and “very frequently” applicable.

Opportunities for the “successful participation for all” implicit in the Orff approach were also emphasised by Belle. The “integrated use of the principle of imitation” was rated “highly relevant” and she said this was particularly important when working with material that ‘intertwined singing, moving and playing’. She saw the Orff approach as one in which successful music-making for everybody could be facilitated, and indicated that she saw herself as having developed the skill to involve all students, irrespective of their different musical backgrounds and experiences: ‘Some have had formal music training, some have had none, some have done a bit of singing but there’s always something you can pick up on and build on, from the level that they’re at.’

For Belle, it was also important that the material she used was ‘easy to relate to’ for the students. She selected carefully, often combing through resources until she found something she could adapt; alternatively she would compose something herself that incorporated Orff processes. She rated the material in the *Music for Children* as “very relevant” and commented that it was a source of musical ideas that she could adapt to her own teaching situation. She also said that the Orff approach had enabled her to develop a repertoire of strategies to use with material, so that, even if she repeated a piece, she could approach it in many different ways depending on the needs of the students with whom she was working: ‘So you’ve got a few options in our mind and you just end up going in a certain direction depending on the group you are with.’

Belle viewed singing as an integral part of the music programme and rated the “use of limited range songs and singing games” as “highly relevant” and “very frequently” applicable to her teaching context. She reported developing a large repertoire of songs that incorporated movement, dance and instrumental accompaniments. She said she often liked to sing unaccompanied with the students, but at other times accompanied with a ukulele or a guitar (rather than the piano), which she said enabled her to remain as a participant in the same physical space as her students.

She emphasised that the Orff approach could be adapted to a wide range of school contexts. She considered the ‘body the first and most important resource’ for music-making, but mentioned that the transfer of rhythmic patterns to instruments was enabled by the availability of untuned percussion such as hand drums, claves, egg shakers, guiros and tambourines. She welcomed the chance to use whatever instruments she found at a school, and these had included more unusual untuned percussion such as vibraslaps, gongs and bells, and natural material such as stones, driftwood and shells. At one school Belle had discovered the main resource was a set of fifty triangles and she expressed wry enthusiasm for the idea of creating a music and movement piece using these fifty triangles, perhaps composed of movement routines and sounds elicited by a range of different strikers and striking techniques. Nevertheless, her ideal musical ensemble also included recorder, ukulele, and a range of quality tuned percussion, especially wooden instruments to balance the timbre of the more frequently found metal ones.

Belle rated “the integrated use of attentive listening” as “very relevant” and “frequently” applicable in her context. The Orff principle of “playfulness” was rated by Belle as “very relevant” and she commented that this was something she used frequently in her context: ‘I like the children to be concentrating and focused but I like there to be a bit of humour and I like to have laughter in the music room.’ For example, she said she tried to not take her own mistakes too seriously and laugh at herself, saying to her students, ‘Oops, we’d better do that again,’ when something didn’t quite work out. She aimed to create a relaxed atmosphere where her students would ‘not be worried if something didn’t go quite right (for them)’. This helped create an environment in which the Orff emphasis on creativity, where students are encouraged to offer ideas and try things out, was made possible. ‘It’s an approach that accepts people at all different levels and abilities. Being able to offer ideas is important. You draw people in at whatever stage they’re at.’ For Belle, this was part of ‘igniting in her students a lifelong love for music.’

4.5.3 Belle: The Orff approach in action

Owing to a building programme at the school, the room Belle had been using for music was unavailable and she was teaching in a long and narrow, multi-purpose space with a nearby store cupboard for instruments and equipment. Before the start of the class with a Year 3 and 4 class made up of 12 boys and 14 girls, that I was to observe, she had set up a range of *metal and wooden barred instruments* at one end of the room, leaving the rest of the room with *plenty of space for movement* which Belle indicated was a priority in her classroom work.

4.5.3.1 Belle's planned focus for the lesson

Belle's focus for the term was referenced to the *New Zealand Curriculum, The Arts* (Ministry of Education, 2007) music learning objectives and her learning intentions were concerned with skills, many using typical Orff terms and/or processes related to singing and playing collaboratively in a group.

4.5.3.2 The lesson

As soon as some members of the class had arrived, Belle said: 'It's a cold day let's warm up,' and began to *click her fingers in a rhythmical but relaxed way*. The students joined in enthusiastically as they arrived. When everyone was assembled, Belle smoothly transitioned into a *body percussion* piece, which she had recently composed and which was familiar to the students. Belle led the piece, *giving a clear model to follow*, while at the same time observing the response of her students, revising phrases as necessary. Her students gave signs of recognition and participated willingly, many *moving freely* as they practised *the body percussion* routines. Belle created a happy atmosphere by laughing and smiling frequently and giving lots of praise such as: 'Brilliant! You are remembering this well! Well done. It's easy isn't it!' When the class were able to perform the piece in unison, she divided it into two groups in order to *perform the piece in canon*. She led this through gesture, using a '*Do as I do*' approach with *minimal use of verbal instructions*. The students *watched attentively and acted joyfully*, freely approximating responses to musical scaffolding provided by Belle and fellow students.

Seamlessly transitioning again, Belle introduced a song, which *integrated movement, playing instruments and singing*. She performed the actions as she

sang right from the start, and encouraged simultaneous *imitation*. The students continued to learn as described above, in a *collaborative way* within a relaxed atmosphere with some children *moving freely* around the room as they *sang and performed the actions*. Once the children were confident with the main melody, Belle accompanied on the ukulele, explaining later that she alternated between unaccompanied and accompanied singing, depending on the needs of the students at any one time. When she accompanied, she liked to use ukulele or guitar rather than piano as it enabled her to maintain eye contact with her students. As she *played ukulele, she sang and repeated the ostinato accompaniment 'D F E A'* many times. Then she chose students, one after another, non-verbally (by taking by the hand or pointing to them) to move to the instruments to play 'D F E A' as a *melodic ostinato*. Students who did this checked their accuracy by looking at the patterns played by students on neighbouring instruments.

After giving several students a turn to play the *ostinato accompaniment* while others sang the song, Belle made another smooth transition to a *new movement song*, which drew on *students' ideas for movement*, and had an *interlude*, which allowed for *improvising in C pentatonic*. When everyone knew the words, Belle asked two students to move to an instrument. She multi-tasked as she supported the instrumentalists by joining in the playing while at the same time encouraging the *movers* and the *singers to hold their part*.

Belle gave clear verbal instructions inviting students on the instruments to *make up their own melodies over two 8-beat phrases*. The students simultaneously tentatively explored the pitches of *C pentatonic* over the 8 beats, which were anchored by the ongoing *bordun*. Struggling at first to engage in the task, the students gradually began to shape their own melodies. Students who were *singing and moving* rather than playing instruments *shared the leadership* amongst themselves in order to *come up with numerous ideas for movement* to keep the song going, which enabled the students on the instruments to have many *interludes* during which they could *improvise*.

Belle then introduced another action song using mime and gesture (i.e., no sound), and followed with very soft singing using delayed *imitation* to teach the song. The students responded attentively to the change in dynamic and energy and followed

her lead. Belle then made use of inner audiation, where students *performed the actions to the song* while hearing the melody ‘inside their head’. This had the effect of intensifying concentration and produced a sense of calm focus, effectively a wind-down to a session full of highly energetic music and movement. The students then left the music class *smiling, skipping and singing* to themselves.

4.5.3.3 Belle’s reflection

Belle said she had chosen material (song and movement pieces) that was relatively easy for the students and that lent itself to opportunity for improvising. She reflected that she had deliberately chosen students to lead who, she thought, were able to *improvise* confidently and would provide a model for others. She commented that she had observed this happening and said she intended to provide further preparatory experiences in improvising. In particular she mentioned the idea of herself modelling a confident improvised solo, in order to invite students to explore what made a melody ‘work’ (or not).

She agreed with my comment that the class flowed smoothly and explained that, as much as possible, she liked the students to learn by doing and that she used a lot of non-verbal, gestural cues as this maximised the time for active music-making. Belle also made the point that she saw the students for a very limited period of time and it was important to her to make her classes ‘relevant’ and ‘fun’. She wanted their experience of music class to make them think, ‘Oh, music is great and I want to keep on playing some sort of music [in my life].’

4.6 Francis

Francis was a part-time (3 days a week) music specialist for Years 1 to 6 in a large co-educational school. The school drew on an affluent community in a quiet suburb of a large metropolitan area.

4.6.1 Francis’s professional identity and the Orff approach

Francis was a highly accomplished, professional musician who played keyboards, piano and bass. He was a songwriter and a composer of instrumental pieces for children. Since training as a primary teacher fifteen or so years before, he had

worked in a variety of different settings, balancing the needs of his life as a musician alongside his teaching commitments as a part-time music specialist.

While undertaking his initial teacher education degree he had attended a weeklong workshop offered by a visiting, international Orff clinician. Although he found the workshop stimulating, he was ‘ambivalent’ about using an Orff approach in his teaching, as he did not find what he called the ‘aesthetic of the pentatonic’ interesting. It seemed to Francis that the Orff approach ‘was a *method*’ in which he *had* to ‘do pentatonic tunes and to use drones’. As a guitarist and a keyboard player, he ‘liked chords’ and felt that being confined to the pentatonic would go against his own musical instincts and sensibilities. In retrospect, he considered that this negative impression stopped him investigating the approach further until a decade or so later.

Nevertheless, once in the role of music specialist, he found himself using some of the material from his initial Orff workshop. He recalled this workshop as promoting Orff-related process concepts such as: music belonging to everyone, respect for individual levels of ability and musical background, and music for children needing to be built out of the children’s world:

I used a piece of music, an arrangement that had four parts. There were simple and harder parts....All students participated and it sounded great. Everyone owned everything....I could see how my whole class could learn the four parts, then I could select the students that are the best at the different parts and we could produce an aesthetically good sound.... ‘Hey presto!’ I had something that seemed to me to be holistic and useful. So I thought, ‘Well, here’s something. I’ll investigate it further.

In response to this reawakened interest and his self-perceived need for professional development in music education, Francis decided to pursue a postgraduate course of study, with a focus on the Orff approach. A feature of the course was an emphasis on making music, and he said he appreciated these practical aspects: ‘I made a lot of music personally. I sang a lot, I played a lot. We were musicians and we were creating lovely music...’. What struck Francis, in being exposed to a greater range of Orff practitioners, was that ‘no two Orff practitioners were the same’. Although he found similarities between teachers in that ‘they were all learning out of the same source’, there was nevertheless ‘a great deal of individuality’. He found himself thinking: ‘The whole core of

education is modelling and they are modelling individuality. That's attractive. That's really interesting.'

On further reflection he realised that the Orff approach complemented his pre-existing philosophical beliefs about teaching. These beliefs included a commitment to the idea of education as developing the whole person, that knowledge as in part socially constructed, and that 'modelling (in education) is incredibly important':

Orff seemed to fit with that philosophical position. I haven't actually changed those positions; those basic tenets are the same.

Although, over the years, he had integrated many aspects of the Orff approach into his teaching, he had recently found himself dissatisfied with his teaching and was asking himself what was 'dying in my classroom teaching or my teaching in a classroom?'

Attendance at a recent Orff workshop had given him a 'kick in the pants' in terms of his own professional goals. He experienced the workshop as not only being musically satisfying, in the way the level of tunefulness became stronger and stronger', but also found the workshop generating for himself and for others 'a love of learning, a love of music and a love of full engagement'.

The importance of 'play' struck him once again, and he had the feeling that he had somehow lost touch with 'playfulness'. Francis wished to reignite this 'playful aspect in the classroom', saying:

My role as a teacher is to allow what's playful in children to become engaged with their desire to understand more of the world around them. I've got to rediscover for myself playfulness, respect for children and a sort of joy.

Being creative as a teacher and stimulating creativity in his students was a theme that recurred, as Francis described the sort of teacher he wanted to be. A problem in achieving this goal was the isolation of the music programme within the school context. He saw the need for a school-wide emphasis on creativity rather than 'a system that wants conformity and accountability'. However, he added:

Having said that about creativity, I've tried to structure creativity and I *have* got children to be more creative. It is not that I am failing at it all, but I just think I could get better value.

He also expressed a desire to ‘get more of a handle’ on the Orff process. Rather than just using a directive teaching approach with readily available Orff materials, he wanted to view such resources as exemplars only and to find or develop material appropriate to his ‘personality, the school environment and the culture(s)’ within his school’. He wanted to develop his skill and knowledge in using ‘pathways into music using the pulse, ostinati modes and so on’. If he were to do this, not only would he experience greater satisfaction, but also the students would become more ‘skilful and creative as well’.

4.6.2 Francis’s perception of the principles and processes of the Orff approach

Francis rated most of the questionnaire items in the category *Orff pedagogical principles* as “highly” or “very relevant”. In particular he rated “an emphasis on the aesthetic quality of experience in teaching and learning” as “highly relevant” and “always” applicable. Francis defined aesthetic development as, ‘An ever-growing awareness of that intangible thing that belongs to art that is being expressed through music.’

Francis linked aesthetic awareness with the ability to ‘pay close attention to the materials or media of expression, for example, to such things as balance, use of space, turning and twisting in dance, and tempo, harmonic change, expressive qualities and so on in music’. By exercising attention, aesthetic awareness could be developed and in turn one could become more ‘aware of options, to invent options and to exercise choice in a creative way’.

In discussing the concept of elemental music and dance, Francis emphasised the notion of there being simple starting places for music or movement. The pulse, he suggested, was really ‘the most elemental thing’. For Francis, an analogy existed between elemental music and dance and the classical Greek notion of the world being made up of four (or five) elements, Earth, Water, Fire, Air (& Aether). Elemental music was ‘like a well out of which you’re able to create something – they (the elements) become sort of portals.’ For example, Francis talked about a series of lessons in which the students began with a few rhythmic patterns and worked collaboratively in groups to build a composition. Using the barred instruments to create melody, bringing in expressive qualities such as tempo and

dynamics and having the freedom to reorder the rhythmic patterns, the resulting compositions, although all built from the same idea, were each very different.

Francis suggested that the Orff process, at its best, provided a structure made up of carefully sequenced steps, balanced with open-endedness. This might be something as straightforward as a musical form allowing for improvisation, such as a Congolese children's song with movement, which he had recently been using, where unison singing was followed by improvisational interludes in which students, as they felt able, made up their own rhythms.

Francis considered the adaptation of material to local context to be an important principle of the Orff approach. He found the resources produced by leading Orff practitioners to be "relevant" to his teaching context in terms of the process that was modelled or described, but he sought to apply that process to material that he sourced and deemed relevant to his teaching context, rather than necessarily using material (particular poems, stories, songs or instrumental pieces) published in such resources. He rated the use of both his own and his students' original material as "very relevant" and "frequently" applicable to his teaching context.

Francis rated the integrated use of both untuned and tuned percussion as "highly relevant" and "always" applicable in his teaching context. According to Francis, the layout of the pitches in linear fashion in ascending order (C D E F G A B C D etc.) on the barred instruments added to their accessibility for playing and their potential to support the development of conceptual understandings of pitch relationships. Moreover, he commented, the gross rather than fine body movement required by these instruments was manageable, appealing to children, since the sound was 'just lovely'. He also valued the range of timbre that was possible through the use of different types of mallets with tuned percussion and saw this as another opportunity for students to contribute their ideas about the manipulation of sound for expressive purposes.

Despite his initial reservations many years before regarding the pentatonic, Francis now considered its use with bordun accompaniment for singing and playing and as "very" relevant and "frequently" applicable to his context. In particular, he spoke of the use of "Canon No 1" from *Music for Children*. In describing his use of this piece in the classroom, he indicated that it could be

adapted to any level and that he used it in a variety of ways – as a starting place for movement, for listening, for the exploration of form such as canon and/or rondo, and for improvisation and composition.

4.6.3 Francis: The Orff approach in action

Francis's music room, built as the result of a school/community partnership, was a large room with high sloping ceilings and large windows, which let in plenty of natural light. The large teaching space enabled a central area for movement and group activities and at the same time allowed instruments to be laid out ready for ensemble work. The room was attractively decorated with posters and photographs and well equipped with a wide range of instruments, including *tuned and untuned percussion, ukulele, guitars and a high-quality piano*. There was broadband capability and an interactive white board. An office and three practice rooms were situated at one end of the space. The room was used for the school music programme during the day and was made available after hours for private tuition.

4.6.3.1 The planned focus for the lesson

Francis' learning intentions as detailed in his unit plan for the lesson which I observed were that students would 'recognise an ostinato', 'learn songs' and 'learn a dance vocabulary'.

4.6.3.2 The lesson

As 24 Year 1 students (10 boys and 14 girls) arrived in the music room in an excited and energetic way, Francis began *singing using* a falling minor third) 'In a circle'. As the students echoed this phrase and others such as 'Hold hands now', or 'Sing together', they formed a circle. Francis then segued into what he described later as a typical greeting ritual *playing the ukulele as accompaniment and singing*.

familiar with the story through previous readings, where they had identified and explored features of certain characters through movement. Eventually they had *created rhythmic ostinati* for the witch, the cat and the dog. I observed that as the story was read the students spontaneously chanted the ostinati below as these characters occurred in the storyline.



Figure 4.2: Ostinati created by students in Francis’s Year 1 class

Francis then taught a little song (see below) that he had created. He used solfège hand signs and delayed *imitation* and the students responded with approximations of the melody gradually unifying after several repetitions



Figure 4.3: Francis’ song to support collaborative composition with Year 1s

Returning to the *speech ostinati*, Francis involved the students in decision-making regarding suitable *untuned instruments* upon which to play each ostinato and collaboratively they choosing triangles, woodblocks, tambourines and drums respectively for each of the ostinati above.

The remainder of the lesson involved the complex management of *participation* in *active music-making* as all students *spoke and/or sang and/or played instruments*. The song, *accompanied by a bordun* played on a *bass instrument* by a student with a secure sense of pulse, was *sung by all* as an ‘A’ section of the rondo form, and the *ostinati* were *played as various ‘B’ sections*. Students rotated around the instruments in a way that enabled them to have a turn at *playing each of the ostinati* above. Francis *supported musically* with a ukulele accompaniment or by providing a *steady pulse during the rhythmic section*. From time to time during the musical activity, he *invited feedback from the students* on how the piece might be improved and/or he commented favourably on various aspects of the music-making, such as skilful playing, enthusiastic singing and so on.

The lesson finished with the *gentle singing of a known song ‘Hauora’*, composed by Francis in response to a school-wide focus on the importance of caring for our physical health and well-being.

4.6.3.3 Francis's reflection

In preparing the unit of work for this class, Francis had been concerned to ensure a balance of musical activities. He felt confident with his inclusion of and focus on instrumental work but wanted to make sure he integrated plenty of opportunities for singing and moving as well. In relation to the movement section of the class, Francis emphasised that he was wanting the students to behave in what he considered to be an 'artistic' way:

I don't want random rolling around on the floor stuff. An artist doesn't just go blah.... they have control and they make decisions....I am getting them to learn...self-discipline and to listen.

In my view the lesson evolved in an organic way with a clear sense of beginning, middle and end, and many activities had *integrated singing, speaking, playing and moving*.

4.7 Kate

Kate was a Y5/6 classroom teacher in a full primary, co-educational, integrated (Catholic) school in a largely Pasifika suburb in a large city.

4.7.1 Kate's professional identity and the Orff approach

As well as being a trained primary school teacher, Kate was a highly accomplished professional musician, who had achieved a Masters degree in performance music and had studied and performed overseas for several years. Kate continued to perform regularly as a solo instrumentalist and in chamber ensembles and, as well as being a classroom primary teacher (i.e., not a music specialist), was an instrumental teacher in private studio and tertiary settings.

Kate initially became involved in the Orff approach as a result of an invitation to provide instrumental tuition during a workshop. Although not enrolled in the course, she participated in some sessions and found it to be totally different from anything she had done before. Kate commented on the contrast with the approach to music education that she had grown up with, which placed a strong emphasis on written notation rather than utilising aural faculties for music-making. Thinking back, she wondered whether it should have been the other way around.

As a young child she had learnt to read music very quickly but believed that in the process she was not encouraged to use her ears (although she said this was an aspect she had addressed later on). As well, there had been no freedom to explore, create or improvise:

That was sort of totally banned. It was all about reading, reading, reading, reading, reading *[Kate's emphasis]* and all about relating symbol to sound.... it cut out a lot of learning... that would have been really vital.

She had found herself questioning this 'traditional approach' to music teaching, in which musical literacy plays a central role, partly because she had felt at a loss to sufficiently address the needs of students who wished to learn to be musically involved, but were either not developmentally ready to read or might even have had a pronounced aversion to learning to read music. Kate reflected that: 'It seems a crime that in many situations the only thing many children get to do is sing basic songs and that's it (music education).'

Believing that 'music is a creative art', her initial impression of the Orff approach was as a creative, playful approach that led her to want to know more, thinking it might address some of her studio teaching dilemmas. What struck Kate were the pedagogical strategies that enabled the building of a whole, musical ensemble that had harmonic layers, that was rhythmical, and yet occurred without 'anybody putting a piece of paper in front of you and saying, "Play this!"' She described her previous experiences of singing in harmony, for example, as somewhat laborious sight-reading in which the aural faculty played a minor role. During the workshop, opportunities for improvisation in both singing and instrumental work opened up a new musical framework within which she enjoyed a surprising sense of confidence and musical freedom:

I thought it was just those clever people who are jazz musicians who improvised. It was not part of my training and I just thought, 'I don't know how people do that.' But I have realised I can...It was quite liberating....

She said she was keen to establish in her own mind a framework of sequential musical pedagogy; over time 'a whole teaching process' based on the Orff approach was becoming clearer:

When you're in the middle of learning new things, it's hard to see the big picture of how it fits into musical development as a whole: to see how the movement class relates to what you're doing on the drums and how that relates to what you're doing in singing and to recorder and to the barred instruments....[Then] it all joins together and it's actually building towards the same thing.

All in all, Kate found that her engagement with Orff had given her a new set of beliefs and skills that enabled her to work more successfully with a wider range of students in ways that catered to individual needs:

I think the approach helps students to be successful in their learning of music... there's a whole structure to help people who find coordination difficult... to help people who find learning by ear difficult and the difficulty of reading music is taken out of the way initially... all of those initial handicaps, which stop people from learning and enjoying music, are either removed or there are building blocks in place to enable development to happen.....which is good!

Subsequent to her encounter with the approach, Kate purchased a range of tuned and untuned percussion for her school and established a marimba ensemble. Students who seldom had the chance to undertake private music tuition were happy to discover that they could be part of a musical ensemble that performed in informal and formal settings. The school community applauded this group and valued the opportunities provided for children to the extent that they supported Kate to undertake ongoing professional development in the Orff approach.

As a classroom generalist teacher, Kate used aspects of the Orff approach whenever she could. In particular, she had been able to apply her knowledge when working with creative dance in her classroom. She also used Orff principles when teaching recorder to her class, encouraging children to 'find their way around the instruments by ear rather than learning by reading right from the start'.

She thought that the Orff approach would integrate really well right across the school but acknowledged that this would need to be taken on board as a whole-school approach. Kate felt that her engagement with the approach had given her the confidence to be a music specialist in a primary school should the opportunity open up:

I didn't feel confident that I could necessarily do that before. It is one thing to have musical knowledge but it's another to impart it to a lot of children of different ages.

4.7.2 Kate's perception of the principles and processes of the Orff approach

Despite Kate's primary context as a generalist teacher, her mean Likert rating of 4.11 for the relevance of questionnaire items in *Orff pedagogical principles* indicated a perception of these principles as relevant to her teaching context. In particular, she rated the principles of "imitation", an "emphasis on the aesthetic", "the enabling of participation" and "success for all" as "highly relevant" and "always" applicable.

Describing the approach as 'energetic, creative and spontaneous', she valued as important the connection between movement, speech and instruments. Kate thought that the Orff approach identified some 'essential building blocks' that could be explored, not just within the instrumental ensemble, but also in the 'coming together of speech, dance, movement and sound'. She saw 'a lot of structure but also a lot of freedom' in the Orff approach. Although she thought that typical structures such as rondo, canon, and question and answer were of "some" relevance, these particular structures were seen as "never" or only "from time to time" applicable to her teaching context, i.e., primarily that of the generalist classroom teacher with occasional responsibility for instrumental or choral performance groups in the school.

She considered the integrated use of recorder and tuned and untuned instruments to be "highly" relevant to her school context and said she felt comfortable adding the recorder to the percussion ensemble, rather than seeing it as an isolated instrument or set of instruments. Kate reported her frequency of application of "the use of untuned percussion" and "the use of recorder" as "always" and frequency of application of 'the use of tuned percussion' as "from time to time" which can be explained in terms of her role in the school as mentioned above.

Kate commented that having developed an understanding of the 'whole Orff process' she knew how to approach the teaching of repertoire, which featured bordun and ostinati as accompaniments to melody in the music groups for which she was responsible.

Kate considered the use of resources produced by Orff practitioners as "highly" relevant and "very frequently" applicable. She considered the original Orff material to be rather 'Anglo-Saxon or German' in its orientation and only relevant

in so far as it could be adapted to the local context. However, she considered the use of New Zealand material as “very relevant” and “often” applicable. She was keen to access more Māori and Pasifika repertoire, and to find and use material relevant to the particular (Pasifika) cultural mix of her school.

4.7.3 Kate: The Orff approach in action

As a generalist class teacher, Kate taught in a conventional classroom in which students had their own desks and chairs. For the dance lesson that I observed, her students helped her to move all desks and chairs to the edge of the classroom. This opened up a large enough space for the style of movement the students explored during the lesson.

4.7.3.1 Planned focus for the lesson

In her use of Orff processes to specifically support a curriculum learning area other than music, Kate’s lesson was unique in my study. Kate was working with her Year 5 and 6 classes on a religious education unit, entitled ‘Introducing children to prayer/Karakia’; consequently her focus was religious education objectives, not music or movement learning intentions. However, Kate believed that it was her learning in the Orff approach that had equipped her to work with her students to develop *original sequenced choreographies* to express prayer. These choreographies were to become liturgical dance (not performance pieces in the usual sense) incorporated into the celebration of the Eucharist. Kate believed that it was her Orff learning that had given her the confidence, knowledge and skills to work with her students in liturgical dance. She had taught this unit for the first time the year before and thought it had ‘gone very well’. Because Kate had indicated that the students were rather shy, I went for a preparatory visit prior to this observation, where I was introduced to the students and the purpose of my visit explained.

4.7.3.2 The lesson

On the day of the formal observation, the second lesson in the unit, the desks were moved (as for the previous visit) to the sides of the room to clear *a large central area for movement*. Kate then gathered her students around her and reminded them that respect and reverence (terms that were familiar to the students since their arrival at the school in Year 1) were at the heart of prayer. She then asked the

question, ‘How did we use our heart, will, mind and body in our gestural prayer yesterday?’ The students listened attentively and responses such as listed below were *eagerly offered*:

- I used my mind to think about others in need. (G)
- I used my will to join in. (G),
- I used my heart to talk to God. (G)
- I used my body; it was hard at first but it felt a little bit good cause I haven’t done that before. (B)
- It felt really different to any other movement I have done. (G)
- It felt really peaceful. (B)
- It did not look like we were praying but we were. (G)

Recording some key words on a whiteboard, Kate recapped on the *contributions* and then invited the students *to find their own space* and, using the ideas discussed, or specific prayers they knew, directed them to *explore non-locomotor movement* (standing or kneeling in the same place) at *different levels* (high, low, medium).

As the students *freely explored movement* in their own space, Kate made positive comments to the group as a whole such as: ‘Well done,’ ‘You’re doing well.’ Kate then invited the students to think about the different moods of short prayerful phrases such as:

- Loving God, hear my prayer
- I am sorry, God
- Praise and thanks to you, O Gracious God
- Come in and join the celebration
- We are happy to be God’s children.

She then directed the students to find a partner and choose *a phrase as the basis for the creation of their movement sequence*. In self-chosen pairs (there was one boy and girl partnership, the rest being same sex partnerships), turn-taking was evident in the sharing of ideas and *modelling of movement*. Over 15 minutes or so, each partnership came up with a *sequence of movements* that they repeatedly practised and refined. As they worked together, Kate circulated and watched, listened, encouraged, and at times offered specific suggestions. She asked them to remember their preparatory work with levels, *to think about contrast* and to decide whether they would be standing face-to-face or side-by-side.

Kate then played a track from Monica Brown's CD *Holy Ground* (M. Brown, 1991) and invited the students to take turns to *perform their sequence to this musical backing as a prayer*, not as a performance to be critiqued. The students watched thoughtfully as each partnership performed their piece.

4.7.3.3 Kate's reflection

Reflecting on the lesson, Kate said she was pleased that the children had '*engaged so well with the creative process*'. In response to a sense that the work was '*in progress*' rather than complete, Kate decided to design a further lesson, where she would invite *the students to extend their sequences* by working in bigger groups. She had observed that there had been *a lot of trying out and discarding of ideas* as the students went along and commented that *a creative process* such as this needed time. 'It takes little bit of time for people to be able to think about what they want to do and settle on one idea, but that's totally fine, that's part of the creative process.' She was also aware that some of her students were *using moves from their own cultural worship traditions* and *she was keen to learn more about this* by having the students, if they were willing, share more about this in class.

4.8 Gladys

Gladys was a performing arts teacher for Years 7 and 8 in an intermediate school, with a decile rating of 7, in a quiet suburb of a large metropolitan area. Gladys taught each class for an Arts module of 21 hours (3 hours over 7 weeks). She allocated a specific weekly timetable slot to drama and dance respectively, although she said she would have preferred to integrate dance with music – something she considered to be a professional goal.

4.8.1 Gladys's professional identity and the Orff approach

Gladys had retrained as a primary teacher around fifteen years prior to this interview. She had grown up with music, playing the organ for chapel as a high-school student and described herself as '*having sung and played the piano all my life*'. She was also adept at picking up new instruments, such as guitar, ukulele and recorder. During her teacher training she majored in dance and drama, believing at the time that, '*I don't need to do any extra study in music, because as soon as I get into the classroom I'll just be able to do that.*' Gladys reported being perplexed by the fact that despite having actively sought practicum experiences in

classrooms where music was a strength, she was never directed towards a placement in which music featured in the classroom programme.

Upon graduation Gladys took a job as a Year 7 teacher in a *full* (Years 7 to 8) primary school and was delighted to discover she had a colleague, a recent graduate with a Bachelor in Music Education, who encouraged her involvement in the school music programme. Gladys was somewhat surprised when her young colleague said, ‘Oh, you’re better (at teaching music) than most of the students I went through university with!’ This feedback ‘empowered’ Gladys and led to her attend a workshop which introduced her to the Orff approach with dramatic effect:

The moment, the very instant I did that fantastic workshop I knew: ‘Great, I can be a music teacher because this is what I want to do and I just did every Orff workshop from that point on.

Gladys recalled a focus on rhyme and rhythm at these afternoon workshops; she ‘just loved’ everything she did to do with rhythm, the spoken word, speech ostinati, body percussion and untuned percussion. Finding it personally enjoyable and exciting, she immediately saw an application to her classroom context:

I felt I had come home....I thought, ‘It’s great. I can do this in the classroom. I don’t need any special equipment. I don’t have to be the music specialist to ‘do’ music. I can just get on and do it!

Although she did not consciously think, ‘I would like to be a music specialist,’ the workshop experience changed her professional direction. She now wanted to ‘develop all the music education’ she could at the school at which she was employed. She was able to immediately apply what she had learnt in workshops to her classroom context, and also assist with the choir and orchestra. As a result of the positive impact that Gladys’s work in music was having in the school, she was given a grant of \$5000 to purchase instruments (tuned and untuned percussion) and a room was designated as a music space. Shortly afterwards Gladys was given the role of teaching music to a number of classes one day a week.

When Gladys applied for a job at an intermediate school where she would be responsible for the music programme, she was aware of her excitement at the prospect of ‘spending the rest of my professional life developing my Orff approach and being the kind of teacher I want to be within that.’ She was duly

appointed. Although Gladys's previous experience made her comfortable with the year and age level of the students, she found the first year of the new job an enormous challenge, because she discovered that the students had 'hated coming to music'. This did not deter her, however: 'I knew I had it in me to win them over.' One of the first things she did was to establish class performances on a marimba ensemble at the weekly school assembly, confident that these performances would change attitudes to music: 'As soon as anyone has heard a marimba group, they just want to do it!' The students became happy to come to class and there was new enthusiasm for performance opportunities such as talent quests and other performance events, with everybody 'wanting to have a go'.

Gladys received positive feedback from the principal and her colleagues, who suggested that the vibrant music programme was part of what contributed to a 'nice atmosphere' in the school. Although teachers at intermediate school do not generally 'see a lot of parents', she found that parents of students who were 'musically inclined' (those who learned an instrument outside of school) were keen to share with her their appreciation of the music programme, acknowledging the value of the 'fun ensemble experiences' it offered: 'Although they see I am not giving their champion violin child extra lessons or extending her in that way, they do see that they join in with the ensemble and have so much fun.' Gladys took planning seriously and spent a lot of time preparing her classes. The Orff approach underpinned the work she did with the recorder and tuned percussion ensemble. She also taught ukulele, where the students 'play chords and sing because it's fun and the students like it'. In her role as music teacher, she needed also to take account of needs for more formal performance events based around traditional choral repertoire, which she also very much enjoyed. Sometimes there was a flow-over from her classroom work, when students asked for favourite pieces of a more informal nature to be included in a performance repertoire.

The Orff approach matched the needs of Gladys' professional life and she continued to pursue her involvement in Orff workshops when possible. She found the 'immersion' in music 'joyous' and the ongoing learning process 'exciting'.

As well as motivating her to be a music educator in a school, the Orff experience had reawakened and confirmed in her the sense of identity as a musician: 'It just

made me realise, “I am a musician.”” She recalled that as a teenager she had particularly loved to play Bach – ‘all those interweaving, four-part contrapuntal strands’. When a somewhat ‘dry’ teacher of music had suggested to her that she needed to learn the ‘rules of harmony’, Gladys, who recalls her experience of harmony up to that point as being strongly visceral, found the suggestion repellent and it put her ‘right off studying formal theory’. She contrasted this with recent successful practical experiences of improvisation over a ground bass in an advanced Orff workshop, which in her opinion taught the rules without sacrificing the visceral aspects of this knowledge. As for her experience of music-making in Orff workshops, she commented: ‘It just gets easier and easier the higher up you go.’ Further alluding to the importance of the visceral nature of the musical experience, Gladys reported that one of the most ‘musically inclined students’ who had gone on to secondary school had, on returning to the music room for a visit outside of class time, felt the freedom to roll on the floor chanting: ‘I love this room. I love this room!’

4.8.2 Gladys’s perception of the principles and processes of the Orff approach

The strength with which Gladys appeared to embrace the Orff approach for its relevance and *potential* application to her classroom was indicated by her rating of forty -nine of the fifty-two items as “highly relevant”. Two items, “an emphasis on the aesthetic quality of experience in teaching and learning” and “the integrated use of folk dance”, were rated “very relevant”. One item, “the integration of a range of notation styles”, was rated as “relevant”. Her ratings for the frequency of application of all questionnaire items varied from “never applicable” to “always applicable”. Although some items (“folk dancing” and “limited range songs”) were considered relevant, they “never” found application in her setting, explained, perhaps, as a result of the typical preferences of intermediate aged students. All other items found application in her classroom context at some time and many items were rated as having application “very often”.

Gladys viewed the element of fun, which she associated with the Orff approach (as well as music-making in general), as a ‘key component’ of a primary school music programme. In the questionnaire she rated the principle of “an emphasis on

playfulness” as “highly relevant” and “always applicable”. She expressed the view that ‘we don’t have to be super formal about this (teaching music)...coming to music class in primary school has got to be the most fun you can ever have at school.’ Music-making fun was important in her programme, which she believed was Orff-based, but had its own style, relevant to the needs of her students:

I think the way I approach it (teaching) *is* [my emphasis] the Orff way, but sometimes I’m a little rough around the edges because it suits the children I’m teaching to be like that...‘Let’s do that loud and fast,’ and so on. The amount of hilarity that produces in the classroom when you’ve done it...everyone almost falls on the floor with laughter...the children have so much fun.

“Participation” and “success for all” were “highly relevant” and “always” applicable in her context. As well as simply enabling participation, Gladys searched for ways to extend students. A recent, advanced (Level 4), weeklong Orff workshop had provided new knowledge that she was keen to apply in her Year 8 programme. She had observed that the students at this level wanted to extend themselves both in terms of the sophistication of the music they engaged with for performance and also in terms of creative music-making. Although her Year 7 programme gave students opportunities for improvisation and composition using soundscape, pentatonic and other modes, she was keen to try out new ‘structures’, which had been introduced to her at the workshop. These would enable music-making with sophisticated rhythms such as irregular and/or mixed metre, melody and harmony based on a ground bass, and some focus on atonal composition:

It all made so much musical sense but without the little musical structure that we were given you couldn’t really come up with it...I mean you could come up with it yourself but not maybe with a whole class, being creative in a way that is satisfying for them.

The seamless segueing from moment to moment in music class was an aspect of really ‘accomplished Orff approach practice’ that Gladys admired. She planned carefully to make this happen, but at the same time felt that a key aspect of the approach, which had become ‘more imprinted’ on her as time went by, was the emphasis on a ‘child-centred programme’. This involved an acknowledgement of the great diversity of needs and backgrounds of the students in her class. It also demanded that she provide the opportunity for student-led problem-solving. In her

view the teacher was not the possessor of all musical knowledge; rather, all the students ‘come in with something’. Although she was aware that she could not, and did not need to, meet every musical need, it was incumbent upon her to ensure she provided the space for students to ‘work it out themselves’. Sometimes this was as simple as saying: ‘I know you know. Just go in there and work it out.’ She observed that ‘nine times out of ten it [a musical solution] happens’.

4.8.3 Gladys: The Orff approach in action

As the performing arts teacher at her school, Gladys enjoyed a very large space that was set up specifically for music, dance and drama. A variety of tuned and untuned percussion were set up at one end of the room, while at the other end there was a large, open area suitable for movement (or drama). During the lesson I observed, use was made of the entire space at different times.

4.8.3.1 Planned focus for the lesson

Gladys’ planning used the New Zealand Arts curriculum Achievement Objectives (Ministry of Education, 2007, p. 20) to frame a series of specific learning outcomes aimed at introducing Year 7 and 8 students to basic playing skills in the context of ensemble music.

4.8.3.2 The lesson

After some discussion with students, the difference between *melodic and non-melodic percussion* was established as: ‘Melodic percussion plays a tune while non-melodic plays a rhythm (usually).’ Students were then invited to move to an area where *tuned percussion* (marimbas, xylophones, metallophones and glockenspiels) were located and choose an instrument to play. As they took their places, there was an air of anticipation. Close attention was paid to Gladys’s instructions. Firstly, she asked the students to look at the bars and take note of the layout and markings (i.e., seriated long to short, and C D E F G A B C etc.). She asked many questions, which directed the students to *observe and listen to the instruments played either by her or certain students*. Together they discussed matters related to pitch (bass, alto and soprano) and timbre (wooden and metal instrument sounds).

She then invited the students to explore the instruments by playing the two sets of semitones, the E and F, and B and C, and to listen to the ‘spooky’ sound this

interval made. Gladys played a fragment of a popular television theme on a *glockenspiel*, which the students excitedly recognised. Two or three students were keen to share a ‘tune’ and Gladys accommodated this in a low-key way. The students were then invited to mirror the teacher’s index fingers playing up and down the bars. When there was the occasional left hand/right hand confusion, it was *corrected non-verbally* (i.e., Gladys used exaggerated gestures, which drew the students’ attention to the need to mirror, and avoided using explicit verbal instructions). Using their index fingers only, students ‘walked’ them up and down the C scale. They were then invited to pick up their mallets and *continue imitating (through mirroring)*. They became adept at playing up and down the scale using *particular patterns*, and Gladys segued into a nonsense song: “Where’s My Pudding” (Madin, 2010, p. 16) that incorporated these patterns that the students by now had become proficient in playing. Gradually all the students joined in. After they had rehearsed a few times, Gladys said: ‘Now let’s perform.’ She provided an accompaniment on the guitar and the *students carried the melody* with an obvious *sense of achievement*.

Using a *visual text* as cue, Gladys then introduced *Cabbage Café* (Madin, 2010, p. 10) another easy-to-play piece involving nonsense lyrics and a variety of short melodic phrases playable on the instruments. Using a similar approach involving *imitation and varied repetition*, the students quickly learnt to play this piece. Gladys called attention to dynamics, asking that the café part (C A F E) be played spookily and softly. She *provided a musical scaffold* with a guitar accompaniment and at the same time peppered the learning process with thought-provoking questions and various (at times, humorous) comments. Welcoming informal questions, comments and contributions from the students, Gladys maintained an effective rapport in which all *students were attentively engaged*. There was *no overt attention given to errors* but, when occasionally it was clear that students were a little lost or confused, they either *received assistance from their neighbour or Gladys*, who would move, while still singing and playing guitar, nearer to the student having difficulty and support through modelling, while the rest of the class continued to play. After this process had continued for around 10 minutes Gladys said: ‘Right, let’s perform both pieces.’ With a sense of ceremony the students performed and I applauded!

The students then moved to form a large circle in another part of the room, where Gladys began to introduce various *untuned percussion instruments* by noting their features and demonstrating correct playing technique. In doing so, she asked the students to help her group the instruments. This resulted in groups of metal (e.g., e.g., bells, triangles cymbals), wood (e.g., guiros, woodblocks) and drums. Various activities followed, where each student was able to *take turns playing different untuned percussion* as part of a structure *that enabled full participation but did not over-focus on any solo performances*. For example, students took turns varying between a c/w or anti/cw direction around the circle playing their instrument. The first time they played as quickly as they could, one after another, leaving no ‘gaps of sound’; the second time they played very slowly, choosing either to leave moments of silence or not as they wished. Finally, Gladys sang a little song that allowed for an interlude in which students echoed a rhythmic pattern on a chosen, untuned percussion instrument.

Christoph Maubach

The image shows a musical score for a song in 2/4 time. It consists of two staves of music. The first staff has lyrics: "1. Walk with me walk with me 1 2 3 1 2 3 Walk with me wlk with me 1 2 3 1 2 3" and "2. Play with me etc.". The second staff has lyrics: "You can see how ea-sy How ea-sy it can be Walk with me Walk ith me 1 2 3 1 2 3". The music is written in a simple, rhythmic style with quarter and eighth notes.

Figure 4.4: Song used by Gladys in exploratory work with untuned percussion

All of these activities, although *exploratory*, had a sense of purpose provided both by the *various structures used* and reflected in the thoughtful manner in which the students played their instruments. To conclude the class, Gladys invited four students, whom she described as ‘being part of a talented drumming group’, to *perform*. They did so with considerable energy and skill on the small log drums.

4.8.3.3 Gladys’ reflection

In the after-class reflection Gladys pointed out that this was the first lesson in a series of eight for a group of Year 7 children who, given the early-in-the-year date of the observation, would be the youngest group she would teach. She had adapted the pace of the lesson to these circumstances in order to meet her goal of enabling them all to have a successful experience on the barred instruments and to experience the joy of playing the untuned percussion.

Gladys said that it was very important to her to take account of students' prior learning, which she did during the lesson by welcoming comments and ideas that were offered freely by the students. She considered that this laid a good foundation for their learning in music class in the following year:

I affirm. I try really hard to be a teacher that will incorporate their prior knowledge. Let them have their moments of: 'Oh, I can hear this and I can hear that and let me put that together.' When the children come in Year 7 they are all very open and when they become Year 8, they have bigger ideas, they do feel confident, and they experiment.

In welcoming the performance by the drumming group at the end of the class Gladys also saw herself as affirming the students' prior knowledge and she saw their performance as a chance to expose the rest of the class to another style of music. Gladys concluded her reflection on the lesson with the following statement:

I think [that exploratory process] is terrific because the process they go through means it's possible for the students to have a *real* interactive musical experience in their education. In my school they will only get that for 8 weeks of one hour or so per week. It is not very much but in that time they can engage in a way in which they believe in themselves as musical people.

4.9 Henry

Henry was a music teacher in a secondary school in a rural New Zealand town with the majority of students coming from Māori or Pasifika backgrounds.

4.9.1 Henry's professional identity and the Orff approach

As well as being a trained secondary school teacher, Henry described himself as a professional musician with a focus on guitar and vocals. Prior to teaching he had been in a band that performed regularly, playing covers. From time to time, he composed his own material, most often songs.

After graduation and teaching for a couple of years, Henry was keen to pursue postgraduate study in music education with a focus on composition as he was 'having a few issues with this component' in his classes. The way he had been taught to approach composition – 'give them the theory, talk about the skills and let them have a go' – was not working for him or his students. He enrolled in an Orff workshop without feeling sure of what was he letting himself in for;

however, he had an idea that the Orff approach had something to do with composition.

He found the focus of the workshop, on learning about the ‘elements of music’ through ‘creating and making music *first*’, and the ‘drawing of attention to the theoretical aspects when necessary’ to be extremely relevant to the needs of his students. This practical, hands-on approach contrasted with previous experiences of music education in high school and at university, where ‘they talked about theory...this is what you do and this is why it works’. In retrospect he reflected, ‘it [the workshop] worked out even better than I expected.’

Henry’s subsequent extensive study and experience of the approach (he undertook Levels 1 to 4 workshops in four consecutive years) impacted significantly on the way he thought about his role as a music teacher. As an undergraduate he recalled often being told that the teacher needed to be a ‘facilitator of learning’, but to him that had been ‘just a word’. The Orff approach, however, gave him ‘lots of ideas how to facilitate learning’ not just in composition but in other areas as well. For example, when approaching ‘musical knowledge’ research projects (the study of particular musical works), he now tried to ‘get the students to play certain sections first so that they can be much more familiar with the piece than by just listening to it’. Having been introduced to tuned percussion in the workshop, the subsequent purchase of a range of high quality marimba, xylophones and metallophones enhanced the practical aspect of his programme. Henry found that his students were ‘keen’ to play these instrument despite their less conventional nature compared to the ‘usual guitars, keyboards and drum-kit’.

Henry’s experiences in the Orff approach also impacted upon him as a composer. The focus on ‘exploration’ in the workshop opened up Henry’s interest in lots of different styles of music. Previously, he viewed composition as ‘writing a song’; now he became interested in other styles as well. He had always been interested in rhythm, for example, ‘pieces of music using multi-rhythms’, but his interest in percussive music had developed to the extent that he regularly set an assignment for his Year 11 students, where they were required to compose a percussive piece, which ‘they really enjoy(ed)’ as well.

Henry wanted his students to be able to engage more readily in musical composition in their lives and at the same time be able to complete composition tasks, which met NCEA criteria. He had found that, previous to using an Orff approach, his students ‘just had no interest at all in composition’, exhibiting the belief that it was something ‘you can either do, or you can’t’. He had therefore begun, and wanted to develop further, a composition programme suitable for the needs of the students at his school, which, while not being ‘purely Orff’, nevertheless ‘borrowed very heavily from Orff pedagogy’. Introducing composition at Years 9 and 10, he found that by Year 11 his students were ready to have a ‘real go’ at creating ‘a solid sort of composition’ and by Year 12 be ready to start ‘working with the modes’.

Moderation meetings with other schools provided an opportunity for Henry to discuss his approach, as well as moderate students’ work. While there was usually no doubt that his students work were ‘art pieces’ involving percussion, contrasting sections, ostinato, and so on and frequently met the criteria, they were very different to the work of students in other schools, which as a result of particular instrumental backgrounds, were more likely to be composed for ‘a piano or a violin or something like that’.

4.9.2 Henry’s perception of the principles and processes of the Orff approach

Henry rated some of the principles and processes of the Orff approach itemised in the questionnaire to be “highly” or “very relevant” and saw many as applicable in his context. Unlike the other participants, he found some of the principles and processes to be “irrelevant” and “never” applicable in his context and therefore Henry’s mean ratings in many thematic categories for both relevance and frequency of application were lower than other participants. The uniqueness of Henry’s perspective on the relevance and applicability of the Orff approach to his context is not surprising, as he was the only participant who taught secondary-school music.

Overall he rated the relevance of *Orff pedagogical principles* highly, with a mean score of 4.00. However, within this category he found “an emphasis on playfulness” to be “not very relevant” and “never” applicable in his context.

Conversely, he found the principles – “an emphasis on the aesthetic”; “the enabling of participation and success for all”; “the use of a teaching learning sequence involving exploration”, “the use of a teaching learning sequence involving improvisation” and “the use of a teaching learning sequence involving a progression from simple to complex” – to be “highly” or “very relevant” and all applicable “from time to time” in this context.

Henry rated “enabling of shared leadership of ensemble processes” as relevant and applicable. In the follow-up interview to the lesson observation, which featured exploratory and improvisational work with tuned and untuned percussion, Henry commented that he usually found his students in particular ‘really keen to take over the creative process’. ‘Often,’ he said, he ‘started things off with a round or something like that’ and when he asked, ‘Who’s going to run this now?’ he found students happily volunteered to come to the front of the class and collaboratively develop a piece of music.

Henry spoke of the way he was introduced, in workshops, to typical Orff instrumental activities and also to pedagogical strategies related to the use of the pentatonic and church modes. Henry’s second highest mean rating (3.60) for relevance of *Typical instrumental activities*, along with his endorsement of both the relevance (3.40) and applicability to context (3.00) for the *Typical tonalities* category of items, indicate his endorsement of this aspect of the Orff approach in relationship to his classroom context. He confirmed that these activities and processes had enabled him to scaffold practical, ensemble music-making for his students, out of which, he said, theoretical understanding could grow.

Henry placed a high value on the inclusion of students’ original material (rating this questionnaire item as “very relevant” and “often” applicable) in his lessons. He described the way he would often start a class with reference to an idea or an artefact as an ‘inspiration point’ for composition. Sometimes this involved putting up a visual image and brainstorming words and phrases that could become the basis for rhythmic patterns and ostinati. Central to this process of improvisation and/or composition was the question: ‘What’s the idea we want to communicate and how are we going to do that in music?’

Henry rated “the use of found sounds” as “very relevant” and “often” applicable in his context. In illustrating how found sounds might be included in his programme he recalled his students improvising with the sound of clicking pens and other classroom sounds to create a soundscape in response to a current political issue related to possible staff cuts in secondary schools and the impact this might have on students’ lives. He also described the way in which sounds from the gymnasium such as the bouncing of balls or the clashing of hockey sticks might be incorporated into student composition with a possible focus on dynamics and texture.

4.9.3 Henry: The Orff approach in action

Henry’s music room was a non-purpose-specific classroom he had set up for music class with guitars and a piano and additionally equipped with a range of good quality, tuned percussion instruments: marimba, xylophones and metallophones. Henry mentioned that he sought funding to purchase the barred instruments for his classroom after experiencing the positive value of these instruments in Orff workshops.

4.9.3.1 The planned focus for the lesson

Henry was teaching the second class of a 5-week unit in which he was focusing on: 1. preparation for the subsequent completion of a composition task for Level 1 NCEA; and 2. preparation for and practice in the aural component of Level 1 NCEA, namely rhythmic transcription.

4.9.3.2 The lesson

As the ten (seven boys and three girls) Year 11 students arrived in the classroom, some went straight to the instruments and began to play, while others waited quietly for class to begin.

Henry signalled the beginning of class with a Keith Terry (2002) body percussion activity using patterns of 2s, 3s and 4s, and inviting students to imitate. The students were able to imitate and to respond almost instantaneously, as Henry changed from patterns of 2 to patterns of 3 or 4 and so on. He then performed a body percussion routine that was a combination of patterns of 2s, 3s and 4s and taught this routine to the students naming it the ‘A’ section of a rondo. The ‘B’ section, he explained, would be a section in which a repeated pattern of three

would be performed at the same time as the ‘A’ section. The whole class then performed this piece with Henry performing the patterns of three during the first ‘B’ section (B1) and the students performing the patterns of three during the second ‘B’ section (B2). It was evident that there were some students in the class with a very secure sense of rhythm who ‘carried’ the piece, effectively providing a scaffold for all students to participate and experience as a performer the complexity of counter-rhythm from the ‘inside’.

The students were then directed to the barred instruments and began playing immediately with high, but focused energy – many experimenting with different ways of playing, such as tremolos and scale patterns using a variety of rhythms. After a few minutes Henry invited them to play a drone (as a chord) using C and G, checking that all students understood that a drone was an open fifth. As the students continued to play the drone quietly, Henry revised the term “ostinato”, checking that all students understood that this term meant a repeated pattern. He invited them to make up such a pattern using the notes of the drone (C and G). All students explored and experimented with rhythmic patterns on C and G, some playing C and G simultaneously and some splitting the chord. Henry chose a particular chordal pattern to be played as an accompaniment by all, while one by one students (and Henry) took a turn at improvising patterns on C and G only.

Henry then reviewed the *pentatonic*, ensuring that all students knew that he in this instance he was referring to a five-note scale beginning on ‘C’ with no semitones. Being concerned to prepare his students to work independently on their own compositions in the following weeks, Henry reminded them that *repetition* was one of a number of compositional devices, some of which were also displayed in poster form on the walls of the classroom. Moving then to a hands-on experience of repetition he asked one student to continue to provide a bordun accompaniment and explained that everyone else would have the opportunity to improvise a phrase in C pentatonic on their instrument that could be repeated by the rest of the class. Henry led the way by playing a series of simple eight patterns (in C pentatonic) and invited the students to repeat each pattern.

All students attempted to imitate each pattern, although varying degrees of pitch accuracy were evident. Henry did not draw attention to the incorrectness of

particular individual responses. However, as he offered the leadership of this exercise to the students, he directed them to begin on C and offer short patterns to ensure the best chance for accuracy in the echoed response. Sustained playing, with each student taking a turn at leadership and Henry becoming a member of the ensemble, followed for fifteen minutes or so. During this time the students remained actively involved, while occasionally Henry intervened to ask for patterns to be repeated or to draw attention to particular patterns and give the opportunity for correct imitation by all.

At the conclusion of the ensemble work, the instruments were put away and books and pens were brought out for practice of rhythmic transcription of aural patterns. Henry revised rhythmic notation with reference to rhythmic patterns that he had used earlier in the class, before offering a series of rhythmic patterns that the students were required to notate. These patterns were corrected in class and feedback given in response to confusion or errors. The class finished with a rendition of 'Three little birds', with all students participating either as singers or instrumentalists on piano or guitar.

4.9.3.3 Henry's reflection

In the first instance, Henry mentioned that he had recently changed the order of classroom activities from doing aural exam prep at the beginning of this class to the end of the class, following a focus on composition which involved work on the instruments: 'If they come in and they sit down they don't want to get out of their seats so I've switched it round and it's working much better.' He also mentioned that he integrated Orff processes of imitation, exploration and improvisation on the instruments into the class with the specific purpose of introducing concepts that were relevant to the compositional task that would follow, believing that the practical experience on the instruments was invaluable in developing these understandings:

Previously, because it was just talking about these ideas, it just didn't mean anything to them....Most of them don't come to music class to talk about it [music]. They want to play, get into it, and through the experience of playing they're actually picking up a lot more ideas.

Henry reported that, while participating as an ensemble member, he had used the time to observe how individual students, in particular, two new students, were

managing; ‘Seeing where they are at, I learned quite a bit about them actually.’ He was aware but not bothered by the fact that during the activities on the barred instruments, there was quite a variety of both skill levels and focus on the specified task:

Quite a few of them, when they were supposed to be watching the leader, were off doing their own thing, but they were still creating music ...focused on exploring scales and things. I’m not too worried about that.

He had also observed that the students who were not necessarily following his or the students’ leads, but rather using the time to explore their own ideas and ‘take things in a different direction’, were often ‘the ones who come up with really awesome ideas of their own’.

In the classes that were to follow, Henry would give the students opportunities to come up with a musical idea and look at ways of extending and developing that idea using specific compositional devices. These devices would be experienced first through playing as a whole class, and then, eventually, the students would break into small groups or work individually to ‘put their own music together’, scoring for instruments of their choice and notating their composition using *Sibelius* software.

4.10 Summary

These case studies offer a rich and detailed picture of participants’ engagement with the Orff approach, and their perception of its relevance and applicability in their respective school settings.

In response to the research question (RQ 1), ‘What led the teachers to a course of study in the Orff approach?’ – it became clear that, although some participants actively sought out Orff workshops as a result of prior knowledge, others attended their first workshop by chance and with no prior knowledge at all. The table below summarises findings related to this research question. However, regardless of the circumstances surrounding this initial experience of the approach, all participants continued to undertake workshops in Orff pedagogy as a result of their perception that these workshops offered valuable professional development in relationship to their various roles in music or performing arts education in their respective school settings.

Table 4.1: Summary findings related to Research Question 1

	Context at time of initial experience of Orff approach	Reasons for undertaking P/D in the Orff approach	Qualifications in Orff approach
Karen	Generalist teacher moving to specialism	Serendipitous School offered opportunity to attend PD	Level 3 ONZA certification
Gladys	Generalist teacher moving to specialism	Serendipitous - Affirmation of 'musicality' by colleagues led her to attend music education workshops -	Level 4 ONZA certification
Kate	Private music teacher & generalist classroom teacher	Serendipitous Instrumental tutor in Orff workshop	Level 4 ONZA certification
Alex	Generalist teacher moving to specialism	Chose Orff approach as result of desire for increase in knowledge and skill with a practical orientation	Level 3 ONZA certification
Phoebe	Undergraduate student	Chose Orff approach as a result of perceived relevance to teaching context	Level 4 ONZA certification PG; ORFF pedagogy (Salzburg)
Belle	Generalist teacher/ music teacher out-of-school music classes	Chose Orff approach. Curiosity aroused by seeing Orff approach in work of colleagues	PG Diploma in Orff Melbourne Level 4 ONZA certification
Francis	Undergraduate student	Chose Orff approach as a result of perceived relevance of approach to teaching context	Level 4 ONZA certification
Rosie	Music specialist	Chose Orff approach as a result of perceived relevance of approach to teaching context	Level 4 ONZA certification
Henry	High school music teacher	Chose Orff approach Seeking increase in knowledge and skills specific to composition	Level 4 ONZA certification

As reported earlier, Phoebe found early-career, postgraduate Orff workshop experiences stale, prescriptive and overly childish. However, later workshops with teachers, whose creative musicianship she found inspiring, led her to endorse the approach as a non-prescriptive, flexible and artistic approach to teaching music. Similarly, Francis reported frustrations with what he called the 'aesthetic of the pentatonic' in his first experiences of the Orff approach during his undergraduate course of study. However, he returned with interest to material from this workshop once he was in a teaching role, deciding retrospectively that the approach had relevance for his current teaching context.

Regardless of such differences in response to initial experiences, all participants' interest had been captured because of an emphasis on participatory music-making, variously described as 'fun', 'joyful', 'creative', 'hands-on', and because they perceived the approach's potential effectiveness in addressing the needs of pupils in their particular classroom context. Changes in participants' thinking about and knowledge of music as a creative and multi-dimensional form of art-making occurred during initial and subsequent workshops, and impacted upon their practice as they engaged in applying their own perceptions and understanding of

Orff principles and processes in their individual school contexts. These changes will be discussed in Chapter 6.

Francis's comment that 'no two Orff practitioners are the same' was borne out in this sample of teachers and reflected in the variety of settings, the diversity of material used and the contrasting personal teaching styles. Nevertheless, considerable similarities in terms of such emphases as the following were evident: participation for all; welcoming of student input; largely whole class and/or group teaching rather than individual or one-to-one engagement; the use of tuned and untuned percussion; and the inclusion of exploratory and improvisational activities.

The participants' active engagement with Orff principles and processes corresponded with the range of principles and processes associated with the Orff approach that were evident in the lessons I observed. These are summarised below.

Table 4.2: Summary of typical Orff approach foci evident during observed lesson

Typical Orff Approach foci evident during observed lesson								
Pedagogical principles	Karen	Alex	Phoebe	Belle	Francis	Kate	Gladys	Henry
Simple to complex		•		•	•	•	•	•
Imitation	•	•	•	•	•		•	•
Opportunity for exploration	•	•	•	•	•	•	•	•
Opportunity for improvisation	•	•	•	•	•	•	•	•
Emphasis on 'aesthetic'	•	•	•		•	•	•	
An emphasis on playfulness	•			•	•		•	
Enabling participation by all	•	•	•	•	•	•	•	•
Enabling success for all	•	•	•	•	•	•	•	•
Enabling shared leadership	•	•	•	•	•	•	•	•

Table 4.2 continued

Material	Karen	Alex	Phoebe	Belle	Francis	Kate	Gladys	Henry
Orff and Keetman material								
Orff-based materials (Contemporary)				•			•	•
Original material (teacher)				•	•			
Original material (Student)	•	•	•	•	•	•	•	•
Rhyme, poetry, prayer				•	•	•	•	
Stories and picture books		•	•		•			
Art works and/or natural objects	•		•	•	•			
Material referencing N.Z culture		•	•	•	•			
Material referencing Maoritanga			•	•	•			
Material referencing non- N.Z culture	•						•	
Material from popular culture	•						•	•
Structures	Karen	Alex	Phoebe	Belle	Francis	Kate	Gladys	Henry
Free-form e.g., (soundscape)	•	•	•			•	•	•
Ostinato			•	•	•			•
Question & answer			•	•	•		•	•
Rondo			•		•		•	•
Canon								
Tonalities	Karen	Alex	Phoebe	Belle	Francis	Kate	Gladys	Henry
Pentatonic modes	•		•	•	•			•
Church modes								
Diatonic	•	•		•	•		•	•
Bordun accompaniments				•	•			•
Shifting triad accompaniments								
Cadential pattern accompaniments					•		•	

Table 4.2 continued

Activities	Karen	Alex	Phoebe	Belle	Francis	Kate	Gladys	Henry
Movement (inc. body percussion)	•	•		•	•	•	•	•
Singing and/or speaking	•	•		•	•		•	
Playing instruments	•	•	•	•	•		•	•
<i>Tuned percussion</i>	•	•	•	•	•		•	•
<i>Untuned percussion</i>	•	•	•	•	•		•	
<i>Recorder</i>			•					
<i>Other instruments</i>	•	•	•	•	•		•	•
<i>Found sounds</i>	•	•	•	•	•		•	
Listening	•	•	•	•	•	•	•	•
Reading or writing notation	•							

The following chapter will present findings under a range of headings and sub-headings concerned with emergent themes *across* participants, which will further illuminate the over-arching focus of this thesis, i.e., a critical analysis of the Orff approach as practised by a range of practitioners in the Aotearoa New Zealand school setting.

Chapter Five

Beliefs and practices

It is the supreme art of the teacher to awaken joy in creative expression and knowledge
Albert Einstein

Drawing upon questionnaire, interview, observation and focus group data, this chapter will continue to address the research questions addressed in Chapter Four. In addition, the two research questions related to the Aotearoa/New Zealand context will be addressed:

- What part do considerations of the indigenous culture of Aotearoa/New Zealand play when considering the application of The Orff approach to Aotearoa/New Zealand?
- What do the participants suggest is the relationship between the principles of the Orff approach and the new Curriculum: Sound Arts?

Analysis of the above data yielded a number of themes, which will be presented in this chapter under three headings:

- The Orff approach and professional practice
- The Orff approach and the Aotearoa/New Zealand school context
- The Orff approach in action in Aotearoa New Zealand school settings.

5.1 The impact of the Orff approach on professional practice

Each case study in Chapter Four included findings reporting the participants' perceptions of the impact of the Orff approach on their professional identity. My intention was to tell 'the story' of each participant as faithfully and authentically as I could in terms of the evidence I collected in order to provide as rich and as coherent a picture possible. In this section, I will use the broad concept of 'professional practice(s)' as an overarching theme encompassing a number of sub-themes that emerged from the data:

- A sense of fit
- Being a musician
- Being a composer
- Becoming a facilitator
- Enabling active music-making
- The teacher as participant and sharing the leadership role
- Rediscovering joy and/or playfulness
- Thinking in action

- A collegial network
- Individual style and teaching as a work in progress.

5.1.1 A sense of right fit

Many of the participants reported a degree of synchronicity between their perception of the Orff approach and their existing philosophy of music and/or arts pedagogy. Initial experiences of the approach were described at times as having an immediate sense of ‘right fit’ with personal style and/or previously held beliefs and/or practices.

Karen talked of taking into her role as music teacher a set of strongly held beliefs about the importance of music as a ‘joyful’ function and expression of community rather than simply a celebration of individual talent. When describing her teaching style as one in which ‘there’s is a bit of chaos around the edges at times’, Karen wondered if she was the ‘kind of person’ who would be attracted to the Orff approach. She added that there may be ‘some people, whose personalities are more ordered, who would find other approaches that are more prescriptive with definite progressions much more satisfying to follow.’ Gladys also reported experiencing an immediate sense of right fit at the first Orff workshop she attended:

The moment, the very instant I did that fantastic workshop. I knew: ‘Great, I can be a music teacher because this is what I want to do and I just did every Orff workshop from that point on.’

Kate spoke of being comfortable with the Orff approach from the start because she herself believed that ‘music is a creative art’ and her initial impression of Orff was as a creative, playful approach. Thinking it might address some of her questions about music pedagogy, she wanted to know more.

Reflecting on her first experiences of the Orff approach, Rosie said that, although she had not realised it at the time, her work as a music adviser had had a ‘very strong Orff pedagogy’. She added that in this role she had been ‘spouting that we can all do music’ but, in her ‘heart of hearts’ she couldn’t really believe that because she’d ‘always had difficulty with getting people who didn’t have a musical background to understand the kind of messages they could get across’. ‘However,’ she said, ‘the Orff approach gave me some very simple ways, that people who did not have a strong background in music could get involved in this

approach and I *have learnt* that everyone *is* musical and that there is a potential for everybody to share some of these simple activities with children.’

Francis commented that on reflection he realised that the Orff approach complemented his pre-existing philosophical beliefs about teaching. These beliefs included a commitment to the development of the whole person, knowledge as (in part) socially constructed, and a conviction that ‘modelling is incredibly important’:

Orff seemed to fit with that philosophical position. I haven't actually changed those positions; those basic tenets are the same.

Although he found similarities between Orff workshop teachers as ‘all learning out of the same source’, there was, nevertheless, ‘a great deal of individuality’ and he found himself thinking, ‘the whole core of education is modelling and they are modelling individuality. That’s attractive. That’s really interesting.’

Alex said that the philosophy of the Orff approach and its emphasis on practical activities appealed to her, but added that she did not know what she was ‘getting herself in for’ when she undertook her first workshop. Reflecting on her ongoing in-depth engagement with the Orff approach, she said: ‘It was one of those meant-to-be things and it was definitely the right thing for me to do.’

5.1.2 Being a musician

Many participants spoke of the way their engagement with the Orff approach had impacted upon their practice and experience of being a musician and, as well, on their beliefs about what it means to be a musician.

Rosie said that as a ‘classically trained musician’, prior to her involvement with the Orff approach, she had been concerned that she had ‘moved away, a bit, from being a performing musician to being instead immersed in music education.’ Her involvement in the Orff approach led her to revise this concern, when she realised that an ‘incredibly important thing’ she could do as a musician was ‘to share all of that (music)’:

I realised that I didn’t have to be standing up in front of an audience performing in order to be a musician, that I had huge amount to give as a music educator and that probably I could make more of a difference in

the world as a music educator than I was ever going to make as a performing musician.

Karen, who reported relishing the opportunities for ‘engaged music-making in workshops’, said she began to see herself as a *music* teacher rather than as a ‘classroom teacher who happened to be doing music’. At times she reported feeling really challenged by some of the music-learning experiences she encountered, where she just had ‘to stand there and learn something right on the spot without any music to look at’. On the other hand, she spoke of a sense of her ‘ear being developed’. She recalled that recently whilst harmonising she had sung a pitch to make an open 5th. Another singer, whom she described as really ‘jazzy’, had said, ‘Oh no, that is not what we want.’ She realised that ‘open 5ths, and other simple melodic and simple rhythmic elements’ had become very familiar to her and that her friend’s ear was tuned to a completely different sort of harmony.

Both Francis and Phoebe reported experiencing some initial frustrations with the focus on the pentatonic in Orff workshops. As mentioned in Chapter 4, Francis said that in this regard, he did not find what he called the ‘aesthetic of the pentatonic’ interesting. As a guitarist and a keyboard player, he ‘liked chords’ and felt that being restricted to the pentatonic went against his own musical instincts and sensibilities. Phoebe also said that she tired of repeated instrumental experiences limited to the pentatonic. On the other hand, she was impressed during her first experience of an Orff workshop by everybody having ‘access to music-making’ at their ‘own level’ so that everyone was able to have an ‘aesthetic experience of playing music’ without having to ‘spend hours practising scales’.

Several participants spoke of the ‘joy’ they experienced as active music-makers in Orff workshops. For Gladys the ‘immersion’ in the music was ‘joyous’ and the ongoing learning process ‘exciting’. Belle said she was impressed by the rapidity with which an ensemble of music-makers could be formed from a group of people whose musical backgrounds varied enormously and who ‘hardly knew each other’.

Alex, surprised by the way the approach offered the experience of ‘instant success’ for all members in ensemble music-making, reported thinking to herself: ‘So you don’t actually have to read music to make music and to be musical and to

gain skills and understandings using this approach.’ Francis’ comments regarding a recent workshop – ‘...we were musicians and we were creating lovely music’ – illustrate the way he found the workshop to be musically satisfying.

Kate’s comments about opportunities for improvisation in Orff workshops being ‘liberating’, and her change from a previously held belief where she considered improvisation to be for ‘clever people like jazz musicians’, indicate how opportunities for improvisation in both singing and instrumental work impacted on her as a musician. She was introduced to a musical framework within which she enjoyed a new sense of confidence and musical freedom. She recalled that when young she had ‘learnt to read music very quickly’ but believed that this ‘traditional approach’ had not encouraged her to use her ears. She described creating or improvising music as ‘sort-of totally banned’, since the focus was on reading and ‘relating symbol to sound’. In retrospect, she believed it should have been ‘the other way around’. She described her previous experiences of singing in harmony, for example, as somewhat laborious sight-reading in which the aural faculty played a minor role. She was impressed by how, in the Orff approach, a whole musical ensemble was built that ‘had harmonic layers’ and ‘was rhythmical’. Yet this occurred without ‘anybody putting a piece of paper in front of you and saying, “Play this!”’

Alex said that experiencing a pedagogy in which ‘sound came before symbol’ had ‘opened things up’ for her. Like Kate, she recalled that from an early age she had learnt to read the ‘written notes’ in order to play works from a musical score and that she had few opportunities for experimentation or improvisation. She found it ‘a particular joy’ to be able to improvise and compose music in the Orff workshop situation. Although having to rely on her ear rather than on a written score ‘was actually quite scary to start with,’ the Orff process had ‘really opened up the creative side’ for her.

Belle, an accomplished pianist, experienced the barred instruments as opening up the world of improvisation in a way that had not been available to her on the piano. Although she found improvising in the group situation somewhat ‘nerve-wracking’, she learnt ‘not to feel too stressed about being put on the spot’. Gladys contrasted a recent successful experience of improvisation in an advanced Orff

workshop, in which the so-called ‘rules of harmony’ became abundantly clear through the experience of making-music, with what she recalled as an unpleasant memory of being discouraged musically by the somewhat ‘dry’ approach of a music teacher, who had suggested that she needed to learn the ‘rules of harmony’.

5.1.3 Being a composer

Several participants spoke of the positive impact the experience of improvising and composing during Orff workshops had on them as composers. For Belle, an unexpected consequence of involvement in the Orff approach had been her participation in a community of like-minded people who, she said, can be ‘creative together’. One significant outcome for her was the formation of a creative partnership with a colleague, composing material for children that was subsequently incorporated into a published resource for teachers.

Henry also said that the compositional tasks in the Orff workshops had opened up his interest in ‘lots of different styles of music’. Composition for him had previously meant ‘writing a song’. Now he had become interested in other styles. He had always been interested in rhythm, for example, ‘writing pieces of music using multi-rhythms’, but his interest in percussive music had developed to the extent that he now regularly set an assignment for his students at Year 11, in which they were required to compose a percussive piece, and which ‘they really enjoy(ed)’.

Karen spoke of the enjoyment she derived from the opportunity to improvise and compose in Orff workshops. Accessibility to instruments on which to try out her ideas was very helpful for her. She said: ‘I was much happier composing with two mallets in my hand and an instrument in front of me – I found that worked for me.’ In light of what she believed to be her lack of traditional theoretical musical training, she said she enjoyed being given tools that were ‘simple enough for me to get my head around’ and found satisfaction playing with ideas and discovering that she could ‘make something work’.

Alex expressed considerable interest in improvisation and composition as a result of the workshop, written compositional tasks. Although she had positive memories of composition class at teachers college, she felt she had lacked a creative outlet for many years. An important aspect of her experience of the Orff

workshops was the way they led to a ‘rediscovery of her own creativity’, which she had ‘wished to rekindle in her own life’.

5.1.4 Becoming a facilitator

Several participants spoke of their role as a facilitator, when they described the way the Orff approach had impacted upon their practice. In particular, several participants spoke of a commitment to the facilitation of joyful and/or playful music-making experiences. Some participants spoke in detail of practices that they considered constitutive of the process of facilitation, such as questioning strategies, and the requirement for teachers themselves to ‘think on the spot’.

Henry recalled that as an undergraduate he was often told that teachers needed to be a facilitators, but to him that had been ‘just a word’. The Orff approach, however, gave him ‘lots of ideas how to facilitate learning’ not just in composition but in other areas as well. For example, when approaching ‘musical knowledge’ research projects (the study of particular musical works) he now tried to ‘get the students to play certain sections on barred instruments so that they can be much more familiar with the piece than by just listening to it’. After being introduced to tuned percussion in the Orff workshop, the subsequent purchase of a range of high-quality marimba, xylophones and metallophones enhanced the practical aspect of his programme. Henry found that his students were ‘keen’ to play these instruments, despite their less conventional nature compared to the ‘usual guitars, keyboards and drum-kit’.

Alex commented that she came to see her role as a music teacher more as ‘a facilitator than a downloader of information’. For her this meant facilitating a musical experience, not just by ‘standing at the front waving your arms’ but also by becoming an active musician within the group, by playing piano, cello, recorder or a tuned or untuned percussion instrument. Alex believed her music programme had changed markedly as a result of her Orff-based learning; she had become ‘a lot less didactic’, and the programme had become much more practical, with less emphasis on listening to and analysing music, and more time spent on playing instruments.

5.1.5 Enabling active music-making for all

All participants emphasised the positive impact of their engagement with the Orff approach upon their ability to enable active music-making for *all* students, despite the wide-ranging levels of previous experience or knowledge of music that were frequently a feature of their class groups.

Belle viewed her understanding of the Orff approach as enabling her to offer students who learnt piano as a solo instrument an opportunity to participate in musical ensembles and thus enjoy collaborative music-making. Occasionally Belle led workshops (outside of school) with a wide range of ages ‘from children, to teenagers to adults’, and found using the Orff approach enabled her to offer musical experiences where participants were ‘happy to play together’.

A feature of the Orff approach that struck Karen in the early stages was the possibility of establishing a programme, which provided ensemble music-making opportunities for all:

One of the things I loved about it (the Orff approach) was that I could apply it straight away to a classroom music context as opposed to a studio context, because of the idea that everybody is involved. You find a way for everybody to participate in the music at whatever level.

Following her initial experience of the Orff approach, Karen resolved to change the orientation of her programme from one involving a ‘fair bit of writing’ to one that allowed for more active music-making. She subsequently organised the layout of the music room to provide space where ‘she could be active with kids’.

Francis believed the notion of music belonging to everyone – ‘respect for individual levels of ability and musical background’; and music for children needing to be built out of the ‘children’s worlds’ – was central to the Orff approach. He saw this as a key component in his facilitation of ensemble music-making:

Everybody involved but also recognising individuals. They’re both important. Everyone involved but giving each child at the same time what is important for him or her somehow. The Orff process operates almost mysteriously to always enable you to do that. It’s magic.

5.1.6 The teacher as participant: Sharing the leadership role

Several teachers described participatory practices within their classroom ensembles, where they were responsive to and supportive of the needs of the group. Alex said she often used circle formations because it enabled her to be ‘part of the group too’. She referred to being both participant and leader, saying:

I am not just the conductor up the front. Often I will be either on a piano or barred instruments myself and actually be a participant as well as leading the group.

Belle’s described herself as playing a flexible but fully involved role as participant musician in her music classes:

I don’t tend to use the piano in my teaching because I like to be right in the circle with the children, whether it’s on the floor or right amongst them. I prefer to pick up an ukulele or a guitar or to have my own xylophone.

“Shared leadership”, rated in the questionnaire on average as “very relevant” and “often” applicable, emerged as a feature of participatory music-making. Several teachers referred to incorporating the principle of shared leadership into their classes, either by allowing or at times directing a student to take on a leadership role. Phoebe mentioned several times that the Orff approach is ‘not all teacher-directed’, and demonstrated the principle in her lesson, when she invited students to take the lead by improvising short melodic phrases on recorder that were then echoed by the rest of the class. Karen expanded on the theme of shared leadership in speaking about her commitment to ‘honouring the people’ who were participating in her music programme:

I lead very strongly in terms of expecting their participation and their attention, but then there will be moments when the focus is away from me as a teacher. You need to see what the students can do and you don’t see that if you’re doing all the talking and you’re leading from the front all the time. I might say, ‘I’m not going to be the leader now you’re going to lead.’

Likewise, Gladys saw herself as ‘one resource among many’, asserting that it was important to give ‘students space to contribute’, believing that ‘someone else will know what to do here’ and attempting to ‘find that person and bring him or her in’.

When observing Gladys teach students in tuned and untuned percussion ensembles, I noted that she flexibly accommodated and worked with student ideas that arose spontaneously without interrupting the flow of the lesson. In the post-lesson conversation, she reflected:

I affirm. I try really hard to be a teacher who incorporates prior knowledge and I like to let the students have their moments of: ‘Oh, I can hear this’ or ‘I can hear that’ and ‘Let me put that together’.

Kate found that her engagement with Orff had given her a new set of beliefs and skills that enabled her to facilitate ensemble music-making catering to a wide range of individual needs:

I think the approach helps students to be successful in their learning of music...there’s a whole structure to help people who find coordination difficult, there’s a whole structure to help people who find learning by ear difficult and the difficulty of reading music is taken out of the way initially... all of those initial handicaps which stop people from learning and enjoying music are either removed or there are building blocks in place to enable development to happen...which is good!

5.1.7 Rediscovering ‘joy’ and or playfulness

Several participants referred to ‘joy’ and ‘playfulness’ in music-making. The experience of ‘joy’ in participation in Orff workshops was emphasised both in the stories told and in the enthusiastic or animated manner in which these stories were recounted. A discovery, or in many cases, rediscovery of the experience ‘joy’ in music-making led to the desire to make this aspect of music-making and learning in music available to their students.

Francis spoke of a realisation that, in order to be the kind of music teacher he aspired to be, he needed to ‘rediscover’ for himself ‘a sort of joy’ in ‘creativity, playfulness and respect for children’. This, he had decided as a result of his workshop experiences, enabled a ‘love of learning and a love of music, and a love of full engagement, a commitment to the group, and a commitment to people’.

Similarly, Phoebe spoke of the learning that occurred in her first experience of the Orff approach as offering her tools and skills to facilitate similarly joyful learning in her own teaching context:

If I can transfer what I am experiencing here as an adult, in my classroom, it would be the most fantastic gift...if I can enable students to

express themselves, get in touch with themselves musically and artistically to move, to sing and to learn in such a joyful way.

5.1.8 Thinking in action

In the post-observation interviews, several participants described in detail the virtue of making decisions ‘on the spot’ during lessons, linking this aspect of professional practice (Schon, 1983) to Orff principles and processes. Alex referred to ‘inspiration in the moment’ in relation to her decision-making when orienting her students to compose in response to a Māori legend:

Some of it was inspired in the moment. I wasn’t quite sure how I was going to break them up into groups. I wanted to wait and see what came out of the discussion – what they thought were the most important parts of the story to create music for...I wasn’t really sure how many ideas were going to come out. So then the brainstorm led to the groups and how many children could be in each as a result.

Alex also described how she ‘directed’ thinking by focusing attention and asking questions:

‘Okay, so we’re thinking about water, the river. So what have you got so far that gives that watery sound?’ I was helping them to think a bit more about how they were going to use their instruments and how they were going to, for example, figure out together whether it was going to be one sound at a time or gradually layering the sounds in. I asked several groups: ‘How are you going to start?’ I guess I was trying to direct them a little bit to be able to bring something together that was cohesive that they could then share with the rest of the group.

She also spoke of the need to work spontaneously with ideas that came from her students:

It’s sometimes quite hard because the children may suggest an instrument, possibly just an instrument that they like, not necessarily one that fits with the theme. I think one little boy said, ‘Claves’ for the sea. It’s very hard not to actually say, ‘No, we won’t do that.’ It’s trying to say, ‘How can we use that idea? Should we give it a go and then decide whether we like it or not?’ Or trying to tease it out: ‘What is it about the sound of the claves that reminds you of the sea?’

When Phoebe reflected on facilitating the compositional process, she emphasised the importance of ‘reflecting’ and ‘refining’. She explained that this involved her students ‘having more than one go at it’ and asking them, ‘What’s the next step? How can we improve this?’ She also spoke of the challenge of managing sound, since ‘music-making is noisy, and chaos in terms of sound management is never too far away’. She often had to decide on her feet whether asking the students to

work in short bursts, interspersed with discussion to reflect and refine, was appropriate or whether they needed longer periods of focused work.

Belle remarked that the Orff approach emphasised the need to think on her feet, since there were always many different ways she could work with one piece:

I think to myself, ‘There are actually lots of different ways I can head with this.’ It might be depend on the children at the time. So I’ve got a few options in my mind and sometimes I just end up going in a certain direction depending on the group that I’m with.

Francis reflected on the movement exploration aspect of his lesson, where he had consistently stopped to redirect students’ attention to particular shapes or movements, commenting that he wanted the children to act like ‘artists’, to have ‘control’ and to ‘make decisions, to learn self-discipline’.

5.1.9 Being part of a collegial network

Through attending workshops, participants became members of the organisation, Orff New Zealand Aotearoa (ONZA). Alex, for one, spoke positively of the collegial, professional support network (through social media, workshops and events) that became accessible to her. She described the role of the music teacher in a school as potentially lonely, since no one else shared the same challenges and concerns. However, she felt that she had now become part of a community of like-minded teachers with whom she could connect both formally and informally: ‘To be able to connect with others in courses and informally is just brilliant. I feel like I am part of a community of people.’

When Karen took on the role of music teacher in her school, she similarly found herself wondering: ‘Where are the other music teachers, who are they and how can I connect?’ As a result of her Orff involvement, she ‘loved the opportunity to participate in a community of music educators’. Like Alex, she spoke of the potential loneliness of the music specialist role, and found it ‘just magical to be able to talk to someone about things that are happening in your classroom, to people who actually understand it from the perspective of somebody who is thinking mainly about music and musical goals’.

Rosie noted that while the approach had not changed ‘the person I am’, there had been a change in relationships with Orff practitioners, because of ‘a huge

commonality that you share’. As a result of her association with the approach, she had ‘built a whole lot of wonderful new relationships with people both in Australia and New Zealand’. Francis lamented the lack of collegiality in his school situation, but said he found his involvement as a participant in this research project a valuable opportunity to talk about issues that were important to him in his work – something he found difficult to do in his school situation:

Most of the time with my school colleagues I am sitting there with my own thoughts about these things. If I speak to my colleagues, their eyes glaze over. Talking in the interviews and in the focus group here, we’re all on the same wavelength.

5.1.10 The use of the Orff approach as ‘a work in progress’

All participants at some time spoke of their Orff pedagogical practice as a ‘work in progress’, peppering their descriptions and explanations with phrases such as: ‘I’m still learning’ (Karen); ‘I am still growing’ (Alex); ‘It’s a work in progress’ (Phoebe, Alex). In particular, Alex said that she was ‘still very nervous about doing composition and improvisation work with my children’, but that she was ‘learning’ in this area. Belle said that, although she was aware of holding on to and developing the things she learnt in her first workshop, ‘the further I’ve got along the more I’ve realised there is so much more to learn – it is never-ending really.’

In the post-observation interview, Phoebe explained that she had wanted to do something ‘different’ in her lesson, that it had been ‘little experimental’ and that she and her students were both on ‘learning curves’ (adding ‘it’s a work in progress’). Some participants (Francis, Karen, Rosie) made the comment: ‘I am not sure if this (concept or thought) is really “Orff” or not?’ Although Francis could define the Orff approach as ‘a way of teaching music and movement which involves everybody but respects individual levels’, he added that it was more complicated than that and was ‘tricky’ to explain: ‘Even for us [music teachers] it is tricky. We’ve been using it for years and we’re still asking what it is!’

Phoebe was clear that a prescriptive approach with pre-planned steps laid out in an unalterable way was not consistent with the principles of the Orff approach, but said that she still found herself asking the question, ‘What is Orff?’ Several participants associated the sense of being on a ‘journey’ or a ‘pathway’, which

involved questioning and openness to change, with being an Orff-influenced practitioner. Typically, Gladys commented:

The minute I start to feel confident, the whole thing breaks down. When I come into school thinking I know what is happening, it doesn't work. Part of me must be constantly searching. Maybe that's why the Orff approach suits me.

Alex described a process of 'trial and error', of having 'a go – all the wheels falling off and it being a complete disaster and having another go'. Francis, who claimed to have integrated many aspects of the Orff approach into his teaching over the years, had recently found himself dissatisfied with his teaching and was asking himself: 'What is dying in my classroom teaching or my teaching in a classroom?' Asking himself why he always felt 'unsatisfied', he reflected: 'I'm a perfectionist; I have just seen brilliant teachers and I want to be able to teach like that too. I get dispirited.' On the other hand he spoke about the way attendance at a recent Level 4 workshop had reinvigorated his commitment to teaching.

Belle, Kate, Phoebe and Francis all reiterated the need for adaptability from class to class. Phoebe said:

I lose my confidence sometimes. Some classes you need to go slower than others. Sometimes you need to attune yourself to a class because, if you're going too fast, it doesn't work. There are a lot of skills and techniques to know. How do you get from here to here? It's good to talk to others about these things.

Francis, Kate and Belle also spoke about the differences between class groups, with Belle noting that each class had a different personality. Kate said that there were 'unknown variables and factors' and that one 'can only predict a certain amount of what will happen in any given class. You can't *know* what is going to happen.' Francis also agreed that what 'works brilliantly with one class might be ok with another and then go badly with another.'

These findings illustrate the various ways in which all the participants in the study reported an impact upon their professional practice of their engagement with the Orff approach. The impact as reported by the teachers was both in terms of the way they thought about their own musical and pedagogical knowledge and skills, and the new or at least modified practices they saw themselves adopting in their respective classrooms.

5.2 The Orff approach and the Aotearoa New Zealand school context

The data yielded findings related to the research questions concerned with the contextualisation of the Orff approach in the New Zealand school context, which will be presented under four thematic headings:

- Participants' school settings and the Orff approach
- The New Zealand Curriculum and the Orff approach
- The indigenous culture and the Orff approach
- Cultural diversity in the New Zealand school setting and the Orff approach.

5.2.1 Participants' school settings and the Orff approach

As can be seen in Table 3.1 most (six out of eight) participants taught in primary schools (Years 1 to 6). Gladys's setting in an intermediate school and Henry's in a high school provided points of contrast with the other participants.

Several participants described Orff principles and processes as the right 'match' for the needs of their particular teaching contexts, although this did not necessarily extend to a comfortable fit with the wider school environment.

Karen referred to some complementarity between various emphases of the Orff approach and the teaching and learning goals of her own school community, and this reinforced her desire to work collaboratively with the school principal, staff and school community.

Alex endorsed the fit of the Orff approach with her school context in relation to the range of abilities and variety of learning styles of her students:

It is hugely relevant I see whole classes of varying abilities and even varying ages because we have composite classes of two-year groups at a time. Some are visual learners, some oral. I can work with a piece of music that everyone in the class can be involved with, because there are different levels of difficulty that I put in place.

Gladys reported considerable success with her students when applying the Orff approach in her intermediate school context, with the principal and her colleagues suggesting that the vibrant music programme was part of what contributed to a 'positive atmosphere' in the school. Emphasising the value of 'participatory fun' in the music class, Gladys explained:

Before I got the job at this school, the children hated going to music. I knew this because I had a little bit to do with the music programme in the school and I know how much they hated it. And I thought, 'This is unbelievable, because going to a music class has got to be the most fun you can ever have at school.'...I knew I had it in me to win them over. I got each class to perform at assembly, and as soon as anyone has heard a marimba group performing they just want to do it.

'Although,' she said, 'teachers at intermediate school do not generally see a lot of parents,' she found that parents of students who learned an instrument outside of school were keen to communicate to her their appreciation of the music programme, recognising the value of the 'fun ensemble experiences' it offered: 'They do see that [their children] join in with the ensemble and have so much fun and their children love it – making music with someone else.' Moreover, Gladys noted that these 'highly functioning' musicians also responded well to the opportunities provided by her programme to 'explore and create':

One of the highly functioning pianist/cellist/guitarist boys, who is in the marimba group, came in to the music room to work on something with two others. When he saw the steel drum...he walked straight over to it, tentatively played it in an explorative way, then he experimented with its sounds. Then he said, 'Wow – that's amazing,' and wanted to know what it was and how it worked. The experienced musicians love to be exposed to other musics and have opportunities to create and experiment.

In her current role as performing arts teacher, Phoebe said she was required to comply with the school's inquiry-based approach to learning. For her, the Orff approach fitted well, as it could be considered inquiry-based:

Orff is inquiry-based and I can treat it like that because it allows improvisation and there is no fixed centre. Students can create their own solutions; they can answer their own question.

In the light of her knowledge of the approach, Phoebe found herself questioning the traditional approach to choral work with young children in her school, where the emphasis was more on the development of technical skills. In contrast, the Orff approach offered ways of integrating movement and improvisation into singing, utilising the children's aptitude for aural learning, and thus making the learning process and performance 'product' a joyful, embodied and fully engaged experience of music-making.

Being a creative teacher and stimulating creativity in his students were important to Francis, both in terms of his own philosophy and in as an application of the

Orff approach in his context. For him, a problem in achieving this goal was the isolation of the music programme within the school context. He saw the need for a school-wide emphasis on creativity rather than ‘a system that wants conformity and accountability’:

I would like to be in a situation that was more creative outside my classroom. I don’t consider that I’m in a creative school. But I’m not sure that I could find a creative school in New Zealand any more.

Henry found the focus of the Orff approach on learning about the ‘elements of music’ through ‘creating and making music *first*, and the ‘drawing...attention to the theoretical aspects when necessary’, to be highly relevant to the needs of his high-school students as beginning composers:

It was a different way to look at composing music, which was my main focus really. It’s what I really wanted to look at. Music doesn’t have to be complex. There is a progression there [in the Orff approach] and it’s easy for people who have never composed before to look at the elements and combine them, and be happy with what they’ve done.

As a generalist teacher, Kate noted that as she undertook the Orff levels training workshops, she realised that each course was building on the previous one and that it was giving her ‘a framework’ should she wish to become a music specialist:

It was giving me a framework of ideas that I could possibly develop a programme around, like: What I would do first if I were teaching with the Orff approach and then what that would lead into next?

However, as a generalist, Kate said she used aspects of the Orff approach whenever she could. In particular, as her lesson demonstrated, she had been able to apply her knowledge when working with liturgical dance in her classroom. She also used Orff principles when teaching recorder to her class, encouraging children to ‘find their way around the instruments by ear rather than learning by reading right from the start’. She believed that the Orff approach would ‘integrate with the school curriculum really well right across the school’, but commented that for this to happen, the approach would need to be taken on board as a whole-school approach. Belle also commented that much of what she did could be adapted for general classroom use, but acknowledged that teachers had a lot of demands placed upon them. She said she often invited classroom teachers into the

music room so that they could enjoy seeing their students from a different perspective.

Kate noted that the school principal and the parents recognised the value of her application of the Orff approach:

Particularly for our school, because it's low-decile and there's not the opportunity for private music lessons and things like that, parents are pleased to see that there is instrumental music going on and that the kids might be able to be part of a group like that. They really value it. They see it as an opportunity that they would not otherwise get.

Alex also reported her school administration and the parent community as responding favourably to her Orff-influenced programme:

They can see that all the instruments are being used; all the resources are certainly not getting dusty. I think they are thrilled with that and also that they know they can call upon me to produce something relatively quickly if necessary for whatever occasions or visitors that are coming and that shines a positive light on our school.

5.2.2 The New Zealand curriculum and the Orff approach

As stated in the introduction, this critical investigation of the Orff approach in the Aotearoa/New Zealand context acknowledges the New Zealand curriculum (NZC) as a potentially powerful, determining factor in any given school setting.

As teachers in either state or integrated schools, study participants were all familiar, to a greater or lesser extent, with the curriculum document. They were able to recall and refer to both (what is termed) the “front end”, i.e., the aspects of the curriculum which relate to all learning areas, and the “back end”, i.e., specific learning areas and in particular the designated areas of learning in The Arts: Music (Sound Arts) and The Arts: Dance. Participants expressed a wide range of views of the NZC, of its overall vision and of specific content areas. Several participants spoke of various connections they saw between the New Zealand Curriculum and the Orff approach, the implications of which will be discussed in Chapter 6.

5.2.3 An open-ended curriculum

Several participants expressed the view that the NZC was broadly based and allowed for considerable freedom of choice of focus and material. Karen viewed the NZC as written in such a way that ‘just about anything could fit’. She ‘loved’

the fact that, in her view, it was not ‘too prescriptive’ and took a ‘pragmatic’ approach where she aimed to have students purposefully engaged in music-making practices, which she could both connect with and justify in terms of the curriculum.

Belle reported that when planning her music programme, she began with her chosen area of interest and then ‘made the curriculum fit around this’. She saw the Orff approach as a good fit with the curriculum: ‘You can cover most aspects of the curriculum through the Orff approach.’ Francis commented favourably on what he called the ‘spiral nature of the curriculum’, describing it (like Karen) as ‘open-ended’ and ‘non-prescriptive’. Despite constraining demands imposed upon lesson-planning design at his school (see below), he viewed the curriculum as offering a ‘lot of freedom’ to design lessons for skill development in a way he felt ‘comfortable enough’ with.

5.2.4 Compatibility between the NZC and the Orff approach

Rosie, a teacher educator with an in-depth knowledge of the Orff approach and a contributing writer to the document *The New Zealand Curriculum* (Sound Arts: Music) (Ministry of Education, 2007), spoke with conviction about the ‘match’ of an Orff-based programme with the ‘expected outcomes’ of the New Zealand curriculum. However, she also voiced her frustration as the low prioritisation of music in general when it had such a role to play in developing the key competencies. She asserted: ‘There is not anything more potentially powerful than the Orff approach for music and movement education in addressing the principles, values and key competencies that are the expectations of our curriculum document.’ Describing the Orff approach as artistic and participatory, she made specific connections between the music strands and related achievement objectives (AOs) and the Orff approach (Table 5.1).

Table 5.1 Rosie’s view of the synchronicities between the NZC and The Orff approach

The New Zealand Curriculum: The Arts: Music	Rosie’s description of how the Orff approach addresses each AO
Developing practical knowledge in music	The Orff approach emphasises ‘practical skills and introduces students to the elements of music through practical experiences’.
Developing ideas in music	The Orff approach ‘provides opportunities for creativity, composition and improvisation’.
Communicating and interpreting in music	The Orff approach enables the ‘doing of wonderful things to put a performance together’.
Understanding music in context	The Orff approach emphasises ‘tapping into the cultural and imaginative world of the child’.

Karen drew attention to the values and key competencies of the curriculum, and reported that her planning always made specific reference to them, adding that her advocacy for the Arts in her school was based on her belief that: ‘A well-delivered arts programme can meet a lot of our obligations in addressing the “Key competencies” and “Values” aspects of the curriculum.’ Karen found these aspects to be more meaningful than trying to ‘fit what she did’ to the Music achievement objectives.

Kate identified strong links between the Orff approach and the curriculum, in her case relating this to the achievement objectives, specifying a valuable focus on ‘listening to music from other cultures, participating in ensembles and developing ideas’. Amusingly, Alex expressed her view on the congruence between Orff and the NZC in the following way:

I don’t think if you are teaching in an Orff way you are neglecting the curriculum at all. In fact, I think you are doing a service to the NZC by teaching in the Orff mode!

5.2.5 Achievement objectives, values and key competencies, and planning documents

Table 5.2 presents a summary of the extent to which planning documents (related to the lessons I observed) made explicit links to either the “front end” (key competencies and values) or the “back end” (achievement objectives) of the NZC.

Table 5.2: Summary of explicit links in planning documents to the NZC⁹

	Style of planning document	Achievement Objectives Level	Learning Intentions	Values	Key Competencies
Karen	Personally customised	Referenced to UC PK DI CI Not referenced to specific level	Specified as WALTs	Referenced to 1/7	Referenced to 3/5
Alex	Personally customised	Not referenced to strands or levels	Specified as WALTs	Not referenced	Not referenced
Phoebe	Customised to inquiry based learning	Referenced to Level 2 PYP International Baccalaureate	Customised to activity (not as WALTs)	Not referenced	Not referenced
Belle	School template	Referenced to Level 2 UC PK DI CI	Specified as WALTs	Referenced to 4/7	Referenced To 5/5
Francis	School template	Referenced to Level 1 UC PK DI CI	WALTs with success criteria	Not referenced	Not referenced
Kate	School resource unit	Not referenced to strands or levels	Given in unit	Not referenced	Not referenced
Gladys	Personally Customised	Referenced to Level 3 UC PK DI CI	Specified as WALTs	Not referenced	Referenced to 5/5
Henry	NCEA Achievement standard	Referenced to Level 6 DI	N/A	Not referenced	Not referenced

Two participants (Belle and Francis) referenced their planning to the New Zealand curriculum through the required use of school-designed planning templates. For Francis, the curriculum was a required ‘given’ in the planning of his programme. At his school, there was a requirement to use a standard planning format, where the achievement objectives (AOs) were a *fixed* detail. He noted: ‘they just sit there [on the page] and I don’t really consult them.’ He expressed frustration with what he considered to be the template’s inflexibility based on ‘current ideologies’. However, he endorsed the importance of articulating learning outcomes and success criteria, which he tried to relate to his chosen focus for the term. While Francis regarded planning as ‘very, very important’, he considered the execution of the plan to be more important than the planning process. He

⁹ UC PK DI CI refer to NZ Curriculum achievement objective strands (See Chapter 1 p. 35) ‘WALTs’ is an acronym for the practice (currently in vogue) of specifying in short phrases a supposed encapsulation of an answer to the question ‘What are we learning today?’

indicated that, as he had become more experienced as a teacher, he ‘intuitively knew how to structure a lesson’.

Gladys designed her own planning template, which included Level 3 AOs in music and, as well, listed the five key competencies unpacked in terms of music, for example, ‘I will concentrate on musical ideas and think about making musical decisions’ (Thinking). She viewed the Orff approach, as she understood it, as a ‘comfortable fit’ with the curriculum: ‘It [the curriculum] is made for it [the Orff approach] really, I believe.’ Although she did not make the approach explicit in her planning documentation, she reported on feedback from international visitors who observed her classes and commented: ‘Oh, so you are an Orff practitioner!’ This pleased Gladys, who was in the process of revising her planning template in order to make the Orff process more explicit, both to achieve clarity for herself and so that she could describe it using words of interest to others.

Karen, who customised her planning to her own requirements, regarded the curriculum categorisation of AOs into four strands as ‘a little arbitrary’, and the structuring of the achievement objectives into levels, implied an authentic progression from one level to the next, as ‘largely semantics’. Sometimes, however, when planning a unit, she started with an AO, asking herself: ‘What does this really mean for my group?’ More often, though, she started with ‘an idea in my head of what I’d like to do’, then scanned the curriculum AOs thinking: ‘This aspect would really fit well here but it would also fit well here, and if we include a bit more of this then we can really be thinking about that, too.’ Karen’s unit plan documentation for the lesson I observed specified learning intentions, with links to all four strands, to one of the five values, and to three of the seven key competencies (Table 5.2).

Alex described the strands as ‘broad’, ‘general’, ‘vague’ and ‘loose’, which, in her view, meant that ‘almost every unit you would do’ could be regarded as fitting the curriculum. She described the NZC structuring of AOs into four strands as ‘unwieldy and very wordy’. Her learning intentions (e.g., ‘We are learning to use *ti rakau* and *titi torea*’), which were succinct, sharply focused and relevant to the holistic music-making I observed in her lesson, had no explicit links to the curriculum.

Kate's planning document for the lesson I observed was a unit from the schools religious education programme, and had no explicit links to the curriculum. Phoebe, who taught at an independent school, referenced her planning to the International Baccalaureate curriculum and the school's focus on inquiry learning. She viewed her lesson as relevant to the five 'Key competencies' of the NZC and four of the seven 'Values', but these were not specifically referenced in her planning documentation.

Henry, while describing himself as familiar with the Arts curriculum, remarked that although he looked at the document occasionally, he rarely used the AOs to guide his planning. 'Rather,' he said, 'NCEA is far more important.' Consequently, from Year 9 onwards, his programme focused on preparation for Level 1 (Year 11) achievement standards. The lesson I observed had, as its primary focus, composition as part of a unit of work preparing students for Achievement Standard 91092¹⁰, which is aligned to curriculum Level 6, "Developing Ideas in Music". A student handout prepared by Henry provided the Achievement Standard specification and detailed two compositional briefs, the first asking students to use found sounds, and the second asking them to choose a point of inspiration, such as a picture, environment, emotion or text. The design and terms used in this document supported Henry's claim that his teaching drew upon Orff pedagogy. He described his work with composition as an ongoing project, in which he was developing through trial and subsequent reflection a sequential programme for students at Years 9, 10 and 11 which, 'borrowing very heavily from the Orff approach', enabled engagement with composition and hopefully a high rate of success in this standard.

Overall, then, most participants viewed the NZC as broad-based and therefore allowing for a wide range of content. In some cases, the NZC was viewed as 'vague' – lacking sufficient detail to enable the effective planning of a music and/or movement programme. Many participants expressed the view that the Orff approach enabled them to plan programmes that very satisfactorily met NZC requirements.

¹⁰ [http://www.nzqa.govt.nz/ncea/assessment/view-detailed.do? Standard Number=91092](http://www.nzqa.govt.nz/ncea/assessment/view-detailed.do?StandardNumber=91092)

5.3 The indigenous culture of Aotearoa New Zealand and the Orff approach

All participants reflected on the relevance and implications of the Orff principle of adaptation to the indigenous culture for programme design in music (and movement/dance to a lesser extent). Several spoke of a need for more knowledge of Māoritanga (the culture and traditions of the Māori). Some expressed confidence that there were a number of easily accessible resources to enable and support their development in this area, while others spoke with a degree of trepidation about their ability to access this knowledge.

Several participants reported that access to Youtube had greatly enhanced their ability to open up a wider range of listening and viewing experiences for their students, mentioning, in particular, examples of traditional Māori musical instruments, recordings of action songs, and retellings of Māori myth.

5.3.1 The integration of Māori material

Alex saw Māori tradition as ‘very grounded in music and the performing arts’ and suggested that it was incumbent on ‘all teachers and all music teachers’ to be committed to up-skilling their knowledge of Māoritanga, in the first instance by actively finding out ‘what we don’t know’. She believed that all aspects of the music programme should take account of Māori culture, and particularly supported the use of Te Reo in the music programme. She saw this as possible in a choral and classroom programme, saying that she was aware of the availability of ‘plenty’ of Māori material suitable for such programmes.

Belle endorsed the importance of choosing Māori songs and pieces so that children could realise ‘that it [Māori music] is all accessible music that we can have a go at’. On the other hand, Kate valued the use of Māori myths and legends as a starting point, where one could ‘use the rhythm of the language’ as a basis for improvisation or composition. This, she said, gave students the opportunity to ‘take the story in a new direction’, which deepened their understanding of it.

Gladys said she liked to ‘always include Māori songs and games’ in her programme, whether there were Māori students in her class or not. As a child she had wished she were Māori, because, as she recalled, ‘a lot of Māori kids I knew

at school were so musical that it seemed like the happiest day in their life when they sang, did titi-torea and did the poi'. Now, as a teacher, she saw 'lots and lots of Māori students who come into her school who have not had much previous exposure to a music programme but respond in her classes saying such things as, "Hey, Miss, I don't know how to play the bass but I really want to".' Gladys would respond, saying, 'Okay! Well, you're the bass player then. Here's a chart, work it out!' 'And,' she said, 'they just do.'

Phoebe, who grew up in the Northern Hemisphere with English as a second language, spoke of the challenges of integrating Māori material, saying:

You guys grew up with it, but as a foreigner I need to have the song explained to understand the meaning and the context. But to teach this material *I also need* to have a teacher who can guide me through an aesthetic experience of discovering this material.

Despite Phoebe's self-perceived need for guidance in the use of Māori material, the lesson I observed used as a starting point for composition a series of images retelling the Māori legend of Māui fishing up Te Ika a Māui (North Island).

Kate similarly felt ill equipped in terms of her own knowledge of Māori music, saying, 'I feel I should know more about it really.' She expressed a desire to become familiar with traditional repertoire in order to 'acknowledge the culture a bit more' and consider the ways the Orff approach might be adapted to integrate Māori material. However, she was concerned about the appropriateness of adapting Māori music for use with Orff instruments, specifically mentioning a possible problem with 'different scale systems' and a concern with the suitability of adding a tuned percussion accompaniment to a traditional melody saying: 'Maybe it would actually wreck it to add a bass line and ostinati,' and 'I would be anxious not to do anything offensive.'

Alex acknowledged New Zealand's rich heritage of Māori music, which is 'always expressed very physically – it's body and soul.' She saw much scope for the Orff approach to 'really fuse' with New Zealand culture including Māori culture. She saw a similarity between the centrality of rhythm and body percussion in Māori music and the emphasis on rhythm and the use of body percussion in the Orff approach, speculating that there were ways to integrate these aspects into an Orff-based programme. Alex's lesson was notable for its use

of Māori material: titi-torea, action song Māori myth and a listening example featuring traditional Māori instruments. Alex had chosen the soundtrack ‘Ihenga’ (Aunty Bea, 2011), because she ‘loved the way the traditional Māori instruments and contemporary instruments had been fused together to give a very “New Zealand feel”.’

On the other hand, both Alex and Francis grappled with the difference between typical melodic and harmonic frameworks used in the Orff approach and their perception of typical features of Māori music. Francis reported on a conversation in which he had been told that the minor 3rd, a central focus for initial vocal exploration in the Orff approach, ‘wasn’t natural for Māori’. Rather, the more ‘natural’ interval was the 2nd (major and minor). He thought, therefore, that adaptation of the Orff approach to Māori musical material required becoming cognisant of such musical features and finding ways to integrate them into classroom music-making. Alex had searched for New Zealand songs to use in her Orff-based junior music programme, but reported a dearth of songs, including any in Māori, based in the pentatonic or other modes. Most material that she found, that she considered to have a local flavour, used traditional pop harmonic progressions using chords I, IV, V, vi and ii.

5.3.2 Kapahaka

Although none of the participants were directly involved in teaching kapahaka, some acknowledged the strength of the kapahaka programmes in their schools. For example, Gladys noted that ‘parents come in and run the kapahaka programme and it is fantastic, the children love it and they perform really well.’ Although she saw kapahaka as a ‘whole different style to Orff’, she said that she ‘really valued the kapahaka programme and would do anything she could to support it’. She added that ‘kapahaka really developed the students’ musical abilities, particularly their ability to sing harmonies’ and ‘ignited the [musical] process’, which was what her programme also aimed to do. She often noticed that the students who were active in kapahaka were the ones drawn to the musical opportunities offered in her programme. She liked collaborating whenever she could with the kapahaka group to stage musical performances, where her music groups and the kapahaka group performed alongside each other. For her, this was

‘to work with the Māori community in a way that is effective and empowering’ adding, ‘You always feel a bit like you are knocking on their door and that they’re protective of what they are doing, but that’s okay!’

Francis contended that the pedagogical approach taken in kapahaka was ‘not Orff-like at all because it is very prescriptive’. He saw it as an approach in which the ‘instructor trains the students’ in singing and movement routines. Kate also suggested that kapahaka was ‘a complete form, a complete system on its own, in which specific movements mean specific things’. She indicated that, as a ‘pākehā person’, she hesitated to become involved because, as she said, ‘I would not want to do anything inappropriate as someone might feel uncomfortable telling me [it was inappropriate]’.

In summary, all participants indicated, either through the questionnaire, interview responses or teaching practice, an engagement with New Zealand as a bi-cultural nation in terms of a desire and/or commitment to integrating Māori material in their classrooms. Māori material was used in five of the eight classes I observed. However, even when Māori material was considered relevant, some participants expressed anxiety about their ability to appropriately handle such material while others indicated a desire for up-skilling in this area.

5.4 Cultural Diversity in the New Zealand school setting and the Orff approach

As can be seen in Table 5.3, the teaching contexts of the eight participants in this study, whose schools I visited, were characterised by cultural diversity. In four of these schools, students identifying as New Zealand European were a majority (48%-71%), and in four school students identifying as New Zealand European were a minority (1%-48%).

All study participants expressed the view and/or illustrated in their practice a concern to respond to the cultural diversity of their classroom demographic. For Karen, this involved the adaptation of Orff processes to a particular instrument (the ukulele) for its perceived appeal to particular (Pasifika) students. For Kate this responsiveness involved the affirmation and inclusion of student-led ideas, which reflected their cultural heritage, i.e., Pasifika-influenced gestural movement in choreographed liturgical dance sequences. For Gladys, it providing

opportunities for student-initiated performances, which highlighted particular, cultural performance styles or strengths e.g., a drumming group with a West African influence.

Table 5.3 Approximate percentages of the ethnic make-up of student populations in participants' school settings

Teacher Ethnic/Cultural Identification	Māori	New Zealand European	Pasifika	Asian	Other Indian, Middle-Eastern, African
Karen New Zealand European	12%	18%	38%	8%	24%
Alex NZ European	17%	59%	10%	8%	6%
Phoebe French Canadian/NZ	1%	60%	1%	38%	
Belle NZ European/Māori (Tainui)	5%	60%	5%	30%	1%
Francis NZ Pākehā	10%	71%	3%	16%	
Kate NZ European	1%	1%	94%	2%	2%
Gladys NZ Pākehā	8%	48%	5%	36%	3%
Henry NZ Māori	40%	22%	35%	2%	1%
Rosie NZ European/Māori (Ngai Tahu)	<i>Not relevant as I did not observe Rosie's classroom practice</i>				

For others, the perception of the Orff approach as open and inclusive led to their expressing sentiments such as: 'Orff is very open to world music...it looks out the whole time...easily adapts to different world music' (Belle). Karen, in her desire to respond to the culturally diverse backgrounds in her school community, had a somewhat interrogative approach in wondering how the Orff approach might function to engage with this diversity:

The Orff approach isn't all about the instrumentarium is it? There are a lot of Orff practitioners who are about world music and about finding music from other cultures and honouring them. I was really struck at the *Tui Tuituia* conference listening to how hard they work in the San Francisco school to bring culture-bearers in to teach their music. I thought, 'Well I've got all these culture-bearers in my class – the children who bring with them the music of their culture.'

Taking account of the large group of Pasifika students at her school, Karen had chosen to buy a class set of ukuleles because, as she said, 'I felt that it would connect with something that's happening at home with the students and their families.'

Kate said she found some of the original Orff repertoire (as found in *Music for Children*) 'very Germanic', but said she was learning 'how to adapt the material', sometimes by simply changing the words to 'make it relevant to contemporary

New Zealand'. Expressing a desire to acknowledge the cultures of the students more fully, she felt concerned about her own lack of knowledge of musical material from other cultures, citing the Pacific, Asia and Africa as geographical areas of relevance to her teaching context. In particular, she talked about wanting to know more about Pacific music, about the harmonies used, for example. She was aware that many of her Pasifika students were exposed to a 'really strong drumming background', and wanted to know, for example, how to give 'a kid in her class with drumming skills a bit more scope to show what they can do'. On the other hand, she was concerned not to be culturally inappropriate by 'altering the music of another culture in any way' and added: 'Maybe it is actually better to leave it in its context.'

Gladys said she was keen to incorporate what 'the students brought' to class. In the class that I observed, having become aware of the drumming talent of group of Pasifika boys, Gladys established a spot for them to perform at the conclusion of the lesson. She was aware of criticism of the Orff approach as 'twentieth-century Eurocentric', but viewed this as reflecting a failure to understand that the Orff process was 'transplantable in any culture'. She qualified this remark by saying, 'Well, in any culture that needs music education like we do – not to places where they're already doing music education *every* single day.' She described the Orff approach as 'organic' and as 'developing a life of its own as it responded to the cultural context'. The Orff approach, she said, 'enables music to be accessible to everybody and that's good for children, I think – for all learners actually.'

Francis endorsed the idea of simply 'including anything that is going on in culture' – contemporary New Zealand music, Māori music or traditional music from other cultures – in his music programme. As an example, he cited a name-game known to him as *Koko elai* that he believed was Congolese. Although he did not know its origins, he used this piece often, since its structure incorporated the opportunity for singing, movement and making up rhythms, activities and processes central to his understanding of Orff approach. Alex also highlighted the process orientation of the Orff approach, saying: 'It enables you tap into traditional material, but the processes that you use are the same across any material.'

5.5 The Orff approach in action in Aotearoa New Zealand school settings

In the following section, findings related to the beliefs and practices of the Orff approach in the participants' respective settings will be presented according to the nine thematic analytical categories identified in the questionnaire and described in Chapter 3 (pp. 85-86).

The text of the sections that follow will from time to time refer to Appendices N, O, P and Q. Appendix P sets out the mean rating for both *relevance* and *frequency* for all questionnaire items in the nine thematic categories. Appendix Q sets out in ranked order from highest to lowest the overall means for both *relevance* and *frequency* in each thematic category.

Table 5.4 (see below) draws on the questionnaire data (Appendix N) to present findings that identify the questionnaire items rated as: the most and least relevant; the most and least frequently applied; and the items with the greatest and least degree of numerical difference for relevance and frequency of application, in each analytical category respectively. Text that follows will also make reference to Table 5.4 from time to time.

5.5.1 Relevance and application of Orff pedagogical principles

Questionnaire items in the category *Orff pedagogical principles* were rated most highly overall of all questionnaire categories, being considered on average to be the most relevant and the most frequently applicable in all of the participants' teaching learning contexts. Analysis of the data from the questionnaire, the interviews and observations suggests that all participants viewed the Orff pedagogical principles as a connected whole which served an overall pedagogical approach that emphasised *successful participation* in group music and movement. *Activities* that I observed in the lessons, however divergent, were all characterised by the way they facilitated opportunities for full engagement for all members of the class or group.

Table 5.4 Analysis of Likert ratings of questionnaire items in pedagogical categories

Thematic categories of questionnaire items	Mean R	Mean F	Item perceived as being <i>most</i> relevant	Item perceived as being <i>least</i> relevant ¹¹	Item perceived as being <i>most</i> frequently applied	Item perceived as being <i>least</i> frequently applied	Item with <i>least</i> difference between means for frequency and relevance	Item with <i>greatest</i> difference between means for frequency and relevance	
Orff pedagogical principles	4.40	3.65	Success for all (4.89) 1 st =	Playfulness (3.78) 10 th =	Participation (4.67) 1 st =	Improvisation (2.67) 15 th =	Participation (0.11)	Improvisation (1.44)	
Typical material and resources	3.56	2.34	1.) Stories 2.) Material relevant to student population (3.89) 9 th =	1.) Original Orff Keetman material 2.) MoE resources (3.22) 17 th =	Material by contemporary O/S practitioners (3.11) 11 th	Artworks images etc. (1.56) 22 nd	Orff based material (0.67)	MoE resources (1.99)	
Typical structures	3.74	2.55	Question & answer Rondo for improvisation (4.11) 8 th =	Canon in movement (3.11) 18 th =	Rondo form for improvisation (3.22) 10 th =	Canon in movement (1.89) 21 st	Canon for singing and speech work (1.03)	Canon in instrumental work (1.44)	
Typical tonalities	3.93	3.07	Bordun (4.44) 5 th =	Church modes (3.66) 12 th =	Bordun (4.33) 3 rd	Church modes (2.11) 19 th =	Bordun (0.11)	Church modes (1.22)	
TYPICAL ACTIVITIES	Listening	4.00	3.25	Listening in ensemble work (4.56) 4 th =	1.) Listening without asking for verbal response 2.) Listening and responding through movement (3.67) 12 th =	Listening in ensemble work (4.11) 4 th =	Listening and responding through movement (2.33) 19 th =	Listening in ensemble work (0.45)	Listening and responding through movement (1.34)
	Speaking and singing	4.08	3.13	Integration of singing (4.67) 3 rd	Proverbs and sayings (3.11) 18 th =	Integration of singing (3.89) 5 th	Proverbs and sayings (1.67) 22 nd =	Limited range songs (0.55)	Proverbs and sayings (1.44)
	Instrumental	4.13	3.22	Tuned percussion (4.89) 1 st =	Found sounds Recorder Other instruments (3.67) 12 th =	Untuned percussion (4.67) 1 st =	Found sounds (2.44) 16 th =	Untuned percussion (0.11)	Found sounds (1.22)
	Movement and dance	3.87	3.09	Body percussion (4.11) 8 th =	Folk dance (3.67) 12 th =	‘Body to instrument’ (3.56) 8 th =	Folk dance (2.33) 18 th	‘Speech to body’ (0.45)	Folk dance (1.34)
	Reading and writing notation	3.67	2.67	N/A					

¹¹ The words “least relevant” should not be taken as synonymous with ‘of little relevance’. Rather, these items were all rated as relevant to some degree and in many cases “very” or “highly relevant”. This point to a lesser degree applies to “items perceived as being least frequently applied”.

In what follows findings related to the relevance and applicability of *Orff pedagogical principles* will be presented under a number of thematic headings, the first five of which draw upon the wording of the questionnaire items (see Appendix P) within this category, i.e.:

- Active participation in ‘joyful’ group music-making
- Success for all: The use of ‘simple to complex’ and ‘imitation’
- Exploration and improvisation
- Playfulness
- Emphasis on ‘aesthetic experience’.

The sixth sub-section, entitled ‘Pedagogical principles and the elemental process’, draws primarily on interview data which address pedagogical principles concerned with the Orff notion of the ‘elemental’ as discussed in the introduction.

5.5.1.1 Active participation in ‘joyful’ group music-making

The case studies in Chapter 4 described lessons in which all students were, for a large part of the lesson, actively involved in music-making with a high level of focused engagement, either as whole-class or small-group activity. Furthermore, as can be seen in the “Typical Orff approach foci evident in observed lesson” (Table 4.2) students were active participants in a variety of music-making activities.

All participants endorsed the emphasis on participation in the Orff approach. The mean (4.67) of all participants’ ratings for frequency of the questionnaire item “Participation for all” revealed this principle as the *most* frequently applied of all questionnaire items. Teachers in this study viewed participation as a key value in the application of the Orff approach in their teaching context. This principle of participation, as will be illustrated below, was reflected in practices and beliefs around ideas such as:

- the inclusiveness of all regardless of ability or background;
- the value of music-making as a social practice which facilitates or endorses a sense of community;
- music-making as a ‘joyful’ activity;
- shared leadership as a feature of participatory music-making;
- the teacher as a participating and supportive member of the classroom ensemble.

In the quotation below, Karen makes it clear that she attempts to find a way for ‘everyone’ in her classroom music programme to participate, using a variety of strategies. Words such as ‘active’ and ‘engaged’ highlight her determination to facilitate learning that is hands-on and motivating:

You find a way for everyone to participate in the music at whatever level....I learnt a way of working, often in an open space, not always with instruments, but in a practical way with 25 or 30 children being kept active and engaged.

Belle endorsed the participatory nature of the Orff approach when she stressed the importance of students being enabled to ‘have a go’. This implied, she said, the need to accept whatever abilities individual students brought to the classroom. She regarded her knowledge of the Orff approach as equipping her to ‘draw people in, at whatever stage they were at’.

Rosie spoke of the way the Orff process had enabled her to meet the needs of a ‘Year 1 to 4 extension class in quite a unique way’:

I have got one little Year 1 boy who is very nervous and shy and gets a bit weepy when things don’t go right. I am able to give him a task that feels comfortable for him....At the same time I am able to scaffold learning so that that students of whom I have higher expectations play more sophisticated improvisations and as well write their own melodies. Using this approach one student can be doing something very simple they feel very secure and comfortable with and others are able to fly off and do all sorts of other intricate and interesting things – all within the one musical ensemble.

Describing the Orff approach as ‘anti-elitist’, Karen indicated her commitment to music for all regardless of previous musical experiences, a sentiment that Alex also expressed when she spoke of her programme offering ‘music for all, not for the elite, the wealthy or for just for students who may be particularly gifted in music’. Alex regarded her teaching context as one where she taught ‘whole classes of varying abilities and even varying ages’. She saw the Orff approach as extremely relevant for the way it enabled her to work with a piece of music and adapt parts for all ‘these different levels of ability’. Moreover, she saw the barred instruments as being ‘accessible for all’, because of the way ‘sophisticated technique was not required’ in order to play simple parts.

Several participants spoke of the participatory nature of the typical Orff instrumental ensemble, because of the way adaptation of musical repertoire

enabled different levels of musical ability to be catered for within one piece. As Alex said: ‘A piece of music can cater for everyone’s needs in the class because there are different levels of difficulty you can put in place.’ Francis put it this way:

You give the hard parts to the children who need extension and the simple parts to the ones for whom it is challenging – and you all get to do it, it sounds great and everyone owns everything.

Gladys, after assuming a new position in her school, grappled with the legacy of a negative attitude to music. Asserting that, ‘I knew I had it in me to win them [the students] over,’ she reported on the way she actively aroused interest by having each class ‘right from the beginning’ perform in marimba ensembles at assemblies:

As soon as anyone sees and hears a marimba group performing they just want to do it. The ones who have not had much music at school love it and the musicians – the ones who have private tuition – love being in an ensemble. They just love it making music with others, rather than being by themselves.

In Gladys’s lesson the emphasis placed on participation was clearly evident in a class in which a student with identified learning difficulties was unable to accurately imitate a melodic pattern demonstrated by the teacher, but was nevertheless ‘having a go’ each time. Although she was only partly able to perform the task, she appeared to be without anxiety and others did not notice her mistakes. The forgiving nature of the timbre of the barred instruments meant that her inaccuracies were not painful on the ear. Gladys indicated afterwards that she was aware of this student, whom she described as ‘having a lovely time and blending unobtrusively into the ensemble’.

Henry had found that the hands-on, participatory music-making opportunities afforded by the simplicity of technique required by the so-called Orff instruments had generated new levels of engagement in his Year 11 music class:

If they come into the music room and I get them going on the instruments, it works really well. If they come in and sit down they don’t want to get out of their seats.

He added: ‘Playing music is far more important – has a far more positive influence on the students – than just sitting there and talking about it.’

Kate's perspective on participation by all in a typical Orff ensemble emphasised what might be described as a liberation from the tyranny of the notated score, when she said: 'It is possible to play music, not only melody but to build a whole ensemble without anybody having a piece of paper put in front them and being told to "Play this!"'

Francis and Phoebe both connected the principle of participation for all to the value of music as a communal and communicative social activity:

Music belongs to everyone. Orff incorporates the idea of music as a communal activity but there is also respect for individual contributions....All the children are involved, all the children are doing something. (Francis)

It is working with a community, a group of people doing music together...making music with people and communicating through music, feeling what it is to express yourself non-verbally with sound and movement and the community – the group of people are on the same wave-length. (Phoebe)

Phoebe spoke of a desire to enable her students to 'find the joy' in expressing themselves through music and movement. Other participants also spoke of 'joy' in music-making that they themselves had experienced and that they wished to enable for their students. In the post-observation interview, Alex spoke of her work as a music teacher as being exhausting, but also making 'her heart sing', when she saw her students experience the '*joy of making music with others and by themselves*'. Similarly, Karen, using of the collective pronoun 'they', communicated a sense of the class as a single inclusive entity, and spoke of observing the '*joyful*' nature of active ('hands-on') music-making:

It's true most of my students love coming to music. They love to be here. To get their hands on the instruments, they love to sing, they love to move and I think there is joy in the approach because it is active.

Reflecting on her experiences as a teacher participant in Orff workshops, she added: 'There may be something built into the way we've learned to teach – that there just has to be joy in it.'

5.5.1.2 Success for all: The use of "simple to complex" and "imitation"

The responses to the questionnaire item, "the enabling of success for all", shared 1st and 2nd place in the rankings for relevance and application respectively. It became clear in the interviews and the classroom observations that participants

viewed “success for all” as closely related to “participation for all”, to the extent that it could be said to be seen as *synonymous* with participation (i.e., to enable students to *take part*). To ‘have a go’ (Belle, Alex, Karen) in a musical ensemble or classroom music or movement activity was ‘to enable success’. For most participants, successful participation in music or movement activities was a key learning intention in their classroom programme, either explicitly or implicitly expressed in planning documents for the lessons that I viewed or in follow-up interviews. As a somewhat divergent case, Henry’s perspective on success was referenced to the extent to which his Orff-influenced programme enabled the fulfilment of NCEA achievement standards:

When I get together with colleagues to moderate the student’s work there is interest in what I am doing. The students’ work is quite different to what students are doing in other schools. So there are interesting discussions about how I meet the achievement standards but my students’ work definitely meets the criteria of the standards. There is no problem there [*laughs*].

All teachers indicated that the range of strategies that lay behind terms such as *imitation* and *simple to complex* enabled successful participation. Belle used the words ‘step by step’ to explain the way she interpreted the Orff approach when applied to teaching the ukulele:

Orff influences everything I do. For example, when teaching ukulele, rather than just teaching singing, strumming or picking, I approach it step by step making the end goal easy to achieve.

Rosie described the way she applied the Orff principle “simple to complex” in her work with ‘children and/or adults’, where she would introduce material such as a ‘rhyme or a phrase’ by doing ‘all sorts of interesting things with it until it is well known’. Then, ‘to take it to another notch’, she would add, for example, ‘an ostinato pattern’ and work with that until it was ‘truly embedded’. This process, she said, was a way of ‘scaffolding to the next level of complexity’. Adding further layers (for example, the transfer of rhythmic patterns to untuned percussion) would then increase the complexity, as each additional layer involved knowledge and skill that had either already been acquired and was being practised and/or was new knowledge that was in the process of being developed.

Francis described in detail what he considered to be an Orff principle related to successful participation where ‘everybody does everything’. Using this principle, he said, material, be it a song, a rhythmic pattern or a particular accompaniment, would be introduced and rehearsed as a whole class before being assigned to an individual or a group. Francis explained that he was in a position to identify students who were ‘strong players’, who could then be assigned more challenging parts, and those who needed support and/or easier parts. He pointed out, however, that musical strengths were not identical. Students might be vocally strong, rhythmically strong, or dextrous with tricky parts on the smaller barred instruments.

This emphasis in the Orff approach on ensemble music-making, where material could be adapted to fit the levels and needs of the participants, was reiterated by others. Alex endorsed the approach’s relevance to her school context because of the way a piece of music or a musical activity could cater for multiple levels of difficulty and thereby enable success for all. Belle spoke also of ‘building from the level that they [the students] are at’. Recalling an experience of teaching a group with a wide age-range (children and adults), she said: ‘I could offer something that just fitted for wherever students were at that moment and that meant they could all play successfully together.’

Expanding on this theme and drawing attention to the Orff approach’s ‘structure’ and ‘building blocks’, which scaffold learning, Kate said:

The (Orff) approach helps people to be successful and enjoy their music learning. For people who find co-ordination difficult, there’s a whole structure to help them coordinate to play an instrument. For people who find learning to play by ear difficult, there’s a whole structure to support this. For people who find reading music difficult – well that’s taken out of the way initially so they don’t have to worry about that – which is good. All those initial handicaps which stop people from learning and enjoying music are either removed or there are building blocks put in place that enable musical development to happen.

When commenting on the high level of confident involvement by the students in the post-observation interview, Belle described a strategy I had observed where she focused upon positive musical responses and specifically avoided drawing any attention to incorrect responses. Part of her strategy was to ask confident students to demonstrate particular skills and invite other students to imitate.

Another strategy of Belle's was to model *not* being deterred by mistakes, as she explained below:

Even if I make a mistake, I'll say we'd better do it again. The young children will laugh and I'll laugh too. Then I say, 'I'd better do it right! I can't get it right this time so I'll try again,' so that they can realise that it doesn't matter if they make a mistake.

Francis too endorsed the importance of giving 'plenty of support' and 'never judging', because he said kids loved to create and to make music.

Several participants spoke of feedback on student performances from colleagues, the school administration and parents, which indicated surprise that students could, as Alex said, 'sound so good in such a short period of time'. Phoebe, Kate, Belle and Gladys also spoke of external positive feedback on student performances:

The parents were amazed at how good their children were at composing little songs, rhymes and performing body percussion routines. (Phoebe)

The teachers say things like, 'Wow I can't believe that the students are so focused and concentrate for such a length of time.' (Belle)

The other teachers see how quickly the kids pick things up by ear and can play really well in concerts. The school principal can see it [the Orff approach] is of value too. (Kate)

Emily's dad, a music teacher, comes in and tells me how amazed he is that so many children can play musical instruments. (Gladys)

5.5.1.3 Exploration and improvisation

Opportunities for exploration and improvisation are highly valued pedagogical principles in the Orff approach (Frazee, 2012; Goodkin, 2004; Haselbach & Hartmann, 2013). All lessons observed included opportunities for exploration and improvisation (See Table 4. 2 p. 65). Activities included: movement exploration and improvisation (Francis, Kate Belle), exploration and improvisation using the voice (Francis), exploration and improvisation with untuned percussion (Robyn, Alex, Phoebe, Francis, Gladys), exploration and improvisation on tuned percussion (Karen, Alex, Phoebe, Belle, Gladys, Henry) and improvisation on recorder (Phoebe).

Belle specifically mentioned 'improvising' as an important Orff principle that as an activity was closely aligned to an environment where there were opportunities

to offer ideas and create. She planned a specific focus on melodic improvisation for her lesson, where students took turns to improvise a contrasting section on tuned percussion for an action song performed by the rest of the class. Belle thought that the students did well, with all prepared to ‘have a go’. However, she wanted to ‘build on it’ in subsequent lessons and thought her students needed to ‘take turns listening to each other improvising’, which would help ‘develop’ their own individual improvisations as a result of learning from each other.

Phoebe evoked the power of improvisation for people of all ages who may not have any background in music as follows: ‘It is a very strong concept being able to improvise when you are six, seven, and eight or fifty years old and you think you don’t know anything about music.’ She believed the Orff approach was compatible with inquiry-based learning, because of the emphasis on improvisation. ‘Students,’ she said, ‘can create their own solutions, and answer their own questions.’ Exploration was a principle that operated for Phoebe both as a focus for activity in her classroom, but also as a principle in her own planning and preparation of material:

If I teach a song I know, the Orff approach will prompt me to do something different to what I may have done before. There are plenty of avenues I can explore. I just need to...ask myself, ‘What can I do?’

Rosie said that the Orff emphasis on creativity and improvisation had led to a change in her classroom practice. Saying that previously she had been inclined to ‘set strict rules and strict boundaries focusing on the correct notes’, she reflected that she now saw it as important ‘to allow for opportunities for creativity and improvisation’. ‘In fact,’ she said, ‘the improvisation process has become absolutely central to everything I do.’

The words ‘compose’ and ‘create’ were often used in association with activities involving exploration and improvisation. Alex used the term ‘co-constructing music’ in association with the Orff principle of improvisation. She emphasised that her approach was not: ‘Right, this is the music and we are going to learn all the notes and play it back.’ Rather, she tried to ensure that there were parts for improvisation so that children got the opportunity to ‘construct the music themselves’.

Henry, in describing himself as ‘borrowing heavily from Orff pedagogical principles’, emphasised the role exploration and improvisation played in giving his students practical musical experiences that enabled them to create compositions that fulfilled the criteria for NCEA achievement standards. Indicating his belief in the value of exploratory music-making, even when it could be viewed as off-task behaviour, he said:

Through the experience of playing, they are picking up a lot more ideas – there are some who come up with really awesome ideas but they are often the ones that are not doing what I ask them to do...possibly because they are exploring their own ideas, wanting to take it in a different direction.

Karen, who also focused on ‘composition’, approached her activities in the class I observed by enthusiastically encouraging the children to ‘explore’, ‘try out ideas’ and ‘improvise’ as they worked towards settling on ideas for their ‘composition’.

Alex, reflecting on her lesson with its focus on improvisation and composition, commented on the structure of her students’ performances: ‘I was quite stunned by the way some of the students structured their little pieces, even within their small group. It was more than just exploring timbre.’ For Henry, Karen and Alex, engagement in exploratory and improvisatory experiences was associated with successful participation, being both an end in itself and also a seeding ground for composition.

Gladys spoke of the importance of composition in her programme when she said, ‘The Year 8s *have* to be able to compose their own music; they *have* to.’ She also saw improvisation as the starting place for composition. Gladys reported that, as a result of attendance at a recent Orff workshop, she was ‘excited’ to have learnt some new ‘structures’ to facilitate improvisation:

To have the little structures for improvising – it’s a gift! Working with the ground bass structure was just so fabulous and the structure for 5/4, too. It makes so much musical sense, but without that little musical structure you couldn’t really come up with it yourself.

This was helpful to her in light of the way she saw the needs of her students change over the two-year period of her music programme and the emphasis she placed on the ‘exploratory process’.

By Year 8 they are confident and they really want to experiment. I think the *exploratory process* is terrific because it means they can all have a real, interactive music experience in their education. It is only eight weeks of three hours a week, but in that time they can engage in a way which leads them to believe in themselves as musical people.

Furthermore, the quotation below makes it clear that for Gladys, the exploratory and improvisatory principles were central to her understanding and practice of the Orff approach:

Everything I do is based on those Orff principles about trying to create an opportunity for children to experiment and create. After three lessons with me they will be familiar with all the instruments and will be set up to be able to work in groups and create and compose.

For Kate the impact of the Orff approach was mainly through its emphasis on music as a ‘creative’ art, which can be taught in a ‘creative’ way. Reflecting on the improvisatory processes in her lesson, which focused on liturgical dance, Kate also emphasised the ‘creative’ aspect:

I was pleased that the children were engaging in the creative process and I would like to extend that further...because this process takes time. The children were trying things out, thinking about what they wanted to do before settling on one idea...That’s totally fine – all part of the creative process.

Expressing a similar attitude when reflecting on her lesson where students were creating improvised sections based on a narrative (Ihenga), Alex also affirmed her support for ‘exploratory’ behaviour: ‘I know there were a couple of children spending a lot of time playing lots of instruments working out what sounds they wanted – this is actually a really important step – experimenting before making a decision.’

5.5.1.4 Playfulness

All the lessons I observed, in their inclusion of exploratory activities, embraced what may be called free flow play (Bruce, 1991) and/or guided play. Some participants, however, also expressed views about the importance of ‘fun’ and doing what was ‘natural’; such views may also be viewed as related to *playfulness* as a free flow activity. For Rosie, the Orff principle of “playfulness” was not just about being ‘childlike’, but also about providing the ‘opportunity to play (music and movement) and explore (music and movement)’. Francis endorsed the principle of play for its educational value for both students and teachers, saying:

Play is incredibly important. Orff shows me that my role as a teacher is to allow what is playful in children to become engaged with their desire to understand more of the world around them. If I want to enjoy being a music teacher, I have to rediscover for myself the creativity and playfulness – and to respect those qualities in children.

All participants except Henry indicated in the questionnaire that they considered “an emphasis on playfulness” of considerable relevance and somewhat frequently applicable in the teaching-learning context. Henry was an ostensible outlier in this study viewing “playfulness” as “irrelevant” and “never” applicable. However, his commitment to processes of musical exploration and improvisation suggested a dissonance between his practice and his questionnaire response.

Belle emphasised the importance of ‘fun’ and ‘humour’ and her lesson was characterised by exuberance, both in terms of her teaching style and the overall responsiveness of her students. They sang with gusto, and moved freely and spontaneously as they sang or played instruments. In Belle’s view, an important aspect of the Orff approach was its ability to capitalise on what children naturally do. When prompted to reflect on the exuberance of her students, she said:

That’s fun, isn’t it? That’s what kids naturally do, isn’t it? The just love to get in there and, if they can play and move at the same time, it reinforces the music doesn’t it?

5.5.1.5 Emphasis on ‘aesthetic experience’

The questionnaire included an item focusing on the “aesthetic quality in teaching and learning” as an Orff pedagogical principle. The rating (4.55) and ranking (4th=) for the relevance of this principle and the rating (3.66) and ranking (8th=) for the applicability of this idea to participants’ contexts suggest that it was generally embraced as “highly relevant”, and “frequently” found application in participants’ teaching/learning contexts.

However, the extent to which there was a shared understanding of the principle was not so easy to ascertain. Phoebe used the word *aesthetic* in several different ways. In the first instance, it was a word she used to describe a quality of her musical experience in an Orff workshop:

It was just the aesthetic experience of playing music with people – a really deep experience of making music, communicating with music, feeling what it is to express oneself non-verbally with music and movement.

Phoebe went on to suggest that the Orff approach was an ‘artistic’ approach which was concerned with the ‘growth’ of the person and the development of ‘non-verbal communication’ through music and dance. For her, The Orff approach was an ‘artistic’ approach with ‘aesthetic’ experience at its heart, and where teaching music itself was ‘an art’:

It’s just an artistic approach to music education with a lot of skills, steps and techniques, but it’s also deeply an aesthetic experience that everyone can experience at their own level of musical understanding. For me the Orff approach of teaching music is an art.

Francis described the Orff ensemble as able to achieve an ‘aesthetically good sound’, indicating that for him a certain pleasing quality of sound was possible. He also referred to ‘aesthetic development’ and, when asked to clarify, said:

It is a growing awareness of that intangible thing that belongs to whatever we call art that is being expressed through music. The Orff approach is about increasing aesthetic awareness. You become more aware of the materials, more aware of yourself: say, with dance you become more aware of balance, of twisting, and you become more thoughtful about it. You become more aware of options, you invent more options. That’s what I mean by ‘aesthetic awareness’.

5.5.1.6 The elemental process

The terms ‘process’ and ‘elemental music-making’ were used by participants at some stage in the interviews and/or focus group discussion. This final sub-section will present findings, which further elucidate the participants’ perception of Orff principles as embodied in the idea of ‘process’ and ‘elemental music-making’.

It was a ‘process’ that initially impressed Francis, as he describes below:

It was Sylvia’s [the workshop presenter’s] *process* that I thought was really interesting. It seemed to be built on the children’s natural world and based on the idea that music belongs to everybody.

Kate said that once she had developed more understanding of the ‘whole *process*’ she used it when teaching a marimba ensemble, liturgical dance and/or recorder class.

Francis asserted that ‘Carl Orff, whether by accident or design, created a process-based way of educating...’. It was the ‘process’ orientation, in Francis’s view, that made the Orff approach flexible and adaptable to the local context. The *Orff Schulwerk* is widely acknowledged as a humanist approach (Johnson, 2006).

Interestingly, Francis, Alex, Phoebe, Gladys and Hayley all expressed the view that this process was somehow related to our ‘humanity’, although this idea was not explored conceptually by any of the participants.

The term ‘process’ was also used by some of the participants to signal a particular way of working with lesson content. For example, Alex said: ‘Our focus for this is Māori music or *Te Reo Kori*’, but it has the Orff *process* within that.’ Phoebe emphasised a *process* that included a wide variety of possibilities and was not just a ‘lesson from a book’:

It can be [a lesson from a book] but it’s movement, it’s full of expression, it’s improvisation with interesting instruments, found sounds, soundscapes, it’s making music based on a book or a poem. It is so wide ...but it is elemental....

Expanding on the ‘elemental’, Phoebe said:

It’s working with simple ideas that everybody understands. You start with something that is natural to all human beings, a breath, a movement or rhythmic patterns or just the pulse. From an impulse idea you build, you manipulate, you change, you transform, you create something. It’s the art of transferring something to something else. It’s the most difficult thing to achieve but it is the jewel of Orff. That is the darling that is lying in this energy. Start with an idea, put it in your body and then build.

In planning her programme, she often started with a ‘theme’ as ‘impetus’. Asking herself, ‘What are the Orff principles?’ she brainstormed ideas in order to keep the process as ‘alive’ as possible:

What are the things I can do with a song? I can imitate, improvise, use question and answer, create a form, and add instruments and/or movement. I need to feel that I am exploring a wide range of techniques and processes, because I want this to stay alive.

Belle used the words ‘the whole process’ to refer to principles for participation and the way a multi-levelled approach could work to cater for wide-ranging abilities. She also spoke of the Orff approach as enabling her to have a few ‘options in mind’ when working with any particular piece:

I think to myself: ‘There’s lots of ways I could head with this.’ I end up going in a certain direction depending on the group I am with. Yeah, now I am thoughtful about what I’m teaching and the different ways I can work with the material.

Kate spoke of the ‘process’ as having both structure and freedom. ‘There’s a lot of structure in the process but with that structure comes a lot of freedom – with improvisation, for example. It’s great!’ Gladys spoke of her initial encounter with the ‘whole process’, including ‘text ostinati, words, body percussion and untuned percussion’ as exciting and immediately applicable. Gladys also referred to the ‘structure’ provided by the Orff ‘process’, which at its best exemplified a ‘whole invisible segue from beginning to end’. She noted that: ‘It looks easy but it takes lots of practice! That’s the whole essence of it’.

Henry viewed the ‘whole process’ as ‘about creating and making music’ in the first instance. This was often enabled by a ‘modelled example with others, then trying it out themselves’. Structures that enabled this for Henry included ‘rhythmic building blocks, incorporation of dance, use of unusual instruments, improvisation in pentatonic mode and then progression to different scales’.

For Gladys, elemental music-making emphasised and gave access to ‘the kind of natural music that lives inside all of us, somehow’. It involved the ‘building up slowly from a safe place’. Gladys elaborated on what she called an essential ‘child- or person-centredness’ as follows:

It is the idea that when you’re working with young people or with children, you are not imposing something on them but giving structure for them to develop, to develop themselves, because they are all so different. You see, children come in with something. Sometimes I think: ‘I don’t know how to address this particular musical need but I just need to make sure that they have the opportunity to work it out themselves.’

Alex also described the elemental process as structuring a ‘space for student input’.

Although Francis thought that the “elemental” meant ‘starting with something natural and comfortable that the students could do and then letting them build’, his perception of the elemental ‘process’ also involved the recognition of elements as constituent parts of music and/or dance. The Orff elemental approach, he thought, was one which uses ‘elements, simple building blocks’, such as ‘the pulse or a simple rhythmic pattern’ or a ‘shape’ in dance: ‘If you’re in touch with these elements they become a well out of which you’re able to create something or they can become a kind of portal.’

Kate also referred to ‘building blocks’ and connected the idea of *elemental* directly to the ideas of Carl Orff:

I thought it [the elemental] was Orff going right back to the basic building blocks. As a composer he could see very clearly what the essential elements in any music composition are and he built a system of music education built on the fundamental building blocks that you need to put a piece of music together...and to develop a really cohesive understanding of what music is. It’s not only to do with ensemble playing but it’s also to do with the movement and speech as well.

Karen indicated she thought of the elemental as ‘a body of work’ that had grown from the ‘beginnings in the 1920s’ in which there were rhythmic and melodic elements that were trademarks of an elemental style; such as open 5ths and other simple melodic, harmonic and rhythmic elements’.

Clearly, the term *elemental* in relationship to Orff principles and, in particular, to the idea of *process* was very familiar to all participants. The meanings given by the participants in this study to the term *elemental process* in association with music and/or movement, existed in a spectrum which included notions such as: an organic, natural child-oriented process; an open-ended, broadly based process full of *possibility*; a process which was structured and yet at the same time allowed for a great deal of freedom; communally based music-making the entry point of which could be an ‘element’ (Francis Phoebe) or ‘simple building block’ (Alex) of music or dance; and a ‘body of work with certain recognisable trademarks’ (Karen).

5.5.2 Materials and resources

Questionnaire items in the *Materials and resources* category sought to gather data related to the use of *hard copy* materials or resources. Data related to this aspect of Orff in action also emerged from interviews and lesson observations. In the following sub-section I present findings regarding the use of hard-copy resources. I have attempted to avoid repeating findings that, although relevant to this category, have been presented in either “Activities” or “The New Zealand context”.

The eleven items under the category *Materials and resources* had the lowest mean score of all questionnaire categories for both “relevance” and “frequency of application”. Unlike Orff principles, processes and activities, which participants

spoke about (and which I observed in classroom practice) and tended to think of as connected whole, particular materials and resources were mentioned as having only *specific* relevance at *specific* times. This, I believe, accounts for the ranking of 9th place for the pedagogical category of *Materials and resources* in terms of both relevance and frequency of application.

Music for Children was the most frequently mentioned original material. Some participants referred to their interest in returning to this text for inspiration and subsequently choosing to use specific pieces. However, material sourced from *Music for Children* was not used in any lesson I observed.

Rosie spoke of using ‘little tunes or a rhythm’ from *Music for Children* and making up her own words. Karen also mentioned searching through *Music for Children* for ‘raw material’ that she could adapt to her own context as a way of ‘going back to the roots of the approach’. Kate spoke of the need to adapt material found in *Music for Children*, noting that a recent workshop had to some extent equipped her to do this:

I think I’ve learned a lot more, this week, about how to adapt the texts in *Music for Children*, which are either very Anglo-Saxon or Germanic, and how to adapt the ideas behind them.

Both Rosie and Francis referred to “Canon No 1” (Orff & Keetman, 1966, p. 91). Rosie described it as an example of a ‘tune’ that a variety of words might ‘fit’, depending on the particular theme or story she was ‘working with at the time’. Francis referred to ‘Canon No 1’ as an invaluable piece that he had used often. He saw it as not only lending itself to the creation of a rondo by giving students the opportunity to improvise alternating sections but as also providing the starting point for a variety of other music or movement activities:

“Canon No 1” has only six notes. You can create movement out of it. You can put words to it, use it in rondo form and then create your own pieces of music to accompany it. It is one chord and you can build pieces of music out of whatever instruments are at hand.

Several participants spoke of the use they made of material they had received in Orff workshops, and/or material by well-recognised practitioners in the Orff world. Phoebe drew regularly on her notes from her Orff teachers, whom she described as ‘good mentors’, and also on material from ‘good books’ by published

Orff practitioners. Belle spoke of ‘going through’ the ‘wealth’ of material she had collected from workshops she had attended, when she wanted to introduce new material into her classroom programme.

On the other hand Francis, who said that he also used pieces from workshops, expressed concern about what he perceived as a ‘weakness’ in his application of the approach because of what he called a ‘barrier’ towards developing new material:

The problem is that I haven’t developed the material. I realise that when I look at the Orff practitioners who are really masterful, they’re able to develop material and really I seem to have a barrier around that. I’ll use the material the way I’m taught it but developing it further is not something I do.

Participants also mentioned discovering new resources that they considered suited their Orff-based programmes. Karen reported using a well-known ukulele resource for beginners noting that, in her view, the author must have had ‘some understanding of an Orff approach to write the way he wrote and to start with pentatonic material for ukulele’.

Rosie spoke of seeing in a new light ‘Orff arrangements’, which she had encountered in various music education publications, after having undertaken workshops. She had not fully understood the purpose of an Orff arrangement before undertaking workshops and indicated that she had been playing them ‘literally from the books’. ‘Now,’ she said, she understood that they were ‘just springboards’.

Karen and Alex referred to the repertoire for an annual marimba festival as useful material for an Orff-based programme. Karen, however, was uncertain that these pieces were ‘strictly Orff’, a point also made by Alex:

This material may not be entirely Orff-centred. But it has a lot of the basic principles, you know, of using ostinato, the bordun, all those simple things that allow you to adapt to your level and extend and add in sections of improvisation if you’re ready for that and the students ready for it.

All but one participant indicated in the questionnaire that they used original material of their own making in their classroom at some time, with two participants indicating that this occurred “very often”. Belle’s lesson, which I

observed, incorporated a body percussion piece that she had composed for the upcoming marimba festival. Francis's lesson also incorporated a song that he had composed on a school-wide health theme.

The creation of original student material featured in all lessons I observed. The questionnaire results indicated that all participants considered the "use of original student material" relevant to their settings. However, two participants indicated that this "never" found application in their classrooms. This item response might seem to contradict my observation of the creation of original material in *all* the classes I observed, and as well the consensual attitudes indicated in the questionnaire and the interviews regarding the relevance and applicability of principles of exploration and improvisation. I suggest, however, that some teachers may have interpreted the questionnaire item regarding the use of original material as meaning the *repeated* use of student compositions rather than the incorporation of students' original work that I observed happening as an inevitable part of exploratory and improvisatory activity.

Several teachers spoke in the interviews of the integrated use of picture books in their programmes. The questionnaire item related to the "use of picture books" along with the questionnaire item on "the use of material relevant to particular cultural groups present in your student population" was rated the most "relevant" of all *Material and resources* items (See Table 5.4).

Belle said that picture books with simple and sometimes repetitive text enabled the addition of music, rhythmic chant and/or simple sung parts. Phoebe described finding picture books valuable as a 'motivation or a starter' but said that the 'challenge is to spend quite a bit of time with the material thinking about how it may be used'.

Picture books featured in both Phoebe's and Alex's lessons as a starting place for composition. Alex, reflecting on her lesson, said she wished she had provided relevant images from the picture book for her students, as this would have helped each of the groups to sustain and extend the compositional process:

While they were working, they could have kept looking at it and drawing ideas. The group could have looked for more...: 'Oh, look, someone

noticed there was a kiwi hiding in the bush!’ And so that might have been another element they could have brought into their soundscape.

Francis also used a picture book as a basis for his lesson, where he supported his students to create and perform rhythmic ostinato, and to sing simple songs related to the text.

Although the use of artworks, images and/or artefacts” had a mean score of 3.44 for “relevance”, with individual responses ranging from “highly relevant” to “not very relevant”, four of the nine participants who answered the questionnaire rated “the use of artworks, images and/or artefacts” as “never applicable” to their classroom setting. Karen spoke of ‘having used some visual artworks as a basis for a composition unit in the past’, while Henry referred to using ‘pictures’ as ‘inspiration points’ for composition. None of the participants mentioned the use of artefacts; nor did I observe their use in any lessons.

Along with “the integrated use of picture books”, the questionnaire results indicate that participants considered culturally relevant material as the most relevant of all materials and resources. When reflecting on the use of materials in their programmes, both Francis and Karen argued for the importance of taking into account, not just the cultural mix, but also the overall context of their setting. Without naming specific materials, Francis spoke about the *kind* of material he considered he should be looking for: ‘I should be finding my own material that’s appropriate to my personality, appropriate to my school, and appropriate to my culture – or the cultures that I encounter.’ Karen spoke of the need for ‘responsiveness to the school community’. This was part of her rationale for basing the use of the soundtrack from the movie *The Life of Pi* on a school-wide sea-theme. She also described her use in another class of Gareth Farr’s sea-themed “Invocation” from *From the depths sound the great sea gongs* (Farr, 2009) justifying both choices in terms of a ‘cross-cultural feel’:

What I like about it [*The Life of Pi* soundtrack] is the cross-cultural feel – Indian music meets orchestral music. It’s the same with Gareth Farr – there are Japanese taiko and Gamelan and Cook Island drums. All these influences are in that piece and you can hear it rhythmically.

The use of material drawn from popular culture was rated in the questionnaire on average as “relevant” and applicable from “time to time”. Alex spoke of a concern

to find and present material that the students would not regard as ‘corny’ and/or ‘old fashioned’, but was at the same time still answerable to her criteria for an Orff-based programme. ‘I have found it hard to find...more modern and perhaps New Zealand flavoured, pieces and songs that aren't too old-fashioned. I am still looking.’

Although Karen indicated a desire to be ‘responsive to the school community’, she saw the dilemma about the inclusion of popular music becoming more relevant ‘further’ up in the school. However, she had no difficulty justifying the Orff instrumentarium for younger pupils:

The instrumentarium of the Orff approach is nothing like popular music and the music of our dominant culture. There’s not a lot of crossover in terms of instruments. I don’t have a problem with that because I’m an educator, this is school, and we do things in a way that works for our students. I suspect that the challenge is further up, for teachers who are trying to meet obligations for NCEA, and students who are much more... older students who are much more attuned to popular culture. How do we sell it to them? I wonder if that’s a challenge.

Francis believed that performing pop music in his classroom was challenging because of the role computers now play in the production of pop music:

Pop music is challenging....Computers mainly make pop music now. You’ll have one person and a computer. That’s how most music that most children consume is made. They don’t realise this, but there are very few human beings involved in this sound.

Two questionnaire items dealt with the inclusion of New Zealand material, the first (Item 51) dealt with New Zealand material in broad terms and the second (Item 52) referenced New Zealand Ministry of Education resources. Both of these items were as relevant to some degree by all participants and applicable at some time by eight of the nine participants. Four of the eight lessons I observed featured the use of New Zealand material. Several participants said they were in the process of considering how to adapt New Zealand material to their Orff teaching.

Phoebe expressed the view that a broad understanding of Orff pedagogy would suggest that adapting the approach to the New Zealand context (or any context for that matter) was not just a matter of using ‘the same steps of a lesson plan in a book but substituting New Zealand material’. Rather, material needed to be used in such a way that it provided an ‘aesthetic experience’ for students. In order for

that to happen, Phoebe said that she needed to ‘really know the material and its context’ to able to ‘put some real emotion into it’ and thereby facilitate ‘an artistic experience’.

5.5.3 Structure(s) and tonalities in the Orff approach

Six out of nine participants (Phoebe, Francis, Kate, Gladys, Henry and Rosie) used the term ‘structure’ in a general way to describe what was seen as a key aspect of the Orff approach. As well, several of the items which featured in the questionnaire categories, *Typical tonalities* and *Typical structures* were spoken about by some participants in relationship to a more general notion of ‘structure’. Ostinato and soundscape were unintentionally omitted as questionnaire items, despite being frequently associated with Orff pedagogy. Several participants made reference to these in interviews and both soundscape and ostinato featured in a number of lessons.

Gladys asserted that for her it was ‘the structure’ that really characterised the Orff approach. She commented that when she saw a ‘really accomplished Orff practitioner, there was a whole invisible segue from beginning to end’, which she ‘loved’. Francis also spoke of the importance of structure when planning classes, particularly in terms of facilitating creativity:

I try to structure creativity. So I think: ‘What’s a structure that’s both clear, easy to manage, but also open-ended? Children like to play, like to move, so how do I structure things that?’ And that takes thought: I can’t just be thinking on the fly really. I might not use all my ideas in a lesson because it might occur to me that it’s not appropriate, but I should have a plan.

Rosie said that the Orff approach gave her a ‘much better concept of a structured progression that provided opportunities for creativity and improvisation’ and at the same time enabled her to ‘spontaneously build on very simple things that happen in the classroom’. Kate referred to ‘a whole structure’ in the Orff approach that enabled the teacher to meet diverse learning needs:

I think for people who find co-ordination difficult, there’s a whole structure there to help them to coordinate to play an instrument. People who find learning by ear difficult...I think there’s a whole structure there to help them too.

Gladys also said that she saw the Orff approach as providing ‘a structure for students with very different developmental needs’ and that this was different to simply ‘imposing something on the students’.

Phoebe spoke of the value of structure provided by typical Orff tonalities and, in particular, for their power in enabling improvisation:

When you work with young children with the pentatonic, there is a structure of bordun, little melody, and then bringing in improvisation. Children explore but in a structure that is quite comprehensible to them. It’s a very strong concept, being able to improvise when you are six, seven, eight years old (or fifty) and you don’t know anything about music. In a framework that is manageable it sounds good and it can be integrated into a bigger structure. This is meaningful and also open-ended.

Karen said that in her work with ukulele, when she ‘wanted to be able to introduce a little bit more understanding of what was happening musically’, adapting the Orff approach was easy. She explained that ‘as the four strings, C G E A, are part of the C pentatonic scale’ she was able to successfully develop material based in the pentatonic, which, in her view, lent itself to the ukulele.

Henry spoke of finding the progression in tonality from modal (including the pentatonic) to major/minor in the Orff approach ‘really interesting’. He could see the usefulness of the application of this progression for his students, describing it as a ‘sequence that moved forward from simple building blocks’. In relation to the class I observed (the second experience of improvising in the pentatonic for the students), Henry said that he had explained to students that they were ‘using this pentatonic scale because it will sound good, you’re not going to make any mistakes’. Because they were able to ‘play around by themselves’, they were able to ‘actually experience that freedom’ when they figured out, ‘Oh, yes, I can do anything I like.’ Henry said that with that freedom came confidence and a level of ‘engagement’ that enabled the practical experience that lead into compositional activities.

Alex said that when working with the pentatonic, she had ‘struggled to find New Zealand-flavoured pentatonic songs and pieces for the beginning Orff experiences with improvisation’. Rosie also spoke of the need for ‘little tunes that are in

pentatonic’, so that she could ‘work with canon, question and answer, call and response and rondo’.

Kate spoke of using what she called ‘Orff-inspired material’ in her marimba group, in which there ‘is often a bordun or a very simple moving bass, an ostinato, a melody on top, or perhaps even a couple of ostinati and another melody going across the top.’ Gladys spoke with some excitement about being introduced to new structures in a recent workshop, which enabled her to work in irregular metres and, as well, a twelve-tone row. ‘It makes so much musical sense, but without the little musical structure that we were given, you couldn’t really come up with it. It was magical!’

Francis expanded on his view of the value of a structured approach incorporating play and using specific Orff tonalities and structures as fostering creativity:

A structured approach – but play is incredibly important. The pathway into music starts with just the pulse, uses ostinati, works with different modes and scales. These things may look highly structured and perhaps antithetical to the philosophy, but they aren’t; they’re just ladders and you can do all sorts of things with them.

Kate also described the Orff approach as involving a paradox, where ‘there’s a lot of structure’ but ‘also a lot of freedom – with improvisation’.

Henry, whose high-school context was unique among the participants, described the compositions his students did for NCEA. ‘These pieces’, he said, are art-pieces with ‘different sections and certainly meet the criteria’ of the standard. However, based on ‘things like ostinato rather than chord progressions’, they are very different to the types of pieces being composed by his colleagues’ students who, having had access to private tuition, are often skilled instrumentalists and therefore usually compose instrumental pieces in a style with which they are familiar.

Several participants used the term ‘soundscape’ to refer to freely flowing compositions and/or improvisations based on an idea or theme, a narrative or an image or series of images. The creation of such soundscapes featured in classes I observed of Alex, Karen and Phoebe. Karen remarked that the compositional work that her students did in the class I observed didn’t ‘happen in a vacuum’, but

was ‘the fruit of what’s gone before’, indicating that she had used this approach to composition in prior classes with her students.

5.5.4 Activities

As described in Chapter 3, 20 of the 52 questionnaire items were categorised for the purpose of analysis into five *activities* typically associated with the Orff approach (and music education in general). The final section of this chapter will report on findings related to each of these activity categories.

The tables in Appendix P which set out the means of items categorised to *activities* indicate a relatively small numerical difference (0.46 and 0.58) between the highest and lowest ranked activity both in terms of relevance (4.13 to 3.67) and frequency (3.25 to 2.67). Participants, then, generally endorsed each of these five categories for relevance and contextual applicability, with a slight degree of variation according to type.

When describing the Orff-influenced programmes these participants were implementing in their respective classroom contexts, the inter-connectedness of typical classroom activities was often mentioned. Belle put it this way:

I use movement a lot, whether it’s using body percussion or actual dance. Moving. Playing. Singing. Sort of all intertwined. Using language. Chants. Songs. Improvising.

Similarly Kate described this inter-connectedness as follows:

And it’s not only to do with ensemble playing but it’s also to do with the movement and how it relates to the dance aspects, and also how it relates to speech as well. So speech and dance, speech and movement, and sound – all coming together.

As I report on findings below, this inter-connectedness will be apparent in the way that, very often, one or more activities are mentioned or undertaken in the classroom context in relationship to another or several other activities.

5.5.4.1 Reading and writing notation

The response to the questionnaire item, “the integrated use of a range of notation styles (conventional, graphic, pictorial, etc.)”, was rated as “highly relevant” (5.00) by two of the nine participants, relevant to some degree by *all* participants and applicable at some time by eight of the nine participants. Although Henry’s rating

indicated that this activity “never” found application in his classroom setting, this was somewhat contradicted by the lesson of which I observed, which was part of a unit concerned with a NCEA composition standard requiring notation. It is important to note, however, that this questionnaire item relates to a *range* of notation styles, including conventional notation. The strong endorsement of the Orff approach to reading and writing notation, which is evidenced in this questionnaire response, was further explained by several participants.

Some participants (Kate, Alex, Henry) spoke of a non-reliance on conventionally notated music as a feature of the Orff approach, which they considered advantageous for the way it provided access to active music-making (and consequently ‘learning in music’) for their students. Alex described the moment she realised one doesn't have to ‘be able to *read* music to *make* music’ and that in using the Orff approach her students could ‘gain skills and understandings’. Reflecting on her classroom practice, she said: ‘I saw the kids able to do things that I never thought were possible. And they wouldn't be able to do this if they had to read the music.’

Kate, a professional recorder-player and teacher in her out-of-school life, recalled that learning an instrument (the recorder) as a child was very ‘reading’-based. For her, ‘a whole lot of vital learning was cut out’. In the light of her experience, she favoured what she perceived as an Orff emphasis on ‘learning the music by engaging the ears’:

If I had learned right from the beginning to use my ears more and then learnt to read, I think that would have been a better approach. I guess that's just the approach I grew up with....It was definitely all about reading rather than listening, to start with, and I think it should be the other way around.

Acknowledging that reading conventional notation was essential to learning the recorder in order to ‘take it further’, Kate also acknowledged that the Orff approach had impacted considerably on the way she taught recorder in her school context:

I have spent almost two terms teaching only by ear, with the kids finding their way around the instrument rather than learning by reading music right from the beginning. It is important to listen to sound before being worried about reading. If the ear isn't solid before starting to read, the

quality of playing deteriorates, because you just start reading music and stop listening.

Francis, Phoebe and Karen agreed that it was in recorder class that the use of notation systems could be relevant and useful. Francis reported using conventional notation when teaching recorder to Years 3 and 4 students. He pointed out that he viewed playing music following notation and playing music using ones ears, as two equally important skills. In his view, this enabled him to introduce musical concepts. Besides, he said, ‘There is value in students learning the theory of music.’

When working with the barred instrumental ensemble, Kate, Gladys and Belle reported learning by aural memorisation (teacher or students sings and/or plays a part and students imitate). Belle said she thought that she needed to ‘get them doing the music – playing the music’, but reported that she taught ‘a lot of rhythm and rhythmic notation’ as well. Various forms of memory aids, including, ‘cheat sheets’ (diagrams with pitch letter names) and/or attaching a spoken text to a melodic phrase in order to assist the memorisation of a rhythmic pattern, were also mentioned by Belle, Gladys and Alex as supportive visual or symbolic devices.

Both Francis and Phoebe reported using conventional notation when working on the barred instruments. Phoebe displayed the notation on the data projector to show her students ‘what it looks like’. She reported that although she did not place a specific emphasis on reading and writing activities, by displaying the notation and talking about it, the students ‘eventually find and recognise the notes’ (pitches on a staff).

Rather than using conventional notation adapted visuals, Karen described using symbolic notation, not only for recorder but also for ukulele and singing: ‘I’ve devised some of my own visuals for students. I’ve used versions of pitch stacks in recorder, and applied them to other songs and to ukulele.’ As well, Alex indicated a concern with introducing students to notation as a visual representation of sounds and was experimenting with various symbolic forms:

And I think at Year 2 they’re ready to start having a visual representation of these sounds as well. I have notated rhythm at this level used a pattern

of dashes and dots. Maybe more of a pictorial thing would actually be better.

5.5.4.2 Movement/Dance

As explained in Chapter 1, the Orff approach encompasses both music and *movement* education. *Typical movement activities* ranked 4th for both relevance and frequency of application. But as mentioned above, the degree of difference between the means of each of the five activities was small.

In this study, six of the nine participants described themselves as music teachers, one as a general classroom teacher and two as performing arts teachers. Of the two performing arts teachers, one (Phoebe) taught an integrated arts (music, dance and drama) programme and the other (Gladys) taught music, dance and drama in separate ‘blocks’. Nevertheless, all eight (of the nine) participants whose classroom practice I observed included some form of movement and/or dance in their lesson. This included body percussion (Belle and Henry); movement integrated with music-making (Karen, Alex, Belle Francis & Gladys); and a specific focus on dance (Kate and Francis). Rosie, a music teacher of both children and adults and the only participant whose classroom practice I was unable to observe, spoke of ‘the embodied nature of learning in the Orff approach’ and the way the ‘body is used to express things’ as an aspect of Orff that she ‘really loved’.

The questionnaire item “the integrated use of folk dance” was rated as the least “frequently applied” activity of all movement activities specified and was the item for which there was the “greatest difference between the mean ratings for relevance and frequency of application” (See Table 5.4). Excluding Henry, who rated folk dance as entirely “irrelevant” and “never applicable” in his high-school setting, the eight other participants’ ratings indicated a perception of folk dance as relevant to some degree and applicable at some times. Phoebe, in her role as performing arts teacher, described integrating movement into her programme, and remarked that her understanding of the Orff approach had affected the way she went about teaching a folk-dance:

I would have taught the steps before. Now I play the music and I give instructions to the children that are not related to the footsteps, but rather get them to explore the tempo, what type of steps work – walking tiptoe, two-by-two, using the space in the classroom, creating the lines, to

connecting with four, with six people...and so on. Then we might copy each other, work in groups to create our own steps for that little bit, and then perform for each other. When we finally come into the circle and I teach the dance. They have rich material already that *they* have created so what I teach fits into their knowledge and that's so much more effective.

In this explanation, Phoebe indicated her belief that success is enabled by an emphasis on exploratory activity and opportunities for creativity in the first instance; the directed teaching of the dance comes later in the cycle of learning.

Belle, in describing how she worked with folk-dance material, alluded to the integration of music with movement: 'Rather than just teaching a dance, I will ask, "Well, can we add some accompaniments to that?" So it's about building on what is already there.' Phoebe also spoke of integrating movement into her work with 'themes' as impetuses for learning:

Having a theme adds depth to my movement teaching. I can use a poem and I can use elements of dance to make sure that I enrich my students' experience when we work with shape, for example.

Explaining the role of movement in her programme, Alex said that, 'Movement relates to rhythm and mood and all those sorts of things in music.':

We've always done action songs...to start every music session with the juniors. I always get them up and moving. Whether it's traditional Māori actions, or whether it's just other dance, actions, movements, patting, clapping, stamping, I always try and do lots of those action songs with the young ones.

Reflecting on the lesson I observed, where there was a considerable movement focus, Francis expressed a similar view:

Children have to move....Music and movement are not separate: they're integrated. Particularly in a junior classroom, there's got to be movement there all the time.

He emphasised the importance of creative movement where students are challenged to make active choices to respond to music or, in the case of the unit based on the story *Room on the broom* (Donaldson & Scheffler, 2001) to interpret a character from the story:

I'm trying to keep that Orff thing alive, where you can *create* movement. After I read *Room on the broom*, the first time they moved for each character. As I played, they would all just be mixing around the room and some of them would be flying and some would be breathing fire.

Both Belle and Karen spoke of the central role movement had in their programmes. For Belle it usually meant starting with the ‘body’ and often leading onto work with instruments: ‘I start off using the body, but quickly transfer movement onto non-melodic instruments like hand-drums, guiros, claves and so on.’ Karen implied the centrality of movement in developing focused, active involvement in group activities:

I think it helped to build an expectation in my classroom that the minute you walk in here, you have your ears open, you have your hands and feet ready to move, because you’re going to be a participant in this thing. You’re not going to be sitting down for any length of time.

Kate also emphasised the place that movement had in an Orff approach, remarking that her lesson focussing on creating liturgical dance drew largely on her experiences in the approach:

Movement as a way into expression and...connectedness between, say, movement and speech and instruments and so on. I’ve used aspects of the Orff approach when we’re doing some dance as part of our RE programme – liturgical dance. As part of our RE programme, we took a phrase, different phrases from the Bible and small groups of children were actually creating movement sequences to those phrases.

When the seven teachers in the focus group were asked to reflect on the factors that affected the integration of movement into their classroom programmes, they all suggested that the provision or lack of space impacted greatly. Several spoke of the desirability of a ‘break-out space’ for dance as well as a space for the set-up of instruments. Phoebe said, ‘The amount of space affects the kind of movement you do,’ implying that movement is usually possible even in a small space. Belle agreed, adding: ‘Students can always move while singing, adding gestures or actions.’ On the other hand, Francis, who said he had the ‘luxury’ of a large space, confessed that as a musician he had a ‘musician’s instincts’ and often, by default, put more emphasis on music than dance. He said he tried ‘to think outside those instincts’, but considered he needed more training in working effectively with dance.

Over all, an analysis of all data revealed that movement was consistently viewed as an important element to integrate into an Orff-based classroom programme.

5.5.4.3 Listening

Typical listening activities (4.00) as a category, was ranked for frequency of application the most highly of the five *activities*. The rating (4.56) for relevance of the item “the integration of attentive listening in ensemble work” ranked in 4th of *all* questionnaire items. Several participants emphasised the role of attentive listening in engaged music-making (Karen, Francis, Belle, Alex, Kate) and in particular in the context of composition and performance (Alex, Francis, Belle, Gladys).

Karen described a lead-up to a composition exercise, where students listened to a piece of music, the first time collaboratively recording words on a chart indicating what they heard, and the second time ‘responding’ to what they heard by ‘writing and drawing with pencils and paper’. Alex also used a listening activity as a lead-up to composition and reported that her students were able to listen attentively as a result of a focus on concentrated listening she had undertaken with them earlier in the term:

We’ve done lots of listening this term, really analysing and talking about what we hear. What’s making that sound? How does that make us feel? Why do we think the composer chose that instrument? So it was lovely to see them able to listen attentively and talk about what they had heard today.

Alex recalled the complete engagement her students displayed when listening to her own compositions (and those of others). She offered her students the opportunity of ‘enjoy and reflect’ on these pieces with their classroom teachers by recording the compositions on her iPhone and emailing these to them. However, the extent to which this opportunity was taken up was unknown. Phoebe also commented favourably on the concentration her students displayed when listening to others’ compositions, to the extent that they were able to give interesting feedback.

Karen emphasised the importance of listening when, towards the end of the lesson I observed, her students performed their compositions (as works in progress). Karen modelled attentive and responsive listening and at the same time insisted firmly that her students were to be attentive. Reflecting on the importance of attentive listening, she said:

I am trying to model attentiveness to the music – the same kind of attentiveness I'd like them to have if we were going to a concert. I am part of this, too; I am also a listener. We are all listening together. This is part of behaving as a musician.

Belle also placed an importance on the students listening to each other perform improvisations. This was something she saw herself developing with the group of students I observed:

It would probably do them good to stop and listen to just one person playing at a time. I am just developing that with this group.

In the class I observed, Gladys used what she referred to as 'Orff' listening activities, when she introduced untuned percussion to her Year 7 students. Students were invited to participate in a group improvisation, which demanded attentive listening and responding 'in the moment'. Gladys reflected, 'It is just so powerful, that one experience with the instruments. From that point on they're completely entranced with the sounds of the untuned percussion instruments.'

5.5.4.4 Speaking and singing

The item "the integrated use of *singing*" had a mean rating of 4.67 and was ranked in 3rd place of *all* questionnaire items. This indicates a belief in all participants in the importance and relevance of singing as *an activity in itself* to their classroom context. All participants referred to 'singing songs' in a way that viewed singing as a natural and appropriate activity within the Orff classroom. Karen reported that there was a 'singing focus' in her end-of-year programme, because 'it suited all the end-of-year activities and concerts'. Singing songs was also part of a recent integrated arts performance at her school, which celebrated the opening of a sculpture garden. In this event, a 'Māori group sang a welcome waiata' and a 'Samoan group accompanied some Samoan songs on the ukulele'.

Henry concluded his lesson with a rendition by the students of 'Three Little Birds', where several students freely moved to instruments (guitar, piano, percussion) to 'play along'. Similarly, Francis concluded the lesson I observed with a song, 'Hauora', which he had composed for a school-wide focus on 'health'. In reflecting on his use of an original, limited-range (so-me-la) song as a warm-up which allowed for vocal improvisation, Francis suggested he was trying to integrate singing – not necessarily as a 'main focus but incorporated' wherever

he could in order to balance the emphasis on instrumental work that he saw as one of outcomes of his engagement with the Orff approach.

However, this category of questionnaire items relates to a range of vocal activities associated with the Orff approach, both spoken and sung. Alex remarked that she integrated text and poetry in her programme because, 'It is just so much fun!' Alex welcomed the use of text for rhythmic building blocks for its value in scaffolding learning: 'This is huge in helping students understand beat and rhythm and being able to remember rhythmic phrases – the language unlocks the rhythm for them.' Rosie said that, whereas she had previously used poetry in the classroom in a literacy context, she now used it in a musical context as well, often considering 'the rhyme and the metre' aspects she 'might not have been so aware of before'. Karen also talked about inventing words for short instrumental melodies in order to sing melodic phrases as a way of enabling students to memorise a particular melody they would later play on a barred instrument. Belle said she looked out for picture books with repeating rhymes, so that she could create simple melodies using solfege, that her students could sing 'over and over again'.

Singing as an activity integrated with movement and playing instruments was a feature of several of the participants' lessons that I observed. Gladys integrated singing with instrumental work as a fun way to introduce pitch names and associated bars on the marimbas and xylophones. Students also sang and moved as part of an improvisatory activity on untuned percussion instruments. In Belle's lesson all students took turns at singing while moving, or singing while playing, using 'fun' song-pieces designed to include movement and instrumental improvisation. In Alex's lesson, singing was integrated as an activity with her focus on Māori music. Alex and her students paid careful attention to Te Reo and (in the case of 'E Papa') rehearsed and performed co-ordinated stick movements as accompaniment.

In Phoebe's view, the Orff approach to singing enabled students to 'feel the joy of singing with movement'. She contrasted this to the traditional choral approach where children have to spend a lot of time 'sitting still working on the same song over and over again'. She viewed 'short, easy-to-learn songs', which integrated

movement, as appropriate. Illustrating the way speaking, singing and moving might be combined to enable the scaffolded the composition of an original song, Phoebe described how she might start with a spoken rhyme and clapping game in performed unison, and then invite students to create an alternative spoken section based on their own ideas. Gradually, the spoken text would be developed rhythmically and then melodically, so that each group ‘composes a song’ and finally performs as a group for their peers.

5.5.4.5 Playing instruments

Typical instrumental activities as one of five musical activities was ranked 1st for relevance (4.13) and 2nd (3.25) for frequency of application. The integrated use of both tuned and untuned percussion was a consistent feature of classroom practice both reported on by the participants and observed by me.

As a result of his adaptation of the Orff approach to his high-school context, Henry had, with support from the school administration, purchased a quality set of barred instruments (marimba, bass, alto and soprano xylophones and metallophones) and a range of untuned percussion (concert drums, conga, and shakers). Acknowledging that these instruments were mostly not familiar to his students (‘They’re used to guitars, drum kit keyboard – that’s about it’), he indicated that nevertheless they were ‘really keen’ to play them. With his focus on composition, Henry appreciated the accessibility of the instruments and the way this allowed students to explore their musical ideas:

One of the great things with the Orff instruments is that the students can just go and play their ideas. Previously, if I had tried to do that with keyboard and guitar, the students just weren’t able to think about the idea and at the same time think about what they are doing with their hands.

For Henry, the playing of music was a ‘far more positive influence’ than ‘just sitting there talking about it’.

Francis considered tuned percussion to be ‘incredibly powerful’ as a learning tool. In the first instance, he explained, the technique of using ‘gross rather than fine motor skills’ was appealing to children. (‘They like hitting things.’) Secondly, he continued, playing in pentatonic modes is made easy because of the removability of all bars. And thirdly, the ‘linear layout of the instruments’ (C D E F as bars etc.) was a ‘great visual cue’ for the students to see the ‘logical sequence of

itches'. Francis, who aspired to 'aesthetically good sound' (see above), reported involving students in what he regarded as 'aesthetic decisions' by asking them to experiment with the use of different mallets (hard and soft) and asking them to make choices regarding the use of these for particular pieces and purposes

The rating of the recorder, found sounds and other instruments as the "least relevant" (See Table 5.4) of the instrumental activities could be misleading. There were five items in the instrumental activities category and the strength of endorsement of 1) the tuned and 2) untuned percussion explains this ranking. Although the use of the recorder was rated as "irrelevant" in the high-school context, and the interviews confirmed the perceived relevance indicated on the questionnaire. The recorder was viewed as useful as a melody instrument both in the ensemble and for exploratory and improvisational purposes in the primary and intermediate contexts of the participants in this study.

Several participants spoke of renewed commitment to the recorder in the light of their Orff engagement. Alex said:

The recorder has been given a bad rap recently. It's all about the ukulele and I love the ukulele, too, but the Orff approach has brought back to me the importance of learning a simple melodic instrument. There are so many different types of recorder....We had a recorder concert last term and the parents were really surprised and pleased not to hear squeaks and horrible sounds. The recorder has been reinstated to its rightful place in the music programme as a melody instrument.

Rosie, who described herself as a 'passionate recorder player, performer and teacher', maintained that her knowledge of Orff had 'revolutionised' her recorder teaching from 'a very traditional way' to a 'much more creative approach'. As a result, she could make her recorder classes 'much more interesting' and, like Alex, give the recorder 'much more audience appeal!'

Phoebe also reported a change in attitude to the recorder as a result of her knowledge of the Orff approach: 'The recorder has a different meaning now, because I know we can play it with barred instruments and I'm happier to teach the recorder.' As well as its role in the ensemble, she also said she appreciated the role recorder could play in exploratory work:

With recorder it's good to get out of the book and get out of learning the 'piece'. I have moments in class where it is more exploratory and then we go back to learning the songs.

Four of the eight classrooms featured class sets of colourful ukuleles attractively displayed and clearly well cared for and frequently used. Some participants spoke of a 'comfortable fit' between the ukulele as an instrument and the Orff approach.

All of the participants spoke of using new instruments and/or instruments in new ways as a result of their engagement with the Orff approach. Several (Phoebe, Belle, Henry, Alex) indicated an emphatically imaginative approach to the ways 'typical' and 'non-typical instruments' could be used in their classroom programme.

Alex, Phoebe, Belle, and Karen said that the Orff approach had introduced them to different kinds of sound sources such as found sounds, shells, sticks, leaves, stomping tubes and boom-whackers, some of which they now included in their programmes. Several participants referred to the use of stones and shells for singing games in which a song is sung and accompanied with the passing of an object in time with the beat. Phoebe spoke of an intention to source 'flowerpots for the sound exploration'.

Henry, the only participant in the study adapting the Orff approach to a high-school context, used exploratory and improvisatory processes with 'found sounds' and tuned and untuned percussion to enable compositions that met the requirements of NCEA standards. In a composition unit, with a focus on found sounds Henry had his students view the percussion group "Stomp" (on Youtube or DVD) and asked questions such as, 'Why have those chosen those instruments?' and 'Where are those ideas coming from?' He described a process where he invited his students to use found sounds as inspiration and build from this:

So they split off in their groups and one went down to the whare kai at the marae and found lots of different cutlery and plates and stuff. One group went into the toilets over by the computer block and were flushing the toilets and turning the taps on, banging, metallic sounds, pulling all the paper out of the...lots of different sounds. And then, okay, so what...are some words we can use for building blocks? You know 'toilet paper' – okay, so how are you going to do that, what instrument are you going to use for that? And they developed a composition out of that.

The ukulele featured as an instrument in several classrooms, both for the purposes of accompanying singing and in some cases as an instrument integrated into the Orff ensemble. Belle used the ukulele to accompany singing and instrumental work, indicating she taught ukulele using a ‘step-by-step Orff approach’. Karen explained that she chose to purchase a class set of ukuleles for their ‘accessibility to little people’ and for the way they ‘lent themselves to pentatonic work’. Gladys said that she ‘used the ukulele’ more than she used to, but her classroom ensemble also featured guitars (including the bass) and keyboards. However, she did say: ‘I really try hard *not* to include keyboard, as it is just such a pale sound compared to the others.’ On the other hand, Gladys also said that it was important to her to actively welcome whatever musical aspirations her children had in terms of musical ensembles and if ‘children are keen to bring their instruments to school I try to include that’. She recalled her helping a group of ‘tall, boisterous, emotional, moody kids’ create a rock band saying:

They would come and play any instrument they picked up in the music room, the piano, and the keyboard, the guitar....They would say to me, ‘What should we do here?’ I was able to give them good enough guidance....It really mattered to them that they could come and use the music room in any way they wanted.

Francis spontaneously shared a view regarding the use of ‘musical instruments’ versus ‘computer technology’ in his educational setting. While acknowledging that pop music is mostly made by computers now, in his view, the physicality and simplicity of the ‘musical instruments’ made them accessible and rewarding for students to play in a communal way that would be much more difficult, if not impossible and much more expensive, using computer technology:

The elements that the children are operating with are very simple. As long as they don’t damage the instruments, they can do a lot. Whereas with a computer, you’ve got get into it, it breaks down....How do you make communal music out of computers? I’m not saying you shouldn’t have computers, I think they’re very powerful but....

Some participants were keen to point out that the Orff approach was not just ‘about playing xylophones’ (Alex) but also about the incorporation of aspects such as movement and dance (Phoebe, Alex). Karen said ‘It’s not all about the instrumentarium is it?’, adding that while she endorsed the relevance and potency of learning barred instruments in her educational setting, she was also concerned

to address any ‘disconnects’ between ‘school music’ and music in the ‘mainstream’.

The findings presented in this chapter indicate the impact upon their beliefs and practices of participants’ engagement with the Orff approach. Findings indicate that the ways in which participants perceived their knowledge of and know-how in the Orff approach enabled them to fulfil the requirements of the New Zealand curriculum. As well, findings indicate the way in which they reflected upon the challenges and on-going need for professional development in order to respond to the principles of bi-culturalism and diversity inherent in the curriculum.

Questionnaire findings woven into the account of ‘Orff in action’ indicate some congruence between their reported practice and the actual practice observed by me and ‘storied’ as a collaboration between each respective participant and myself. I will now move to a discussion of the implications of these findings.

Chapter Six

Wildflowers in Aotearoa New Zealand

This is, perhaps, the largest lesson that the arts in education can teach, the lesson that life itself can be led as a work of art. In so doing the maker himself or herself is remade. The remaking, this re-creation is at the heart of the process of education.
Eisner

6.1 Introduction

The aim of this research was to critically examine the application of the Orff approach in the Aotearoa New Zealand school context through a multiple case study. The study focused on the beliefs, perceptions and practice (both self-reported and observed) of nine teachers in their individual school contexts.

Drawing on the data provided by the questionnaire, the interviews, the observations and the focus group discussion, I presented an in-depth, close-up picture of the experiences, perceptions, interpretations and reported practice of the Orff approach in the professional lives of nine teachers. The classroom observations instantiated and brought to life their reported pedagogical beliefs and attitudes and offered examples of practical applications of the Orff approach, particular to these teachers' specific school settings.

The findings presented in Chapter 4 as eight case studies demonstrated both similarities and differences in the range and breadth of the participants' backgrounds, and their views on and practice in the Orff approach in each of their particular Aotearoa New Zealand settings. Chapter 5 reported on themes emerging from the data related to participants' professional practice and particularities of the Aotearoa New Zealand context.

In this chapter, I reflect on the implications of the findings in relation to the study's research questions. Although inter-related, two broad areas of significance are identified. The first is concerned with the impact of the Orff approach on the professional practice and identity of the participants in this study, and the second concerns the general and specific implications of this impact for music teachers and music programmes in the Aotearoa New Zealand context

6.2 The impact: Beliefs and practices

In this section I discuss the overall impact of the Orff approach on the participants' beliefs, practices, attitudes and values about what it means to be a musician, to learn music and to teach music. Although the impact upon participants was not identical, all participants reported changes, many shared across the group, in their beliefs and practices as musicians and as music teachers. In what follows, I identify thematically the characteristics of the framework of interconnected beliefs, practices, attitudes and values that emerged in the findings and discuss these in relationship to the principles of the Orff approach as articulated Haselbach and Hartmann (2013) (see Chapter 2). Where applicable, I also connect these findings to other relevant empirical and theoretical research.

As described in Chapter 1, I brought to this study a curiosity, borne out of my own experience, about the nature of the effects arising from an engagement with the Orff approach. I was keen to know, for example, if New Zealand practitioners experienced the Orff approach as having a significant impact on their beliefs and practices about music and music education in the school setting. This curiosity is reflected in the research question: (3) What do they perceive is the impact of this knowledge and understanding on their practice as a teacher?

Although the participants in this study decided to undertake professional development in the Orff approach for a variety of reasons, ongoing engagement with the approach was self-chosen and motivated by their initial *experience* of it. The initial impact of their first experiential encounter was of a sufficiently captivating nature so as to produce a desire to know more and led to a long-term engagement with the approach. Regular attendance at workshops offered further experientially based learning opportunities, which in turn informed their teaching practice. The experiential emphasis in the Orff approach meant that teachers became actively involved in music and movement activities as a way of learning 'in' the pedagogy rather than learning 'about' the pedagogy. Phoebe emphasised the significance of this for her when she said:

I think we are not only teachers, we also need to experience what it is to be a creative musician and do these things ourselves so we understand how we can transfer that to our students.

Professional learning experiences which produce radical re-evaluations of one's beliefs and practices invite explanations as to how these came about and whether or not there are features of these experiences that have relevance to professional learning in music education generally, or to wider issues of professional learning for teachers.

Evans' (2014) view of professional learning (See Fig 2.1) makes clear the interrelationship of 'attitudinal, intellectual and behavioural components' (p. 191). As revealed in this study, one of the significant aspects of the professional learning that occurred was that it was not just about *doing* things differently; it was also about changes in understanding of who one *is* and how one *sees* oneself. The teachers in this study underwent modifications and revisions of belief systems about what it means to be musical, to do music and to learn music, and this impacted upon their practices both as musicians and as teachers of music.

The role of the *affective* dimension was also highlighted in the findings arising from the significance participants attributed to the role of positive emotion, often named as 'joyfulness'. What Csikszentmihalyi (1996) named as 'flow' (p. 110) – a state of enjoyment resulting from full engagement in a challenging activity or process – is of relevance to this aspect of the findings and is further discussed below.

Ideas and thoughts about what it means to be musical, to do music and to learn music are contestable, socially and culturally constructed beliefs. In analysing the findings from this study, it is clear that they give rise to certain constructions of music and music pedagogy that are characteristic of the Orff approach in the Aotearoa New Zealand setting, at least for these participants at this time in our history.

It was evident that the experience of the Orff approach led participants to reflect on a number of their taken-for-granted beliefs about what it means to be a musician and the implications of these beliefs for classroom practice. Although the origin of these taken-for-granted beliefs was not always clear, references to personal histories of music education suggest that participants had engaged in reflecting upon and re-evaluating beliefs arising from these personal histories in the light of their experience of the Orff approach. For example, Kate regarded her

experience of the Orff approach as consistent with her belief in ‘music as a creative art’ in a way that her own previous experiences of instrumental tuition were not, or at least not to the same extent. Other participants (Gladys, Alex, Karen) also referenced their re-evaluations of beliefs to their experiences of one-to-one instrumental tuition in the private studio or institutional setting. These historical experiences, then, provided the backdrop against which subsequent pedagogical beliefs were being established or reviewed.

Although all participants (one may assume) had undertaken classes in music pedagogy at some stage in their pre-service teacher education, only four of the nine participants referred back to these experiences of music education (invariably in relation to positively recall experiences of hands-on music-making). As mentioned above, in the main it was references to personal experiences of instrumental tuition, and personal music-making, rather than references to any previous formal learning in music pedagogical practices, that provided a theoretical paradigm which participants subsequently reported finding themselves questioning, revising and adjusting as a result of their involvement in the Orff approach. The implied absence of any reference to the impact on music teacher identity formation of pre-service teacher preparation deserves further investigation and supports Ballantyne and Grootenboer’s (2012) call for pre-service teacher education to address the issue of music teacher professional identity in order to improve pedagogical practice. It became evident that it was the personal experience of instrumental tuition and music-making rather than pre-service training that for most of the participants both prompted and enabled their determination to teach music in school.

Each participant brought to their engagement with the Orff approach a pre-existing set of beliefs, practices and dispositions, which mediated their responses to it. Although these were not systematically investigated, the findings have nevertheless provided an in-depth snapshot of the way their beliefs, values, attitudes and practices mediated their perceptions of the Orff approach and its relevance and applicability to their contexts.

Although the contexts of the participants varied considerably in terms of socio-economic, cultural and school-type factors (primary intermediate and high

school), the findings identified a range of common beliefs and practices that characterised the application of the Orff approach in Aotearoa/New Zealand. In what follows, I identify and discuss a series of themes that emerged as characteristic of Orff-influenced practice, in which notions about what it means to be musical, to learn music and to teach music inter-relate. This discussion extends and elaborates upon the richly textured answer that emerged in relation to the research question: What might the application of the Orff approach look like in range of New Zealand school settings?

6.2.1 Music-making as ‘natural’ and therefore available to all

Phoebe’s words: ‘You start with something that is natural to all human beings, a breath, a movement a rhythmic pattern or just the pulse’, reflected a view of the Orff approach as an embodied pedagogy in which the body provides a ‘natural’ starting place for musical learning. The consistency of this with Orff’s statement below may reflect Phoebe’s more extensive learning in the approach as a result of extended study at the Orff Institute:

Music begins inside human beings and so must any instruction. Not with the first position, not with this or that chord. The starting point is one’s own stillness, listening to oneself the being ready for music, listening to one’s own heart beat and breathing. (Orff, 2011c)

The endorsement of the principles of ‘success for all’ and ‘participation for all’, and the description of pedagogical processes which enable both participation and success (as reported in the findings), suggest a construction of musical behaviour as something that relies on natural human faculties, such as moving and speaking, and is inevitably social and collaborative. If human expressivity and meaning-making through sound and movement arise from natural human ways of being, moving, speaking and communicating, it is potentially accessible to all people and so it follows that ‘I can be a musician and so can others’. The challenge to music education from this perspective becomes (partly) a question of the pedagogical know-how required to enable all students or participants in any particular group to act musically.

Belle’s words, ‘Oh, so everyone can be involved in an ensemble,’ indicated surprise at a new discovery and this signalled a significant shift in her construction of what it means to be musical. Implicit in Belle’s words is reference

to a previously held belief in which participation in musical ensembles is limited to certain individuals. The idea that ensemble participation might be possible without previous, systematic, instrumental tuition and/or participation without ‘doing lots of practice’ (Alex) or ‘doing scales and things like that’ (Phoebe) is a significant change in belief about what being a musician involves, with significant implications for classroom practice.

The subscription to a belief in music as an inherent human faculty and the associated principle of participation for all, positions, as valid and valuable, forms of music-making that accommodate a wide range of previous experiences, whether they are systematic (such as instrumental tuition), informal (such as music-making in socio-cultural contexts), or simply the experience of being an alive and responsive human being. As a result, traditional hierarchies of talent in musical skill become marginalised by an inclusive approach to ensemble music-making, in which participation at one’s own level of expertise is regarded as ‘success’. In this framework *acting as* a musician is *being* a musician. The pervasive emphasis on a commitment to meeting individual needs and the endorsement of the role music can play in a person’s overall development reflects the Orff principle, as stated by Haselbach and Hartmann (2013):

The Orff approach is not primarily specialist music or dance training but the enrichment of the whole person through means of expression through music and dance. (p. 1)

This endorsement, in turn, reflects subscription to the curricular orientation of ‘self-actualization’ (Morton, 2012, p. 480), which is invested in nurturing the ‘whole child’ (p. 480) while celebrating individual differences and distinctive gifts. The relationship of this ideology to The New Zealand curriculum will be discussed in the third section of this chapter.

6.2.2 The place of aural musicianship and hands-on musical experience

Alex’s words, ‘Oh, so you don’t have to read music to play music,’ encapsulated the sense of liberation from what might be regarded as the tyranny of the written score in music-making expressed by several participants. This represents a significant change in the participants’ thinking about what is required in order to act as a musician. A previously held construction of musicianship, in which conventional notation was regarded as providing *the way* into music-making, was

transformed into a construction of musicianship which accommodated, as equally valid and valuable, music-making that occurred without any immediate reference to a written score. Although all participants were themselves readers of conventional musical notation, they came to see reference to a written score as only *one* of several ways into music-making.

As literate musicians, all participants implicitly and in some cases explicitly indicated the value they placed upon musical literacy as an aspect of well-rounded musicianship. However, they strongly endorsed the Orff emphasis on active music-making for the way it enabled full and musically engaged participation for all students. Overall, this emphasis on hands-on musical experience and aural musicianship produced a significant shift away from a ‘deficit versus talent/expertise framework’ (O’Neill, 2012, p. 166), in which musical skills and knowledge are viewed as the domain of relatively few talented individuals and/or those who have access to traditional forms of instrumental tuition, to a view in which music-making is seen to be available to *all* students in their classrooms.

O’Neill’s (2012) advocacy for transformative music engagement in the 21st Century calls for an approach to music learning, which draws upon Jenkins notion of ‘participatory cultures’ (p.173), which provide:

...relatively low barriers to artistic and civic engagement, strong support for creating and sharing one’s creations and some type of informal mentorship whereby what is known by the most experienced is passed along to novices. A participatory culture is also one in which members believe their contribution matters and feel some degree of social connection with one another (Jenkins 2006 cited in O’Neill, 2012, p. 173)

Although the Orff approach to pedagogy arose in an altogether different intellectual and cultural milieu to that of 21st-century Aotearoa New Zealand, the way in which, for these participants, the principles and pedagogical processes of the Orff approach ‘levelled the field’ (Alex), by enabling teachers to establish collaborative, inclusive music programmes in their respective classrooms, suggests the establishment of a ‘participatory culture’ for music learning that reflects some of the features described above.

Justification for the emphasis on aural musicianship was also provided by virtue of the overall endorsement of the way the Orff approach enabled learning

according to the principle of ‘sound before symbol’ (Kate) and ‘experience before theoretical explanation’ (Henry). This pedagogical principle is not unique to the Orff approach but the emphasis placed on the affirmation (or re-affirmation) of this principle suggests that engagement with the Orff approach strengthened this belief and supported the adoption of classroom practices that reflected it. The extent to which conceptual understanding *was* developed in the students was not a focus of investigation of this study. However the following Orff principles indicate that the development, demonstration and articulation of a traditional taxonomy of musical concepts are not considered to be the primary goal of this approach to music education:

- The Orff approach is not primarily specialist music or dance training but the enrichment of the whole person through means of expression through music and dance.
- The students are creatively involved in the work as an open process and may determine the direction and the result (Haselbach & Hartmann, 2013, p. 1)

6.2.3 Play, exploration and improvisation

In this study endorsement of “playfulness” by some participants indicated the importance they placed upon the incorporation of humour and a light-hearted approach in which the students were encouraged to ‘have fun’ (Belle). Such an endorsement, of course, is not restricted to Orff. It is a regular feature, for example, of arts in education advocacy. Brown (2014) for example, in his book on *Play and Playwork* draws on Vygotsky's concept of the zone of proximal development to highlight the importance of children being able to ‘interact in a free-flowing way with their play environment, and benefit accordingly’ (p. 154). Vygotsky himself had asserted that ‘In play a child always behaves beyond his average age, above his daily behaviour; in play it is as though he were a head taller than himself’ (Vygotsky, 1978 as cited in Brown 2014, p. 154)

Stewart’s (2013) New Zealand-based research identified the use of humour and the encouragement of students to ‘have fun’ (p. 109) as a successful strategy for facilitating elemental composition in the Orff classroom. She noted:

Justification for the use of humour include the promotion of understanding, holding the attention of students, managing disruptive behaviour, creating positive attitude to the subject, matter and reducing anxiety. (Powell & Andresen (1985) cited by Stewart, 2013, p. 109)

However the very strong endorsement of principles of playfulness, exploration and improvisation in the questionnaire findings, and consistently reflected in the emphasis placed on activities related to these principles in reported and observed practice confirmed subscription to the principle:

The Orff approach provides opportunities for the student to experience themselves as creator and co-creator through improvisation and composition in sound and movement.

Although Henry, the only high-school music teacher in the study, rated ‘playfulness’ as irrelevant, the emphasis placed in his programme on exploration and improvisation suggests that his low rating may have been a consequence of his not associating the concept of ‘playfulness’ with the principles of exploration and improvisation but rather with a kind of childish humour not suitable for his adolescent students.

For some participants the Orff emphasis on exploratory and improvisatory activity led to the discovery of a new and unexpected facility in improvisation. Kate underlined the significance of this discovery when she said that she had formerly believed that improvising was for ‘clever people such as jazz musicians’ and that she had found it ‘liberating’ to discover that she could improvise in the ‘elemental style’. For others, even for those who found the experience of improvising in a workshop ‘nerve-wracking’ (Belle), it was embraced as a welcome rekindling of creative engagement with music and/or movement.

In the original conception of the Orff approach, the child or young person’s exploration of space and sound which arose from the ‘drive to *play*’ (Orff, 2011a, p. 98) led naturally to rhythmic and melodic exploration with tuned and untuned percussion instruments. As a verb, play has etymological associations with the idea of occupying oneself or being busy, or frolicking, while as a noun it has an early meaning of free or unimpeded movement in a mechanism, as in the play in a rope. The Orff emphasis on play, exploration and improvisation is consistent with Kannelloupos’ (2011) paradigm of free improvisation, which he describes as ‘improvisation which does not intend to belong or emulate any particular musical tradition, striving instead for experimentation and countering hierarchical musical structures and music-making contexts’ (Kanellopoulos, 2011, p. 118).

Engagement with improvisation in ways unconnected to a specific musical genre raises questions of musical authenticity. On what basis can such an activity be regarded as “authentic”? Wiggins and Espeland (2012), in their approach to creating in music learning contexts, argue for a concept of pedagogical authenticity reflected in the following criteria:

- Connection with the ways in which students learn;
- Engagement with music in ways that are most authentic to the nature of music;
- Engagement in ways that are most authentic to the ways students most naturally create. (p. 357)

These criteria do not imply any specific material or content but instead challenge music educators to reflect on, and even interrogate, their own practice in the light of the above considerations. This process is not a once-and-for-all event, but rather an ongoing one of action and reflection that is foundational to a praxial approach, and needs to be nuanced to the specific settings of specific teachers and learners. Given the diversity of observed improvisational activities in this study, I concluded that teachers were designing and offering learning experiences in improvisation in ways that they perceived were most relevant for their particular student group and which generally reflected these contemporary criteria for authenticity.

All participants specifically endorsed active music-making, which integrates an opportunity for exploration and improvisation, because of the way it enables individual learning in a collaborative setting for students, regardless of their levels of experience and skill. Kate’s lesson was unique in its focus on *movement* improvisation. However, it needs to be noted that even though as a classroom generalist teacher she was not in a position to integrate instruments into her teaching space, she never-the-less emphasised the way tuned percussion, untuned percussion, found sounds and other instruments such as ukulele, recorders and guitars, enabled active collaborative music-making in which principles of exploration and improvisation could be applied.

The classroom observations and my own classroom experience attest to the way in which these instruments provide unique opportunities for successful participation in creative music-making for all students. It can be argued that if these instruments and the pedagogical practices associated with them *enable* in

some way, it follows that they must also *constrain*. The question arises, ‘In what way does the emphasis on this kind of ensemble music-making with these kinds of instruments constrain musical learning?’ Notwithstanding my observation of the acquisition by some students of considerable technical skill on these instruments, the emphasis on accessibility implies the corollary that sophisticated technique is neither a specific focus nor a goal in this approach.

From a cultural perspective the instruments can also be seen to both enable and constrain. Shamrock describes the barred instruments as ‘acultural’ (pp. 90-91) but Frega (2013) reminds us that ‘timbre is not innocent’ (p. 21)’. The typical sound quality and style of music-making, although not identical across all settings, is never the less identifiable as ‘similar’. The style and timbre does not easily fit with or belong to what may be regarded as a ‘real world’ genre. This *is* music-making for pedagogical purpose as argued by Shamrock (2013, pp. 90– 91)

This emphasis on active creative music-making in instrumental ensembles which do not inevitably carry easily identifiable ‘delineated meanings’ (Green, 2005), such as those associated with a particular style or culture, can be seen to offer all students an equal opportunity to make music in which ‘inherent musical meaning’ can be enjoyed and harnessed to new contexts in which previously disparate meanings and experiences can be brought together. Green notes that music education may be at its ‘most forceful’ (p. 91) when students are enabled to be music-makers:

In making music, students have a direct effect upon inherent meanings, indeed, bringing them into being, and are thus able to imbue the music with delineated content of their own. (p. 91)

On the other hand, it might be suggested that music for pedagogical purpose carries to some extent ‘delineated meanings’ (Green, 2005) associated with school that somehow make it inauthentic and disconnected from the ‘real life’. Nichols (2011) (for one) challenges the real-life/school dichotomy, however, and argues that for students ‘school is life’ (p. 10). Furthermore her suggestion that music education has the responsibility to provide rich, meaningful, *person-centred* musical moments may be said to find practical application in the creative music-making facilitated by the instrumental ensembles as described in this study’s findings.

The findings consistently reflect the principle that:

The Orff approach enables artistic expression using instruments that do not have technical obstacles and can be experienced playfully.

Given the variety of contexts the study participants were working in, it is suggested that this aspect of the Orff approach is of potential relevance to multiple contexts in Aotearoa New Zealand and elsewhere.

6.2.4 Movement, dance and music-making

Experiences of movement in the workshop introduced or affirmed the connection between music and movement for all participants. However Phoebe's words stand out as particularly affirming the inclusion of movement: 'It was the *movement* that won me over'. These words expressed a sense of new discovery and an altered vision of pedagogical practice. She described her workshop involvement as:

A deep experience of making music, communicating with music, feeling what it is to express yourself non-verbally with sound and movement, and in community.

The participants' endorsement of the principle of 'the integration of movement' as a relevant and applicable principle for their classroom context was reflected in the reported, and observed, inclusion of movement in classroom practice in different ways, albeit in varying degrees.

The blurring of the distinction between movement in association with musical experience as a 'means' and movement as an 'end' in itself, as highlighted by (Abril, 2011), was evident in the way in which movement featured in the lessons I observed. Kate's focus on creative movement for liturgical purposes can be regarded as an example of the inclusion of movement as an end itself. The music to accompany the dances was chosen by Kate to provide an incidental ambient background to the choreographed sequences. Her lesson exploited and highlighted the expressive potential of dance, and the way in which dance, itself, can be regarded as a unique way of knowing.

The encouragement of free, spontaneous movement to accompany singing and playing that occurred, for example, in Belle's lesson, draws attention to the embodied nature of music-making (Phelan, 2012) and in particular provides an example of entrainment as an intrinsic feature of active participation in music

(Cross & Morley, 2008). The contemporary scholarly emphasis on relevance and alignment of the enacted curriculum with students' out-of school lives suggests that enjoyment as an end in itself justifies the inclusion of such spontaneous movement in a music programme. On the other hand inclusion of movement of this nature may be justified as a means to an end in the way it may contribute to the development of motor skills and/or expressive capacities that contribute to the ongoing development of musicianship. The use of body percussion (e.g., Henry) as an example of the inclusion of movement can be seen similarly, as both a means to an end and an end in itself. Although the production of sound may be regarded as the primary purpose, the exploitation of the 'natural' inclination to move and the pleasure associated with it are clearly seen as worthwhile ends in themselves.

The questionnaire findings indicated the perceived relevance to the participants' respective settings of the typical Orff sequence of learning. Typically this sequence involves the transference of rhythmic patterns from speech to body to instruments. In this instance movement is harnessed to the goal of playing instruments and is therefore clearly used as a means to an end. However, this sequence of learning did not consistently feature in the reported or observed practice. Nevertheless, the freedom exercised by the participants in terms of the way they integrated movement created a different overall impression of the application of Orff practice in these contexts from Benedict's (2009b) description of the Orff approach in the North American setting, where 'bodies are subjected, used, transformed and improved' (Foucault 1984a cited Benedict, 2009b, p. 214). For these New Zealand teachers, the inclusion of movement in their teaching resulted from a widening of their definition of music from one largely associated with the practices of art music to one which is more consistent with the multifarious practices of music-making that exist in the world (Cross & Morley, 2008). To sum up, the inclusion of movement in the lessons I observed reflected a broad range of pedagogical strategies and processes that, for these participants, were associated with the Orff approach and were regarded as relevant to the needs of their context.

6.2.5 The Orff approach as a ‘spectrum of music-making experiences’

The endorsement of the principle of an inherent faculty for music-making in everyone led study participants to become engaged with pedagogical practices reflecting this principle and relevant to their own setting. The almost equal endorsement of vocal (which included speaking and singing), listening, movement and instrumental activities in the questionnaire findings suggests that the Orff approach was applied by teachers as a unity of speech, movement and music. (Orff, 2011b). The adoption of this principle also suggests subscription to a belief that expressing oneself artistically through music can be linked to other forms of artistic expression and reflects the Orff approach principle, ‘the Orff approach integrates a range of art forms’ (Haselbach & Hartmann, 2013, p. 1).

Such an holistic approach to music education takes account of multiple, meaning-making modalities or representational resources and is highly significant as a counterpoint to a narrow conception of schooling where meaning-making modalities (e.g., speaking, writing, moving etc.) are not only typically fostered (and assessed) in isolation from each other but, as well, where particular modalities are typically favoured and others marginalised (Eisner, 2002).

The marginally stronger emphasis on the playing of instruments over vocal or listening activities, as reflected in questionnaire responses, may well reflect the discovery by participants of ways in which tuned and untuned percussion can be integrated *alongside* vocal, listening and movement activities in a classroom music programme. This was confirmed in my classroom observations. Such a finding concurs with Scott’s (2010) investigation into Orff teacher beliefs about the role of singing, which concluded that singing is one of a ‘spectrum of music-making experiences’ (p. 107) typically occurring in the Orff classroom. As well, she noted that the emphasis on participation for all resulted in vocal work, which may not meet the same criteria for ‘quality’ (p. 108) as are typically applied to choral performance in the North American setting.

Similarly, findings related to listening suggest a high value placed upon the *integration* of listening into the spectrum of activities. This resonates with Dolloff’s (1993) commentary on the Orff approach. She recommended that ‘directed listening experiences’ need to supplement an Orff approach in order to

more fully cater for the cognitive musical and artistic development of children (Dolloff, 1993, pp. 39–40).

The slightly lower questionnaire emphasis on activities related to reading, writing or notation, suggests that inclusion of these activities was deemed less relevant than the activities mentioned above. This finding reflects the Orff approach to music literacy, in which the emphasis is placed not only upon the experience of ‘sound before symbol’ but also upon the need for notation to arise directly out of the music that is made by the students themselves (Orff, 2011c, p. 70).

It was also clear that a broad concept of notation was evident in the reported use of a range of notational devices such as pictorial and graphic scores in the participants’ classroom practice. In particular Henry’s work in composition with Year 11 NCEA students reflected changes in his pedagogical approach to both composition and notation.

The overall endorsement in the questionnaire responses of the typical range of specific material, tonalities and structures associated with the Orff approach suggests a comprehensive acceptance of the relevance *at times* of these features. However, the diversity of material and activities, both reported and observed, showed that teachers in this study called upon a wide range of musical and pedagogical practices derived partly from their engagement with the Orff approach and undoubtedly from other sources. (Investigating these other sources was not a focus of this study.) Clearly, participants were able to integrate typical Orff material, tonalities and structures into their existing pedagogical practice and adapt these to particular contexts according to the needs, abilities and preferences of themselves and their students. In other words, these features of the Orff approach were added to each participant’s musical and pedagogical toolkit of existing skills and practices and called upon in individually nuanced ways.

When participants spoke of specific material, such as a poem, story, song, dance or instrumental piece, these were often described as ‘starting places’ (Francis), which provided an initial ‘framework’ (Phoebe) or ‘inspiration point’ (Henry) for a collaborative composition. The emphasis placed by the teachers on the myriad ways any particular material could be approached resulted in the foregrounding of the process of varying, adapting and changing material rather than a process of

preserving and reproducing set models. Observations of the creation of such ‘pieces’ revealed the demand placed upon students and teachers for thoughtful and reflective engagement in a creative process. The resulting compositions would invariably be shared as an informal performance in the class. Performances in this context were characterised by engagement with a group process rather than by a focus on individual skill levels or an emphasis on a flawless performance. As such they reflected the Orff principle:

In the Orff approach the work process and the artistic results have the same importance. (Haselbach & Hartmann, 2013)

The findings revealed that in representing their perception of the pedagogical principles of the Orff approach, participants frequently related one principle to another. Overall, this gave the impression that the principles were perceived by the participants as a kaleidoscopic whole, which could be approached through a variety of lenses or angles with each principle more or less working to support the other. The overall emphasis placed upon openness to ‘creative’ (Alex, Karen, Belle Phoebe, Rosie, Francis, Henry, Kate, Gladys) impulses through exploration and improvisation, and the general construction of the Orff approach as an artistic approach to music education, supported and enabled the provision of ‘musical experiences which engaged learning in diverse, creative and multi-dimensional ways’ (Lines, 2005b, p. 3)

Participants frequently spoke with surprised enthusiasm about the learning that had occurred for them that enabled them to form classroom ensembles that they described as ‘multi-levelled’ (Alex), ‘catering for the group and the individual’ (Francis), and able to cater for ‘sophisticated instrumental musicians as well as those without access to tuition’ (Gladys). Participants were clearly responding to the needs of students where the majority had had limited and/or sporadic exposure to a formal music programme of any kind and a minority whose access to instrumental tuition had equipped them with some knowledge and practical skills. In order to meet such diverse needs, the adaptation of the Orff approach was not characterised by a step-by-step ordered progression of age or stage-related musical activities, focused on increasingly complex rhythmic, melodic and structural elements as can be found in adaptations of the original volumes or the Orff approach ‘handbooks’ (Frazee, 1987; Steen, 1992). Rather, Orff processes

were used in a similar way across *all* age-groups, utilised age- or context-appropriate material, and were integrated in a kaleidoscopic set of musical experiences, which enabled the involvement of all students.

By way of illustration, Henry's lesson with Year 11s used a miscellany of activities, which included rhythmically sophisticated body percussion routines, simple improvisational structures based in the pentatonic, a pop song in which some students provided an instrumental accompaniment and a reasonably complex rhythmic dictation. Francis' melange of activities with Year 1 students included layered ostinati of rhythmic and melodic patterns which provided varying levels of challenge, free movement in order to develop skills in listening and responding to music, and a simple, limited-range greeting song with the opportunity for vocal improvisation of a simple or more musically complex nature.

However, the consistent use of the pentatonic and simple harmonic progressions typically associated with folk tunes or popular culture, and the perceived limited relevance and infrequency of application of processes associated with the church modes are worthy of comment. Although participants were familiar with the use of church modes as an Orff process these were not finding application in their classrooms. This could be explained in a number of ways, but the findings make clear that in the main, participants in this study were responding to students, the majority of whom were being introduced to music-making for the first time, or whose experiences in their school music programme constituted their sole engagement with formal music education. Therefore, the findings of this study, in part, suggest that the significance of this adaptation of the Orff approach lies in its suitability to music education programmes in schools where very often the majority of the student population do not have access to other forms of music education.

As a counterpoint, Gladys spoke specifically of her endorsement of Orff principles and processes related to group and exploratory music-making, as relevant to students she described as 'sophisticated' musicians. On the one hand, as she saw it, such group music-making did not in any way suppress sophisticated musical behaviour. But, like other participants, she also saw group music-making

with an exploratory and creative emphasis as equally accessible and beneficial to students with, or without, sophisticated musical skills.

From a social constructivist point of view, the emphasis on group-based musical experience provides individuals with the opportunity to engage at an appropriate level of challenge, identifying for themselves what is to be learned. This emphasis is, according to Wiggins and Espeland (2012), characteristic of a ‘healthy and productive learning environment...that promotes learners’ risk taking and personal agency’ (p. 343). Therefore, it can also be argued that the value of the Orff approach lies in the way it affords this kind of learning environment.

6.2.6 Scaffolding musical behaviour

Participants reported a number of changes in the way they constructed and practised their role as teacher. Overall this involved a decentring of themselves as didacts or musical instructors, who viewed themselves as ‘founts of knowledge’ or ‘downloaders of information’ (Alex), and a consequent redefinition of their role in terms of a style of leadership that acknowledged their position as a member within a group. For Rosie it was ‘letting go of a bit of control’ in order to facilitate exploratory and improvisational processes that she endorsed as being central to the Orff approach. Students were recognised, not necessarily as equal members of the group in a literal sense, but as people who with support could play a ‘co-constructive’ (Alex) role in creative music-making.

Although leadership was still primarily conceived of as the prerogative of the teacher, it was also something that the teacher was able, and ought, to share within the group. Teachers reported (confirmed by my observations) adopting the Orff principle of shared leadership, in which they swapped their leadership role within the group for one in which they performed as musician under the direction of their student(s). At other times, shared leadership was evident when teachers modelled improvisation and then retreated to a role where certain students were foregrounded as improvisers, while the teacher and remaining students provided a musical accompaniment to the improvisation. Observation findings also revealed a kind of *intuitive* sharing of leadership, as teachers invited and valorised contributions from students, verbally, musically or kinaesthetically. This shift in

thinking and its associated pedagogical practices reflect Orff principles which emphasise collaborative creative work:

- The processes of learning, working and creating are primarily experienced in the group and demand and develop collaborative behaviour and attitudes.
- The students are creatively involved in the work as an open process and may determine the direction and the result.
- The Orff approach provides opportunities for the student to experience themselves as creator and co-creator through improvisation and composition in sound and movement. (Haselbach & Hartmann, 2013, p. 1)

Alex's use of the term 'co-constructor' would suggest congruence between the Orff approach to the role of the music teacher and a constructivist approach to music learning (as mentioned above). Wiggins and Espeland (2012) describe a social constructivist view of the music teacher's role as providing 'artful teacher scaffolding' (p. 343) in order to foster and support the creative learning process. Their concept of scaffolding is a broad one, which includes 'everything a teacher might do to support student learning' (p. 342). Of relevance to the findings of this study is the emphasis they place upon the importance of engagement with music itself (pp. 343 & 348), the opportunity to 'figure things out' oneself and the value they place upon a socially interactive environment, where both teachers and peers may play a scaffolding role. Essential to 'artful scaffolding' is knowing when to provide support and when 'to step back and allow students to have a sense of ownership of their personal agency as musicians and as creators of music' (p. 357). Scaffolding in the form of 'verbal instruction, demonstration and subtle musical support' (p. 348) was a notable feature of the lessons I observed, and offered by both teachers and peers. Scaffolding was withdrawn as students mastered musical vocabulary or took the lead in creative activities. It was clear that teachers' knowledge of individual students and the group as a whole played a large part in enabling the establishment of a 'healthy productive learning environment' (Wiggins & Espeland, 2012, p. 343).

6.2.7 Music-making as 'joyful' activity

The findings highlighted an emphasis placed by several participants on the experience of 'joy'. Playful exploratory music-making, which at times included the integration of movement, yielded the experience of 'joy' for many participants and contributed to the development of a new vision of what might be possible in a

classroom music programme. The experience of heartfelt ‘joy’ in the workshop appeared to fire a commitment to developing programmes of active, collaborative and playful music-making in the classroom. The experience of joy was associated both with the participants’ own experience of joyful participatory involvement in music and/or movement (Phoebe, Francis, Gladys, Belle) and, as well, with the act of teaching itself (Francis, Alex, Gladys). Francis’ reevaluation of the role that ‘joy, playfulness and creativity’ could play in developing a ‘love of music’ and a ‘love of learning’ in the lives of his students came out of the experience of ‘making a lot of music in the workshops’. Other participants emphasised the joy that resulted from what one loved i.e., teaching music (Gladys Alex, Belle). The emphasis on this affective dimension and the productive role this played in the participants’ engagement with and adaptation of the Orff approach took me by surprise somewhat and led me to a consideration of the relevance of Csikszentmihalyi’s (1996) concept of flow which identifies common characteristics of the experience of *enjoyable* engagement in an activity.

It is clear that connections can be made between these characteristics of the experience of *flow* and features of the Orff approach that contribute to the potential for enjoyable teaching and learning. (See Table 6.1).

A search of the literature reveals the application of Csikszentmihalyi’s concept of flow to both music education contexts (Custodero, 2002, 2010; Elliott, 1995) and teacher practice (Beard & Hoy, 2010). Of relevance to this study is Cunha and Carvalho’s (2011) investigation into flow experience in activities based in the Orff approach in a Portuguese school context. Noting the lack of published research investigating possible links between the Orff approach and Csikszentmihalyi’s concept of flow, they used the analytical tool, *Flow Indicators in Musical Activity*, developed by (Custodero, 1999, cited in Cunha & Carvalho, 2011, p. 77) and found evidence to support their hypothesis that the Orff activities in this context encompassed the dimensions of flow experience as identified by Csikszentmihalyi.

Table 6.1 Experience of ‘flow’ in the Orff approach

Characteristics of flow	Features of the Orff approach which contributed to the experience of ‘joy’ in music-making	Features of the Orff approach which contributed to the experience of ‘joy’ in teaching
<i>Clarity of goals at every step of the process</i>	Multi-levelled nature of activities enabled personal goal setting	‘Seamless’ pedagogical practice invited the development of clarity in goal setting
<i>Immediate feedback on one’s action is embedded in the activity</i>	Hands on activity embeds feedback	Learning by doing with right fit of task to individual and group
<i>Balance between individual’s level of skill and the inherent challenges of the activity</i>	O/S emphasis on multi-levelled activities which enabled learner to find own level of challenge form which to develop new skills	Teaching as a work in progress: Teachers engaged in on-going learning process in which sought challenge and developed new skills
<i>Total immersion & focus in activity</i>	Participatory model emphasises engagement involvement and focus in making music, learning music and teaching music	
<i>No worry of failure</i>	Risk taking resulted in increased enjoyment	Risk taking resulted in increased enjoyment
<i>Self-consciousness disappears</i>	Emphasis on collaboration and process not flawless performance	Teacher as member of group, all in it together.
<i>Sense of time changes e.g., ‘Time flies’</i>	Participatory model	N/A
<i>Activity becomes autotelic (an end in itself)</i>	Emphasis on the enjoyment of the activity for its own sake	N/A

Elliot (2005a) argued that the musical enjoyment or experience of flow that results from the matching of levels of musicianship with the challenge levels of the pieces we interact with’ (p. 9) enables self-growth as a result of the opportunity for the construction of knowledge and the likelihood of increased self-esteem associated with this. The findings of this study provide an in situ example of the experience of flow, not only in the nature of the music-making experiences for students and teachers, but also in the pedagogical practice associated with the use of this approach.

The impact of the Orff approach in the affective realm, seen as characterised by the experience of ‘flow’, has the potential, as we have seen, to enhance teacher

self-esteem and enjoyment. This kind of change leads to a consideration of the impact of the Orff approach upon participant teachers' sense of self-efficacy. The section that follows will address the question: 'How did the engagement with the Orff approach impact upon these participants' self-belief and self-efficacy as musicians and music teachers?'

6.3 The impact: Self-efficacy

Although the impact on beliefs and practice as musicians and teachers of music was not identical for all participants, an increased sense of what might be possible in their school-based, classroom music and/or movement programmes was ignited and sustained for all participants. Almost invariably, teachers perceived their Orff-based experiences of music-making as liberatory (L. Locke, 2015) and this had established in their minds a benchmark experience of successful, creative music-making which they sought to replicate in their own contexts and practice.

The application of Bandura's socio-cognitive concept of self-efficacy enables insight into the way in which the engagement with the Orff approach appears to have impacted upon the participants' self-belief in their ability to be successful as musicians and as music teachers through an interplay of attitudinal, intellectual, behavioural *and* affective components. The following section draws on Bandura's model to illuminate some of the factors at work in changing the participants' sense of self-efficacy.

6.3.1 Enhancement of self efficacy

According to Bandura, beliefs about self-efficacy are constructed by processing information derived from the following four socially contextualised, experiential sources: performance accomplishments, vicarious experience, verbal persuasion and emotional arousal. Tschannen-Moran et al (1998) point out that the 'differential impact each of these sources' (which they rename *mastery experiences*, vicarious experience, verbal persuasion and *physiological and emotional cues*) (pp. 228-230) 'depends on cognitive processing – what is attended to, what is remembered and how the teacher thinks about each of these experiences' (p. 229). In other words experiences are processed in ways that are influenced by conscious or sub-conscious subscription to discursive positions and practices, and by the value-related predispositions we all manifest. At the same

time, the belief systems and discursive practices of individuals are dynamic entities that are in a perpetual state of becoming:

Knowledge is always becoming. That is if the act of knowledge has historicity, then today's knowledge about something is not necessarily the same tomorrow. (Horton & Freire, 1990, p. 101)

As participants engaged with the Orff approach, subscription (to a greater or lesser extent) to the discursive positions of the Orff approach as identified above (such as ‘everybody is musical’) supported the cognitive processing of ‘information’ derived from workshop involvements and subsequent lived personal and classroom-based experiences of the application of Orff principles and processes. These information sources, as processed, impacted on their self-efficacy *both* as musicians *and* as teachers of music.

6.3.2 Performance accomplishments

Performance accomplishments are experiences of personal mastery of a given task (Bandura, 1977). ‘Successes raise mastery expectations; repeated failures lower them. After strong efficacy expectations are developed through repeated success, the negative impact of occasional failures is likely to be reduced’ (Bandura, 1977, p. 195). Performance accomplishments in creative musicianship were provided in the workshop through scaffolded learning opportunities in a range of aspects of musicianship, such as aural perception, improvisation, use of voice, integration of movement and instrumental skills. Francis referred to this scaffolded learning within the workshop when he said: ‘You sing a lot, you play a lot, you get better as a musician...the level of tunefulness becomes stronger and stronger.’ Henry’s increased repertoire of compositional approaches, Kate’s reported development of harmonising skills, Karen’s achievement in composition tasks, Phoebe’s positive experience with movement and dance as an artistic modality and Gladys’ new-found conceptual understanding of ground bass as a result of improvisational experiences provide further examples of mastery experiences which, according to Bandura’s model, can be seen to have contributed to participants’ enhanced self-efficacy in creative musicianship.

The classroom application of workshop learning with its emphasis on ‘success’ in hands-on music-making provided further opportunities to practise creative musicianship, as each teacher scaffolded similarly nuanced learning experiences

for their students. A self-perpetuating cycle of mastery experiences, which built upon the mastery experiences of the workshop, was produced which became an ongoing source of positive self-efficacy.

6.3.3 Physiological and emotional states

Emotional (affective) factors played a prominent role in the self-reported impact of the Orff approach for these teachers. ‘The level of emotional and physiological arousal a person experiences in a teaching situation adds to self-perceptions of teaching competence’ (Tschannen-Moran, 1998, p. 229). The role that feeling states played as sources of self-efficacy are exemplified in the descriptions of joyful music-making as a feature of the workshop. And as discussed previously, participants saw joyousness as a desirable characteristic of classroom music-making and wished to foster this in their classroom practice.

Feelings of anxiety were also aroused as participants tried new forms of musical behaviour. However, relief and a sense of liberation were experienced as anxiety dissipated in the light of the perceived value of ‘having a go’ (Belle) – a reflection of the Orff emphasis on the importance of playful exploration. Clearly risk-taking behaviour, characterised by anxious anticipation followed by relief from anxiety, was associated with new learning both in the workshop situation and in classroom practice. This feeling state became a source of positive self-efficacy, both as a creative musician, and as a creative teacher of music. Effectively, a positive cycle became established in which increased motivation and levels of comfort in ‘trying new things’ as an exercise in problem-solving supported new learning and further enhanced or maintained efficacy. Feeling states of excitement and satisfaction associated with the classroom implementation of the Orff approach maintained or enhanced self-efficacy. Alex’s declaration after her lesson, ‘It just makes my heart sing’ (to see and be part of creative improvisational music-making with her students) testifies to her emotional depth of engagement with the teaching task. Comments from other participants also indicated their experience of ‘joy’ and satisfaction in enabling successful musical or artistic endeavours in their students.

6.3.3.1 Vicarious experiences

Bandura’s (1997) model of self-efficacy suggests that seeing others ‘perform threatening activities without adverse consequences’ (p. 197) can impact

positively upon self-efficacy. The role of vicarious experience in the development of efficacy was highlighted in this study in the way the Orff workshops and classroom applications applied the principle of shared leadership within participatory, creative, hands-on, group-based music-making. Numerous opportunities for individuals to observe models of creative artistic behaviour, by both teachers *and* students, within the group setting were provided as a result of the principle whereby musical or creative leadership is a role shared by all members of the group.

This illustrates the way the Orff-based workshop model, in which a master or expert teacher facilitates opportunities for participation in creative music-making and dance, provided *vicarious* experiences of accomplished teaching as a source of efficacy. Tschannen-Moran et al state (1998) that ‘watching others teach in skillful and adept ways – especially observing admired credible and similar models can affect the observer’s personal teaching competence’ (p. 230). Most participants spoke of the way certain teachers had become significant models of sophisticated practice, which they wished to emulate. This emulation became an ongoing process through reference to workshop notes, publications or visual recordings of workshops. Although the practice of highly sophisticated master teachers might also be seen as intimidating, the need for ‘perfection’ seemed to be mitigated by the Orff emphasis on learning at one’s *own* level through exploration and the associated construction of teaching as an art or a process of becoming (Eisner, 2002; Horton & Freire, 1990). This enabled peer teaching and subsequent classroom practice to be regarded as valuable ‘*mastery*’ experiences, in the form of steps along a journey in the ongoing process of becoming.

6.3.3.2 Social persuasion

Drawing on Bandura, Tschannen-Moran and colleagues (1998) note that social persuasion ‘can provide information about the nature of teaching, give encouragement and strategies for overcoming situational obstacles, and provide specific feedback about a teacher’s performance’ (p. 230). Social persuasion, Bandura’s fourth source, can be seen to be operating in the way the principles of creativity and inclusion in the Orff approach called for an open-ended approach characterised by affirmative and enabling feedback in reflective group processes. The valuing of attentive listening and thoughtful sharing of responses as feedback

to creative work (and peer teaching in the workshop context) was encouraged, with perceived benefits to both the giver and the recipient of the feedback.

In summary, the self-perceived development of musical skills and acquisition of pedagogical skills by the participants (both reported and observed) were embedded in a process that provided enhancement of positive self-efficacy as both musician and music teacher. Tables 6.1 and 6.2 below summarise how both Orff workshops and the classroom applications of the approach became ongoing sources of self-efficacy for both of these aspects of professional identity.

Table 6.2 The Orff approach: Sources of self-efficacy as a musician

Sources	Workshop	Classroom practice
Performance accomplishments	Successful participation in elemental music-making	Ongoing opportunities for music-making at own level, as leader and as participant
Physiological & emotional states	Joy Anxiety & relief Excitement	Joy in making music (Doing what one loves) Excitement
Vicarious experience	Models of musical and provided by workshop teachers and other participants	Models of musical behaviour provided by students
Verbal persuasion	Teacher support and peer affirmation	School community (other teachers, and students) provide positive feedback

Table 6.3: The Orff approach: Sources of self-efficacy as a music teacher

Sources	Workshop	Application Classroom practice
Performance accomplishments	Peer teaching	Successful implementation of the approach
Physiological and emotional states	Experience of risk paying off in a safe situation	Joy of enabling creative music-making Safety/ Security (Community of practice)
Vicarious experience	Master/Apprentice model Models of pedagogical behaviour through observation of peers	Internalised mentors
Verbal persuasion	Teachers and participants provide constructive critique	Peer affirmation Collegial network

The impact of the participants' sustained engagement with the Orff approach upon the self-efficacy of participants as teachers and musicians was mediated by their subscription to discursive practices, which can be seen to derive from, or at least be consistent with, Orff principles.

The significance of this study's findings in part lies in way in which the principles of the Orff approach, as embedded in the design of professional learning and

classroom learning experiences, enabled positive modifications to participant self-efficacy as musicians and as teachers of music. The experiential emphasis (learning *in* rather than learning *about*) in the workshop effected positive changes for participants' self-efficacy as musicians so that they were motivated to emulate that pedagogy in order to positively influence students' musical learning. The open-ended nature of the approach and the emphasis on tailoring it to particular contexts enabled and supported the ongoing development of self-efficacy as described above. Changes in self-efficacy impacted upon the construction of professional identity and will be discussed in the following section.

The renewed vigour, self-belief and enthusiasm, both in relation to certain aspects of music-making and pedagogical practice in the lives of all the participants that resulted from their engagement with the Orff approach. This impact, framed as an experience of professional learning, is a significant finding of this study. As is demonstrated later, Bandura's theory of self-efficacy sheds light on the way experiences based upon the principles of the Orff approach in workshop settings *and* subsequent classroom practice provided ongoing sources of self-efficacy for participants both as musicians and as teachers of music.

Changes in beliefs, practices and self-efficacy impacted upon the construction of professional identity as Figure 6.1 illustrates.

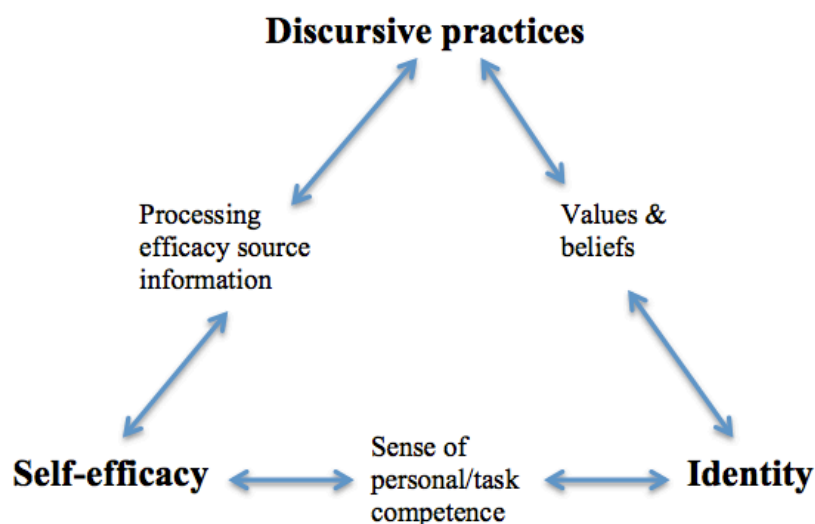


Figure 6.1: Inter-relationship of discursive practices, self-efficacy and identity

6.4 The impact: Music teacher identity

The reciprocal relationship between beliefs and practices as a musician, and beliefs and practices as a music teacher, together with its implications for changes in self-efficacy have been illustrated in the preceding sections. Findings from this study confirm a dynamic interrelationship between the discourses teachers subscribe to, their identity formation (as particular *kinds* of musician; as particular *kinds* of music teacher), and self-efficacy (as having the capacity to be a particular *kind* of musician; as having the capacity to be a particular *kind* of music-teacher) represented diagrammatically in Figure 2.1. The following section reflects on the way participants' engagement with Orff principles and practices in both workshop and classroom settings modified or strengthened patterns of discursive subscription and thereby led to modifications in identity construction.

The 'levelling out' (Alex) of traditional conventional hierarchies of musical skill and talent reported by the teachers in this study contests the 'fundamental mastery misconception' (Hargreaves et al., 2012, p. 131) in music education, which suggests that in order to be an authentic musician one must possess high levels of technical skill on a given instrument. The construction of identity as a musician became much more influenced by the idea of music as a natural human faculty available to all. Emphasis is consequently placed upon acting as if one *is* a musician, which enables the ongoing learning process of *becoming* a musician (Wiggins & Espeland, 2012).

While the study participants departed from this traditional construction of what it means to be a musician, the findings still highlighted the centrality of 'musician' identity to participants' construction of identities as music teachers. This finding is consistent with Ballantyne and Grootenboer's (2012) research, which suggests an interconnectedness between perceptions of disciplinary proficiency and perceptions of pedagogical knowledge. Unlike Ballantyne and Grootenboer's study, which involved a series of open-ended questions about dimensions of identity as a musician, this study invited teachers to choose one of three 'musician' identifications (professional, community or amateur). This framing of the survey question already implied a broad construction of what it means to be a musician and took for granted the relevance of this identification to the framing of

music teacher identity. There was no specific investigation into the basis for this identification or the particular relationship of any of these three identifications with music *teacher* identity. However, the findings did illustrate the ways in which *all* participants, regardless of their identification as professional, community or amateur musician, spoke about modifications in the way they viewed their own musicianship and the impact of these changed perceptions on their pedagogical beliefs and practices.

Acknowledging the inadequacy of simple definitions and delineations in favour of a view of identity as complex and multiple (Mansfield, 2005), the significant changes that occurred with these study participants are best understood as modifications of participants' identities *both* as musicians and teachers of music in a way that collapses a sharp delineation between these two aspects of music teacher identity. The collapse of this binary challenges a view of music teacher identity as having two distinct and potentially competing identities – musician and teacher – as in Ballantyne and Grotenboer's (2012) study. Such a challenge is consistent with Abramo and Reynolds' (2015) description of the creative music teacher as one who is able to manage and integrate a range of fluid and flexible identities. Not only do these music educators call for the integration of musician and teacher selves but also for the integration of non-music selves, such as those associated with race, gender, sexuality and so on, for the constructive impact this may have on pedagogical practice:

Coming to view their identities as complex, multi-faceted and intersecting will help them (music teachers) approach students and teaching in more creative ways. Furthermore, imagining and creating curricula and instruction that acknowledge the various and intersecting identities of themselves and their students may spark pedagogical creativity. (Abramo & Reynolds, 2015, p. 10)

Kate's adaptation of the Orff approach to liturgical dance in her school context can be seen as an example of a comfortable merging of multiple identities both in Kate (classroom manager, teacher of creative dance, prayerful believer) and in her students (creative agents, dancers, prayerful believers, Pasifika peoples).

The collapse of the binary of musician and teacher was enabled in part by the construction of teacher identity as 'artist', an identity whose attributes may be applied to both the act of music-making and the act of teaching.

6.5 The teacher of music as artist

The identity of teacher as artist lies at the heart of the Orff approach and is reflected in Orff's (1963) statement:

Those who look for a method or 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. (Orff 1963, in Haselbach, 2011, p. 134)

Changes that were initiated by the *experience* of the Orff approach in the workshop setting were clearly reflected in its classroom applications, which emphasised and prioritised creative and artistic processes. The construction of teaching as an art and the role of the teacher as artist emerged as a predominant view of the teaching process.

Karen's comment about her sense of right fit with the approach, because she liked 'a bit of chaos around the edges', endorses Orff's sentiment (cited above).

Education characterised by artistry is one in which 'chaos' is seen to open the way for a flourishing of the artistic process, in which multiple solutions to problems may be explored and tested.

Participants in this study became engaged in long-term, ongoing professional development in the Orff approach, which bore features of a master-apprentice framework for learning. It was evident that significant expert teachers, whose practice of the Orff 'process' was seen to be exemplary, were recalled as 'mentors' (Phoebe). Such self-chosen mentors were perceived as modelling an aspirational level of teacher performance described typically (by Francis) as 'artistic'.

Such a perception predisposed participants to constructions of teaching as an art (Eisner, 1998, 2002, 2005). The section that follows draws on the concept of teaching-as-artistry developed in my Masters thesis, which I described as having a number of dimensions. Although each dimension emphasises a certain aspect or feature of teaching-as-artistry, these dimensions are interconnected and not mutually exclusive. Indeed, the examples I cite from the findings to illustrate one dimension may well apply to others. Nevertheless, a picture is provided which

illustrates the specific way in which the Orff approach contributed to the construction of identity in these participants as teacher-as-artist.

6.5.1.1 Artistry as the recognition of unanticipated opportunities

Teaching-as-artistry views the learning/teaching process as one that will allow ends and outcomes to be revealed as it proceeds. Eisner (1998) describes this aspect of artistry as the ability ‘to recognise unanticipated opportunities in the course of action and to exploit these opportunities when they emerge’ (p. 14). Artistic teaching embraces valuable opportunities for learning that inevitably arise along the way and which cannot be specifically planned for.

The findings revealed that the teacher participants in this study emphasised the evolving nature both of their pedagogical practice as a whole and in terms of the design of specific lessons or units. This was reflected in the way they referred to the way lessons began with an idea, and how this unfolded in unanticipated ways as a process of collaboration between the students and themselves. In this process, as stated earlier, they drew from their kete of pedagogical strategies and devices derived from the Orff approach, in a moment-by-moment decision-making process. Related to this were strategies I observed in several lessons where teachers listened attentively and inquisitively to ideas and thoughts shared by students whether invited or not. Rather than regarding uninvited contributions as distractions from a pre-determined, linear sequence of learning or set of expectations, teachers were able to build upon the students’ ideas using, it seemed to me, the improvisatory injunction associated with process drama of ‘Yes, and...’.¹² As I see it, teachers’ experiences of themselves as improvisers and explorers of movement and music had increased their awareness of the multiplicity of solutions available for any given problem, and this enhanced awareness impacted on their practice as they adopted this dimension of teaching artistry.

6.5.1.2 Artistry as the awareness of possibility and limitation

Artistry in teaching can also be thought of as characterised by a teacher’s awareness of, and ability to operate within, the possibilities and limitations of a

¹² For a discussion of this see the Wikipedia page on Improvisational Theatre: http://en.wikipedia.org/wiki/Improvisational_theatre

range of contexts – whole-school, a particular lesson, and a portion of a lesson or even simply at any given moment. The collaborative exploration of sound and movement, which is central to the Orff approach, involves the teacher in setting the parameters of tasks according to their understanding of their students, which are sufficiently defined to provide a platform or structure from which to begin and at the same time sufficiently open-ended to allow for unknown possibilities. Henry demonstrated this dimension of artistry when he facilitated a group process for students with different levels of previous experience by providing a flexible musical form (constraint/limitation), on the basis of which students were able to explore through improvisation melodic and rhythmic ideas (possibility), which led to the development of conceptual understanding.

6.5.1.3 Artistry as the ability to awaken from slumber

Eisner calls artists ‘opportunists’ (1998, p. 14) who at times actively pursue surprise and the unexpected. As a result of this impulse, there is a change in vision – a fresh perspective. Artistry in teaching is displayed when the teacher draws upon the imagination to create experiences that have the power to bring about such a change in vision or understanding. The *work* of art in the classroom offers an opportunity to ‘play’ with images, sounds, words, ideas and so on that enable a new way of envisioning.

As has been referred to many times already in this study, opportunities for play are central to Orff pedagogical practice. ‘Playing’ at times involves the combination of seemingly incongruent or novel ideas, which relates to this dimension of artistry. Karen’s lesson provided resources and invited students to explore sounds, many of which were new inventions. As the students worked to shape these sounds into compositions ‘sensitivity to and delight in sound’ (Paynter, 1982, p. 59) was clearly evident.

Kate and Alex communicated a sense of ‘exhilaration’ in going beyond previously set boundaries in music-making and in their aspirations for their practice. This going outside of one’s comfort zone gave a new edge, a new sense of excitement to their sense of what might be possible in their classrooms. The lessons which I observed in both Kate’s and Alex’s classrooms reflected their preparedness to take risks in the way they explored new ways of working with their students. Kate

explored new pedagogical territory in her sequence of lessons based on liturgical dance. In Alex's case, the new territory was the composition of a soundscape enabled through sequenced, preparatory activities.

6.5.1.4 Artistry as somatic knowledge and the sense of right feel

Claxton (2000) calls attention to the embodied or physical nature of the ways of knowing he subsumes under the term *intuitive knowledge*. He refers to the frequent reporting by artists and other innovators of the part played by a 'gut feeling' or other physical sensations in their decision-making and/or art-making processes (p. 47). He also describes intuition as at times having an 'aesthetic quality' in the way this form of knowing may involve what may be regarded as artistic taste in terms of design or style or a sense of 'overall rightness' that informs activity and decision-making. The teacher-as-artist is willing to rely comfortably on her sense of 'right feel' as *one* of the guides in decision-making pertaining to the myriad situations related to the shape or design of learning activities or ways of responding or orchestrating the emotional and psychological dynamics of a classroom environment. Several teachers spoke of this sense to right feel in connection with their engagement with the Orff approach. The implications are twofold. On the one hand it serves to explain why participants pursued their engagement with the Orff approach; on the other hand it communicates a sense of 'gut feeling' being brought into the arena of professional practice in a positive and productive way. This aligns with this dimension of artistry in teaching which acknowledges the value of the inclusion of somatic knowledge and 'right feel' in pedagogical practice.

6.5.1.5 Artistry as the shaping of form to express content

The knowledge content in classrooms cannot be separated from the ways in which the classroom milieu is shaped as a place of learning (L. Locke, 2005). Imaginative envisioning enables innovative programme design, which is tailored with care to the needs and abilities of students. Teaching artistry is also manifested in a teacher's general disposition towards students that communicates optimistic encouragement and empowering belief in the process of change and growth.

A standout feature of the impact on these participants was the marked change, reported by all, in what they envisaged as possible for all students in their music programmes. Although particular material and resources were considered relevant, the emphasis was placed by all teachers on the way they were enabled to develop a *process* which shaped the content of their choice in their classroom setting.

Huebner (1999) suggests that rhythm and flow are important ingredients in the life of the classroom and that the teacher as actor or dramatic director is involved in the building of pace, the reduction of tension, and the staging and flow of events. Teachers aspired to teaching practices which they typically described as artistic (Francis, Phoebe, Rosie) and seamless (Gladys) – words which suggest a particular kind of pedagogical flow that involves the shaping of form to express content.

Reflecting on the importance of teaching-as-artistry, Eisner (2002) argues that directing attention to the conditions that promote a teacher's growth would help support the development of artistry in teachers and facilitate a similar development in their students. For the teachers in this study, engagement with the Orff approach impacted upon the way they were able to act in ways that were characterised by a particular kind of teaching artistry. Further investigation into the generic features of the professional learning offered in and the extent to which such features are relevant and applicable to professional learning and pedagogy in other curriculum areas is clearly warranted.

Inherent in the identity of teacher-as-artist is the idea of teaching as an ongoing creative project, which requires the freedom to solve problems in original and individually nuanced ways. The participants' recognition of individual teaching style (Francis) and teaching artistry (Alex, Phoebe) as characterising their interpretation of the Orff approach led to their viewing their professional lives as works in progress, in which ongoing questioning, revising and reshaping became a continual source of invigoration.

Although the findings demonstrated a high degree of commonality in the participants' perception of principles associated with the approach, Francis' comment about it as encouraging individuality was borne out in the divergences

of style I observed in participants' teaching practices. These derived from both the temperament and personality of particular teachers, and the needs and abilities of the students in their classrooms. Participants shared similar but not identical perceptions of the Orff approach and its relevance and applicability to their particular school setting. Nevertheless, the reported enthusiasm and renewed vigour in both music-making and music teaching of the participants in this study suggests a profile of the music teacher aligned with Pellegrino's (2009) synthesised ideal of the music teacher as one 'who brings meaningful musical experiences into the classroom which inform and influence teachers personally and professionally and their students' learning' (p. 50), that is, which modify their identities and practices as music teachers.

6.6 The context: The Orff approach in Aotearoa New Zealand schools

In this section I move to a discussion of the second broad area of interest in the findings, i.e., the picture that emerged of the adaptation of the Orff approach to school-based classroom practice in Aotearoa New Zealand.

The way the participants perceived their respective Aotearoa New Zealand school-based adaptations of the Orff approach as being a comfortable fit with their sense of professional identity and as 'more than' (Alex) fulfilling the formal or intended curriculum requirements is examined. I also consider the extent to which this approach can be perceived as enabling teachers in Aotearoa New Zealand to fulfil their professional obligations to demonstrate cultural competencies as set out in *Tataiako* (Ministry of Education, 2011b).

In reflecting on the Orff approach within the Aotearoa New Zealand school setting, it is important to note, in the first instance, that it 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, p. 1). This study has offered a picture of the 'applicability' and 'assimilation' of the Orff approach within a range of Aotearoa New Zealand school contexts. Two of the research questions specifically reference the contextualising of the Orff approach, the first with reference to the legally binding New Zealand curriculum

document, which frames and guides teachers' work in schools, and the second in its concern with the of bi-cultural status of Aotearoa New Zealand:

- What do these teachers suggest is the relationship between the principles and processes of Orff Schulwerk and the New Zealand curriculum document?
- What part do considerations related to the indigenous culture of Aotearoa New Zealand play when considering the application of Orff approach to New Zealand?

In what follows I will, firstly, discuss the way in which the nine teachers in this study viewed the New Zealand formal or intended curriculum as an 'affordance' – a possibility for action in relationship to their application of the Orff approach in the Aotearoa New Zealand context (M. Young, 2001). I will then discuss the way in which these adaptations of the Orff approach in the bicultural context of Aotearoa New Zealand incorporates and complements the cultural competencies outlined in the document *Tātaiako* (Ministry of Education, 2011). I will conclude by discussing the way in which participants' adaptations of the Orff approach address the ethical obligations of education with reference to a conceptual framework of ethical education provided by a praxial approach, where the emphasis is on education as an ongoing 'process of becoming' (Abrahams, 2007; 2002; Freire, 1994; Horton & Freire, 1990; L. Locke, 2015; Schmidt, 2005).

6.6.1 The Orff approach and the New Zealand Curriculum

Participants perceived their respective Aotearoa New Zealand school-based adaptations of the Orff approach as being a comfortable fit with their sense of professional identity and as 'more than' (Alex) fulfilling the curriculum requirements. The relationship between the overall conceptual framework of the New Zealand curriculum and the Orff approach as applied in this country can be viewed as a series of affordances. I view an 'affordance' as the quality of interaction between an environment, in this case, the overall conceptual milieu provided by the curriculum, and an 'object' within that environment, in this case the Orff approach. I list below the affordances of *The New Zealand Curriculum* (Ministry of Education, 2007) in relation to the Orff approach before discussing each of these in turn:

- Legitimacy
- Freedom from prescriptiveness

- Responsiveness to local context
- An emphasis on the ‘whole’ child
- An emphasis on success for all.

As arts educators, all participants in this study would have been well aware of issues related to the marginalisation of the Arts in the Aotearoa New Zealand school system, to which Rosie and Karen alluded. All participants, except Henry, were fulfilling roles as music teachers or performing arts teachers in primary or intermediate schools (Gladys) and would have been aware of the variability with regard to the presence, emphasis and quality of music programmes in New Zealand primary schools, despite a curriculum which, in its overall thrust and designation of Music/Sound Arts as an essential learning area, calls for effective and locally contextualised music programmes in schools. Participants believed that their experience and knowledge of the Orff approach enabled them to ‘operationalise’ the New Zealand curriculum, which they saw as broadly based (Belle, Alex, Rosie) and ‘non-prescriptive’ (Francis, Karen). As I see it, the teachers in this study, invigorated in their professional practice through their engagement with the Orff approach, and with an increased sense of efficacy in developing a classroom programme in which all students could successfully participate, became advocates for the realisation of a particular kind of music education in their own contexts.

In addition, the curriculum learning area ‘Music Sound Arts’ was perceived by participants as broad enough to afford legitimacy to their changed view of this subject area as one that also included movement and dance. Although not specifically referred to by the participants, the holistic conceptualisation of the Arts in the New Zealand curriculum affords the blurring of boundaries between arts disciplines, that was reflected not just in the blurring of boundaries between music and movement/dance but also in the emphasis placed on the use of stories, poetry and visual art works. This facility for cross-curricular integration made evident in this adaptation of the Orff approach is worthy of further investigation in the light of issues of curriculum integration and/or an arts-led or arts-based curriculum, which have received attention from educators such as Drummond (2003), Ewing (2010), Fraser et al (2013) and Morton (2012).

Rosie made detailed connections between the Orff pedagogical principles and processes, and each of the four strands of Achievement Objectives: Music/Sound Arts (see Table 5.3). The degree to which others shared this sense of congruence was borne out in the way they confidently asserted that ‘teaching in an Orff way’ fulfilled, and for some more than fulfilled, the requirements of the curriculum.

The New Zealand Curriculum does not offer primary or intermediate teachers a ‘break-down’ (to coin Alex’s term) of constituent skills, understandings and attitudes. This task is handed over to the professional music education community, the administration of each school, and to individual teachers. The participants in this study demonstrated their ability to achieve this task of ‘break-down’ by developing programmes with clear learning intentions, which integrated a wide range of musical skills and understandings, and which they saw as offering meaningful learning experiences for all students. Furthermore, several teachers in this study confidently departed from specifically referencing the curriculum while still asserting that their programmes complied with its intentions (Alex, Rosie). The open-ended nature of the New Zealand curriculum afforded the adoption of Orff-based principles and processes, as *content* of a music programme, although the choice of specific material varied widely. Overall, it became evident that the New Zealand music curriculum provided no obstacle to teachers who wished to apply principles and processes associated with the Orff approach. Rather it afforded the exercise of teacher agency, a hallmark of the engaged professional, in the design of programmes to meet the diverse needs and abilities of all students in these school settings.

The absence of rigid, linear progressions of learning in the curriculum, which enabled teaching/learning to be nuanced to the wide range of individual differences (Cain, 2001), afforded the adoption of Orff processes which were perceived by the participants as catering for the varying degrees of ability characteristic of their classrooms. A case in point was Gladys, who needed to design a programme for her intermediate-age pupils, that was able to cater for those with no previous experience as well as those with more knowledge and in some cases with sophisticated levels of musicianship.

The curriculum describes achievement objectives over eight levels, which some teachers described as arbitrary (Alex, Francis, Karen) and inadequate to serve as a basis for designing a progressive sequence of skills or understandings. Rather than attempting to unpack achievement object descriptors, these teachers communicated a high degree of confidence in providing for a wide range of skill levels through scaffolded, participatory music and movement activities that offered learning opportunities for all. The extent to which students experienced participation as matched to their ‘level’ was not investigated in this study.

Having said that, the way students were able to negotiate the level and character of their involvement in music, and the existence of scaffolding (tailored to an identified ‘zone of proximal development’) (Vygotsky, 1978), suggest a constructivist approach to learning. Investigation into the student experience of such participation is necessary to further describe and understand the implications for learning of the application of the Orff approach in the Aotearoa New Zealand.

It is noteworthy that even at high-school level, the criteria for NCEA Achievement Standard 91092 (Compose two original pieces of music) were sufficiently broad to be applicable to the mode of composing which Henry derived from his experience of the Orff approach. Student compositional activity in this Decile 1 school was facilitated through hands-on experiences of music-making in the classroom, rather than via the more common approach where students use computer software such as Sibelius and which typically relies upon the development of ‘music literacy’ (Morton, 2010) through private, out-of-school, instrumental tuition. Henry’s sequenced programme for composition, informed by his knowledge of Orff pedagogy, exemplified an innovative and adaptive use of the Orff approach, whereby successful curriculum and NCEA achievement was enabled.

The participants did not specifically reflect on their practice in terms of particular curricular ideologies, as identified by Morton (2012) and outlined in Chapter 2. Rather, the pervasive emphasis on a commitment to meeting individual needs and the endorsement of the role music can play in a person’s overall development reflected the following principle:

Orff Schulwerk is not primarily specialist music or dance training but the enrichment of the whole person through means of expression through music and dance. (Haselbach & Hartmann, 2013, p. 1)

In ideological terms, this endorsement suggests subscription to the curricular orientation (Morton, 2012, pp. 481–482) terms *self-actualisation*, which is invested in nurturing the ‘whole child’ (2012, pp. 481–482). In terms of this orientation, music education should offer experiences which develop cognitive, emotional and physical skills and which build confidence in the potential to learn. This curricular orientation, as evident in the application of the Orff approach in Aotearoa New Zealand, links with New Zealand’s long history of engagement with progressive education (Deborah Fraser, 2013). It is also consistent with the emphasis on person-centred education as reflected in the ‘Values’ and ‘Key Competencies’ sections of the New Zealand curriculum (Ministry of Education, 2007, pp. 10–13).

The sense of ‘right fit’ of the Orff approach that most participants reported experiencing was often expressed in terms of its perceived potency to enable *all* students to participate in active, music-making (‘hands on’) ensembles. As mentioned above, teachers in this study were grappling with the challenge of developing programmes for classes of 25–30 students, whose previous musical experiences were highly variable. As described in Chapter 1, a teacher of music in the New Zealand school context not only needs to address differences in cultural backgrounds, learning styles, aptitude but, as well, huge variations in students’ prior musical experience. All participants either specifically or obliquely referred to the inconsistency of access to music programmes between schools and even within schools. There was also reference to the accessibility of out-of-school instrumental tuition as a contextual variable impinging on their music programmes.

This emphasis on equity of access and participation reflects values that are at the heart of the humanistic philosophy that informed the progressivist philosophy of education in the Twentieth Century. In the present century, Aotearoa New Zealand is following the trend of other Western Education systems, where neo-liberalism has become a driving political and economic force. The impact upon state education of devolved responsibility, an accountability culture, and an

orientation towards one-size-fits-all, measurable outcomes undermines the commitment to democratic ideals and an ethical commitment to the whole child that became a hallmark of the orientation of public schooling in Aotearoa New Zealand from the middle of the 20th Century. Current political rhetoric in Aotearoa New Zealand frequently emphasises equity of access while at the same time blatantly advocating political and economic systems that powerfully diminish equity and access (L. Locke, 2015) This study did not investigate the extent to which participants were politically attuned. However, in my own view, their practice constitutes a challenge to a discourse of performativity and extrinsic accountability. In this study, classrooms became communities of practice, which welcomed students' funds of knowledge (Moll et al., 1992) rather than a collection of individuals to be assessed in terms of one-size-fits-all standards.

6.6.2 The Orff approach and Māori learners

As mentioned in Chapter 1, a foundational principle of the New Zealand curriculum is the acknowledgement of the Treaty of Waitangi and the bi-cultural foundation of Aotearoa New Zealand. In this study, Māoritanga was described as a 'rich cultural heritage' (Alex), which could be celebrated and included in the music programme. The active engagement with Māori tikanga demonstrated by the performance of waiata and tīfī tōrea, listening to taonga pūoru¹³ and using Māori myth as a basis for composition in some participants' programmes reflects commitment to the cultural competency of *tangata whenuatanga*¹⁴ as outlined in Tātaiako (Ministry of Education, 2011).

The overall emphasis in the Orff approach on person-centred learning fits well with the cultural competencies of *wānanga*¹⁵, *manaakitanga*¹⁶ and *whanaungatanga*¹⁷. In classroom practice the decentring of the teacher's role, as in the principle of shared leadership, allows for the recognition of those funds of knowledge that Māori learners bring to the music classroom. This was illustrated in Gladys' acknowledgement of the strengths students involved in kapa haka

¹³ Traditional Māori instruments

¹⁴ Place-based, socio-cultural awareness and knowledge

¹⁵ Communication, problem solving, innovation

¹⁶ Values- integrity, trust, sincerity, equity

¹⁷ Relationships with high expectations

brought to her music programme.

The equal recognition given to aural ways of learning is a strength of the Orff approach because it disturbs the hegemonic centrality of music literacy in Eurocentric versions of so-called ‘musical’ behaviour. Such recognition is especially relevant to Māori ways of learning, which traditionally rely upon aural transmission and imitation.

Awareness of and sensitivity to the relative nature of ‘cultural locatedness’ (Ministry of Education, 2011, p. 10) that was evident in the desire to avoid inauthentic reproduction by ‘fusing’ typical Orff instrumentation with Māori music (Kate, Alex). As documented in Chapter 2, sensitivity to stylistic dissonance is viewed as an important aspect of the application of the Orff approach by commentators both ‘within’ the approach (..., Shamrock, 2013) and ‘outside’ of it (e.g., Frega, 2013). The strength of the concern to avoid the *inappropriate* use of material at times – partly it seemed out of anxiety or fear of causing offence – seemed to inhibit to some extent the inclusion of Māori songs and chants as starting places for creative work. On the other hand, some participants’ view of the congruence between the emphasis on a unity of music and movement in Māori music-making and a similar emphasis in the Orff approach suggests both the desirability and appropriateness of including Māori material in Orff-influenced music programmes in Aotearoa New Zealand.

In the light of much Māori material being freely available in the public domain and the plenitude of contemporary audio and visual resources in schools, it would seem that the provision of resources *per se* does not address the need and, in the case of these participants, the desire for knowledge related to the appropriate use of Māori music in a creative approach to music and movement as encouraged by Orff practices. Phoebe’s description of the way her approach to folk dance (Chapter 5, pp. 213-214) changed from a directive approach in which ‘steps’ were learned to an emphasis on exploration of the constituent features, suggest that the Orff approach applied to Māori material would also emphasise exploratory processes of constituent features. The findings of this study suggest a need for the inclusion of professional learning which involve hands-on- learning opportunities, led by those with authentically recognised, *authoritative* knowledge of indigenous

performing arts, in Orff-based workshops and courses in Aotearoa New Zealand. Hands-on, holistic, group-based, aural approaches to learning are shared by both the Māori approach to learning and the Orff approach. The inclusion of such opportunities would not only impart knowledge and skills that these participants have identified as being necessary, but would also lead to dialogue that would assist in the alleviation of the fear and anxiety mentioned above.

In summary then, all participants were engaged professionals who brought to their experience of the Orff approach a high level of awareness of and sensitivity to the need to exercise and further develop cultural competencies with regard to Māori students. The expression of the desire and the need for further development in Māori tikanga certainly illustrate the sincerity and humility (Freire, 1998) that is required in order to develop the cultural competencies described in Tātaiako (Ministry of Education, 2011).

6.6.3 The Orff approach as a practice of freedom

The final section of this chapter considers the contribution that the application and adaptation of the principles and processes of the Orff approach in the Aotearoa New Zealand context makes to ‘ethically based’ (Bowman, 2002; Regelski, 2012) music education practices. As noted in Chapter 1, music education in Aotearoa New Zealand, although a mandated learning area within the Arts curriculum, is often marginalised at all levels of schooling as a result of many factors. At the primary and intermediate level (Years 1-8), the emphasis on a core curriculum of literacy and numeracy, the small number of hours allotted in pre-service teacher education to music education and the widely varying levels of confidence and competence in pre-service and in-service teachers all contribute to the lack of consistent commitment to music education and resourcing in terms of space, equipment and expertise in the school setting. At the high-school level, the inequity of access to music education at lower levels of schooling impacts upon the ability of students to take up the programmes offered. On the other hand and somewhat ironically, this marginalisation results in a relative absence of the destructive surveillance and accountability technologies, which serve the neo-liberal agenda in a market-driven approach to education and which have come to permeate teachers’ and students’ lives in recent times (Ball, 2003).

This study has documented the professional practice of teachers who have been able to expand and exploit that space and freedom within the school system to live out their professional lives as works in progress. Their professional beliefs and practices are evidence of an artistry (L. Locke, 2005) of teaching that characterises education as a holistic, multi-faceted, artistic, ethical enterprise as articulated in the following statement of Freire (1985):

Education is simultaneously an act of knowing, a political act, and an artistic event. I say education *is* politics, art, and knowing. Our very preoccupation with helping kids shape themselves as beings is an artistic aspect of education (Freire, 1985, p. 17)

Bowman (2002) argues that education by definition is as an essentially ethical undertaking with its concern with the development of ‘character and identity’ in a process of becoming. An ethical approach rejects absolutes or final truths in favour of a view of learning (to be teachers, to be musicians – indeed to come to *know* anything) in favour of a view of ourselves as works in progress as we come to know more and better. Ethical education *is* the practice of freedom for as Foucault (1987) said, ‘What is morality if it is not the practice of liberty, the deliberate practice of liberty?’ This study has shown that in a world of givens – the givens of our own biological, social and cultural identity, our life circumstances and in this case the givens of the schooling context – there is still considerable ‘room to move’ and that the exercise of agency within a school context lends vitality and invigoration to professional practice.

The exercise of freedom involving a sense of agency in which teachers position themselves as people who can ‘challenge, take initiatives and think creatively’ (Greene, 1986, p. 73) is at the centre of the artistic approach to education documented in this study. The increased sense of agency that was evident can be summed up as a new vision of the possible. It clearly illustrates the Freirean notion of learning-as-becoming, which was at the heart of these teacher participants’ view of their practice and identity. This contrasts with the ‘delivery of services’ (Smyth, 2001, p. 190) mentality produced by centralized bureaucratic educational control, in which teachers are constructed as mere trained service providers of programmes, pedagogies or methods devised elsewhere.

The participants in this study did not in any way embrace the Orff approach as a one-size-fits-all *method* that required their adherence, at least in any rule-bound way, to its principles and processes, as they perceived them. Their innovative and contextually responsive adaptation of Orff principles and processes to their respective class settings illustrates Jorgensen's (2003) description of teachers as people who make decisions based upon practical experience, rather than what might be viewed as 'rational theories about instructional methodologies' (p. 12). The overall picture of the pedagogical principles of the Orff approach that has emerged in this study, as discussed previously, is one that advocates openness to creative impulses through exploration and improvisation, and a construction of the approach as artistry in action.

Seeing themselves as learners themselves, the teachers took into their classroom practice a belief in learning as a collaborative, reciprocal activity. This study furnishes rich examples of education as a practice of freedom as characterised by critical dialogical praxis (Freire, 2011), where the exercise of agency is encouraged in an atmosphere of mutual respect. The findings document a commitment to the relatively non-hierarchical fluidity of power relationships consistent with education as dialogical praxis, in the way students were encouraged to contribute ideas and to take the lead in situations in which the teacher and other students positioned themselves as learners.

The programmes that were described and the lessons, which I observed did not on first reflection, seem to answer K. Locke's (2011) call for a pedagogy that is 'quiet, unhurried' and offers 'stillness' (p. 176). However, on further reflection, the musical experiences described and observed did offer students 'moments in-time' in which attention was focused entirely on the here and now, without reference in a narrow way to what had gone before or constructing the experience as preparation for something that was going to come after e.g., a test. Students, in acting as musicians, were engaged in a learning process of *becoming* as musicians (Wiggins & Espeland, 2012). The pedagogy at work here, indeed, contrasts with the inherent performativity of an approach to curriculum that constructs learning as a series of discrete, predetermined steps as critiqued by K. Locke (2011).

The Orff approach when applied as an artistic approach to education is antithetical to prescriptive lesson sequences, standardized testing and/or the inappropriate use of learning theory in which children become labelled under the normalizing gaze of institutional practice (Foucault, 1977). Acknowledging that each student brings a musical history (or herstory) as a basis for further musical development, teacher participants in this study embraced a wide range of music(s) as relevant and potentially able to be included in their music programmes. Rather than rigidly advocating for the use of specific content, teachers referred to a wide and eclectic range of materials as potentially relevant to their application of the Orff approach in their respective classroom settings. In this way teachers exercised thoughtful resistance to prescriptiveness, rejecting ‘settled narratives of meaning’ (Abbs, 2003, p. 15) in favour of the ongoing search for solutions to problems, which were often identified as the teaching/learning journey unfolded in a collaboration between teachers and students. This resistance to prescriptiveness is a dissonant counterpoint to the insistent clarion call for compliance with age- and stage-related standards in reading, writing and numeracy currently being amplified in Aotearoa New Zealand schools.

This study does not and did not intend to report on student learning in terms of narrowly defined outcomes. However, the emphasis in the findings on the embrace of indeterminacy as a constructive aspect of ethical pedagogical practice invites a wider interrogation of the ethics of the current ideology driving the imposition of national standards and a one-size-fits-all approach in Aotearoa New Zealand public schooling. The question must continue to be asked: ‘In what way does such an ideology serve the needs of a truly ethical, democratic approach to education in any curriculum area?’

Evident in the embrace of the Orff approach that has been documented in this study was a commitment that the participants themselves made to their professional obligations related but not confined to the *Treaty of Waitangi* and *The New Zealand Curriculum*. It was clearly evident that all teachers were deeply committed to the protection and further enabling of equity of access for *all* students to meaningful and relevant music education. This strongly held ethical commitment to democratic egalitarian processes was given new life and vigour in the way the participants perceived the Orff approach as being able to offer them a

range of creative, imaginative, holistic principles and processes, characteristic of teaching artistry (L. Locke, 2005), to respond to this challenge. Alex, Kate and Karen spoke with pride of the positive feedback to performances by their students that they had received from parents in their communities, which were characterised by lack of access to private, studio-based musical tuition due to socio-economic factors. Henry, reporting on his 'Orff-influenced' composition programme, spoke of the successes that his students, without access to private tuition, had been able to achieve in gaining NCEA credits in composition. Other participants, who did not specifically refer to the wider issue of inequality of opportunity for out-of-school tuition, nevertheless spoke of a 'levelling of the field' (Alex) in their classroom contexts, in which there was inevitably a great range of interests and abilities. Repeatedly, participants spoke of an increased sense of efficacy in what they clearly defined as a key professional task, i.e., developing programmes that address the varying individual needs of their students.

The Orff approach in the Aotearoa New Zealand school context, as exemplified in this study, is characterised by an emphasis on the development of the inherent human capacity for personal expression through music and movement in all people. In the teacher participants' minds, music and to a greater or lesser extent movement, came to be seen, as a result of their engagement with the Orff approach, as an aspect of schooling, which everybody could participate in and benefit from. In the light of their adjusted view of musicianship, teachers expressed eagerness to initiate and develop processes in their classrooms that they believed enabled all students, regardless of the variability of previous experience, to 'behave as musicians' (Karen). In many cases emphasis was placed on meeting the needs of the individuals as these related to musical backgrounds, musical preferences and personal interests, rather than with reference to specific cultural, gender or age-level differences. This illustrates a flexible approach to the framing of identity and diversity. Students were viewed primarily as a group of interestingly different individuals who brought inherent knowledge, abilities, questions and interests to the learning context.

Notwithstanding the unique character of Aotearoa New Zealand as a bicultural nation, the directive for adaptation to the local culture and context contained

within the principles of the Orff approach is not reflected in this study's findings by a uniform application in terms of musical style or content. The person-centred emphasis of the Orff approach, as manifested in 21st-century Aotearoa New Zealand, is not only embraced for the way music-making is viewed as yielding benefits to the development of creativity, expressiveness and artistry in each child, but also for the way it enables the strong endorsement of the unique and diverse funds of knowledge (Moll et al., 1992) that each student brings to the learning situation. This inevitably leads to an acceptance and embrace of the inherent and all-pervasive diversity found in Aotearoa New Zealand classroom settings. Using Orff's metaphor of the wildflower, there is not one species of wildflower flourishing in Aotearoa New Zealand – rather a number of different wildflowers. Although the flourishing of such wildflowers is related to the willingness of teachers to embrace teaching as an essentially artistic endeavour, the particular variety of wildflower that flourishes reflects the micro-particularities of the local in terms of the cultural, geographical, socio-economic life and musical experiences of particular students and teachers.

Before moving to some concluding remarks I will first offer some reflections on the limitations of this study and make some suggestions for further research.

6.6.4 Limits of the study

It is important at this point to acknowledge that this study, like all studies, has limitations. The sample size was small and participants were drawn mainly from urban rather than rural areas. As well, it needs to be acknowledged that all participants, except one, were living and working within one geographical area of New Zealand, albeit an area of New Zealand containing approximately half of the country's population. Findings should therefore be regarded as indicative rather than generalizable. On the other hand the small sample allowed for the collection of data that resulted in in-depth cases studies, which in turn provided rich material for thematic analysis.

Only one classroom observation was carried out for each participant. The 'Orff in action' section of the findings must be regarded as a moment-in-time or a snapshot of classroom practice, rather than a comprehensive picture of the participants' day-to-day, week-to-week, year-by-year classroom music

programme. To that extent this study could not, and did not, address issues related to the problem of programme design and/or progression, over the period of a year, or across the years given to primary and intermediate schooling in New Zealand. This is an area for future research.

A question naturally raised by this study must be: ‘What might be the impact of the Orff approach upon generalist teachers who do not necessarily identify as musicians?’ This study did not address this question, but the findings do invite research with generalist teachers who, in the majority of cases, are those responsible for teaching music in the primary schooling sector in New Zealand.

Given the emergence of findings that suggests that teachers are (and in this study, perceive themselves to be) ill equipped and sometimes uncertain and insecure when dealing with indigenous material, further research is needed into how to address this recurring problem.

6.6.5 Conclusion

As noted in Chapter 2, this study is unique in its in-depth focus on nine New Zealand music teachers’ understandings of the principles and processes of the Orff approach to music and movement education and the impact of these understandings on their classroom practice.

Regular calls for reform of school-based music education throughout the Twentieth Century (Braatvedt, 2002) and the ongoing acknowledgement of the inconsistency of music education in New Zealand primary and intermediate schooling in particular (Webb, 2014) indicate that all is not well for all children in all New Zealand schools with regard to music education.

Notwithstanding some recent studies, the scarcity of systematic research into classroom practice in music education in New Zealand makes it difficult for the music education community to make well-informed recommendations regarding a way forward for music education in the New Zealand school system.

This study brings to the foreground the work of nine teachers whose investment of time and energy in learning about and ‘in’ the Orff approach resulted in the development of significant pedagogical expertise and the implementation of effective music education programmes in their own culturally diverse contexts.

In most cases it was the personal experience of instrumental tuition and/or music making outside of their professional life (rather than pre-service training) that had prompted participants' determination to teach music in schools. The absence of any reference to the impact on their music teacher identity formation as a result of pre-service teacher preparation deserves further investigation and supports Ballantyne and Grootenboer's (2012) call for pre-service teacher education to address the issue of music teacher professional identity in order to improve pedagogical practice.

In this study the adoption and adaptation by the participants of Orff principles and processes, combined with their respective strengths as musicians, made a significant impact on both their pedagogical and disciplinary knowledge. Significant changes occurred for the participants' construction of what it means to be a musician. No longer was music-making seen to be the domain of the talented. This enabled the positioning of all students (and potentially all teachers) as musicians. These participant teachers were able to develop programmes that were responsive to their respective students learning needs and took account of their funds of knowledge (Moll et al., 1992). They established programmes in which all students were able to 'act as if' they were creative musicians. The 'acting as if' stance encouraged by the application of Orff pedagogical principles resulted in high levels of engagement, often associated with an experience of joyfulness that is characteristic of the 'state of flow' (Csikzentmihalyi, 1996). The experience of 'joy' in teaching and learning yields many benefits, not the least of which is enhanced student and teacher well being.

The emphasis upon an artistic process as central to embodied music making, and to the act of teaching and learning itself, resonates strongly with Eisner's (1998, 2005) call to make art (and artistry) central to the mission of schools. The Orff approach is applied in the New Zealand school context as an artistic approach and is providing impetus and empowerment to teachers committed to the democratization of music education, which, as well as being ethically desirable, is also explicitly and implicitly called for in the New Zealand Curriculum.

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Appendices

Appendix A: Letter to principal

39 First Avenue
Kingsland
Auckland 1021

13th February 2012

Dear **Principal's name**

I am currently studying towards a Doctor of Philosophy (PhD) at the University of Waikato and am undertaking research entitled *A critical analysis of the Orff Schulwerk pedagogical approach in the New Zealand school context*.

The purpose of this research is to create a rich picture of Orff-inspired music education as it exists in a range of New Zealand schools in order to consider the contribution the Orff Schulwerk approach is making and might make to the New Zealand music education setting.

My interest in this area has grown from my own experiences as a music teacher, student and teacher of the Orff approach, and from my commitment to music education in New Zealand schools.

I have invited **participant's name** to be a participant in this study in view of her interest and qualification in Orff Schulwerk pedagogy and her status as a registered teacher in a New Zealand school.

For your information, further details about what your participation in the research might involve are included.

Please feel free to contact me by email, phone or letter if you have any further queries about this study. Alternatively, if you would like to discuss the research with someone other than myself, please feel free to contact my chief supervisor, Professor Noeline Alcorn, at the University of Waikato. Our contact details are listed below:

Millie Locke	Email: milliel@vodafone.co.nz
Phone: 09 846 4437	
Professor Noeline Alcorn (Supervisor)	Email: alcorn@waikato.ac.nz
Phone: 07 838 4865 (direct line)	

I hope you see this study as worthwhile. If Jessica agrees to be a participant I will make contact when I come to visit her in her school context.

Yours sincerely

Millie Locke

Appendix C: Information sheet sent to all participants

Information Sheet

Prior ethical approval for this research has been obtained from the Faculty of Education Research Ethics Committee at the University of Waikato. The following information is provided to assist you to make an informed decision about your participation in this study.

Research procedures:

This research project consists of four phases, which will occur from March 1st 2012 to July 1st 2013.

Phase One

I would like you to respond to a questionnaire. (See Interview themes) This questionnaire would be mailed or emailed to you and you will be asked to complete and return at your earliest convenience.

Phase Two

I would like to spend 40 to 60 minutes talking to you about your classroom music teaching and the role your knowledge of the Orff approach plays in the development and delivery of your programme. I will record the interview, transcribe it and give you a copy to review and edit. I may ask to spend some more time talking with you in order to clarify issues that have arisen, but you are under no obligation to accept this invitation

Phase Three

I will negotiate through email or telephone exchange a classroom observation of up to an hour at a time and with a focus of your choosing. After the observation, I would like to spend some time collaboratively reviewing the field notes and together constructing a narrative of the lesson I have observed.

Phase Four

I would like to invite you to participate in two or three focus group discussions on themes arising from Phases 1 -3 of the project, each discussion lasting no longer than 60 minutes

Confidentiality and use of the interview data:

- As a participant, you may choose to use a pseudonym and remain anonymous or be identified by your real name in this research. Your interview transcript will remain confidential and every effort will be made to maintain your anonymity, if you so choose. The consent forms will be stored in a locked filing cabinet in my home office. The interview recordings will be deleted once they have been transcribed. The written transcripts will be stored separately and pseudonyms will be used for any other person or organisation that is mentioned in the interview. Non-identifying information will be archived for a minimum period of five years, as required by the University of Waikato regulations for postgraduate research.

Publication of the findings:

Brief extracts from your interview transcript may be published in my doctoral thesis that will be held in the University of Waikato library and will become available electronically. These excerpts may also be used for academic publications and conference presentations related to the research. A summary of general themes and findings will be made available to all participants at the conclusion of the research.

Your rights:

- You may decline to participate in the research without giving any explanation and have the right not to answer specific questions, if you so choose. You are entitled to access and correct any personal information that is collected about you prior to publication of the final thesis. You may also withdraw from this study at any time, up until the review of the focus group discussions

Informed consent:

A consent form is included with this letter, along with a stamped, addressed return envelope for your reply. If you agree to participate in this study, I will send you the questionnaire and also make contact to arrange a convenient time and location for an individual interview. A copy of the interview themes for the proposed questionnaire is also attached.

Further information:

If you have any questions or concerns about the research that you would like to discuss with someone other than me, you are welcome to contact my chief supervisor, Professor Noeline Alcorn at the University of Waikato: Phone: 07 838 4865 Email: alcorn@waikato.ac.nz

Appendix D: Participant Consent Form

Participant Consent Form

I have been informed about what is involved in the research and freely consent to take part in this study. I understand that this will involve four phases as follows:

Phase One

I will respond to a questionnaire mailed or emailed to me and will return within one month of receiving this questionnaire

Phase Two

I will be interviewed for 40 to 60 minutes about my classroom music teaching and the role my knowledge of the Orff approach plays in the development and delivery of my programme. The interview will be recorded and transcribed and I will be given a copy to review and edit. I have the right not to answer any specific questions.

Phase Three

I will negotiate through email or telephone exchange a classroom observation of up to an hour at a time and with a focus of my choosing. After the observation I will spend some time collaboratively reviewing the observation notes and co-constructing a narrative of the lesson that has been observed.

Phase Four

I will participate in two or three focus group discussions on themes arising from Phases 1-3 of the project. Each discussion will last no longer than 60 minutes and I will be review and edit of the notes as they pertain to my contribution in these discussions

I am aware that I can access and correct any personal information collected about me prior to final publication of the thesis and that I am able to withdraw from this study at any stage up until the review of the focus group discussions.

I consent to the use of brief extracts from the interview and/or discussion transcripts, and vignettes from the co-constructed narrative of my classroom in the written thesis and am aware that this will become available electronically. I also consent to this information being used for academic publications or conference presentations related to the research. I understand that I may choose to use a pseudonym to maintain my anonymity in the dissemination of the research.

Name: _____

Address: _____

_____ Postcode:

Email: _____

Telephone: _____ Mobile:

Signature of participant: _____ Date:

Please return this form to Millie Locke using the stamped, addressed envelope provided

Appendix E: Letter to all participants re checking case study

Email 5th August 2015

Kia ora koutou,

I am writing to you all as participants in my PhD project with one last favour to ask in relation to the completion of my PhD. I am sure the time I spent with you seems like an age ago and, in fact it is – at the least 2 or 3 years!

However, I really am nearing completion now with submission date 21st September. It has taken longer than I hoped, partly due to a couple of periods of illness and partly due to me prioritising other aspects of my life as I saw fit.

I am now finishing my methodology and editing my total document. Chapter Four presents findings from the questionnaire, the interviews and the observations as individual case studies. Ethical research practice involves me now having you read the section of this chapter that relates to you and ‘okay’ it (or not). What you will read about yourself (attached) is drawn directly from the data sources. Likert ratings from the questionnaire data provided some numbers that lent themselves to quantitative analysis. Direct quotes are in quotation marks (‘ ’). At other times I have paraphrased your points of view. The italicised words or phrases refer to Orff processes or principles that were evident in your teaching session.

You may find you no longer agree with what you said at the time of the interview/observation or you may find yourself thinking you could improve upon or extend what you said. However, my methodology makes clear that this study captures a moment or series of moments in time. It is not intended to be a definitive, full and comprehensive detailed account of all of your beliefs and practice.

However, if you read something which you think is a *misrepresentation* of what you said or did *at the time*, please let me know. We will then need to go back to the original data source material to come up with something we are both happy with. On the other hand, you may find that you recognise what you said and did, that it rings true and that there is nothing in this document which compromises you in any way. In that case please let me know via email that you are happy with the text as it is.

I do not want you to edit anything, as the final edit is still to be done. Please just read and respond, as I have said above. If it is easier and more time effective for you to talk with me rather than email, just let me know and we can find a time for that.

In the meantime, I hope all is well with you, that your passion for your professional work remains alive in some form or other. You, the participants, made this study possible. It has been marvellous living with the data provided by *Rosie, Karen, Alex, Phoebe, Gladys, Henry Francis Kate and Belle*. I have learnt so much from each of you and from my opportunity to reflect upon your important work and the impact of the Orff approach in Aotearoa.

Nga mihi maioha

Millie

Appendix F: Letter: Ethics approval

Dean's Office
Faculty of Education
Te Kura Toi Tangata
The University of Waikato
Private Bag 3105
Hamilton, New Zealand

Phone +64 7 838 4500
www.waikato.ac.nz



THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato

MEMORANDUM

To: Millie Locke
Cc: Dr Garry Falloon
Professor Noeline Alcorn
From: Associate Professor Linda Mitchell
Chairperson, Research Ethics Committee
Date: 29 November 2011
Subject: Supervised Postgraduate Research – Application for Ethical Approval (EDU104/11)

Thank you for submitting the amendments to your application for ethical approval for the research project:

**A critical analysis of Orff Schulwerk pedagogical approach
in the Aotearoa New Zealand school context**

I am pleased to advise that your application has received ethical approval.

Please note that researchers are asked to consult with the Faculty's Research Ethics Committee in the first instance if any changes to the approved research design are proposed.

The Committee wishes you all the best with your research.

Linda Mitchell

Associate Professor Linda Mitchell
Chairperson
Faculty of Education Research Ethics Committee

Appendix G: Questionnaire

QUESTIONNAIRE

The Orff approach in the professional lives and practice of New Zealand teachers in the Aotearoa/New Zealand school context

Please complete by circling the appropriate answer or answers or writing a brief freely worded answer where requested.

Please return in the addressed envelope provided to

*Millie Locke
39 First Avenue
Kingsland
Auckland 1021*

Section 1: School Details

1. The type of school in which you are currently employed

- 1) State 2) Integrated 3) Independent

2. The gender configuration of the students at the school in which you are currently employed

- 1) Boys only 2) Girls only 3) Co-educational

3. The decile rating of the school in which you are currently employed

- 1) Decile 1 2) Decile 2 3) Decile 3 4) Decile 4 5) Decile 5
6) Decile 6 7) Decile 7 8) Decile 8 9) Decile 9 10) Decile 10

4. The configuration of year levels of the school in which you are currently employed

- 1) Years 1 – 6 2) Years 7 - 8 3) Years 1 - 8 4) Years 9 – 13
5) Area school 6) Other (*Please state*)

5. The approximate percentages (totalling 100%) of the ethnicity of students at the school in which you are currently employed

- Maori NZ European Pasifika Asian
Middle Eastern Other

6. The number of students enrolled at the school in which you are currently employed

- 1) Less than 200 2) between 200 - 300 3) 300 - 400 4) 400 to 500
5) Over 500

Appendix G: Questionnaire continued

Section 2: Personal Information

1. What is your current position in the school?

- 1) Classroom teacher 2) Music teacher 3) Performing Arts teacher
4) Other (*Please state*)

2. What year levels do you teach?

- 1) Junior Primary (Y1-3) 2) Senior Primary (Y4-6) 3) Intermediate or Middle School (Y7-8)
4) Junior secondary (Y9-11) 5) Senior secondary (Y12-13)

3. How many years have you been teaching?

- 1) 1-5 2) 6-10 3) 11-15 4) 16-20 5) 21-25 6) 26-30 7) 31-35 8) 36-40

4. Please indicate the academic qualifications that you have attained

- | | |
|----------------------------|--------------------------|
| Secondary Teaching Diploma | Primary Teaching Diploma |
| Bachelor's Degree | Post Graduate Diploma |
| Masters | PhD |

5. Please indicate the Orff Schulwerk qualifications that you have attained

- | | | |
|--------------------|---------|----------|
| ONZA Certification | Level 1 | ALED 512 |
| | Level 2 | ALED 513 |
| | Level 3 | ALED 514 |

Additional study in Orff Schulwerk (*Please state*)

6. Please indicate the way in which you regard yourself as a musician

- Amateur musician Community Musician Professional musician

7. Please briefly describe your musical qualifications

8. Please briefly describe any musical traditions that have significantly influenced your development as a musician

9. Please briefly describe your current musical activities outside of the school setting

Appendix G: Questionnaire continued

Section 3: The Orff approach in your context

Listed below are some principles and processes that may be associated with the Orff Schulwerk approach. Please indicate:

1. The relevance of this principle of the Schulwerk to your current teaching context
2. The frequency with which you would apply this principle in terms of your planning of specific units and/or lessons for your students in your current teaching context.

1) The use of a teaching/learning sequence which involves the principle 'from simple to complex'

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

2) The integrated use of the principle of imitation (as a teaching/learning tool)

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

3) The use of a teaching/learning sequence which involves the principle 'from the body to instrument'

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

4) The use of a teaching/learning sequence which involves the principle 'from speech to the body'

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

Appendix G: Questionnaire continued

5) The use of a teaching/learning sequence which includes the opportunity for exploration

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

6) The use of a teaching/learning sequence which includes the opportunity for improvisation

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

7) The integration of movement/dance with music

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

8) The integration of body percussion

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

9) An emphasis on 'aesthetic' quality of experience in teaching and learning

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

Appendix G: Questionnaire continued

10) An emphasis on 'playfulness' in teaching and learning

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

11) The enabling of participation of all students in a musical ensemble

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

12) The enabling of success for all

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

13) The enabling of shared leadership of ensemble processes

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

14) The integration of attentive listening without the need to articulate (in language) a response

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

Appendix G: Questionnaire continued

15) The integration of listening and responding through movement

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

16) The integration of attentive listening in ensemble work

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

17) The integration of listening and articulating a response in language (spoken or written)

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

18) The integrated use of singing

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

19) The use of limited range (s-m s-m-l m-r-d etc) songs in the early years

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

Appendix G: Questionnaire continued

20) The integrated use of singing games

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

21) The use of pentatonic modes for singing and instrumental work involving improvisation

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

22) The use of the church modes (Ionian, Dorian etc) for singing and instrumental work involving improvisation

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

23) The use of bordun accompaniments

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

24) The use of shifting triad accompaniments

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

Appendix G: Questionnaire continued

25) The use of traditional cadential harmonic patterns as accompaniments

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

26) The use of question and answer for improvisation

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

27) The use of rondo form for improvisation

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

28) The use of canon in speech work

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

29) The use of canon in singing

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

Appendix G: Questionnaire continued

30) The use of canon in instrumental work

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

31) The use of canon in movement

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

32) The integrated use of word lists as rhythmic building blocks

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

33) The integrated use of a range of notation styles (conventional, graphic, pictorial, etc.)

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

34) The integrated use of rhyme and poetry

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

Appendix G: Questionnaire continued

35) The integrated use of stories (myths, legends, picture books etc.)

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

36) The integrated use of proverbs and sayings

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

37) The integrated use of artworks, images and/or artefacts

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

38) The integrated use of the sounds from the natural world (environmental and found sounds)

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

39) The integrated use of folk dance

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

Appendix G: Questionnaire continued

40) The integrated use of the recorder

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

41) The integrated use of tuned percussion

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

42) The integrated use of untuned percussion

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

43) The integrated use of other instruments, not mentioned above

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

44) The use of material from 'Music for children' (The 'Volumes')

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

Appendix G: Questionnaire continued

45) The use of other material composed by Carl Orff, Gunild Keetman and/or their associates

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

46) The use of resources (books Cds, DVDs etc) commercially produced by other Orff practitioners

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

47) The use of your own original material

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

48) The use of your students' original material

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

49) The use of material relevant to particular cultural groups present in your student population

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

Appendix G: Questionnaire continued

50) The use of material drawn from popular culture and adapted to the Orff approach

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

51) The use of New Zealand material (texts, music, artworks, etc) adapted to the Orff approach

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

52) The use of New Zealand Ministry of Education resources adapted to the Orff approach

Relevance

Irrelevant Not very relevant Relevant Very relevant Highly relevant

Frequency

Never From time to time Often Very often Always

Thank you for taking the time to respond to this questionnaire

Millie

Appendix H: Key topics and questions for interview

- What led you to begin a course of study in the Orff approach to music education?
- If you think back to your first Orff workshop and describe, if you can, what features of the approach made an impression upon you?
- What impact did this have upon you in terms of
 - Your beliefs about teaching and learning in music?
 - The way you saw your role as a teacher?
 - Yourself as a musician?
 - Your professional goals?
- Why did you continue your study in the Orff approach?
- Without thinking too much about it too much are you able to give me a number of words or short phrases, that you might use to describe your understanding of the principles and processes of Orff approach
- Can you elaborate on one or more of these words or short phrases,
- What is your understanding of ‘elemental music’
- How do you consider your knowledge of the Orff approach impacts upon:
 - Your relationships with colleagues, your employer, your school community?
 - The design of your school programme?
 - Your day-to-day life in the classroom?

- What would you say, in specific terms, is the relevance of the Orff approach to your teaching situation or context?
- Tell me about:
 - Material that you use, or use in a new way such as specific songs or pieces, that you consider to be Orff inspired/influenced;
 - Equipment that you use or use in a new way as a result of your knowledge of the Orff approach;
 - Instruments that you use or use in a new way as a result of your knowledge of the Orff approach;

- How do you see the relationship between the New Zealand Curriculum and the Orff approach
 - Music achievement objectives
 - Key competencies
 - Values
- What does adapting the Orff approach to the Aotearoa New Zealand context mean to you?

Appendix I: Guide for lesson observation and follow up interview

NAME:	
DATE:	
Description of school:	
Description of classroom space:	
ANALYSIS OF RELEVANT ASPECTS OF UNIT OR LESSON PLANNING	
Class level:	Roll Number Boys
Roll Number Girls	
Lesson focus:	
Curriculum connections:	
Values: (?/7)	
Key Competencies: (?/5)	
Achievement Objectives:	
Learning intention specified as 'We are learning to' (WALT)? <i>If so provide example</i>	
CHRONOLOGY OF OBSERVED LESSON	
What did the teacher do? <ul style="list-style-type: none"> • Musical behaviour • Verbal instructions/dialogue • Use of gesture • Use of space 	What did the students do? <ul style="list-style-type: none"> • Listening, responding, moving, singing playing • Levels of engagement • Collaborative activity
	Group
<i>Provide detailed description of teacher and student foci, actions, behaviour sequences as above</i> Note Orff principles and processes evident in lesson recorded on separate checklist (See Appendix H)	

Follow up interview questions

- Any general comments?
- Did your lesson go according your expectations?
- Was this a typical lesson? If so in what way was it typical?
- Which Orff principles and processes (if any) do you consider were demonstrated in this class?
- Were there any issues related to adaption of these principles & processes?
- What were you pleased with? Were there any frustrations or dilemmas for you?
- In what way did having an observer in the room influence you and your students?

Appendix J: Checklist of Orff pedagogical principles and processes in observed lesson

Pedagogical principles	
Simple to complex	
Imitation	
Opportunity for exploration	
Opportunity for improvisation	
Emphasis on 'aesthetic'	
An emphasis on playfulness	
Enabling participation by all	
Enabling of success for all	
Enabling shared leadership	
Material/resources	
Orff and Keetman material	
Orff-based materials by contemporary practitioners	
Original material (teacher)	
Original material (student)	
Rhyme, poetry, prayer	
Stories and picture books	
Art works and/or natural objects	
Material referencing New Zealand culture (non Maori)	
Material referencing Maoritanga	
Material referencing non-New Zealand culture	
Material from popular culture	
Structures	
Free-form (e.g., soundscape)	
Ostinato	
Question & answer	
Rondo,	
Canon	
Tonalities	
Pentatonic modes	
Church modes	
Diatonic	
Bordun accompaniments	
Shifting triad accompaniments	
Cadential pattern accompaniments	
Activities	
Movement (includes body percussion)	
Singing and/or speaking	
Playing	
<i>Tuned percussion</i>	
<i>Untuned percussion</i>	
<i>Recorder</i>	
<i>Other instruments</i>	
<i>Found sounds</i>	
Listening	
Reading or writing notation	

Appendix K: Guide for Focus Group Discussion

Protocols

- Participants are invited to speak, taking turns, to respond to subsidiary questions that have come up in the by a short discussion of the questions and the responses.
- Susanna will record/transcribe notes key points. I will also audio-record for checking later

Questions/Discussion topics

Part 1: Application of Orff principles in the classroom music programme

RQ What might an Orff Schulwerk inspired music class look like in range of New Zealand school settings?

RQ What part do considerations related to the indigenous culture of Aotearoa New Zealand play when considering the application of Orff Schulwerk to New Zealand?

RQ What do these teachers suggest is the relationship between the principles and processes of Orff approach and the New Zealand curriculum document?

- What factors affect the integration (or not) of movement into your music programme?
- What part does developing literacy in conventional notational practices play in your programme?
- Discuss the relationship between process and product (or performance) in the application of the Orff approach in your context.
- To further expand on your understanding of elemental music please illustrate the principle with reference to material that you consider relevant in any particular New Zealand context.
- How do you reconcile an approach developed in the first half of the 20th Century with the needs of students in the first half of the 21st century?
- How does application of the Orff approach accommodate the increased use of information technologies in the classroom?
- In what way does an application of an Orff approach facilitate (or not) a music programme with a commitment to bi-culturalism?
- In what way does an application of an Orff approach facilitate (or not) a music programme with a commitment to multi-culturalism?

Part 2: Professional practice/Orff pedagogy

RQ What do New Zealand teachers with postgraduate qualifications in Orff Schulwerk, say led them to this course of study?

RQ What do they perceive is the impact of this knowledge and understanding on their practice as a teacher?

It has emerged in the findings so far that teachers who have undertaken significant study in the Orff Schulwerk approach engage in considerable ongoing reflection on their pedagogical practice – One participant mentioning that they were left with more questions than answers therefore:

- What role do you consider that this ongoing process of self-reflection, which sometimes involves self-doubt, confusion and frustration, plays in your teaching?
- *Participants made the following comment from time to time ‘I am not sure if this (concept, thought) is really ‘Orff’ or not? Therefore:*
- If ‘Orff’ is thought of as simply a seminal idea – very much in terms of the wildflower analogy what do you consider makes any particular practice recognisable as Orff-inspired?
- *Participants referred to the awkwardness of Orff schulwerk as a descriptor of the approach therefore*
- If this descriptor was not used what would you suggest instead?

Appendix L: Generation of initial codes

Principles

Participation

Joy

Communal. Hands on Active Community

Collaboration Shared leadership

Success

Imitation

Multi-level ensembles

Aesthetic aspects

The 'process'

Exploration & Improvisation

Playfulness

Elemental

Open-ended

Other

Materials and resources

Texts

Artefacts

Original

Orff Keetman

Adaptation of local material

Other

Structures

Free form

Ostinati

Q & A

Rondo

Canon

Other

Tonalities

Pentatonic

Modal

Bordun accomps

Shifting triad & cadencing accomps

Ostinati accomps

Other

Activities

Movement and dance

Speaking and singing

Instrumental

Listening

Reading & writing

Other

Beliefs and practices constituting professional identity

Joy in participation passion

Music teacher as musician

Music teacher as composer and improviser

Teaching as art

Other

Appendix M: Emergent themes related to professional learning

Self-reported changes in attitudes and/or belief system	Self-reported changes in know how
Connection between being a musician and being a music teacher	
Karen: Identified as a subject teacher rather than a classroom teacher	Became a musician in the classroom
Gladys: Made a connection between herself as a musician with her professional life as a teacher	Became a musical mentor in the classroom
Affirmed connection of movement	
Karen: Saw movement as part of active music-making	Embraced movement as part of music
Kate: Renewed belief in the importance of creativity	Incorporating exploratory dance into religious education
Phoebe: 'Movement spoke to me'	Sees herself as Music <i>and</i> movement education
Changed perception of role	
Alex: Saw herself as a facilitator not a down-loader of information, a participant, co-creator of music	Established collaborative learning style in classroom
Rosie: As a music educator I can make a contribution to the world	Works very (very) hard to do this!
Creativity demands a loosening of teacher 'control'	Letting go of control in the classroom
Henry: Perceived and identified ways of being a teacher facilitator	Became a facilitator of learning in a music classroom
Affirmed creativity and gave tools to enable in classroom Improvisation	
Belle: Taking risks enables new learning	Establishes learning environment in which everyone has a go and 'mistakes' are seen as part of the fun
Kate: Connected personal belief in 'music as a creative art' with pedagogical approach	Found application in classroom programme (dance)
Francis: Aligned personal beliefs in creativity with his approach to pedagogical practice	Developed skills to maximise opportunities for creativity
Karen: Saw application for students as result of own experience <i>If I can do it they can do it</i>	Composition opened up for students
Henry: Expanded his range of styles as a composer	Offered new ways into composing
Established or reaffirmed belief in 'music for all' through active music-making	
Belle: Music could be for anybody and everybody	Inclusive programmes established
Alex: Active music-making could be available to those without reading skills as well as reading musicians	Emphasis on learning by doing and learning opportunities for all
Karen: Saw active music-making as way of building community	Moved from writing about music to active music-making
Gladys: Experience can lead to conceptual learning	Learning by doing in the classroom
Henry: Perceived value for students learning as experience first theory second	Offered hands-on music-making using tuned ND untuned percussion instruments in the classroom
Kate: Realised complex sophisticated music-making was possible without reliance on musical notation	Developed repertoire of skills to teach music without reference to notation
Francis: Aligned personal beliefs in individuality with his approach to pedagogical practice	Developed skills to maximise opportunities for creativity
Recognised potential for adaptability of the Orff approach	
Rosie: Orff approach can be adapted to my context	Writes contextually relevant material
Phoebe: Created a vision of effective artistic music and movement education	Connected O/S approach with inquiry based learning

Appendix N: Collation of raw data

		Karen	Alex	Phoebe	Belle	Francis	Kate	Gladys	Henry	Rosie	Likert ratings					Aggregate	Mean	Diff R/F	
											1	2	3	4	5				
1 <i>Simple to complex</i>	R	4	5	5	4	5	4	5	4	5			4	5	41	4.56	0.45		
	F	4	4	4	4	4	4	5	3	5			1	6	2	37		4.11	
2 <i>Imitation</i>	R	5	5	5	5	5	5	5	3	5			1		8	43	4.78	0.66	
	F	5	4	4	4	4	5	4	2	5			1		5	3	37		4.11
5 <i>Exploration</i>	R	4	4	4	4	4	3	5	5	5			1	5	3	38	4.22	1.22	
	F	4	2	3	3	3	2	3	3	4			2	5	2	27	3.00		
6 <i>Improvisation</i>	R	4	4	4	4	4	3	5	4	5			1	6	2	37	4.11	1.44	
	F	3	2	2	3	3	2	3	2	4			4	4	1	24	2.67		
9 <i>Aesthetic approach</i>	R	5	5	4	4	5	5	4	5	4				4	5	41	4.56	0.78	
	F	4	4	3	3	5	5	4	2	4			1	2	4	2	34		3.78
10 <i>Playfulness</i>	R	4	3	4	4	4	3	5	2	5			1	2	4	2	34	3.78	0.56
	F	3	2	3	4	3	3	5	1	5			1	1	4	1	2	29	
11 <i>Participation for all</i>	R	5	4	5	4	5	5	5	5	5				2	7	43	4.78	0.11	
	F	5	4	5	4	5	5	5	4	5				3	6	42	4.67		
12 <i>Success for all</i>	R	5	5	4	5	5	5	5	5	5				1	8	44	4.89	0.45	
	F	5	4	4	4	4	5	5	4	5				5	4	40	4.44		
13 <i>Shared leadership</i>	R	4	3	5	4	3	4	5	3	4			3	4	2	35	3.89	1.00	
	F	4	2	4	3	2	2	5	2	2			2	3	2	2	26		2.89
											<i>Total number of items for each likert rating (Relevance)</i>								
												1	8	30	42	39	4.40		
											<i>Total number of items for each likert rating (Frequency)</i>								
											1	14	17	29	20	32.22	3.65	0.75	
Individual Mean	R	4.44	4.22	4.44	4.22	4.44	4.11	4.88	4.00	4.77									
	F	4.11	3.11	3.56	3.56	3.67	3.67	4.33	2.56	4.33									

Table 1: Collation of all questionnaire likert ratings for self-perceived relevance and frequency of application: Orff pedagogical principles (Items 1, 2, 5, 6, 9, 10, 11, 12 & 13)

Appendix N: Collation of raw data continued

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		Karen	Alex	Phoebe	Belle	Francis	Kate	Gladys	Henry	Rosie	Likert ratings					Aggregate	Mean	Difference R/F
											1	2	3	4	5			
44 <i>The Volumes</i>	R	3	3	4	4	4	2	5	1	4	1	1	2	4	1	30	3.33	1.22
	F	3	2	1	3	3	2	2	1	2	2	4	3			19	2.11	
45 <i>Orff/Keetman</i>	R	3	4	3	3	3	2	5	2	4		2	4	2	1	29	3.22	1.33
	F	2	2	2	2	2	1	2	2	2	1	7				17	1.89	
46 <i>Orff based material</i>	R	4	4	4	3	3	5	5	1	5	1		2	3	3	34	3.78	0.67
	F	4	4	3	2	2	4	4	1	4	1	2	1	5		28	3.11	
47 <i>Tehrs original material</i>	R	3	3	3	4	4	2	5	4	4		1	3	4	1	32	3.56	0.89
	F	3	2	2	3	3	1	2	4	4	1	3	3	2		24	2.67	
48 <i>Sichis original material</i>	R	4	4	3	3	4	2	5	4	3		1	3	4	1	32	3.56	1.23
	F	3	2	2	2	4	1	3	3	1	2	3	4	1		21	2.33	
35 <i>Myths stories</i>	R	4	4	5	4	3	2	5	3	5		1	2	3	3	35	3.89	1.78
	F	2	2	3	3	2	1	2	2	2	1	6	2			19	2.11	
36 <i>Images Artworks</i>	R	4	4	4	3	3	2	5	3	3		1	4	3	1	31	3.44	1.88
	F	2	1	2	1	2	2	2	1	1	4	5				14	1.56	
49 <i>Culturally r'vanu material</i>	R	5	5	4	3	3	3	5	3	4			4	2	3	35	3.89	1.53
	F	3	4	2	2	2	2	2	2	2		7	1	1		21	2.33	
50 <i>Pop culture Material</i>	R	3	5	2	3	2	4	5	4	3		2	3	2	2	31	3.44	0.88
	F	3	4	1	2	1	3	3	4	2	2	3	2	2		23	2.56	
51 <i>NZ material</i>	R	4	5	4	3	2	4	5	2	5		2	1	3	3	34	3.78	1.00
	F	3	4	2	2	1	4	2	3	4	1	3	2	3		25	2.78	
52 <i>Curriculum based</i>	R	3	4	3	3	2	2	5	4	3		2	4	2	1	29	3.22	1.99
	F	2	4	2	2	1	2	2	4	2	1	6			2	21	2.33	
<i>Total number of items for each likert rating (Relevance)</i>											2	13	32	32	20		3.56	
<i>Total number of items for each likert rating (Frequency)</i>											16	49	18	14	2		2.34	1.22
Individual Mean	R	3.64	4.09	3.55	3.27	3.00	2.73	5.00	2.82	3.91								
	F	2.73	2.82	2.00	2.18	2.09	2.09	2.36	2.45	2.36								

Table 2: Collation of all questionnaire likert ratings for self- perceived relevance and frequency of application: Typical material & resources (Items 44, 45, 46, 47, 48, 49, 50, 51 & 52)

Appendix N: Collation of raw data continued

		Karen	Alex	Phoebe	Belle	Francis	Kate	Gladys	Henry	Rosie	Likert ratings					Aggregate	Mean	Difference R/F
											1	2	3	4	5			
26 <i>Q & A for improvisation</i>	R	4	4	5	4	4	2	5	4	5				5	3	37	4.11	1.22
	F	2	2	4	3	3	1	3	3	5	1	2	4	1	1	26	2.89	
27 <i>Improvisation using rondo</i>	R	4	4	5	4	3	3	5	4	5			2	4	3	37	4.11	0.89
	F	3	3	4	3	3	2	2	4	5		2	4	2	1	29	3.22	
28 <i>Speech canon</i>	R	4	3	5	3	3	3	5	1	5	1		4	1	3	32	3.56	1.03
	F	2	2	2	2	2	1	4	1	5	2	5		1	1	21	2.33	
29 <i>Canon in speech/singing</i>	R	4	3	5	3	3	3	5	3	5			5	1	3	34	3.77	1.10
	F	3	2	4	3	2	2	2	1	5	1	4	2	1	1	24	2.67	
30 <i>Canon in instrumental</i>	R	4	3	4	3	5	3	5	3	4			4	3	2	34	3.77	1.44
	F	2	2	2	2	4	2	2	2	3		7	1	1		21	2.33	
31 <i>Movement canon</i>	R	4	3	4	3	3	2	5	1	3	1	1	4	2	1	28	3.11	1.22
	F	3	2	2	2	2	1	3	1	1	3	4	2			17	1.89	
<i>Total number of items for each likert rating (Relevance)</i>											2	2	19	16	15	33.50	3.74	
<i>Total number of items for each likert rating (Frequency)</i>											8	24	13	6	4	23.00	2.55	1.19
Individual Mean	R	4.00	3.33	4.67	3.33	3.50	2.67	5.00	2.67	4.50								
	F	2.50	2.17	3.00	2.50	2.67	1.50	2.67	2.00	4.00								

Table 3: Collation of all questionnaire likert ratings for self-perceived relevance and frequency of application: Typical structures (Items 26, 27, 28, 29, 30, & 31)

Appendix N: Collation of raw data continued

											1	2	3	4	5								
21 Pentatonic modes	R	4	4	5	4	4	3	5	4	5			1	5	3	38	4.22	0.66					
	F	4	3	4	3	4	2	3	4	5		1	3	4	1	32	3.56						
22 Church modes	R	4	3	3	3	3	3	5	3	3			7	1	1	30	3.33	1.22					
	F	2	2	2	2	2	2	3	2	2		8	1			19	2.11						
23 Bordun accmps	R	4	4	5	5	5	4	5	3	5			1	3	5	40	4.44	0.11					
	F	4	3	5	5	5	4	5	3	5			2	2	5	39	4.33						
24 Shifting triad accmps	R	4	4	3	4	4	4	5	5	2		1	1	5	2	35	3.89	1.56					
	F	2	2	1	2	2	4	3	4	1	2	4	1	2		21	2.33						
25 Cadential accmps	R	2	4	5	3	5	5	5	2	3		2	2	1	4	33	3.78	0.78					
	F	1	4	4	2	4	4	3	2	3	1	2	2	4		27	3.00						
											<i>Total number of items for each likert rating (Relevance)</i>					-	3	12	15	15	35.80	3.93	
											<i>Total number of items for each likert rating (Frequency)</i>					3	15	9	12	6	27.40	3.07	0.86
Individual Mean	R	3.60	3.80	4.20	3.80	4.20	3.80	5.00	3.40	3.60													
	F	2.60	2.80	3.20	2.80	3.40	3.20	3.40	3.00	3.20													

Table 4: Collation of all questionnaire likert ratings for self-perceived relevance and frequency of application: Typical tonalities (Items 21, 22, 23, 24 & 25)

Appendix N: Collation of raw data continued

		Karen	Alex	Phoebe	Belle	Francis	Kate	Gladys	Henry	Rosie	Likert rating					Aggregate	Mean	Diff R/F
											1	2	3	4	5			
14 <i>Lstng & Rpdg (Non-Verbal)</i>	R	4	4	4	4	4	4	5	1	3	1		1	6	1	33	3.67	0.67
	F	4	2	3	3	4	3	5	1	2	1	2	3	2	1	27	3.00	
15 <i>Lstng & Rpdg (Movement)</i>	R	5	4	4	4	3	2	5	2	4		2	1	4	2	33	3.67	1.34
	F	5	2	2	3	2	1	2	1	3	2	4	2		1	21	2.33	
16 <i>Lstng & Rpdg (Ensemble)</i>	R	4	4	5	4	5	5	5	5	4				4	5	41	4.56	0.45
	F	4	4	4	3-4	4	5	5	4	3			1	6	2	37	4.11	
17 <i>Lstng & Rpdg (Verbal)</i>	R	4	5	4	4	3	3	5	5	4		2	4	3	37	4.11	0.55	
	F	4	5	4	4	2	2	3	5	3		2	2	3	2	32		3.56
<i>Total number of items for each likert rating (Relevance)</i>											1	2	4	18	11	36.00	4.00	
<i>Total number of items for each likert rating (Frequency)</i>											3	8	8	11	6	29.25	3.25	0.75
Individual Mean	R	4.25	4.25	4.25	4.00	3.75	3.50	5.00	3.25	3.75								
	F	4.25	3.25	3.25	3.50	3.00	2.75	3.75	2.75	2.75								

Table 5: Collation of all questionnaire likert ratings for self-perceived relevance and frequency of application: Typical listening activities (Items 14, 15, 16 & 17)

Appendix N: Collation of raw data continued

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		Karen	Alex	Phoebe	Belle	Francis	Kate	Gladys	Henry	Rosie	Likert ratings					Aggregate	Mean	Diff R/F
											1	2	3	4	5			
18 <i>Singing</i>	R	5	5	4	5	3	5	5	5	5			1	1	7	42	4.67	0.78
	F	5	5	4	4	3	5	2	2	5		2	1	2	4	35	3.89	
19 <i>Limited range songs</i>	R	5	5	4	4	4	4	5	3	5			1	4	4	39	4.33	0.55
	F	4	5	4	4	4	4	1	3	5	1		1	5	2	34	3.78	
20 <i>Singing games</i>	R	4	4	5	4	4	3	5	3	5			2	4	3	37	4.11	0.89
	F	3	4	4	4	3	2	2	2	5		3	2	3	1	29	3.22	
32 <i>Rhythmic building blocks</i>	R	5	5	4	4	4	3	5	3	5			2	3	4	38	4.22	1.00
	F	4	4	2	3	2	3	3	3	5		2	4	2	1	29	3.22	
34 <i>Rhyme & poetry</i>	R	4	5	5	5	3	3	5	2	5		1	2	1	5	37	4.11	1.11
	F	2	3	4	4	2	2	3	2	5		4	2	2	1	27	3.00	
36 <i>Proverbs/sayings</i>	R	3	2	4	3	3	2	5	3	3		2	5	1	1	28	3.11	1.44
	F	2	1	1	2	2	1	2	2	2	3	6				15	1.67	
											<i>Total number of items for each likert rating (Relevance)</i>						4.08	
											<i>Total number of items for each likert rating (Frequency)</i>							0.95
Individual Mean	R	4.33	4.33	4.33	4.17	3.50	3.32	5.00	3.00	4.67								
	F	3.33	3.67	3.17	3.50	2.67	2.83	2.17	2.33	4.50								

Table 6: Collation of all questionnaire likert ratings for relevance and frequency of application: Typical speaking and singing activities (Items 18, 19, 20, 32, 34 & 36)

Appendix N: Collation of raw data continued

		Karen	Alex	Phoebe	Belle	Francis	Kate	Gladys	Henry	Rosie	Likert ratings					Aggregate	Mean	Diff R/F
											1	2	3	4	5			
38 <i>Snds from the natural world</i>	R	4	4	4	3	3	2	5	4	4		1	2	5	1	33	3.67	1.23
	F	4	2	2	3	2	1	2	3	3	1	4	3	1	22	2.44		
40 <i>Recorder</i>	R	4	4	4	3	3	5	5	1	4	1		2	4	2	33	3.67	1.00
	F	3	3	2	2	2	5	4	1	2	1	4	2	1	1	24	2.67	
41 <i>Tuned percussion</i>	R	5	5	5	5	5	5	5	4	5			1	8	44	4.89	1.22	
	F	4	4	2	4-5	5	2	5	2	5	3		3	3	33	3.67		
42 <i>Untuned percussion</i>	R	5	5	4	5	5	5	5	4	5			2	7	43	4.78	0.11	
	F	5	5	4	4-5	5	5	5	3	5		1	1	7	42	4.67		
43 <i>Other instruments</i>	R	4	4	4	3	2	3	5	5	3		1	3	3	2	33	3.67	1.00
	F	4	2	2	2	2	2	5	4	1	1	5		2	1	24	2.67	
<i>Total number of items for each likert rating (Relevance)</i>											1	2	7	15	20	37.20	4.13	
<i>Total number of items for each likert rating (Frequency)</i>											3	16	6	8	12	29	3.22	0.91
Individual Mean	R	4.40	4.40	4.20	3.80	3.60	4.00	5.00	3.60	4.20								
	F	4.00	3.20	2.40	3.20	3.20	3.00	4.20	2.60	3.20								

Table 7: Collation of all questionnaire likert ratings for self-perceived relevance and frequency of application: Typical instrumental (Items 40, 41, 42 & 43)

Appendix N: Collation of raw data continued

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		Karen	Alex	Phoebe	Belle	Francis	Kate	Gladys	Henry	Rosie	Likert ratings					Aggregate	Mean	Diff R/F
											1	2	3	4	5			
³ Body to instrument	R	4	4	4	4	3	3	5	3	5			3	4	2	35	3.89	0.23
	F	4	4	4	4	2	3	4	2	5	2	1	5	1		32	3.56	
⁴ Speech to body	R	4	4	4	4	3	3	5	3	5			3	4	2	35	3.89	0.45
	F	4	4	3	4	2	3	4	2	5	2	2	4	1		31	3.44	
⁷ Movement dance	R	4	4	3	4	4	2	5	4	4	1	1	6	1		34	3.78	1.11
	F	3	3	2	4	3	2	2	3	2	4	4	1			24	2.67	
⁸ Body percussion	R	4	5	4	4	3	3	5	4	5			2	4	3	37	4.11	0.67
	F	4	5	3	4	3	2	2	3	5	2	3	2	2		31	3.44	
³⁹ Folk dance	R	3	4	4	4	4	3	4	2	5	1	1	1	5	1	33	3.67	1.34
	F	2	3	2	3	3	1	1	1	5	3	2	3	1		21	2.33	
<i>Total number of items for each likert rating (Relevance)</i>											1	2	10	23	9	34.40	3.87	
<i>Total number of items for each likert rating (Frequency)</i>											3	12	13	12	5	27.60	3.09	0.78
Individual Mean	R	3.80	4.20	3.80	4.00	3.40	2.80	4.80	3.20	4.80								
	F	3.40	3.80	2.80	3.80	2.60	2.20	2.60	2.20	4.40								

Table 8: Collation of all questionnaire likert ratings for self-perceived relevance and frequency of application: Typical movement activities (Items 3, 4, 7, 8 & 39)

		Karen	Alex	Phoebe	Belle	Francis	Kate	Gladys	Henry	Rosie	Likert ratings					Aggregate	Mean	Diff R/F	
											1	2	3	4	5				
³³ All notation styles	R	4	5	5	4	3	3	3	2	4			1	3	3	2	33	3.67	1.00
	F	2	4	4	3	2	2	3	1	3	1	2	4	2		24	2.67		

Table 9: Collation of all questionnaire likert ratings for self-perceived relevance and frequency of application: Orff approach to reading and writing notation (Item 33)

Appendix O: Means of individual participant's ratings of all questionnaire items in nine thematic categories

	Orff pedagogy principles	Material and resources	Typical Structures	Typical tonalities	Typical activities				
					Listening	Speaking & singing	Instrumental	Movement & dance	Reading & writing
Karen	4.44	3.64	4.00	3.60	4.25	4.33	4.40	3.80	4.00
Alex	4.22	4.09	3.33	3.80	4.25	4.33	4.40	4.20	5.00
Phoebe	4.44	3.55	4.67	4.20	4.25	4.33	4.20	3.80	5.00
Belle	4.22	3.27	3.33	3.80	4.00	4.17	3.80	4.00	4.00
Francis	4.44	3.00	3.50	4.20	3.75	3.50	3.60	3.40	3.00
Kate	4.11	2.73	2.67	3.80	3.50	3.32	4.00	2.80	3.00
Gladys	4.88	5.00	5.00	5.00	5.00	5.00	5.00	4.80	3.00
Henry	4.00	2.82	2.67	3.40	3.25	3.00	3.60	3.20	2.00
Rosie	4.77	3.91	4.50	3.60	3.75	4.67	4.20	4.80	4.00

Table 1a: Summary of analysis of participants' questionnaire responses showing mean likert rating for *relevance* of questionnaire items within categories

	Orff pedagogy principles	Material and resources	Typical Structures	Typical tonalities	Activities				
					Listening	Speaking & singing	Instrumental	Movement & dance	Reading & writing
Karen	4.11	2.73	2.50	2.60	4.25	3.33	4.00	3.40	2.00
Alex	3.11	2.82	2.17	2.80	3.25	3.67	3.20	3.80	4.00
Phoebe	3.56	2.00	3.00	3.20	3.25	3.17	2.40	2.80	4.00
Belle	3.56	2.18	2.50	2.80	3.50	3.50	3.20	3.80	3.00
Francis	3.67	2.09	2.67	3.40	3.00	2.67	3.20	2.60	2.00
Kate	3.67	2.09	1.50	3.20	2.75	2.83	3.00	2.20	2.00
Gladys	4.33	2.36	2.67	3.40	3.75	2.17	4.20	2.60	3.00
Henry	2.56	2.45	2.00	3.00	2.75	2.33	2.60	2.20	1.00
Rosie	4.33	2.36	4.00	3.20	2.75	4.50	3.20	4.40	3.00

Table 1b: Summary of analysis of participants' questionnaire responses showing mean likert rating for *frequency of application* of questionnaire items within categories

KEY
4.50 and above
3.50 – 4.49
2.50 – 3.49
1.50 – 2.49
0.00 – 1.49

Appendix P: Ranked means of all participants' ratings for perceived relevance and perceived frequency of application for each questionnaire item

Table 1a: Orff pedagogical principles: Ranked means of ratings of perceived relevance

Orff pedagogical principles (and item number)	Mean (R)
The enabling of success for all (12)	4.89
The enabling of participation of all students in a musical ensemble (11)	4.78
The integrated use of the principle of imitation (as a teaching/learning tool) (2)	4.78
An emphasis on 'aesthetic' quality of experience in teaching and learning. (9)	4.56
The use of a teaching sequence which involves the principle 'from simple to complex' (1)	4.56
The use of a teaching/learning sequence which includes the opportunity for improvisation. (6)	4.11
The use of a teaching/learning sequence which includes the opportunity for exploration. (5)	4.22
The enabling of shared leadership of ensemble processes. (13)	3.89
An emphasis on 'playfulness' in teaching and learning. (10)	3.78
Mean for relevance of Orff pedagogical principles	4.44

Table 1b: Orff pedagogical principles: Ranked means of ratings of perceived frequency of application

Orff pedagogical principle (and item number)	Mean (F)
The enabling of participation of all students in a musical ensemble (11)	4.67
The enabling of success for all (12)	4.44
The integrated use of the principle of imitation (as a teaching/learning tool) (2)	4.11
The use of a teaching sequence which involves the principle 'from simple to complex' (1)	4.11
An emphasis on 'aesthetic' quality of experience in teaching and learning. (9)	3.78
An emphasis on 'playfulness' in teaching and learning. (10)	3.22
The use of a teaching/learning sequence which includes the opportunity for exploration. (5)	3.00
The enabling of shared leadership of ensemble processes. (13)	2.89
The use of a teaching/learning sequence which includes the opportunity for improvisation. (6)	2.67
Mean for frequency of application of Orff pedagogical principles	3.65

Table 2a: Typical materials and resources: Ranked means of ratings of perceived relevance

Typical materials and resources (and item number)	Mean (R)
The integrated use of stories (myths, legends, picture books etc.) (35)	3.89
The use of material relevant to particular cultural groups present in your student population (49)	3.89
The use of commercially produced resources (books, CDs, DVDs for Orff practitioners. (46)	3.78
The use of NZ material (texts, music, artworks, etc.) adapted to the Orff approach. (51)	3.78
The use of your students' original material. (48)	3.56
The use of your own original material. (47)	3.56
The use of material from 'Music for children' (<i>The 'Volumes'</i>). (44)	3.33
The integrated use of artworks, images and/or artifacts. (37)	3.44
The use of material drawn from popular culture and adapted to the Orff approach. (50)	3.44
The use of other material composed by Carl Orff, Gunild Keetman and/or the associates. (45)	3.22
The use of New Zealand Ministry of Education resources adapted to the Orff approach. (52)	3.22
Mean for relevance of typical materials and resources	3.56

Appendix P: Ranked means of all participants' ratings for perceived relevance and perceived frequency of application for questionnaire items continued

Table 2b: Typical materials and resources: Ranked means of ratings of perceived frequency of application

Typical materials and resources (and item number)	Mean (F)
The use of commercially produced resources (books, CDs, DVDs for Orff practitioners. (46)	3.11
The use of NZ material (texts, music, artworks, etc.) adapted to the Orff approach. (51)	2.78
The use of your students' original material. (48)	2.33
The use of your own original material. (47)	2.67
The use of material drawn from popular culture and adapted to the Orff approach. (50)	2.56
The use of material to particular cultural groups present in your student population (49)	2.33
The use of New Zealand Ministry of Education resources adapted to the Orff approach. (52)	2.33
The integrated use of stories (myths, legends, picture books etc.) (35)	2.11
The use of material from 'Music for children' (<i>The 'Volumes'</i>). (44)	2.11
The use of other material composed by Carl Orff, Gunild Keetman and/or the associates. (45)	1.89
The integrated use of artworks, images and/or artifacts. (37)	1.56
Mean for frequency of typical materials and resources	2.34

Table 3a: Typical structures: Ranked means of ratings of perceived relevance

Typical structures (and item number)	Mean (R)
The use of question and answer for improvisation (26)	4.11
The use of rondo form for improvisation (27)	4.11
The use of canon in singing (29)	3.77
The use of canon in instrumental work (30)	3.77
The use of canon in speech work (28)	3.56
The use of canon in movement (31)	3.11
Mean for relevance of typical structures	3.74

Table 3b: Typical structures: Ranked means of ratings of perceived frequency of application

Typical structures (and item number)	Mean (F)
The use of rondo form for improvisation (27)	3.22
The use of question and answer for improvisation (26)	2.89
The use of canon in singing (29)	2.67
The use of canon in instrumental work (30)	2.33
The use of canon in speech work (28)	2.33
The use of canon in movement (31)	1.89
Mean for frequency of application of typical structures	2.55

Table 4a: Typical tonalities: Ranked means of ratings of perceived relevance

Typical tonalities (and item number)	Mean (R)
Use of bordun accompaniments (23)	4.44
Use of pentatonic modes for singing and instrumental work involving improvisation (21)	4.22
Use of shifting triad accompaniments. (24)	3.89
Use of the church modes for singing and instrumental work involving improvisation.(22)	3.33
Use of cadencing harmonic patterns as accompaniments. (25)	3.78
Mean for relevance of typical tonalities	3.93

Table 4b: Typical tonalities: Ranked means of ratings of perceived frequency of application

Typical tonalities (and item number)	Mean (F)
Use of bordun accompaniments (23)	4.33
Use of pentatonic modes for singing and instrumental work involving improvisation (21)	3.56
Use of cadencing harmonic patterns as accompaniments. (25)	3.00
Use of shifting triad accompaniments. (24)	2.33
Use of the church modes for singing and instrumental work involving improvisation.(22)	2.11
Mean for frequency of application of typical tonalities	3.07

Appendix P: Ranked means of all participants' ratings for perceived relevance and perceived frequency of application for questionnaire items continued

Table 5a: Typical listening activities: Ranked means of ratings of perceived relevance

Typical listening activities (and item number)	Mean (R)
The integration of attentive listening in ensemble work (16)	4.56
The integration of listening and articulating response in language (17)	4.11
The integration of attentive listening without the need to articulate a response (14)	3.67
The integration of listening and responding through movement (15)	3.67
Mean for relevance of typical listening activities	4.00

Table 5b: Typical listening activities: Ranked means of ratings of perceived frequency of application

Typical listening activities (and item number)	Mean (F)
The integration of attentive listening in ensemble work (16)	4.11
The integration of listening and articulating response in language (17)	3.56
The integration of attentive listening without the need to articulate a response (14)	3.00
The integration of listening and responding through movement (15)	2.33
Mean for relevance of typical listening activities	3.25

Table 6a: Typical speaking and singing activities: Ranked means of ratings of perceived relevance

Typical speaking and singing activities (and item number)	Mean (R)
The integrated use of singing (18)	4.67
The use of limited range (<i>s-m s-m-l m-r-d</i> etc.) songs in the early years (19)	4.33
(The integrated use of rhyme and poetry (34)	4.11
The integrated use of rhythmic building bricks (32)	4.22
The integrated use of singing games. (20)	4.11
The integrated use of proverbs and sayings (36)	3.11
Mean for relevance of typical speaking and singing activities	4.09

Table 6b: Typical speaking and singing activities: Ranked means of ratings of perceived frequency of application

Typical speaking and singing activities (and item number)	Mean (F)
The integrated use of singing (18)	3.89
The use of limited range (<i>s-m s-m-l m-r-d</i> etc.) songs in the early years (19)	3.78
The integrated use of singing games. (20)	3.22
The integrated use of rhythmic building bricks (32)	3.22
The integrated use of rhyme and poetry (34)	3.00
The integrated use of proverbs and sayings (36)	1.67
Mean for frequency of application typical speaking and singing activities	3.13

Table 7a: Typical instrumental activities: Ranked means of ratings of perceived relevance

Typical instrumental activities (and item number)	Mean (F)
The integrated use of tuned percussion (41)	4.89
The integrated use of untuned percussion (42)	4.78
The integrated use of the sounds from the natural world (Inc. found sounds) (38)	3.67
The integrated use of the recorder (40)	3.67
The integrated use of other instruments, not mentioned above (43)	3.67
Mean for relevance of typical instrumental activities	4.13

Appendix P: Ranked means of all participants' ratings for perceived relevance and perceived frequency of application for questionnaire items continued

Table 7b: Typical instrumental activities: Ranked means of ratings of perceived frequency of application

Typical instrumental activities (and item number)	Mean (F)
The integrated use of untuned percussion (42)	4.67
(The integrated use of tuned percussion (41)	3.67
The integrated use of the recorder (40)	2.67
The integrated use of other instruments, not mentioned above (43)	2.67
The integrated use of the sounds from the natural world (Inc. found sounds) (38)	2.44
Mean for frequency of application of typical Orff approach instrumental activities	3.22

Table 8a: Typical movement & dance activities: Ranked means of ratings of perceived relevance

Typical movement & dance activities (and item number)	Mean (R)
The integration of body percussion (8)	4.11
The use of a pedagogical sequence which involves the principle 'body to instrument' (3)	3.89
The use of a teaching sequence which involves the principle 'from speech to the body' (4)	3.89
The integration of movement/dance with music. (7)	3.78
The integrated use of folk dance. (39)	3.67
Mean for relevance of typical dance activities	3.87

Table 8b: Typical movement & dance activities: Ranked means of ratings of perceived frequency of application

Typical movement & dance activities (and item number)	Mean (F)
The use of a pedagogical sequence which involves the principle 'body to instrument' (3)	3.56
The use of a teaching sequence which involves the principle 'from speech to the body' (4)	3.44
The integration of body percussion (8)	3.44
The integration of movement/dance with music. (7)	2.67
The integrated use of folk dance. (39)	2.33
Mean for relevance of typical dance activities	3.09

Table 9a: Typical Orff approach to reading and writing notation: Ranked means of ratings of perceived relevance

Typical Orff approach to reading and writing notation (and item number)	Mean (R)
The integrated use of a range of notation styles (conventional, graphic, pictorial, etc.) (33)	3.67

Table 9.b: Typical Orff approach to reading and writing notation: Ranked means of ratings of perceived frequency of application

Typical Orff approach to reading and writing notation (and item number)	Mean (F)
The integrated use of a range of notation styles (conventional, graphic, pictorial, etc.) (33)	2.67

Appendix Q: Ranked means of thematic category ratings of questionnaire items

Table 1: Mean of likert ratings in *all* pedagogical categories ranked for *relevance*

Pedagogical categories	Mean
Orff pedagogical principles	4.40
Typical instrumental activities	4.13
Typical speaking and singing activities	4.08
Typical listening activities	4.00
Typical tonalities	3.93
Typical movement activities	3.87
Typical structures	3.74
Orff approach to reading and writing	3.67
Typical materials and resources	3.56
Overall mean for all categories	3.93

Table 1a: Mean of likert ratings in *Activity* categories ranked for *relevance*

Activity Categories	Mean
Typical instrumental activities	4.13
Typical speaking and singing activities	4.08
Typical listening activities	4.00
Typical movement activities	3.87
Orff approach to reading and writing	3.67
Overall mean for activity categories	3.95

Table 2: Mean of likert ratings in *all* pedagogical categories ranked for *frequency of application*

Pedagogical categories	Mean
Orff pedagogical principles	3.65
Typical listening activities	3.25
Typical instrumental activities	3.22
Typical speaking and singing activities	3.13
Typical movement activities	3.09
Typical tonalities	3.07
Orff approach to reading and writing	2.67
Typical structures	2.55
Typical materials and resources	2.34
Overall mean for all categories	3.00

Table 2a: Mean of likert ratings in *Activity* categories ranked for *frequency of application*

Activity Categories	Mean
Typical listening activities	3.25
Typical instrumental activities	3.22
Typical speaking and singing activities	3.13
Typical movement activities	3.09
Orff approach to reading and writing	2.67
Overall mean for activity categories	3.07