

## Editorial

Welcome to 2.1. This is the first issue that is not based on Convention presentations. We chose not to set a theme, something we will consider for the future, but whatever we decide, the range of content depends entirely on who we can persuade to contribute! As a new venture we are very open to ideas about themes and content, so please let us know what you think. Don't hesitate to contact us if you have something you would like to write: an account of a project, discussion around practice, research, reflections, questions, a publication for review, news from Associations and Associated Schools or Institutions.

We are keen to encourage research-based articles and hope to develop this aspect either as a section or as a special issue with a 'call for papers' and peer reviewing. Again, tell us your views.

There are two articles about working in creative ways with students on university courses. Andrea Sangiorgio has investigated the process and outcomes of a project aimed at encouraging classically educated music students to improvise and compose. The author raises questions about the nature of 'classical' music pedagogy as found in many schools, conservatories and universities – and the need to give students extensive experience of thinking and working creatively as musicians and as future educators. Christa Schreiner offers an account of an interesting project, *Rondo à la Maison*, leading to a performance with university students studying on a primary teaching degree. *The Journey of Migrating Birds* is a description of the presentation given at the IOSFS Convention 2022 by the Turkish group *Elementarius*. It combines, in really imaginative ways, the nature of three birds whose migration routes cross Turkey. The traditional cultures of three regions of Anatolia are reflected effectively in movement, dance, body percussion and music. Iliana Aljure reports on an ambitious dance project with high school students who reflect through the use of poetry and dance – the plight of migrants in Colombia. Mica Grüner gives a valuable account of the process and production of teaching materials, first devised during Covid times for online teaching at the Orff Institute, and now a series of publications.

By coincidence, both History articles are concerned with UK music education although Margaret Murray's influence and scope of activity was truly international. Kate Buchanan shows how Margaret first came into contact with Orff-Schulwerk and became an active contributor to its development. My article attempts to chart the ups and downs of music education in the UK (especially England) in recent decades and puts the development of OS and other creative approaches in context.

Charnell King shares with us a great celebration of OS in South Africa marking 50 years of the South African Orff-Schulwerk Society.

There are several reviews of publications – perhaps most significantly a review by Michael Kugler of the book by Oliver Rathkolb, *Carl Orff and National Socialism*, which makes a contribution to historical scholarship on a contentious and complex issue.

We hope you enjoy reading this issue and please send us your feedback and ideas.

Sarah Hennessy and Verena Maschat (Editors)