



International
Orff-Schulwerk Forum
Salzburg

Orff-Schulwerk *International*

Volume 1, Issue 2
Autumn 2022

Photo by Antje Blome-Müller

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Editorial

We are pleased to bring you the second issue of the IOSFS online journal. Again, it is largely based on content of the July 2022 Convention which had the theme of 'Celebrating Nature in Teaching and Learning with Orff-Schulwerk'. This attracted a wide range of interesting and thought-provoking responses, with several referencing and reflecting on the work of R. Murray Schafer who died in 2021. Although soundscapes have been with us for a long time (and of course the idea of music imitating and evoking nature), the current profound concerns about climate change, pollution and the exploitation of natural resources gives this theme a sharp focus and heightened relevance.

Many of the presentations given at the convention are included in this issue and offer a range of perspectives and contexts including research projects with university students; community-based work; school and early years activities. Presenters share their teaching projects that not only engage children in rich artistic learning but also raise awareness of environmental issues.

Apart from the Convention, we invited Associations and Forum members to share recent or current projects and news. One such project is the European Mentorship Programme, now in its 4th year. Participants have written enthusiastically about their experiences and learning. The effects of the pandemic still resonate strongly in the work of Associations – a positive outcome being increased communication and collaborations.

We have four reviews of publications in this issue, and we are keen to also review published teaching resources and books in languages other than English and German. Please let us know of any recent or upcoming publications which you consider might be of interest to OS educators, and that could be reviewed.

We are still in the early stages of developing the journal and welcome feedback and ideas for content. We do hope you enjoy reading this issue.

Sarah Hennessy, Verena Maschat, Sarah Brooke

Editorial Team

Keynote from the IOSFS Convention 2022

Listening to Nature, and Naturalising the Listener and Sound-maker: An Acoustic Ecology Approach to Music and Environmental Education

Ioanna Etmektsoglou

Our times... Times of fast food and fast learning...

One might wonder what could be the role of a music education informed by acoustic ecology, in our times of speed, times of sitting for endless hours in chairs, times of looking at screens; in our times of environmental destruction, climate crisis and species' extinction? The urban way of life has estranged the human species from nature. It has led us to use extractionist practices, not caring for the sustainability of life-forms on earth. Our lack of firsthand physical contact with nature, as part of sustaining ourselves through food and shelter, has resulted in body-mind disintegration. We are left with weak, uncoordinated bodies which are unable to supply our intellect. We also feel alone in a natural environment which we no longer see as home. We deny our part in the environmental crisis and defer responsibility to larger entities. Closing our ears to suffering unless it hits home, we continue through life as usual, with the excuse: *I cannot save the world*.

Trying to persuade for a change of belief and action regarding environmental issues is often not effective. On the contrary, sound and music seem to be much more effective tools in environmental education and activism (Jacobson, Mallory, McDuff, & Monroe, 2007; Publicover, Wright, Baur, & Duinker, 2018). Perhaps the most striking example of the effect of sound/music in stirring mass environmental activism comes from the first recordings of whale 'songs' by Roger Payne, which became available to the public in 1970 with the title: *Songs of the Humpback Whale* (May, Dec. 26, 2014). Until then, people did not seem to care about the mass killings of whales which during the 20th century were estimated to be about 3 million (Cressey, 2015). Interestingly, sounds, especially the sound of a voice that was classified by scientists as 'song' (Payne & McVay, 1971), became the driving force for ecological action. It helped people perceive similarities between human and whale nature, establishing an important common ground. People identified psychologically with the whales and so reacted strongly to the human cruelties against these animals. Perhaps the main reason for Payne's unexpected success in raising environmental awareness on a global scale was that he shared with the public a scientifically based and emotionally-centered sound experience of nature.

Almost at the same time that *The Songs of the Humpback Whale* were listened to and were stirring up activism in the US, Professor Murray Schafer at Simon Fraser University in Vancouver, Canada, was introducing acoustic ecology as a sound-based creative approach to the declining quality of the modern world's soundscapes¹. He had realized that city

¹ The soundscape is defined as: "An environment of SOUND (or sonic environment) with emphasis on the way it

soundscapes were characterised by *too much* sound in terms of high decibels, as well as by what he called *schizophonia* (Schafer, 1994/1977, 1986). In the schizophonic cities of Western civilization, the *here-and-now soundscape* was further saturated by sounds and music from different times and places around the world. With the passing of time, Western cities were becoming rapidly louder and more schizophonic. Responding to the considerably deteriorating city soundscapes, Schafer proposed a creative, musical approach as a way of dealing with the problem of sound-noise pollution. He drew people's attention to the sound environment as a music composition which they co-create and could improve in beauty or contribute to its unpleasantness (Schafer, 1994/1977). It became apparent that sound pollution could be tackled with creativity and so people would be more likely to have an active, positive response to it.

Schafer's acoustic ecology target group was adults as well as children of all ages. Music educators in Canada and in various countries around the world were initially acquainted with acoustic ecology through Schafer's seminars and books. They also incorporated it into the music class mainly in the form of what Schafer called *ear cleaning* (Schafer, 2005, 1986). Concepts of the soundscape were taught and practiced in music classrooms through sound games and activities. These allowed for active-embodied involvement, collaboration in groups, and connections between various art forms, while students delved into the meanings and qualities of sounds. Among Schafer's first student collaborators, the soundscape composer Hildegard Westerkamp, in addition to her compositions and writings, also provided the public with essential knowledge about soundwalking, a practice with educational implications for adults and children.

Inspired by the work and worldviews of R. Murray Schafer and Hildegard Westerkamp, I have developed an active, embodied, creative, emotion-centered and community-based acoustic ecology approach to music and environmental education which is informed by personal exploration and indigenous, scientific, and arts-based knowledge. The main aims of this approach are to cultivate the human-nature relationship and encourage informed nature activism. Below I will focus on the following selected aspects of my approach: tools of acoustic ecology, biodiversity and sound diversity, nature understanding, filters of nature and technology, and Group Elemental Soundscape Improvisation, a specialized framework for nature-centered music making.

I will first present two of the tools of acoustic ecology: a) ways of listening, and b) the soundwalk.

Tools of Acoustic Ecology

Ways of listening

While hearing depends on the sensitivity and limits of the ears, listening is affected by many parameters, external and internal to the listener. Such parameters may lead to discovering or obscuring certain kinds of knowledge. External parameters refer to the context where

is perceived and understood by the individual, or by a society. It thus depends on the relationship between the individual and any such environment." (Truax, 1999, <http://www.sfu.ca/sonic-studio-webdav/handbook/Soundscape.html>).

listening takes place with its particular characteristics as well as the characteristics of its soundscape. They also refer to the listening conditions, meaning the concrete, physical characteristics of our listening acts, such as whether we listen alone or with others, indoors or outdoors, in stillness or in motion, with our ears and body, or through headphones, etc. Of all the external listening conditions, acoustic ecology draws our attention especially to listening outdoors, listening in stillness, listening with or without microphones and speakers, and to listening during a soundwalk. Internal listening parameters, on the other hand, refer to the listeners' attention, intentions, expectations, prior knowledge, and preferences. Ways of listening may emphasise certain external and/or internal parameters of our listening acts and thus co-shape our listening experiences. Some of the most relevant ways of listening to the soundscapes are:

- Active listening (Clarke, 2005; Gibson, 1966)
- Listening with the Body (Glennie, 2007)
- Exclusive and Inclusive Listening (Oliveros, 2005)
- Listening for Sound Sources (Schafer, 1994/1977, 1986)
- Listening to Understand/Diagnose
- Listening to the Knowledge of others
- Listening to the Different/Neglected
- Empathic Listening
- Listening for Meanings of Sounds (Schafer, 1994/1977, 1986)
- Listening to the Soundscape as Music (Schafer, 1994/1977, 1986).

In this paper, I have chosen to focus on *Listening to the Soundscape as Music* (Schafer, 1994/1977, 1986)

Schafer's (1968, 2001) urge to listen to the soundscape as a 'macrocosmic composition' helps us build bridges between art and everyday life; in fact, it even places us in the center of musicking (Small, 1998), which is not limited to concert halls but extended to anywhere we are, in places of nature or culture. If the soundscapes we live in are listened to as music, then we will be able to focus on any sound object² and listen to how it begins, develops in time, and ends. We could thus perceive what Schafer (1986) called the 'life of single sounds' (pp. 146-9). We could also listen to how the sound events in the soundscape relate to each other and to the whole. We could ask ourselves whether the soundscape is well-balanced, or some of its powerful sounds mask the softer ones. We could appreciate the particular soundscape for its beauty or identify possible problems and try to resolve them. We have the power to perceive any sound environment as music by just shifting our attention from everyday to musical listening.

² Schafer (1994/1977) defines the sound object and distinguishes it from the sound event. In his words: "The sound object is [...] defined by the human ear as the smallest self-contained particle of a SOUNDSCAPE, and is analyzable by the characteristics of its envelope. Though the sound object may be referential (i.e., a bell, a drum, etc.), it is to be considered primarily as a phenomenological sound formation, independently of its referential qualities as a sound event." (p. 274)

Everyday activities and objects that we use for different purposes at home or at work could be listened to in action as music. Schafer referred to a Japanese tea master who 'may make music with his kettle' (Schafer, 2001, p. 65). Also the Swiss psychoanalyst Carl Jung in 1923-24 (Jung, 1989) described his kettle sounds as music. The two writers—both non-musicians—highlighted the significance of allowing for some time for preparation in the process of attentive listening to the kettle sounds. This time is characterised by stillness and silence. One could imagine that the human listener needs this preparation time and low activity condition in order to shift their listening perspective from the source of sounds and first-level meanings to a musical listening, which focuses on patterns of energy, sound relationships, and secondary meanings. Therefore, allowing time for the listeners to prepare and modeling a state of being still and quiet would perhaps be two points to consider when planning educational activities that aim to a musical, rather than an everyday, listening perspective.

Both Kakuzo (1906) and Jung (1989) admitted that they heard their kettle 'sing'. One could suggest that by attributing the ability *to sing* to the kettle, they pointed to a specific quality shared by the kettle (a machine), humans, and other animals who sing. Kakuzo's description of the kettle's sounds reveals their connection with sounds of nature by referring, for example, to 'echoes of a cataract muffled by clouds'. Jung's description, on the other hand, draws connections primarily between the sounds of the kettle and the sounds of culture and especially the sounds of musical instruments of the orchestra. Jung refers less often to sounds of nature, such as the qualities of water and wind. In the sounds of the kettle, Jung also recognises the non-romanticised face of nature, 'all discords of nature' as he calls them, thus accepting along with nature's harmonious qualities, 'her' darker identity, which he describes as 'dreadfully contradictory and chaotic'.

In educational or activism contexts, we often tend to omit the negative elements of nature's identity. Perhaps in our effort to compensate for a long history of ignoring and undervaluing nature, we may reach the other extreme and *romanticise* it. However, how could we foster a deep, reciprocal relationship with nature if we *hide* an essential part of its identity? Bringing all aspects of nature's identity—positive and negative—to light would allow us and our students to set the foundations for a deeper relationship with nature. The understanding and acceptance of its inharmonious, contradictory, chaotic, even fearful and cruel faces, would also contribute to the identification of these elements as parts of the human species in general as well as parts of one's own self. This process could lead to increased psychological integration and maturity. As listeners and sound-makers, by approaching nature in a non-romanticized way, we could collectively work through and better understand the challenging aspects of nature. Harper (1995) suggested planning 'whole and honest' educational experiences in the wilderness. In his view, such wilderness experiences should include:

what happens and what you feel when night falls, when the weather turns hot or cold or rainy, when the bugs come out, or when the cute little rabbit you have been watching screams a death-call as it is whisked away in the talons of an eagle (p. 187).

Music improvisation in a group, including the Group Elemental Soundscape Improvisation

(G.E.S.I.) which is suggested here, could provide the context for getting in touch with the difficult faces of nature, one among them being death and dying.

From the kettle sounds inside the house, we will now move outside to the countryside of Greece, where an object of Shepherd's work, the 'bell', in addition to its many meanings, is also approached by the shepherd as a musical instrument. A study by Anogeianakis (1996) in rural Greece revealed that the animal bells contributed to the animals' well-being, to the shepherd's work, as well as to the pleasure he drew from listening to these bells with a musical ear. According to Anogeianakis (1996), specialized bell makers would create bells of different shapes, size, weights, timbres and frequency tones by using various techniques and material. Those shepherds who appreciated beautiful sounds and could afford the price would take a lot of time and care to choose the best sounding and balanced combination of bells for their herd.

The shepherd's choices of bells were initially limited by the size, physical characteristics, as well as the patterns of eating and moving in space of the particular animal species of his herd. They were also limited by the characteristics of the individual animals. In the context of a reciprocal caring relationship between the shepherd and the goats, sheep or other animals, the well-being and ethics came first, while the pleasure of sound—the aesthetics—followed.

The typical actions of the shepherd choosing bells for his herd, as described by Anogeianakis (1996), remind us of the actions taken by a skilled musician choosing musical instruments for an ensemble. The shepherds' musical criteria for the choice of bells reveal their conception of sound-music making as something that unfolds, not on some music hall stage, but in the context of the ecosystem and the soundscape. The bells as musical instruments are checked for their own unique voice qualities and the way they interact sonically with the animal, the ground, the rain, with space, as well as for their good fit with the tone and timbre of the other bells. The instrumentarium of nature sounds and bells, would also include a specially crafted *flogera* (reed flute), which the musically sensitive shepherd adds and tunes to the tones of the bells. The resulting long, undulating soundscape improvisations seem to place the shepherd and the other animals in the center of nature in an intimate act of joining their voices harmoniously.

That is what shepherds used to do with the bells and their flutes several decades ago in rural Greece, given that Anogeianakis' book was published in 1996. As one could probably guess, in most cases, the bells and the shepherds' flutes do not play such an important role in the Greek rural soundscapes any longer. The study showed that even since the 1990's many shepherds had started not to care for the bells' sounds and best sound combinations. Anogeianakis (1996) mentioned the case of a shepherd at a Greek mountainous village, who, for a herd of 50 goats, had only two bells, one of which was a small, round, non pitched bell! Consider the losses: the loss of a sense of belonging, the loss of relationships with others in nature, the loss of musical intelligence, the loss of musical expressivity and interaction with human and non human beings, the displacement of aesthetics from everyday life, the shrinking of the ecological self... and the list could go on.

The Soundwalk

A modern way for the city person to restore or maintain their relationship with nature is the soundwalk (Westerkamp, 2001/1974), which is given special focus in the context of acoustic ecology. Westerkamp (2006) wrote that:

A soundwalk is any excursion whose main purpose is listening to the environment. It is an exploration of our ear/environment relationship, unmediated by microphones, headphones and recording equipment. It is an exploration of what the 'naked ear' hears and how we relate and react to it. Such a soundwalk can be done as a regular practice, in a group or alone (n.p.)

Westerkamp (1974/2001) suggested that inexperienced listeners could begin their soundwalk by focusing on the sounds of their body as it interacts with the environment, then draw their attention to sounds close to them, later on to sounds far away, and eventually listen to the whole soundscape as a music composition, while the various sounds unfold and interact with each other. Westerkamp has also introduced a specialised type of soundwalk, the 'participatory soundwalk'. In this, the participants listen attentively and may produce their own sounds in relation to the environment, with the purpose of orienting themselves in the place, having a dialogue with it, or creating a soundscape composition for aesthetic purposes.

Children could prepare for soundwalks through silence and stillness activities and games such as the Montessori's (1965) *lesson of silence*³ and Schafer's (2005) game of *the silent passing paper* (see *Paper*, game No. 73, p. 90). The soundwalk could be adapted for groups of children by reducing initially its length to 3-5 minutes, or by alternating short intervals of participatory soundwalk with short intervals of silent attentive listening. Through teacher's modeling and regular practice, the young soundwalkers progressively would be able to remain silent for longer.

If our soundwalk takes us to a place where we can hear many different sounds, then we realise that the park, the lake, or any other ecosystem that we have reached, is characterised by high biodiversity.

Biodiversity and Sound-Diversity

According to Attenborough (2020) and Osuri et al. (2020), biodiversity on earth refers to the variety of life-forms at all levels ranging from the microorganisms to the species of animals or plants. High biodiversity contributes to the biosphere's health, balance and ability to cope with changes, including climate changes. Such an ability is important for nature to cope with the climate crisis today. If we listen carefully, biodiversity reveals itself as sound-diversity. Every species of animals and plants and each individual of these species has their own sound

³ In introducing the lesson/game of silence, Montessori (1965) points to the crucial role of the teacher in modeling the qualities of the motionless, silent body through her own posture and the tone of her whispering voice. A detailed description of the Lesson of Silence may be found in *Dr. Montessori's own handbook*. Schocken Books, pp. 118-123.

identity. Their diverse interaction in various ecosystems leads to unique, dynamic and rich soundscapes. However, not all ecosystems thrive; many of them might be in states of imbalance and deterioration; in states of low biodiversity. Their poor health status is reflected in the quality and low sound-diversity of their soundscapes (see Lamont, et al, 2022). These rich or poor concerts of nature are available to listeners including humans. If we truly listen to them, we perceive their diverse voices, we appreciate their aesthetic value or witness their imbalances; we understand; we are moved to co-create and act sustainably and protectively.

The sound-diversity of our local soundscapes affects our art creations and everyday actions. At the same time, its sound qualities affect us at a deeper level. The sounds of our environment co-shape our own language, which, as biodiversity diminishes, inevitably absorbs the losses. In Abram's (1996) writing:

As technological civilization diminishes the biotic diversity of the earth, language itself is diminished. As there are fewer and fewer songbirds in the air, due to the destruction of their forests and wetlands, human speech loses more and more of its evocative power. For when we no longer hear the voices of warbler and wren, our own speaking can no longer be nourished by their cadences. As the splashing speech of the rivers is silenced by more and more dams, as we drive more and more of the land's wild voices into the oblivion of extinction, our own languages become increasingly impoverished and weightless, progressively emptied of their earthly resonance. (p. 59)

The realisation of the connection between biodiversity and language is a way of understanding nature. I will next explore *nature understanding* as part of educating acoustic ecologists.

Nature Understanding

Knowledge *of* and *about* nature can increase students' respect, empathy, curiosity, and concern for particular life-forms and can also transfer understanding to various areas of nature, culture, and the self. It could further motivate acts of nature preservation and activism. I will now share an example of an animal-environment adaptation, which might change the way we see a tiny frog as well as challenge dominant worldviews of human superiority.

The male Bornean tree-hole frog *Metaphrynella Sundana* is a rather uncommon case of an animal who amplifies its call by using specific structures of its surrounding environment. This small frog with a soft voice sings its mating call from inside cavities of tree trunks which are partially filled with water. It adjusts up and down the pitch of its call until it matches the resonant frequency of the particular cavity, which varies based on the level of the water. When the frog finds this resonant frequency, its call naturally becomes louder and there is a good chance for him to attract a female (Lardner, & bin Lakim, 2002). Such nature knowledge by humans can make them realise the existence of intelligence and problem solving abilities even in small animals such as this frog, and can raise their interest in learning more. The phenomenon of resonance in human and non-human contexts could also be explored further.

Sources of Nature Knowledge

Nature knowledge can be acquired from various sources. However, the most essential part of students' nature knowledge comes from personal sound exploration in nature. This firsthand knowledge could be further enriched by the knowledge acquired from others, indigenous people, artists, scientists, through direct communication with them or through their available work products. Such information can be found in books, scientific papers, stories, video documentaries, field recordings, spectrographs, music and other art works, valid websites etc. We, as teachers, could model a balanced and critical approach to the sources of nature knowledge by always placing the personal sound explorations in nature at the center of our teaching and learning practices.

Aims of Nature Knowledge

An important aim of nature knowledge acquisition is for students to understand the basic anatomy and mechanisms of sound-production, sound projection and sound-reception of various species, as related to each species' adaptations to its habitat. Another aim of nature knowledge acquisition is the understanding of animal behaviours and the role of sound in these. Questions that could be addressed here are: How do certain animals use sounds and songs during courtship? How do animal parents teach the young the songs of their species? How do some species use sound to catch and/or kill their prey? etc. Students also need to understand the processes and relationships in the ecosystems and the soundscapes. An example of this kind of knowledge would be the exploration of the ways in which whales are related to phytoplankton, and the phytoplankton is related to ocean biodiversity and sound-diversity, or the ways in which whales' movements and feces in the ocean contribute to the solution of the climate crisis.

On top of understanding processes and relationships, students would need to think critically on ecological problems and their solutions by searching for answers to questions such as: Why is the climate crisis a problem? What are its negative effects? What are its possible solutions? An essential element in nature knowledge is students' awareness of their own role(s) in causing as well as solving ecological problems. If students are left with abstract, large-scale solutions to ecological problems, they might be in despair or denial. On the contrary, they should be provided with simple or complex actions that they could take to help solve the problems.

Nature knowledge in relation to sound may contribute to our understanding of the similarities and differences among species as a result of each species' adaptations to the distinct environmental conditions of its ecological and acoustic niche⁴ (Krause, 1993). It could also help us draw connections between these mechanisms and processes in nature and their existence in the products of human civilizations. We may acquire certain nature knowledge by ourselves, or through various, natural or mechanical, filters.

Filters of Nature and Technology

Natural sound filters exist in abundance. Ears or other structures used for listening are an example of such natural sound filters. Every animal who uses sound for communication has

⁴ Acoustic or sonic niche is "the channel or space in the frequency spectrum and/or time slot" occupied by a certain creature—and no other—at a particular moment (Krause, June 1993, p. 2).

its own sound filter—hearing mechanism—shaped by its needs and the characteristics of its habitat. We all hear differently and there are certain ethical implications that come from this. Some anthropogenic activities might not cause any problems to the human species but might harm other species. Therefore, especially when sound or music making takes place outdoors, an ethical consideration would be to find out whether other humans or other-than-human animals might be in danger (Etmektsoglou, 2019).

While the ears are natural filters, the microphone and the speaker are types of mechanical sound-filters. In our times of portable music devices, mobile phones, and tiny personal headphones, which are often placed in our ears, attention is very often diverted away from listening to the soundscape of the here and now. As Bull (2004) highlighted, 'Walkman users appear to achieve a subjective sense of public invisibility. They essentially disappear as interacting subjects, withdrawing into their chosen privatized and mobile states' (p. 185). This mechanically induced disconnection may contribute to a sense of estrangement from nature and the people around. Fun and emotionally engaging sound activities in nature for groups of adults and children can act as *antidotes* to the time that is spent in front of computers, or using mobile listening devices and phones. Such activities might even increase the desire for more unmediated nature experiences in the future. Projects could be designed to educate young people about various filters that might intervene between an actual event and its video-sound rendition. These projects could focus, for example, on mechanical filters, examining the characteristics and effects of microphones and speakers. Alternatively, they could focus on human filters questioning, for instance, the recordist's or the filmmaker's decisions to include or exclude certain sound events, highlight or set some of these at the background, etc. Other projects could explore the safe use of headphones and speakers in order for the participants to avoid serious problems of hearing loss and/or social disturbance.

Despite the potentially harmful effects, the microphone and the speaker have been used with sensitivity and awareness in certain cases of soundscape compositions, in nature recordings, and more recently in environmental science. The hydrophone—a specialized microphone for underwater recordings—has provided access to the sounds of life in aquatic ecosystems, including the vast ocean ecosystems. Hydrophone's use in bioacoustics research projects appears to have a large impact on knowledge, understanding, education, and environmental activism (see Barclay in *Sound of Care*, 24/01/2021). Being knowledgeable about digital technology and critical about its role in various activities, students will be able to use it safely, ethically, intelligently, and creatively.

I will now move to Group Elemental Soundscape Improvisation (G.E.S.I.), an activity for groups of aspiring acoustic ecologists.

Group Elemental Soundscape Improvisation (G.E.S.I.)

Elemental Soundscape Improvisation is a group activity to resemble the process of multiple sound sources which are usually found in an ecosystem. Individually, and through interacting with each other, participants listen, explore, research, experiment, create, listen again, criticize, adapt, explore more, and so on, in cycles that lead to ever increasing sensitivity and understanding.

For the 'elemental' nature of this type of group sound improvisation I was inspired by the music education paradigms of Carl Orff and Murray Schafer. These two composers and educators lived at different times and developed different musical and educational means. However, they both made active music engagement using mainly body movement and speech, accessible to young children. Given the historical context, for Orff, the 'unsophisticated' was realised more through simple patterns and small forms of diatonic and pentatonic music. For Schafer, on the other hand, it was achieved primarily through simple gestures or patterns experienced in soundscapes of nature or culture. It is interesting to note that Orff referred to elemental music as 'near the earth, natural, physical' (Orff [1963] 2011: 144). This reference shows that he drew a connecting line between music as a product of a specific culture and soundscape as music. An additional meaning attached to the elemental nature of G.E.S.I. derives from it being 'unplugged'. This type of improvisation is unmediated by any filters of digital technology, which is an unusual practice for the current music culture.

Spoken language is a possible but not necessary element in the G.E.S.I. However, this type of improvisation must tell an ecological story with a focus on the local context. In the process of preparation, G.E.S.I. members focus on setting up the soundscape scene, as well as the temporal and spatial characteristics of the story, decide on the main foreground and background sound events, experiment with body sounds and sound generating objects that can be found in nature, and finally consider the ways and degree of interaction between their G.E.S.I. and the existing 'real' soundscape. The exclusion of commercially available instruments in G.E.S.I. encourages the development of an embodied relationship with the particular place as the participants explore it through sound. It also allows them to acquire essential empirical knowledge about materials, their properties, and affordances, that is, the various ways in which material could produce sounds without being destroyed (see Gibson, 1979).



Two Nature baguettes and a Nature scraper.
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Nature tambourine
Copyright © I. Etmektsoglou, 2022

In the process of exploring material from the environment through the body, students of nature learn also about their own self (Gibson & Pick, 2000) and develop their skills. Based on an ethical ecological approach, G.E.S.I. participants learn to only use natural material that

has completed its life cycle, or else ensure that its extraction would not impede the sustainable development of another species.

For sounds that are difficult to imitate, such as songs or calls by particular animals, the G.E.S.I. participants conduct specialised research, practice with recordings and spectrographs, and aim for sound specificity and accuracy. Through striving for sound specificity, group participants have the opportunity to learn more about particular animals, their characteristics and their relationships with other animals and their habitat. At the initial stage of research and experimentation regarding sounds of an animal, the G.E.S.I. members could employ the proposed model *B.E.A.V.E.R.* (Etmektsoglou, 2018), which encourages teachers and students to focus their research on six main subject areas in relation to the particular animal: *Being – Not a Thing!*, *Excellence*, *Adaptation*, *Voice-Unique Characteristics*, *Environmental Balance (in the Ecosystem and the Soundscape)*, and *Relation to Humans*. After the group members complete the preparation stage, they can practice their G.E.S.I. in nature, as a one-time improvisation or a prepared improvisation-composition.

As aspiring naturalised listeners, we may employ various ways of listening that open access to different kinds of understanding. As we keep listening, we tend to perceive and understand more. Our refined perception and knowledge may naturally find their way to our music improvisations and compositions, our everyday life and interactions with the more-than-human world. The listening-centered acquisition of deep, embodied, empathic, aesthetic, informed, and shared knowledge of even a few species could possibly have the most profound impact on us and our students. By truly opening our ears to nature, we would naturally stretch more and more the outer boundaries of what each one of us perceives as *ecological self*⁵. By listening to it carefully, we may humbly rediscover our place in nature and feel the urge to protect it. We may at last be naturalised.

[Special thanks to: Regina Saltari and Christiana Adamopoulou for their contribution in editing and proofreading]

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⁵ According to Naess (1987), “the ecological self of a person is that with which this person identifies” (p. 35), and identifications may be made with the human and the more-than human world.

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Ioanna Etmektsoglou studied music education with specialization in music psychology at the University of Illinois (Urbana, USA), from where she received a Ph.D. in 1992. In 2000, she trained as a Music Therapist at Anglia Ruskin University (UK). Since 1995 she has been teaching courses in music psychology, music education as well as introductory courses in music therapy at the Department of Music of the Ionian University, in Greece. She is especially interested in pre-training music therapy education, in community music and in the development of culture and nature-oriented music teaching approaches, which emphasize inclusion and personal growth in the context of the human and non-human world. She is a

founding member of the *Hellenic Society for Acoustic Ecology* and creator of the community music program "*Guitar Express*".

Keynote from the IOSFS Convention 2022

Acoustic Communities: Children and Young People Becoming Collaborative Creators

Duncan Chapman

In *The Music of the Environment* R. Murray Schafer (1973) talks about an ideal community being defined along acoustic lines.

"Aristotle somewhere gives 5,000 as the size of the ideal community and cites as evidence that one man can address that number of people with his naked voice- but no more" (p. 25)

Writing in 1973 at a time when environmental awareness was starting to seep into thinking about how sound and music might reflect and be influenced by the sounds of the environment (not an entirely new idea in music, see Beethoven, Mahler etc.) Schafer's concerns about the changes to the sonic environment have influenced many working in music, education and sound art to this day. But how much does this pursuit of an ideal society based on the acoustic transmission of sound have relevance to today's world of instant communication, divergent media and global musics?

This five-part talk focused on working with children and young people on projects that explore ways of engaging and creating with sounds of the environment. In this article I share some of the audio-visual material from the online talk.

Starting Points

Instead of starting with ideas about "music" these projects start with listening to the sounds of different environments. Listening, often seen as a passive activity and often neglected in some recent education, can be the start of explorations guided by curiosity.

This work also develops on ideas of "Sound-based music". Sound-based music is music where the fundamental building blocks are sounds rather than musical notes. (REF Organised Sound link).

Project 1: Possilpark to Cove Park, Urban Decay to Rural Idyll

Many of the environments where I have done projects are not the pristine and beautiful rural landscapes one would often associate with "environmental" soundscapes. Possilpark in Glasgow is one such place, yet the group of young people I worked with there, several years ago, found real beauty in the sounds collected from their local environment. Part of this process also involved working at Cove Park www.covepark.org in the rural countryside outside the city. The collaborative piece we made together was broadcast first on Glasgow based Radiophrenia radio station and later on BBC Radio 4 and BBC Radio 3.

This is a short extract combined with some of the photographs that the group made during the project.

Video #1: Possil

"Beauty is now underfoot, wherever we take the trouble to look" (John Cage)

It is very easy to be connected to the soundscape if you live in a beautiful location. What is interesting to me is how these young people found beautiful sounds and images in an environment which would usually be dismissed.

So ..How can we collaborate with people to explore sound and its environment when the environment is one we might not want to spend a lot of time in?

Mapping the Landscape and Sonification

One of the techniques I sometimes use in my work is sonification. Sonification refers to turning data into sound. It is often used by scientists to analyse patterns where a visual or numerical rendering would be confusing. For example, the human brain is very good at perceiving small changes in audible patterns where a visual display would be harder to understand, we can hear things being "out of time" by very small amounts. This is not a new idea. Villa-Lobos used a similar idea in his piece *New York Skyline Melody* (1957) based on 'millimetrization'. This technique, invented by Joseph Schillinger (1895-1943), and first used by him in the late 1920s, takes pictures of real-world things - skylines or mountains, for example - and turns them into musical phrases.

Here is an example of this <https://www.youtube.com/watch?v=TiF80x7KfC8>

The same group that made the movie above made the next piece on a visit to Cove Park (Cove Park is an international artists residency centre located in the countryside on the west coast of Scotland, north of Glasgow). The view is the landscape from the window of the gallery where we were working. There are three layers of sound that follow the contours of what we could see. The sounds are all played using a computer with a fader controller controlling the volumes of the layers. One of the participants follows the top of the image tracing the shape of the mountains against the horizon. This person is playing a high-pitched sinewave (pure tone) sound with a little echo on it. The second is playing the volume of a recording they made of a mountain stream outside the gallery, following the light and shade along the line where the water meets the land. The third person follows the shape of the trees at the bottom of the image with a low-pitched sinewave sound. To make the recorded piece in this movie we practiced several times to make sure we were all more-or-less in the same location.

Video #2: Cove Sonification

This way of working using technology is very immediate and addresses some of the problems of lack of technical and instrumental skill. It also uses the computer not as an emulation of an acoustic instrument but as an instrumental voice in its own right. Technology is often used in music education in ways that emulate physical instruments. I am more interested in finding other ways of using it. In this instance the computer plays what

are essentially very simple sounds and a field recording. Mixing the sounds of the environment with electronically generated sounds that don't aspire to be emulations of physical instruments but sounds that can only exist in an authentic electronic context. The other thing to note about this way of working is that it uses a single computer in a collective music making context. The computer is essentially a solitary tool, and music is essentially a collective activity. I enjoy making music by myself on my computer in the same way that I enjoy playing the piano by myself. But I find it more interesting and stimulating to make music collectively in a duo, trio or larger group.

Here is one more example of a similar way of working. In this one the drawings were made by a group of children on a long sheet of paper laid out on the floor. Working with a visual artist they made marks that tracked their journeys from home to the workshop venue and these were then used as scores to be played by the group and a professional musician from Birmingham Contemporary Music Group.

[Video #3: Oboe Lost in the Wood](#)

Part 2: Urban Journeys in London

Spitalfields Speaks. Sound, place and memory. Endangered sounds. Projects for Spitalfields music in East London.

[Audio #1: The Old House Cries Out](#)

This is the sound of Rodney Archer's house. Rodney was a retired actor who had lived in a house in Spitalfields since the 1960's. Over the time he lived there the area changed from being a run down market to a very desirable place to live. His house was originally built by Huguenot silk weavers in the 18th Century but since moving in he had done very little to "modernise" it. The house still has working gaslights on the ground floor and all the original wood interior which Rodney said contained much of its character and personality.

It is the sound of the staircase and he talks about how in the future "*that will go when it's all replaced*". He wanted me to preserve the sound for the future so it isn't lost.

Collecting Sounds and Noticing the Uniqueness

What sounds are we in danger of losing? Which sounds are endangered? What sounds would you want to keep for the future?

Personal soundworlds. The sounds that we, as individuals, strongly connect with. For me these include the sounds my children made as babies, the sounds my bees make in the summer, the sound of rain on a tent that evokes memories of childhood holidays etc.

Soundmarks..... "Soundmarks are the sonic equivalent of landmarks. They are key sound objects within a soundscape which help us to orientate ourselves." *Ears2 Encyclopaedia*

Here are some sounds collected in this project in Spitalfields:

the creaking of the stairs
songs about pigeons sung against the roar of traffic on Bishopsgate
a memory walk
the sound of the gas being lit in a dark kitchen
a tale of arrival
an early morning stream of consciousness walk from Whitechapel
the journey to school
fragments of a song from an Indian merchant ship.

"Soundmarks" of Spitalfields recorded for Spitalfields Speaks

Rodney makes me a cup of tea and lights the gaslights..... pop hissssss..... the sound is a signature of THIS place, this house and the accumulated layers of its history. Without the sound there is something missing. I had intended to simply record the sound of the house but his voice is compelling, part of the house itself, as we walk he is telling its story and pointing out tiny details that I would have missed, the way the paint is cracked, the way that at particular times the wind will whistle at this window the sound of the stairs creaking as we walk upstairs. Combined with his voice is the voice of the house, a sonic signature.

(Notes from the recording session with Rodney Archer)

Spitalfields City Farm Young Farmers Sound Treasure Hunt

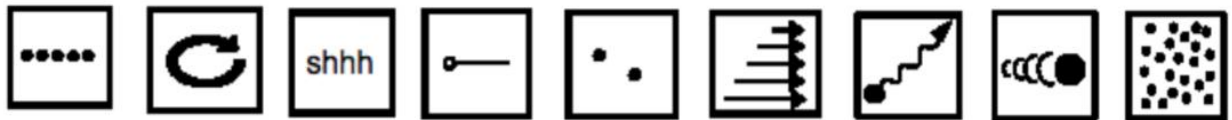
This is one of several projects where I have used a sound collecting activity as the basis for creating work. I worked with a group of young people (13 - 17 years old) who were all participants at the city farm. They went once or twice a week and looked after the animals, helped run the farm and did activities as a group. I was working for the Spitalfields Festival (now renamed as Spitalfields Music) which has been running in that part of London putting on concerts and performances from national and international musicians but also working closely with local communities.

We made a series of pieces that played at various places around the farm during an open day when the public could come and visit. The starting point was a treasure hunt to find and collect sounds.

Usually I start sessions with a number of listening exercises (some examples of these are in the BCMG resources, see references) before doing sound collecting using portable audio recorders.

The Treasure Hunt is a good way of doing this in ways which can fire the imaginations of the participants. I start by making lists of sounds to collect before sending people out to work independently (after making sure that they are fluent with the technology they are using). I have discovered that if the list is very prescriptive (for example: a car driving past, a door closing, footsteps etc.), people tend to rush round and collect them all without really listening to the sounds. A better approach is to have a very open list of sounds to collect which allows for more diversity in what is gathered, e.g. a quiet sound, a sound made by a machine, a sound that moves, a hidden sound, a surprising sound etc.

Another way I have done this is purely visual. Here's an example from Spitalfields which was printed on a card with a space to mark when you have collected that sound.



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The pieces the Young Farmers made were installed in various ways around the farm using small MP3 players with little loudspeakers. For example, the ducks' music was in a rubber duck floating on the duckpond, the Sea in a tree was in a treehouse and the pig chillout music was hanging in a canvas bag in a tree over the pig sty. Visitors could go on a journey using the map made by the group.



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Here are a couple of the pieces:

[Audio #2: Pig Chillout](#)

[Audio #3: Ambient Ducks](#)

Some questions arising from this work:

- Is this "sound art" or "music"?
- Does it matter what I call it?
- Does calling it "music" connect with or alienate the people I want to work with?

Even though I see myself as a musician I have realised that sometimes it can be useful to

describe the work I do in other ways. To quote one of the young people I worked with at the City Farm: "*I don't think it's music, but it's really good, isn't it?*"

Interlude

Soundplant, a free cross platform tool for making music with computers.

Given the demographics of many of the people I work with and the lack of resources and instruments in many of the institutions I visit, I feel it is important to have tools to share that can enable young people to carry on working after the conclusion of the project.

In England there are increasing numbers of schools that have NO music provision at all. It seems essential to me to try and make available to those children who are inspired to participate in music any resources that I might make for teachers. Several years ago I worked for the orchestra of the Royal Opera House on a number of large scale projects which were aimed at teenage composers creating orchestral fanfares which we recorded with the orchestra and were used in place of an interval bell during performances. As part of the resources for this Nancy Evans (who is head of education at Birmingham Contemporary Music Group) and I created a series of resources for teachers. Alongside this we created a set for young people using the same activities but contextualised in different ways to enable any young people who might have "stumbled" across the project online to be a part of it.

Soundplant (PC & MAC), the unregistered version, has file type limitations but is fully functional. *Soundplant* turns the keyboard of your computer into a versatile sound player. You can assign sounds in the computer to keys, and play them using the keyboard. You can loop, change pitch and edit the sounds so you are able to make sets of sounds that can be played rhythmically or build up layers of texture.

The advantage Soundplant has over other free software for making music is that it turns the computer into an instrument rather than a recording studio. This means that it can be used as part of an ensemble with instruments and voices as well as in a laptop orchestra. The software is fairly intuitive and you simply drag sound files onto keys then press the corresponding key on the computer keyboard to trigger the sound.

The BCMG *Noise to Notes* teachers pack has a simple introduction as well as some ideas for composing with it in the classroom.



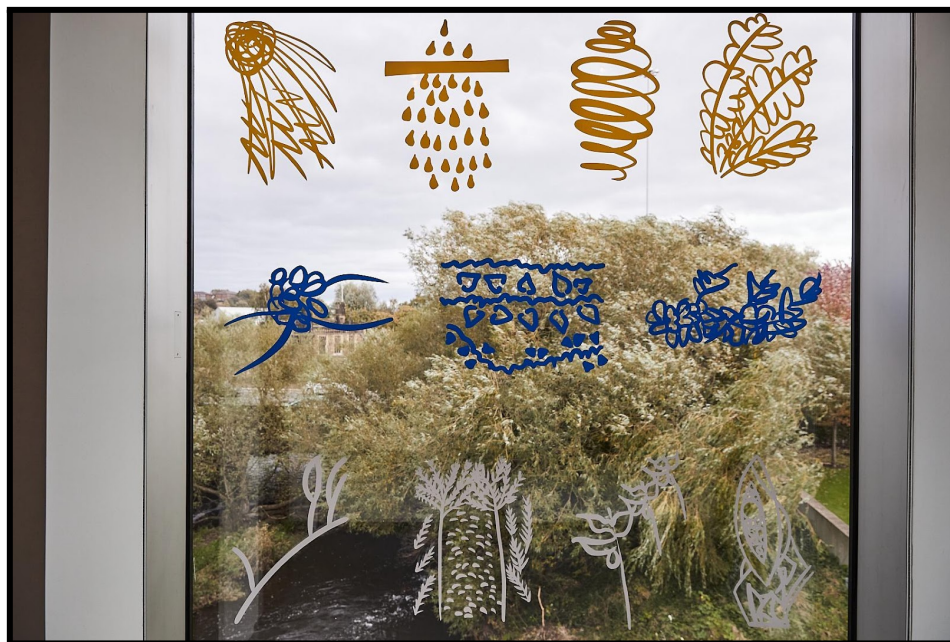
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Part 3: What Does Wakefield Sound Like ?

Sounds and images created by a group of young people at the Hepworth Gallery in Wakefield. The Hepworth Gallery is a contemporary art gallery in Yorkshire that houses a large collection of work and archives of the sculptor Barbara Hepworth who came from Wakefield. Relating the collected sounds of the environment to journeys to Europe (most of the group were recent migrants to the UK from India and Pakistan) and combining collected sounds with drawn images. The project put "the individual at the centre" of the process and used techniques of listening and drawing to explore responses to a new place to live.



Copyright © Nick Singleton / Hepworth Gallery



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Here is a movie of the images they made that correspond with the sound pieces, these were made into vinyl and put on the windows of the gallery. You could either listen to the sounds

via a QR code on your phone while in the gallery or listen online later. Covid prevented us from putting shared headphones in the space which is what I have often done in the past.

[Video #4: What Does Wakefield Sound Like?](#)

Part 4: The *Minute of Listening* Project

"In a world which is becoming increasingly visually loud, Minute of Listening helps pupils develop their creative listening skills." (from Minute of Listening website)

Minute of Listening is an ongoing project run by Sound and Music in the UK (<https://www.minuteoflistening.org/>). It grew out of a project called *Sonic Postcards* (<https://www.sonicpostcards.org/>) which was part of the education and participation work of Sonic Arts Network (now part of Sound and Music). *Sonic Postcards* worked nationally and internationally and was concerned with young people in school and community settings making short sound pieces that explored the sounds of where they live. These were collected in projects of different types and led by a mixture of musicians, composers, sound artists, field recording experts and environmentalists. The short pieces could be shared via an interactive website. Some of the website is still available here.

Minute of Listening is targeted at schools and is in the form of a daily 60 second sound clip. The project works as an online resource (it also works in an offline format with a free downloadable app) that leads you through listening to the sounds then asks some questions about them which might lead to further work. The origin of the sound isn't revealed till after you have listened to it. There is a massive range of things to listen to which vary from environmental recordings, orchestral music, collections of music from different places and work created by young people. The project is now completely free for people to have and to use.

An example is the *Tree* collection. Last year I made a set of sounds that were all collected from the woods (mostly the woods in the village where I live). Exploring a range of sounds from wind in the trees, rustling, the sound of trees swaying in the wind recorded using a contact microphone, and a fallen tree with branches .

Here is an example from the *Tree* Collection:

[Audio #4: Marimbalog](#)

Some key elements of this project are:

- Listening as an active process.
- Developing vocabularies for talking about sounds by listening.
- Exploring a diverse range of sounds and musics.
- Including work made by young people in the resources.

Part 5: Genre and Tradition?

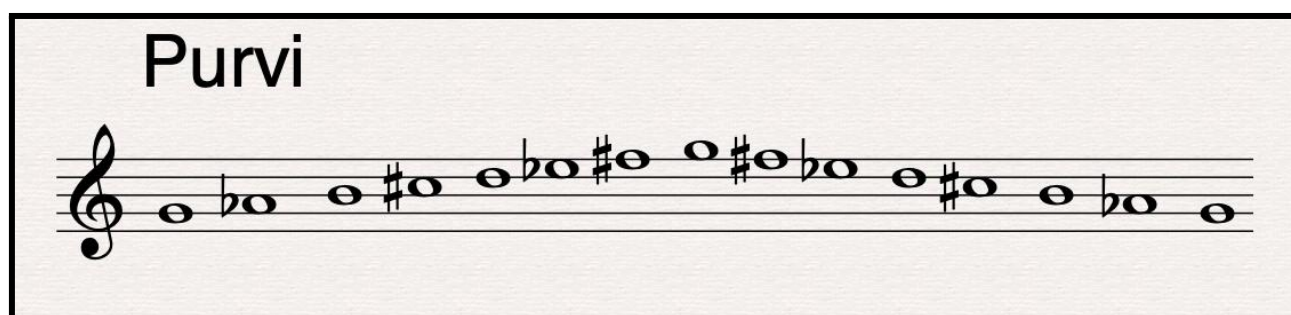
Collaborative working with South Indian (Carnatic) musicians.

Lullaby: Sonic Cradle is a collaboration with various communities and Carnatic singer Supriya Nagarajan. Supriya's collection of Indian lullabies is combined with collected night sounds and contributed songs from participants in the locations where we have performed. This recording also includes the sounds of bats recorded using a detector that transposes their sounds down into an audible range.

[Audio #5: Purvi](#)

This project explores music as a "place to be" rather than a journey or a narrative, this is music to go to sleep to. We have done many performances that last an hour or more with mixed audiences and learned that one needs to give people enough time to immerse themselves in the soundworld to allow themselves to gradually relax and listen.

We have also done lots of collecting (in the form of Lullaby "Booths") of lullabies and sleep songs from potential audiences before the performances and woven these voices into the soundscape of the performance. We also have been including recordings of local *Soundmarks* recorded in the evening and at night which often feature church bells and clocks. These can be heard as the "something to hold onto" sounds in the performance.⁶ The Raga that we are using in this clip is called *Purvi*, to western ears it's a bit "tangled" and not what one might assume would be suitable for a lullaby.



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However in the context of the performance it doesn't come across as having tension. It leads me to think about how many of the elements of music that we are familiar with have resonance outside their cultural context, and to try not to make assumptions about the emotional connections that music has. It is interesting to think about what exactly it is about musics that people connect with. In these performances the ragas are all built on a G drone, we might play a variety of ragas for a long time and the music never "modulates" yet

⁶ Leigh Landy (De Montfort University in Leicester, UK). Has written about what he calls the "something to hold onto" factor in relation to the reception of electroacoustic music by those unfamiliar with the genre. He argues that audiences need something to connect with so that they have a "helping hand" in order to increase accessibility.

maintains its interest through changes in texture and character of the ragas used. Outside of drone musics, extreme minimalism and sound installation we never really have this in Western musics yet it seems to "work" for a wide range of audiences. I think that context can often be the strongest defining element in a musical experience.

Since this talk we gave a duo performance at the WOMAD festival underneath Luke Jerrams *Museum of the Moon* installation. This was in a wood including a performance starting at 11:30 pm and lasting an hour. A large (800+) audience came and listened intently with the sound diffused over many speakers distributed in the woods. The context for this provided a perfect environment for listening and the performance included the voices I collected from audiences at the festival singing the songs they associated with going to sleep. It is interesting to discover that something that might be assumed to be a "children's" or "family" performance experience is also something that many adults can connect with.



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Some Concluding Questions

- What are the opportunities for working with participants in ways that explore the sounds of our changing environments?
- What did the Covid pandemic facilitate in terms of online collaboration and what are the affordances of working in virtual and hybrid spaces?
- What should we keep from this experience?
- What can we learn from collaboration with musicians from different cultures about how music could be?
- How can we reconnect music education to musicking? (And how did it become separated anyway?)
- How can we use technology collectively to work with groups and create art?

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Duncan Chapman is a composer / musician based in Lincolnshire UK. Much of his work involves collaborations with a wide range of people creating performances, installations & recordings. Recent projects include online live streaming events, curating a concert for the Aural Diversity project and performance of morning music with Supriya Nagarajan at the Jaipur Literature Festival in India.

Recent projects include work with BCMG, x-church Gainsborough, COMA Glasgow, online performances with Comb Filter (with Simon Limbrick and Adrian Lee), Humbox (with Mike McInerney). Solo work is on Silent, Takuroku & Linear Obsessional labels & Dusk Notes, (a

collaboration with Supriya Nagarajan) was released in 2020.

Current work includes an album of marimba and live electronic pieces with Simon Limbrick, a residency at EMS in Stockholm, performances (with Supriya) of Lullaby: Sonic Cradle at Radiophrenia in Glasgow, Casa Da Musica (Porto) and at the 2022 WOMAD festival.

He is a mentor for Sound And Music's Listen Imagine Compose project, a trustee of Liquid Vibrations and has been a contributor to courses at York, Aberdeen, Goldsmiths, Limerick and De Montfort Universities.

Keynote from the IOSFS Convention 2022

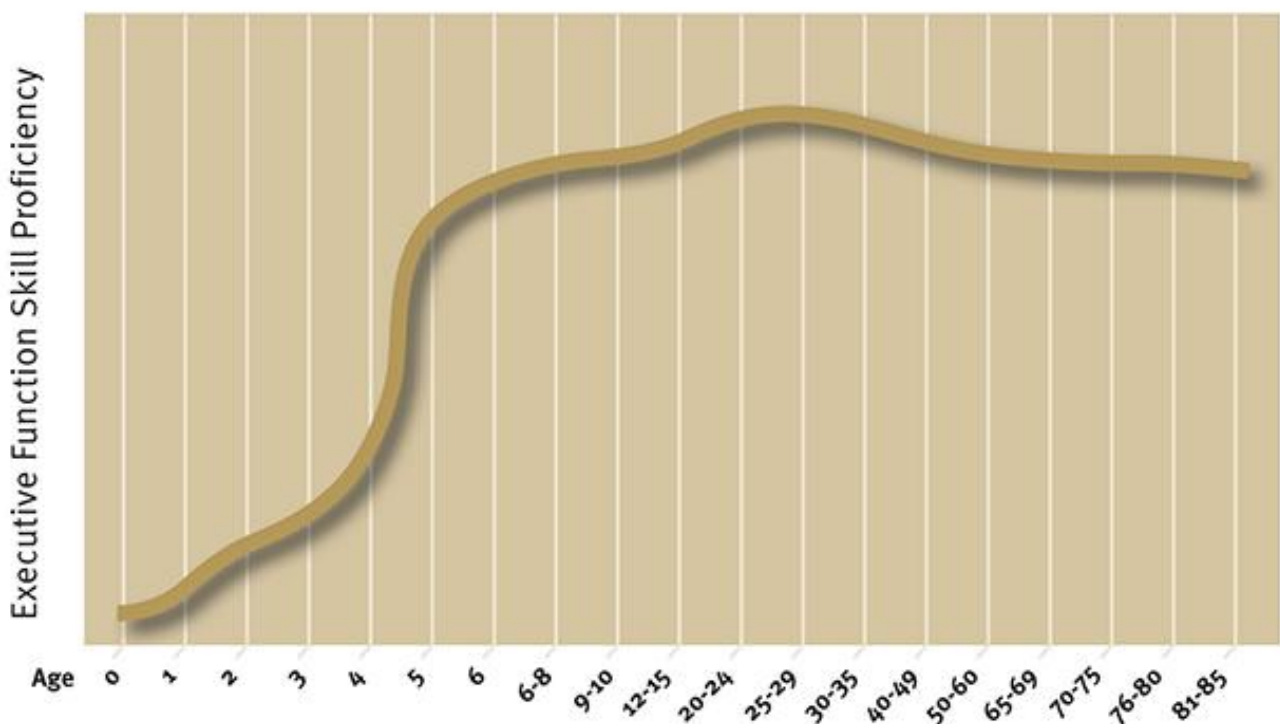
Children Are the Beauty Of Nature That Have Been Born Into This World

Krongtong Boonprakong

This article was written based on an experience of founding a school, Jittamett Kindergarten, together with the hands-on opportunity of working closely with early years children, hoping to create a kind of learning experience that makes every footstep of the children's growth meaningful for their own lives, enhancing the children's self-value while allowing them to acknowledge the value in others, in nature and their surroundings. Children will then be able to live harmoniously, creatively, supportively, and happily with others and with nature. The article thus aims to share our experience and ways we can all create to enrich our Orff classrooms, a space for nourishing children's natural beauty that will continue to flourish as our children grow.

'Children' are our great 'teachers' who show us the nature of human beings. They enable us to see the natural truth about human beings - that we are all different, and to understand that everything in this world is connected. We as human beings take responsibility for all things that are going on in this world, both directly and indirectly.

Executive Function Skills Build Into the Early Adult Years



Many neuroscientific studies have revealed and reaffirmed our belief that 'early years experience can shape us who we are as human beings,' that is to say, early years is the most

important and critical period in our lives. The development of our frontal lobe in Executive Functioning, which involves emotional regulation, judgement and reasoning that results in human behaviour, can develop to its highest potential in the first 6 years of our lifetime.

(Center for the Developing Child - Harvard University

<https://developingchild.harvard.edu/resources/inbrief-executive-function/>)

The topic of this article, “Children Are the Beauty Of Nature That Have Been Born Into This World”, is not just a beautiful phrase but our experience of working with children has enabled us to feel, to think, and to believe so. What children need from us as their surrounding adults are opportunities, understanding, and trust, which nurture them to grow beautifully and give them the power to make a difference to create a pleasant world.

Normally when we think of ‘nature,’ we think of fields and forests, mountains, ocean, waterfalls, animals, or climate, while in fact human beings are part of nature and are crucial to all changes. They can have both positive and negative impacts on their natural surroundings, and every aspect of this world.

There is a Buddhist saying regarding the impermanence of things, stating that occurrence, existence and disappearance are nothing but ordinary. These qualities can take place in all sorts of ways in response to all things living together, harmoniously and correspondingly in their own rhythm of life. Just like an orchestra of various instruments, each with unique qualities and rhythms, with different pauses and play, they all create music together in harmony as one, in the same way as the world with all forms of nature living together sustainably.

While people usually say that, as the world develops, education makes us smarter, and new technology emerges and creates better lives, there is still the question of why we as human beings still fail to live a balanced life in a healthy ecosystem. People are starting to see that the world is facing different forms of crisis and is undergoing different problems in terms of environmental crisis such as global warming, climate change and natural disaster, as well as internal complications such as mental health problems. More and more people have encountered depression and it is getting more severe and can be found more in younger children. Other problems include violence or aggressive behaviours. People are fighting in the ongoing wars, both between countries and in everyday life. There are cases of bullying in school, crimes, and domestic violence which is probably the beginning of all forms of violence that are now going on in this world. People seem to have lost their patience, mental strengths, and empathy, although these are the innate qualities everyone has been born with. In fact, all children are capable of understanding others’ feelings, they are full of empathy and are very prepared in becoming understanding and empathetic adults. The attached video clip has shown a baby, younger than 2 years old, while listening to Whitney Houston’s I Will Always Love You, and has developed a strong emotion in response to the music. ([click here to watch the Video 1](#))



This clip could probably tell us that every human being is born with a heart that feels and understands other people's feelings. Adults must know how to nurture these hearts so that they flourish as the children grow. If the adults see the importance in nurturing these hearts, they will then discover the flourishing beauty that continues to grow in many possible ways, for example, the ability to listen with open minds and without judgement, the ability to show respect to other people, the ability to help and share and live our lives happily and peacefully with others despite all the differences.

The Orff-Schulwerk philosophy has presented the value in integrating music, movement, and the arts in accordance with children's nature and different cultures, in creating a learning experience that enables each child to engage in self-development in their own unique and beautiful way, while sharing together this learning opportunity with others. We therefore see the Orff-Schulwerk culture in creating a positive sense of self for every child, allowing children to see themselves as a unique individual but also as an integral part of the community. In Orff-Schulwerk classrooms, the teacher responds to each child in a way that creates warmth, security and trust. At the same time, the carefully planned steps in each activity allow children to feel that they are successful in learning, they can enjoy and engage in the activity while being challenged a little. Moreover, they are given the opportunity to choose and to be creative, to see and become familiar with differences, and in the end they learn to incorporate all different ideas and to share new discoveries with others.

Another video clip shows that the nourishment of a strong sense of 'empathy' is one of the most important goals in Orff-Schulwerk. A picture book "The Boy with Flowers in His Hair" tells the story of David, whom everyone likes to play with. One day, the petals started to fall down. David becomes sad, and so his friends help to create paper flowers to put on David's head and make him happy that the flowers start to bloom again. The book gives us inspiration for understanding other people's feelings and finding a way to support others. After reading the story together, children take the role of a person who can brighten up other people's feelings. Working in pairs, one takes the task of watering flowers, another puts flowers on David's head, in response to the music patterns A and B. The activity follows with the children in group A arranging their bodies into different forms of trees. They can

move their bodies freely but have to stay in one spot. The trees have to wait for the children in group B, who are the watering people that will help take care of the trees and help put the flowers onto the trees. If any trees are neglected (any children wait too long) the trees will gradually wilt. The children in group B must therefore observe keenly who needs help watering and taking care of. ([click here to watch the Video 2](#))



This activity, inspired by Elisa Seppänen, has let us realize how Orff classrooms nourish the hearts of children to continue to grow through learning activities. However, the key to success is not about the well-designed activity, materials, or even the process, although these are very important factors, but the heart of the Orff teachers is what counts. Teachers must remember to make every moment of their learning in the Orff classrooms meaningful, in order to nurture what is essential for their future lives, becoming a musician or not.

The truth is, in the learning process, no matter how we look at it in any aspects, for example: in the aspect of child developmental progress, we believe that early years children learn from observation and imitation. In a cultural context, we believe that a child will become the kind of person that we are, not the person that we tell them to be. Even in the aspect of cognitive learning regarding 'mirror neurons,' the role of a teacher can communicate directly with the hearts of the children. Everything we express through our eyes and facial expressions, gestures, words, can touch the children's feelings and convey an important message that will be transferred into all the learning they would need in looking at the world and in building a meaningful relationship with everyone in this world as well. It is therefore possible to say that, "What is most essential to the activity in the Orff-Schulwerk classroom, is indeed the nature and the hearts of the teachers that reflect the essences of Orff-Schulwerk".



Krongtong Boonprakong holds a Bachelor of Education (Early Childhood Education) from Sukhothai Thammathirat Open University, Bangkok, Thailand (2004). She attended the Orff Institute as a guest student from 1999-2000. She later pursued more education at Mills College, California, USA, in the Orff Schulwerk Certification Program Level 1-3 from 2000–2002. Krongtong Boonprakong is a Founder, School Licensee and Knowledge Management Director of Jittamett Kindergarten and President of the Thai Orff Schulwerk Association (THOSA).

Keynote from the IOSFS Convention 2022

เด็กคือความงดงามที่เกิดขึ้นบนโลกใบนี้

กรองทอง บุญประคอง

บทความนี้เป็นการเขียนโดยนำประสบการณ์ที่ได้เรียนรู้จากการทำโรงเรียนจิตตเมตต์(ปฐมวัย) และจากการเป็นครูที่มีโอกาสคลุกคลีกับเด็กๆปฐมวัย ด้วยใจมุ่งหวังที่จะจัดการศึกษาเพื่อให้ทุกอย่างก้าวแห่งการเติบโตของเด็กๆ มีคุณค่าต่อชีวิตของพวกเขาให้มากที่สุด อันจะนำไปสู่การที่เด็กๆได้รับรู้ถึงคุณค่าในตนเอง คุณค่าในผู้อื่น ธรรมชาติและสิ่งแวดล้อม สามารถอยู่ได้ด้วยตนเองและอยู่ร่วมกับผู้อื่น ธรรมชาติและสิ่งแวดล้อมได้อย่างเกื้อหนุน สร้างสรรค์ และมีความสุขร่วมกันบนโลกใบนี้ มาแบ่งปันเพื่อร่วมกันสร้างสรรค์แนวทางในการทำให้ทุกสัมผัสทุกห้วงเวลาที่เด็กๆ เข้ามาในชั้นเรียนออร์ฟของเราได้เป็นพื้นที่แห่งการหล่อเลี้ยงความงดงามอันเป็นธรรมชาติของเด็กๆได้เติบโตงอกงามตามตัวของเด็กๆไป

“เด็ก” คือ “ครู” ที่ยิ่งใหญ่ที่ทำให้เราได้เรียนรู้จักธรรมชาติของมนุษย์ซึ่งเป็นหนึ่งในธรรมชาติที่อยู่บนโลกใบนี้ พวกเขาทำให้เราได้มองเห็นความเป็นจริงของมนุษย์ที่มีความหลากหลายและยังทำให้เข้าใจถึงที่มาที่ไปของเรื่องราวและสถานการณ์ต่างๆ ที่เกิดขึ้นบนโลกใบนี้ซึ่งล้วนมีความสัมพันธ์เกี่ยวข้องกับมนุษย์ไม่ว่าจะเป็นทางตรงหรือทางอ้อมก็ตาม

และจากความเชื่อที่ว่า “เด็กจะเติบโตขึ้นเป็นคนอย่างไรก็วัยนี้... นั่นคือช่วงของปฐมวัย” และก็พบว่าในการศึกษาทางด้านระบบประสาทวิทยาศาสตร์ก็มีการยืนยันที่ตรงกันว่าช่วงปฐมวัยคือช่วงที่สำคัญที่สุดของพัฒนาการทางสมองในส่วนของ Executive Function ซึ่งเป็นสมองส่วนที่ควบคุมอารมณ์ ความคิดและพฤติกรรมของมนุษย์ ซึ่งสามารถเติบโตได้อย่างรวดเร็วสูงสุดในช่วงแรกเกิดถึง 6 ปี (Center on the Developing Child - Harvard University

<https://developingchild.harvard.edu/resources/inbrief-executive-function/>)

ชื่อของหัวข้อ “เด็กคือความงดงามที่เกิดขึ้นบนโลกใบนี้” นั้นไม่ใช่ประโยคที่ถูกเขียนขึ้นมาให้ดูสวยงาม แต่เด็กๆ คือผู้ที่ทำให้เรารู้สึกเช่นนั้น คิดเช่นนั้น และเชื่อเช่นนั้นจริงๆ จากที่เราได้เรียนรู้และเข้าใจธรรมชาติของมนุษย์จากเด็กๆ พวกเขาได้แสดงให้เห็นว่าความต้องการแค่โอกาสจากความเข้าใจและเชื่อใจของผู้ใหญ่ที่แวดล้อมพวกเขาอยู่ในการหล่อเลี้ยงให้พวกเขาเติบโตเป็นสิ่งที่สวยงามและมีพลังที่จะทำให้โลกใบนี้น่าอยู่

โดยทั่วไปแล้วเมื่อเราพูดถึงคำว่า “ธรรมชาติ” เราอาจจะนึกถึงทุ่งหญ้า ป่าไม้ ภูเขา น้ำตก ทะเล เหล่าสัตว์น้อยใหญ่ หรือไม่ก็ดินฟ้าอากาศ ในขณะที่จริงๆ แล้วมนุษย์ก็คือส่วนหนึ่งของธรรมชาติ และยังเป็นธรรมชาติที่มีอิทธิพลต่อการเปลี่ยนแปลง ไม่ว่าจะเป็นการเปลี่ยนแปลงเชิงบวกหรือเชิงลบต่อธรรมชาติและทุกสรรพสิ่งบนโลกใบนี้อย่างมากมาย

ถึงแม้ว่าการเปลี่ยนแปลงย่อมเกิดขึ้นเป็นธรรมดากับทุกๆสิ่งบนโลกใบนี้ มีคำกล่าวของชาวพุทธที่ว่า “การเกิดขึ้น ตั้งอยู่ ดับไป เป็นเรื่องธรรมดา” แต่หากจังหวะของวัฏจักรในการหมุนเวียนเกิดขึ้นสอดคล้องประสานอย่างกลมกลืนและค่อยเป็นค่อยไปตามแต่ลักษณะเฉพาะของแต่ละสิ่งที่อยู่ร่วมกัน ตั้งเป็นวงออคเตสตราที่เต็มไปด้วยเครื่องดนตรีที่หลากหลายชนิดและด้วยเสียงที่มีเสน่ห์แตกต่างเฉพาะตัว มีจังหวะเล่นจังหวะหยุดของแต่ละอันที่เกื้อหนุนผสมกลมกลืนสร้างความไพเราะร่วมกันไปโลกใบนี้คงเป็นโลกที่ธรรมชาติทุกชนิดอยู่ร่วมกันได้อย่างสมดุลน่าอยู่ได้อย่างยั่งยืน

หลายคนบอกว่าโลกเราพัฒนาขึ้น การศึกษาทำให้มนุษย์ฉลาดและเจริญก้าวหน้าขึ้น มีเทคโนโลยีใหม่ๆเกิดขึ้นตลอดเวลา แต่คำถามคือ ทำไมความสามารถในการที่มนุษย์เราจะทำให้ระบบนิเวศมีความสมดุลกลับลดน้อยถอยลง จนเริ่มมีการส่งเสียงดังขึ้นว่า “โลกของเรากำลังเผชิญกับปัญหาอย่างมากมาย” ทั้งที่ปรากฏขึ้นกับภายนอก เช่น สภาวะโลกร้อน ที่ส่งผลให้สภาพอากาศที่แปรปรวนเกิดภัยพิบัติที่รุนแรงขึ้น และปัญหาที่เกิดขึ้นภายในสภาวะจิตใจและสัมพันธภาพของมนุษย์ด้วยกันเอง ซึ่งทำให้สภาพจิตใจอ่อนแอลง เช่น โรคซึมเศร้าที่เกิดขึ้นและก็เกิดกับเด็กที่มีอายุน้อยลงเรื่อยๆ หรือความก้าวร้าวที่มนุษย์มีต่อกันก็สูงมากขึ้น มิใช่เพียงการเกิดสงครามระหว่างประเทศ แต่ดูเหมือนว่าสงครามได้เกิดขึ้นแม้แต่ในโรงเรียน เช่น มีการบูลลี่กัน หรือบางครั้งก็มีการทำร้ายกันอย่างรุนแรงโดยที่อาจจะไม่รู้จักรักกันเลยก็มี และที่สำคัญก็ยังเกิดสงครามในบ้านในครอบครัวระหว่างพ่อแม่และลูก หรือว่านี่จะเป็นจุดเริ่มต้นของปัญหาและความรุนแรงทั้งหลายที่เกิดขึ้น!

ซึ่งสะท้อนให้เห็นว่ามนุษย์มีความเข้มแข็งทางจิตใจน้อยลงพร้อมกับความเห็นอกเห็นใจต่อกันก็น้อยลงไปด้วย ทั้งๆที่จริงแล้วเด็กๆทุกคนมีความสามารถในการรับรู้ถึงความรู้สึกของผู้อื่นและพร้อมที่จะเติบโตเป็นคนที่มีความเห็นอกเห็นใจในผู้อื่น ได้ดังในคลิปตัวอย่าง*ที่เด็กน้อยในวัยที่ยังไม่ถึงสองขวบขณะนั่งรับฟังเพลง I Will Always Love You ของ Whitney Houston แล้วสะท้อนอารมณ์ความรู้สึกของเขาที่สามารถรับรู้อารมณ์ของเสียงเพลงที่ได้ยินได้ คลิปวิดีโอนี้กำลังบอกพวกเราว่า มนุษย์ทุกคนมีรากของความพร้อมที่จะเข้าใจความรู้สึกของผู้อื่นและรู้จักที่จะเห็นอกเห็นใจผู้อื่นมาแต่กำเนิด เหลือแต่ผู้ใหญ่ที่แวดล้อมจะช่วยกันหล่อเลี้ยงให้สิ่งนี้เจริญงอกงามเติบโตตามตัวไปหรือไม่ หากผู้ใหญ่เห็นและให้ความสำคัญกับการหล่อเลี้ยงสิ่งนี้เราจะพบความงอกงามที่แตกและดอออกต่อไปอีกมากมายไม่ว่าจะเป็นการรู้จักเปิดใจรับฟัง เคารพความคิดความรู้สึกของผู้อื่น รู้จักที่จะดูแลช่วยเหลือ แบ่งปันกัน สามารถที่จะอยู่ร่วมกันในสังคมที่มีความแตกต่างหลากหลายได้อย่างมีความสุขและสงบสันติ ([คลิกเพื่อรับชมวิดีโอ1](#))

ในขณะที่ ORFF Schulwerk ซึ่งมีปรัชญาแนวคิดในการนำคุณค่าของดนตรี การเคลื่อนไหวรวมทั้งศิลปะต่างๆ มาบูรณาการและนำมาใช้อย่างสอดคล้องกับธรรมชาติของเด็กและวัฒนธรรมของแต่ละท้องถิ่นเพื่อสร้างโอกาสให้เด็กๆได้

พัฒนาตนเองอย่างสมบูรณ์รอบด้านตามความงดงามของแต่ละคนในบรรยากาศของการมีส่วนร่วมอย่างมีความสุขของทุกคน

เราจึงเห็นวัฒนธรรมในชั้นเรียนแบบออร์ฟที่มักจะให้ความสำคัญกับการสร้างความรู้สึที่ดีต่อตนเองให้กับเด็กๆ และรับรู้ได้ถึงการมีตัวตนของพวกเขาในความเป็นส่วนหนึ่งของสังคมในชั้นเรียน การตอบสนองของครูที่มีต่อเด็กๆ ทุกคนในชั้นเรียนด้วยบทบาททำที่ที่ทำได้

เด็กๆ สัมผัสได้ถึงความอบอุ่น มั่นคง ปลอดภัยและได้รับความไว้วางใจจากคุณครู การจัดลำดับกิจกรรมที่ทำให้เด็กๆ รู้สึกประสบความสำเร็จทำกิจกรรมด้วยความเพลิดเพลินที่ผสมผสานกับความท้าทาย การจัดโอกาสที่让孩子们ได้เลือกได้สร้างสรรค์ตามความคิดของตนเอง ในขณะเดียวกันก็ได้ขยายออกไปสู่การมองเห็นและค้นพบกับความหลากหลายทางความคิดของคนอื่นที่สามารถนำมาผสมผสานกันหรืออยู่ร่วมกันได้อย่างงดงาม

จากตัวอย่างในคลิปวิดีโอซึ่งเป็นกิจกรรมที่มีเป้าหมายในเชิงคุณค่า ซึ่งเป็นการหล่อเลี้ยง “Empathy” ให้มีความแข็งแรง ผ่านเรื่องราวจากนิทานเรื่อง “The Boy with Flowers in His Hair” ซึ่งเป็นเรื่องราวของเดวิดเด็กผู้ชายที่มีเส้นผมเป็นดอกไม้ คุณครูและเพื่อนๆ ก็ชอบเล่นกับเดวิดมาก แต่อยู่มาวันหนึ่งที่ดอกไม้เริ่มหลุดร่วงไปจนหมด เดวิดก็เริ่มเศร้า เพื่อนๆ จึงช่วยกันทำดอกไม้จากกระดาษไปติดทดแทนให้กับเดวิด ซึ่งทำให้เดวิดกลับมาสดใสและมีความสุขอีกครั้ง จนกระทั่งในที่สุดดอกไม้ของเขาก็ได้กลับมาผลิบานอีกครั้ง ([คลิกเพื่อรับชมวิดีโอ2](#))

นิทานเรื่องนี้เป็นแรงบันดาลใจให้เด็กๆ ได้ทำงานผ่านหัวใจของเด็กๆ ที่รับรู้และเข้าใจในความรู้สึกของเดวิดและจะได้มีโอกาสสวมบทบาทในการเป็นผู้ช่วยเหลือมอบดอกไม้สร้างความสดใสให้กับเพื่อนๆ ด้วยกิจกรรมที่เด็ก 2 คนจับคู่กันทำหน้าที่รดน้ำคนหนึ่งและทำหน้าที่ติดดอกไม้ให้กับภาพของเดวิดอีกคนหนึ่ง โดยมีเสียงเพลงที่มีรูปแบบที่เป็น pattern A และ B กำหนดว่าใครจะทำอะไรเมื่อไหร่ จนนำไปสู่กิจกรรมที่เด็กๆ กลุ่ม A สมมติตัวเองว่าเป็นต้นไม้สามารถจัดร่างกายที่เคลื่อนไหวได้อย่างอิสระแต่ไม่สามารถเคลื่อนที่ได้ และรอคอยการดูแลจากเพื่อนๆ กลุ่ม B แต่หากไม่มีใครมาช่วยรดน้ำและนำดอกไม้มาติดก็จะคอยเหี่ยวแห้งลง เด็กๆ ในกลุ่ม B จึงต้องทำหน้าที่คอยสังเกตและดูแลว่าต้นไม้ต้นไหนต้องการความช่วยเหลือบ้าง(กิจกรรมนี้ได้รับแรงบันดาลใจจากการอบรมที่คิดขึ้นโดย Elisa Sappänen)

ตัวอย่างกิจกรรมนี้กำลังสะท้อนว่าในชั้นเรียนแบบ ORFF Schulwerk สามารถทำหน้าที่ในการหล่อเลี้ยงความงดงามในจิตใจของเด็กๆ ให้เติบโตตามตัวพวกเขาไปได้เป็นอย่างดี แต่กุญแจแห่งความสำเร็จไม่ใช่เพียงเพราะการออกแบบกิจกรรมสื่อ และขั้นตอนกระบวนการที่ดีและน่าสนใจสำหรับเด็กๆ เท่านั้นถึงแม้ว่าสิ่งต่างๆ เหล่านั้นจะมีความสำคัญอยู่ไม่น้อย แต่ทั้งหมดต้องเกิดขึ้นจากหัวใจของครูที่ตั้งใจทำให้ทุกช่วงเวลาของเด็กๆ ได้แวะเรียนเข้ามาสัมผัสประสบการณ์ในชั้นเรียนของพวกเขา

เพื่อหล่อเลี้ยงสิ่งที่มีคุณค่ามีความหมายต่อชีวิตเด็กในอนาคต ไม่ว่าเค้าจะกลายเป็นนักดนตรีหรือก็ตาม

และในความเป็นจริงของกระบวนการเรียนรู้ของเด็กไม่ว่าจะมองในมุมของพัฒนาการการเรียนรู้ตามวัยของเด็ก ที่เด็กปฐมวัยมักจะเริ่มต้นจากการสังเกตและเลียนแบบ หรือในเชิงวัฒนธรรมที่ว่า “เด็กจะเป็นอย่างที่เราเป็น มากกว่าเป็นอย่างเราบอกให้เค้าเป็น” หรือแม้กระทั่งในมิติขององค์ความรู้เกี่ยวกับสมองที่ว่าด้วย “ทฤษฎีเซลล์กระจกเงา”(Mirror Neuron) ก็มีความสอดคล้องกันว่า “บทบาททำที่สีหน้าแววตาและคำพูดของครู ที่ส่งไปถึงหัวใจและความรู้สึกของเด็กๆ เป็นข้อมูลสำคัญที่เด็กๆ กำลังเรียนรู้และจะนำไปใช้ในการมองโลกและมีปฏิสัมพันธ์กับผู้คนบนโลกใบนี้ จนสามารถกล่าวได้ว่า “สิ่งสำคัญมากกว่ากิจกรรมที่เด็กได้ทำ คือหัวใจของคนเป็นครูแบบ ออร์ฟ” นั่นเอง

Presentation from the IOSFS Convention 2022

Acoustic Ecology in the Field of Elemental Dance and Music Pedagogy

Olympia Agalianou

Introduction

I was introduced to Acoustic Ecology and the educational ideas of Raymond Murray Schafer (1933-2021) through the Greek Association of Acoustic Ecology in 2010. Almost immediately, I noticed many similarities with Orff-Schulwerk in terms of principles, values and means. Carl Orff and Murray Schafer were two composers (three with Gunhild Keetman) with educational pursuits that developed their pedagogical approaches based on creative and humanitarian orientations.

Feeling the openness and inclusiveness, the interdisciplinary and humanistic atmosphere of the Acoustic Ecology community, I began to use some new ideas in my classes and projects. I was inspired by Schafer's *World Soundscape Project*, an international research project that initiated the modern study of acoustic ecology to find solutions for an ecologically balanced soundscape, where the relationship between the human community and its sonic environment is in harmony (<https://www.sfu.ca/~truax/wsp.html>). Gradually I developed some educational practices with considerable help from Murray Schafer's books (Schafer, 1977; 1986) and material from the website of the Greek Association of Acoustic Ecology <http://www.akouse.gr/>, especially Ioanna Etmektsoglou's texts.

At the same time I was reminded of the timeless relationship between soundscape and the arts of music and dance, remembering some of my favourite works such as "*Le Quattro Stagioni*" by Antonio Vivaldi and Igor Stravinsky's "*The Rite of Spring*" with original choreography by Vaslav Nijinsky (1913) and the later one by Pina Bausch (1975). I was also inspired by musical works in different styles with references to soundscapes such as the "*Threnody for the Victims of Hiroshima*" (1961) by Krzysztof Penderecki and many pieces of electroacoustic music and contemporary choreographies.

This paper aims to present an indicative scaffolding combining both ideas of Acoustic Ecology and Orff-Schulwerk for anyone wishing to carry out courses or projects that pursue aesthetic education through a creative process. My vision is a combination of outdoor and indoor education influenced by the outdoor education movement and theories behind it (Parker & Meldrum, 1973, Bentsen & Jensen, 2012). My ideas have been gradually shaped out of my reflection on many projects I have led and evaluated during the last seven years. My objective was to run courses oriented towards aesthetic and artistic education capable of contributing to personal and social development through artistic activities and outdoor experience. This has come about through a personal understanding of the environment (Nicol, 2002) that supports sustainability. Sustainability is an objective of environmental education (Smyth, 1999), which is an objective of outdoor education (Higgins & Loynes, 1997), and I argue that this can also happen through the arts.

Orff-Schulwerk and Acoustic Ecology: Similarities and Relationships

I have not systematically compared and contrasted the two theories in order to arrive at conclusions. Speaking of similarities and relationships, I will refer to those that have inspired my work focusing on the following main points:

- The elemental as a core concept of Orff-Schulwerk and acoustic ecology. (Sound is an elemental physical phenomenon).
- Learning through experience and constructing personal meaningful knowledge.
- Exploration and improvisation as educational means.
- Expression and creativity as values and the main educational goal of the teaching process.
- Tradition as a process of handing over and receiving cultural capital with geographical, social and historical characteristics.
- Community and its systemic understanding as a nexus of social, historical, cultural and environmental relations.
- Understanding and respecting diversity as well as its pedagogical use with the aim of social cohesion, resilience and sustainability.
- The body as a carrier of embodied knowledge and as a way to discover, understand and create relationships with people and the environment.
- Participation in the educational process can be done in various ways and the right to participate must be guaranteed.

Working in the field, I also noticed connections and similarities of concepts and media such as the following:

- Music is understood as the organisation of sound in a way that is meaningful to the person or group who organised it with the goal of making music (Small, 1977, Netti, 2005).
- Improvisation is the art of responding in the moment to what the situation demands, drawing from all previous knowledge and experience (Goodkin, 2010).
- Composition means putting things together (e.g. sounds) and is a natural process (Harding, 2012).
- Soundscape can inspire new music and dance creations.
- Music composition (and improvisation) provides essential pathways to musical understanding (Paynter, 2000).
- Reading and writing music are not prerequisite skills for playing or composing music.
- Graphic notation as representation of music with visual symbols outside the realm of any traditional music notation.
- Listening and active listening as a central and important activity.

Elaborating on the main concept of listening, both approaches treat it as an important process of gaining experience, understanding and communication. However, aural perception is not universal. It is filtered by personal physiological characteristics and by social/cultural characteristics. Listening alone in silence (e.g. to a soundscape or music) is a condition that may foster concentration and lead to a detailed and in depth understanding of an auditory scene, in terms of its meanings and its aesthetic characteristics. Listening together as a group is also a valuable experience and a first experience of sharing without

the need for any contact. Listening to soundscapes can work as a solitary activity or a communal experience. Listening takes place with the whole body and not just with the ears. Both acoustic ecology and Orff-Schulwerk can be a part of an outdoor education that is not just “outdoor pursuits” or “outdoor activities” but an education that deals with the self, the other, and nature. It is based on constructivist theory and it takes place in both natural and cultural settings; for example, forests, parks, local communities, factories and farms (Bentsen & Jensen, 2012). Simon Beams (2015: 28) summarises the key assumptions of acoustic ecology as follows:

- It is about education (not only ‘learning’- education involves an educator).
- It involves the near and far, urban and rural (and everything in between).
- It considers the past/present /future.
- It can be used across the curriculum.
- It encompasses interactions between land, humans and broader ecosystem.
- It requires a certain amount of ‘dwelling’ and ‘responding’.

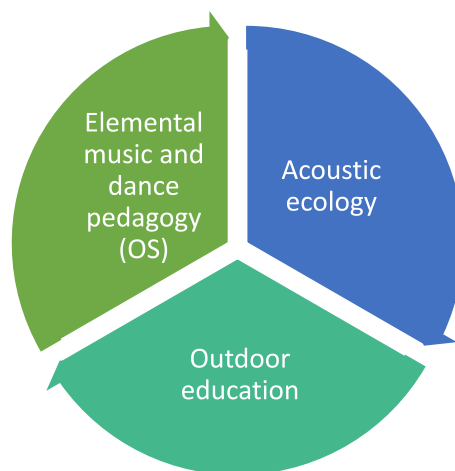


Figure 1: Model for educational projects

Main Assumptions

Humanity is inseparable from nature and so there seems to be a degree of self-interest in protecting nature. The initial idea for my illustrative plan is based on the assumption that music/dance education can foster a creative approach to the environment and take children beyond the refinement of their aural and movement skills. It could contribute to the development of their self-concept and to a deeper understanding of their own self-concept and identity as active and creative citizens.

My intention is a teaching process that goes beyond aesthetic education to an authentic artistic process. Aesthetic education could be achieved by taking children on nature walks, encouraging them to observe in various ways and fostering sensory experiences. The educational ideas of Acoustic Ecology can effectively contribute to this. However, artistic education includes creation or recreation and Orff-Schulwerk can contribute to this by working on the aesthetic experience gained through activities based on acoustic ecology. Aesthetic experience can be considered as a part of artistic experience but frequently we limit ourselves to it and do not proceed to a genuine artistic experience. The arts provide

the characteristic way we record and reflect upon this experience, the unique way we deconstruct and reconstruct the elements, play with them and compose them creating something that expresses ourselves (Taylor and Andrews, 1993).

My ideas are indicative and open to any modification or development. However, the right to participate should be guaranteed and each person should be free to choose the way of participation. The teacher works as facilitator and acts as a member of the group with a distinct role. The personal perception of each teacher and random events are decisive for the teaching process, although a plan is necessary to ensure participation and maximum benefits.

Scaffolding a Process

My suggestion refers to a four-part session, which can take place during one lesson/meeting or spread over time. The structure allows for the combination of indoor and outdoor education or the choice of one of these possibilities, according to conditions, context and aspirations. Here is a brief description of each part.

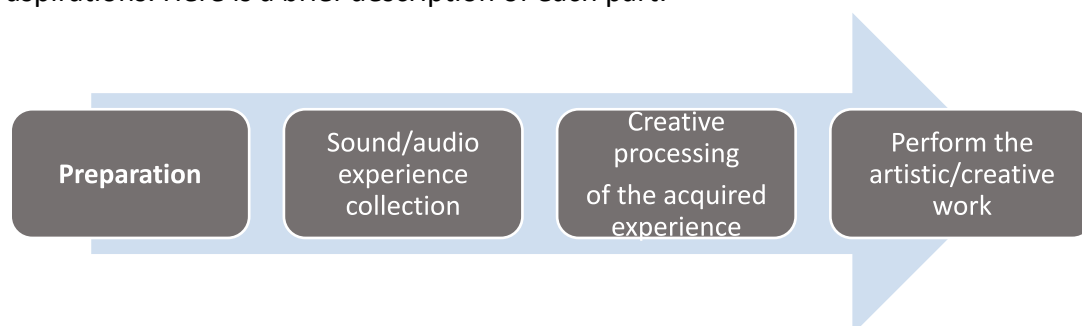


Figure 2: Four-part session process

Preparation is very important and has three main goals:

- First contact with the “other” and team spirit.
- Understanding and becoming familiar with a common way of observing and getting in touch with sound and movement. For this, we organize activities to understand the physical properties of sound and their relationship to parameters of movement as described in Laban Movement Analysis (L.M.A.) (Walh, 2018). In this way, we seek a common understanding and vocabulary of sound and movement ready for use in improvisation and composition that simultaneously allows for personal interpretation (see table 1). The idea of body shaping coming from L.M.A. may help participants to connect physically with the source of the sound.

Physical properties of the sound	Parameters of movement (L.M.A.)
Intensity /dynamic	Weight / dynamic
Duration	Duration
Pitch	Space /levels
Timbre	Flow

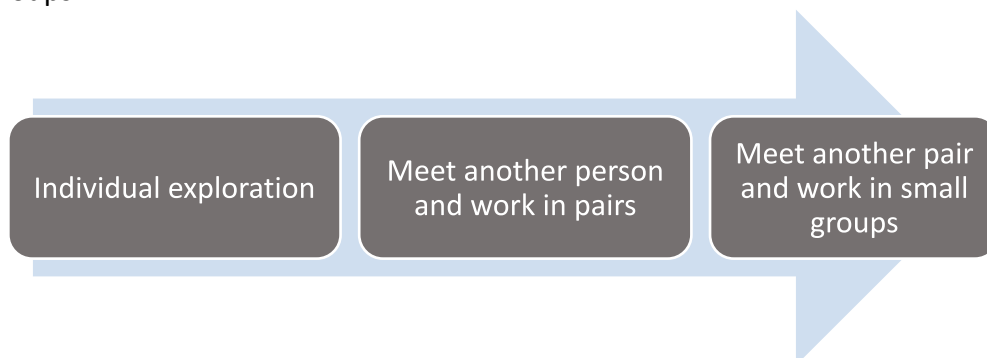
Table 1: Suggested relationship of sound and movement

- Physical preparation for participation in aesthetic experiences. Activities of relaxation, concentration, sensory integration and “ear cleaning” can help participants become receptive to physical stimuli and thus gain rich aesthetic experiences.

After preparation comes the sound/audio experience collection. For this we can organize activities such as:

- Sound walks
- Sound recording during the course or outside teaching hours
- Recall of sound/audio memories
- Generating sound events.

In the next part, participants are ready to work artistically on their acquired aesthetic experiences. The teacher /facilitator using ideas of elemental music and dance pedagogy guides them in their exploration and later their improvisation and composition individually or in groups. Collaborative processes are common practice in Off-Schulwerk . However, it is good to move gradually to group work passing from individual work to pairs and later on to larger groups.

*Figure 3: From the individual to the group*

Presentation of group creations at the end of the lesson is also a common practice in Orff-Schulwerk. This is a very important part and participating both as a performer and as an audience can be counted as an authentic artistic experience. It works as:

- A way of reflecting on the experience
- A way of artistic (and personal) development
- A way to deeper understanding
- A way to feel connected and accountable
- A way of sharing ideas and building knowledge
- A way to feel the sense of belonging that is an inherent need of every human being
- A way to motivate artistic action.

A Brief Report of Three Projects

My initial experimentations in the classroom were followed by larger projects inspired by acoustic ecology. Here is a brief presentation of three of them in chronological order.

In 2016, together with the graduate student Evangelia Douka, we carried out a project on the subject of “urban soundscape in pedagogy and music and dance education” at a public primary school in the Athens region. Our aims were a) the exploration of the soundscape of the neighborhood, b) the awareness of natural sounds of everyday life, and c) the development of expressiveness and creativity. The project took place in eight one-hour meetings from March to April and involved 19 fourth and fifth grade students. The preparation part took place in the classroom. During the second part, we organised sound walks in the neighbourhood as well as activities to recall sound memories and recordings during the course and also outside the lesson. In the third part children worked in small groups and with the teacher's facilitation brought their creation together in a final orchestrated song in which lyrics were also part of their message. The project was evaluated by reflection on the artistic result, the tree of evaluation (nonverbal evaluation) and discussion with the children. According to the outcome of this project we found that outdoor activities are very important for children since children focus more on artificial sounds than natural ones. They need motivation to concentrate and interpret natural sounds, and when they succeed they enjoy it, as they showed in the lyrics of their song. The comparison between artificial sounds and natural sounds helped them to think about the sustainability of the environment. The project was presented in the fourth conference of acoustic ecology: *Sound, Noise, Environment* (2016) and published as a full paper in Greek language, in conference proceedings (2018).



Image 1: The tree of evaluation

In June 2019 the Laboratory of Electroacoustic Music Research & Applications [EPHMEE] and the Music Education and Music Psychology Group of the Music Department of Ionian University lent their ears to the Sound Environment and proposed a series of educational, research, and artistic activities dedicated to the Soundscape we live in. These activities were a summer academy, symposium, seminars, meetings and concerts <https://users.ionio.gr/~amlists/HXOZ19/index.html>. I was invited, together with Dr. Clere Hall, as a speaker/teacher in the summer academy.. <https://users.ionio.gr/~amlists/HXOZ19/academy.html>. We worked together to organise a one-week project entitled *Sound-Movement-Body-Environment: Discovering relationships*

for enhanced understanding, expression and creativity. Preparation and reflection took place inside the National Gallery, Corfu Branch. Audios/audio experiences were collected with sound walks, recordings, body sounds, and recalling sound memories. We continued inside the gallery and in the garden, with the creative process using Orff-Schulwerk ideas and digital processing. The artistic outcome was a group performance in the 'Garden of the People', a park in the city of Corfu. We evaluated the project through the artistic outcome, by analysing data from participants' multimodal diaries, and interviewing some of them at the end of the academy as well as six months later. Participants noted that physical understanding of the soundscape leads to personal awareness and personal growth. Soundscape connects people deeply without verbal communication being necessary. Electroacoustic processing of natural sounds can lead to their deeper understanding and appreciation, and to rich artistic products.



*Images 2 and 3 (left):
Digital processing of the
sounds*



*Images 4 and 5 (below):
Performance in the
Garden of the People*

Image 6 (right): A multimodal diary

In 2020, during the first lockdown because of the pandemic of Covid-19, I had to teach online 40 students of the Department of Early Childhood Education (National and Kapodistrian University of Athens). In this context, I gave them the



task to identify the four most significant sounds in their lockdown condition and justify their choices. They had to perform these using their voice, their body, instruments or digital means and create a composition following a clear form. They could work individually or in groups. They had to share with the group the graphic notation of the composition, an audio track looped four times, a video with movement interpretation, and a text explaining their process. 19 projects were created and I used them as data for inductive analysis together with group reflection on them. I report the most indicative words of the students as a results of the analysis.

"The best sound can become torture and the worst noise company".

"Sounds multiplied and became material".

"Sound memories exist as actual sounds".

"I started talking to my mother on the phone about the sounds".

"Natural sounds (and memories) are healing sounds but we have such a hard time concentrating on them".

"I am thinking of ways to bring natural sounds in the city, at my home, something like 'sound gardens'".

"I felt so creative, a real composer".

Coda

Acoustic ecology and Orff-Schulwerk pedagogy can work together towards an artistic and humanistic education. Modern outdoor education is a possibility and we should think about examining the need to restore the relationship between humans and the ecological environment in order to ensure resilience and sustainability. The Arts may be the path for this restoration.

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Presentation from the IOSFS Convention 2022

Music - Nature - Concerts for Children

Antje Blome-Müller & Doris Valtiner-Pühringer

What insights do we provide in this article?



*"Situation Dictionary" by Kamil Kuskowski, in Schwerin Castle Garden
Photo© Antje Blome-Müller*

What drives a concert designer and a concert organiser to think about garden and concert design together?

Quite simply: in both cases it is a matter of creative, artistic processes in combination with craft "know-how" that lead to a sensually perceptible result.

We would like to convey our approach in an associative and creative way by means of pictures and questions addressed to the readers, which are intended as inspiration for their own design.

This process is meant to inspire new ways of communicating music for all ages in new concert formats.

Framework Conditions

We start with the framework conditions that need to be clarified in order to be able to organise concerts and design gardens. Concepts can be linked and exchanged. Here we think in terms of garden images or hear garden images as a concert.

For example, when it comes to accessibility considerations with the following questions:

How accessible is a concert venue or public garden?

Where are transport hubs located? How can access points be created?

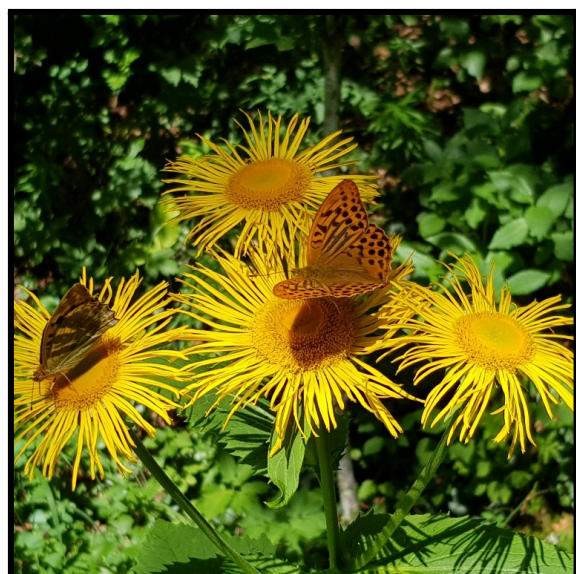
In this way, one finds associative images that on the one hand bring lightness to the reflections and on the other hand possibly show a new solution.



Transport hubs © PHOTO FLAUSEN (Above)

What target audience are we looking for?

© Antje Blome-Müller (Below)



The answer to the question of how the target audience is made up can also possibly be found more easily or more clearly through visualisation. The question "Why does which audience come to which concert?" is illustrated with a little wink using the following picture. Since our target audience is made up of different age groups with different needs, we need an interesting way of addressing them in order to do justice to all of them or to arouse curiosity.

Chains of Association

As soon as a concert or a garden is designed, design criteria have to be defined. In our experience, the visual sense is very important for young children, in addition to the auditory sense. Especially in this respect, it makes sense to combine garden and concert design, since the garden is perceived by most people through the visual sense. We therefore pursue the aspect of sensory perception with associative visualisations.

Music - Plants - Materials:

Our first chain of associations moves from the starting point of the music via plants to possible materials that trigger sensory experiences in the young children when they touch them in concert.

We listen to a piece of music, imagine plants associatively, describe these plants afterwards and use the word choice of the description to transfer it to materials. For example, the 2nd movement "Air" by J.S. Bach from the 3rd Suite BWV 1068 could evoke the association of a dandelion-soft meadow whose flowers have already formed the seeds. The softness, the flying lightness and the imagined light breeze that sets the dandelion seeds in motion could - transferred to a material - lead to the use of a soft feather bush that lightly touches the children in their seats when the piece of music is played.

Plants - Character - Ensemble:

Another chain of associations concerns the composition of the ensemble. Besides musical decisions based on the instrumentation of a certain piece of music or the pragmatic "booking" of a fixed ensemble, a visualisation from the garden could lead to completely different decisions regarding the composition of an ensemble.

We invite all readers to imagine, while looking at individual flowers, from which they would compose a bouquet.

It is important to "get to know oneself" according to which selection criteria the decisions for a composition are normally made and how these listening and viewing habits can be playfully changed in order to gather new experiences and remain "alive".



Single flower
© PHOTO FLAUSEN



Bouquet of flowers
© PHOTO FLAUSEN

Music - Garden - Space:

The choreographic staging of the musicians in the concert space is taking up an ever-increasing amount of space. Not only because concert formats have to and want to adapt to different architectural and also other publicly accessible spaces that were not originally conceived as concert spaces.

Artistic expression through visualisation is also increasingly used to support auditory perception - not only for children.

But how do you open up new possibilities for the designer that were not previously "imagined"?

A piece of music serves as a source of inspiration for visualising a garden space:

What are the dimensions/size of the imagined garden stimulated by the music? Are there main and secondary spaces? How do the different spaces relate to each other proportionally and how is the relationship underlined? How are the garden areas filled? With plants? And what kind of plants? Plants that constrict the view or direct it into the distance in terms of perspective? How are the plants arranged in the garden areas?

Transferred to the musicians in the space, new possibilities arise for playing in spaces and for "scattering" sound in the concert: How are the musicians arranged in the space? Do they move around in the space or do they stay in one place? Do they work with spatial contrasts, in that one musician remains fixed in one place and all the others move around the room? And are these movements in the space symmetrical or intertwined asymmetrical?

Implementation in Concert for Young Children

So, what does a possible implementation for a concert with toddlers look like?

Entrance:

In the public garden, there may be a garden ground plan in which, for example, the entry situation has been drawn, taking into account a wide range of criteria. This concerns both accessibility, the design of the entrance door or gate, or the question of whether there is a separate area to be controlled at all. In our concert hall, the tickets are checked. The visitors don't have a chance to look into the concert hall before it starts, so they don't know what to expect. What could be a high, dense hedge in the garden means a closed entrance door in the concert hall. What is a board with signs and rules of conduct in the garden may have to be communicated by announcements before the concert.

The contrast to the experience "in front of the door" and the situation "after opening the door" is therefore quite big. In order to invite the incoming visitors and not to deter them, the perception, the experience and the open "musical" welcoming culture have to come after the communication of the regulations. In our concert, the visitors already hear sounds from the concert hall that have been specially arranged for this purpose through the closed doors. When the doors open, something of the "secret" is revealed and the visitors are now curious about what will happen next. They find their place independently and without haste, making their way through the musicians who are in the middle of the room. This symbolically "embraces" them with the concert situation.

In the entrance area of gardens, there are often lushly planted beds or inviting paths, spreading a wide perspective or a mysterious mood, that invite you to explore the terrain.

Summary

Let us return to the initial question of why we link concert and garden:
 With the help of thinking in a different medium than the one in which we express ourselves every day, new ideas can emerge. These are then transferred associatively to "our" field of work and possibly open up new perspectives on what we have already "learned".
 This is a chance to find new approaches.



Mirabell Garden with colourful cushions
 © PHOTO FLAUSEN

If you want to think further in this direction, we recommend our book - bilingual English/German:
 KINDERKONZERTE FÜR ALLE SINNE. Musik und Garten als Spielwiese.
 CHILDREN'S CONCERTS FOR ALL THE SENSES. Music and Gardens as Playful Inspiration.
 Pustet. Salzburg, 2022.
 ISBN 978-3-7025-1065-7

www.kinderkonzertefuerallesinne.com



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Presentation from the IOSFS Convention 2022

Musik – Natur – Konzerte für Kinder

Antje Blome-Müller & Doris Valtiner-Pühringer

Welche Einblicke geben wir in diesem Artikel?

Was treibt eine Konzertgestalterin und eine Organisatorin von Konzerten dazu, die Themenbereiche Garten- und Konzertgestaltung zusammenzudenken?

Ganz einfach: es handelt sich in beiden Fällen um kreative, künstlerische Prozesse in Verbindung mit handwerklichem „Know-How“, die zu einem sinnlich wahrnehmbaren Ergebnis führen.

Unseren Ansatz möchten wir anhand von Bildern und an die Lesenden gerichtete Fragen, die als Inspiration für die eigene Gestaltung gedacht sind, assoziativ kreativ vermitteln.

Dieser Prozess soll neue inspirierende Möglichkeiten der Vermittlung von Musik für alle Altersstufen in neuen Konzertformaten provozieren.

Rahmenbedingungen

Wir beginnen mit den Rahmenbedingungen, deren Klärung nötig ist, um Konzerte veranstalten und Gärten gestalten zu können. Begrifflichkeiten lassen sich verknüpfen und austauschen. Hierbei denken wir in Gartenbildern oder hören Gartenbilder als Konzert.

Wenn es beispielsweise um Überlegungen zur Erreichbarkeit mit folgenden Fragen geht:

Wie gut ist ein Konzertort oder ein öffentlicher Garten erreichbar?

Wo liegen Verkehrsknotenpunkte? Wie können Zugänge geschaffen werden?

So findet man assoziative Bilder, die einerseits Leichtigkeit in die Überlegungen bringen und andererseits möglicherweise eine neue, bisher nicht gedacht Lösung, zeigen.

Auch die Antwort auf die Frage, wie sich das Zielpublikum zusammensetzt, kann durch eine Visualisierung möglicherweise leichter oder eindeutiger gefunden werden. Die Frage „Warum kommt welches Publikum zu welchem Konzert?“ wird anhand des folgenden Bildes mit einem kleinen Augenzwinkern dargestellt. Da sich unser Zielpublikum aus unterschiedlichen Altersstufen mit verschiedenen Bedürfnissen zusammensetzt, braucht es eine interessante Art und Weise der Ansprache, um allen gerecht zu werden, bzw. Neugierde zu wecken.

Assoziationsketten

Sobald ein Konzert oder ein Garten gestaltet wird, müssen Gestaltungskriterien definiert werden. Unserer Erfahrung nach ist der visuelle neben dem auditiven Sinn für Kleinkinder sehr wichtig. Gerade in dieser Hinsicht ist es sinnvoll, Garten und Konzertgestaltung zu verbinden, da der Garten von den meisten Menschen durch den visuellen Sinn wahrgenommen wird. Wir gehen dem Aspekt der Sinneswahrnehmung deshalb mit assoziativen Visualisierungen nach.

Musik – Pflanzen – Materialien:

Unsere erste Assoziationskette bewegt sich vom Ausgangspunkt der Musik über Pflanzen zu möglichen Materialien, die im Konzert bei den Kleinkindern bei Berührung sensorische Erlebnisse auslösen.

Wir hören ein Musikstück, imaginieren assoziativ Pflanzen, beschreiben im Nachhinein diese Pflanzen und benutzen die Wortwahl der Beschreibung, um diese auf Materialien zu übertragen. Beispielsweise könnte der 2. Satz „Air“ von J.S. Bach aus der 3. Suite BWV 1068 die Assoziation von einer Löwenzahn-weichen Wiese wecken, deren Blüten bereits die Samen gebildet haben. Die Weichheit, das fliegend Leichte und der imaginierte leichte Luftzug, der die Löwenzahn-Samen in Bewegung setzt, könnten - auf ein Material übertragen - zu dem Einsatz eines weichen Federbusches führen, der die Kinder auf ihren Plätzen beim Erklängen des Musikstücks leicht berührt.

Pflanzen – Charakter – Ensemble:

Eine weitere Assoziationskette betrifft die Zusammensetzung des Ensembles. Neben musikalischen Entscheidungen, die auf der Besetzung eines bestimmten Musikstückes basieren oder der pragmatischen „Buchung“ eines festen Ensembles, könnte eine Visualisierung aus dem Garten zu ganz anderen Entscheidungen hinsichtlich der Zusammensetzung eines Ensembles führen.

Wir laden alle Lesenden ein, sich beim Betrachten einzelner Blumen vorzustellen, aus welchen sie einen Strauß zusammenstellen würden.

Es gilt sich selbst „auf die Schliche zu kommen“ nach welchen Auswahlkriterien normalerweise die Entscheidungen für eine Zusammensetzung getroffen werden und wie diese Hör- und Sehgewohnheiten spielerisch verändert werden können um neue Erfahrungen zu sammeln und „lebendig“ zu bleiben.

Musik – Garten – Raum:

Die choreografische Inszenierung der MusikerInnen im Konzertraum nimmt einen immer größer werdenden Raum ein. Nicht nur, weil Konzertformate sich an verschiedene architektonische und auch andere öffentlich zugängliche, ursprünglich nicht als Konzertraum konzipierte Räume, anpassen müssen und wollen.

Auch der künstlerische Ausdruck durch Visualisierung wird immer mehr zur Unterstützung der auditiven Wahrnehmung genutzt – nicht nur für Kinder. Wie aber erschließt man sich neue für den oder die Gestalterin bisher nicht „gedachte“ Möglichkeiten?

Ein Musikstück dient als Inspirationsquelle zur Visualisierung eines Gartenraumes:

Welche Dimensionen/Größe hat der durch die Musik angeregte imaginierte Garten? Gibt es Haupt- und Nebenräume? Wie verhalten sich die verschiedenen Räume proportional zueinander und wie wird das Verhältnis unterstrichen? Wie sind die Gartenbereiche gefüllt? Mit Pflanzen? Und welche Art von Pflanzen? Pflanzen, die den Blick einengen oder ihn perspektivisch in die Weite lenken? Wie sind die Pflanzen in den Gartenbereichen angeordnet?

Übertragen auf die MusikerInnen im Raum ergeben sich neue Möglichkeiten der Bespielung von Räumen und der klanglichen „Streuung“ im Konzert: Wie sind die MusikerInnen im Raum angeordnet? Bewegen sie sich im Raum, oder bleiben sie an einem Ort? Wird mit räumlichen Kontrasten gearbeitet, indem ein Musiker fixiert an einem Platz bleibt und alle

anderen sich im Raum bewegen? Und sind diese Bewegungen im Raum symmetrisch oder verschlungen asymmetrisch?

Umsetzung im Konzert für Kleinkinder:

Wie sieht nun eine mögliche Umsetzung für ein Konzert mit Kleinkindern aus?

Eingang:

Im öffentlichen Garten gibt es möglicherweise einen Gartengrundriss, in dem beispielsweise die Einlassituation unter Berücksichtigung verschiedenster Kriterien eingezeichnet wurde. Das betrifft sowohl die Erreichbarkeit, die Gestaltung der Einlasstüre oder Pforte bzw. die Frage, ob es überhaupt einen abgetrennten Bereich gibt, der kontrolliert werden soll. Bei uns im Konzertsaal werden die Tickets kontrolliert. Die BesucherInnen haben vor dem Beginn keine Chance, in den Konzertsaal zu schauen. Sie wissen also nicht, was sie dort erwartet. Was im Garten eine hohe dichte Hecke sein könnte, bedeutet im Konzertsaal die geschlossene Eingangstür. Was im Garten eine Tafel mit Hinweisschildern und Verhaltensregeln ist, muss vor dem Konzert möglicherweise durch Ansagen kommuniziert werden.

Der Kontrast zu dem Erlebnisbereich „Vor der Tür“ und der Situation „nach Öffnen der Tür“ ist also ziemlich groß. Um die einströmenden BesucherInnen einzuladen und nicht abzuschrecken, muss nach dem Kommunizieren des Reglements wieder die Wahrnehmung, das Erlebnis und die offene „musikalische“ Willkommenskultur stehen. Bei uns im Konzert hören die BesucherInnen bereits durch die geschlossenen Türen zu diesem Zweck eigens arrangierte Klänge aus dem Konzertsaal. Wenn sich die Türen öffnen, wird wieder etwas vom „Geheimnis“ gelüftet und die BesucherInnen sind nun neugierig, wie es weitergeht. Sie suchen sich ihren Platz selbstständig und ohne Hast, indem sie sich ihren Weg durch die - mitten im Raum - befindenden MusikerInnen bahnen. Das „umarmt“ sie sinnbildlich mit der Konzertsituation.

Im Eingangsbereich von Gärten finden sich oft üppig bepflanzte Beete oder auch einladende, eine weite Perspektive oder eine geheimnisvolle Stimmung verbreitende Wege, die zum Erkunden des Terrains einladen.

Resümee

Kehren wir noch einmal zur Eingangsfrage zurück, warum wir Konzert und Garten verknüpfen:

Mit Hilfe des Denkens in einem anderen Medium als dem, in dem wir uns alltäglich ausdrücken, können neue Ideen entstehen. Diese werden dann assoziativ auf „unser“ Arbeitsfeld übertragen und eröffnen möglicherweise neue Perspektiven auf unser bereits „Gelerntes“.

Es ist eine Chance, sich immer wieder neue frische Zugänge zu erarbeiten.

Falls Sie in diese Richtung weiterdenken möchten, empfehlen wir unser Buch - zweisprachig englisch/deutsch:

KINDERKONZERTE FÜR ALLE SINNE. Musik und Garten als Spielwiese.

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Presentation from the IOSFS Convention 2022

Creating Music Through Real and Imagined Environments

David Wheway

I define music technology as the use of programs or apps on computers, mobile phones, iPads etc, although of course in reality we utilise music technology of some sort most of the time.

Using simple music technology (or promoting simple ways to employ available music technology through limiting procedures) can offer numerous opportunities for young children to develop their listening and creativity skills. Technology can enhance children's work, stimulate new ideas, offer solutions to sound aspirations and in turn stimulate acoustic invention and performance. It can provide a unit of work in its own right or be used alongside acoustic music-making. This latter point is important, as some teachers fear that the aim of those promoting music technology is to replace acoustic music. However, most of us use music-technology in our everyday music, sometimes obviously (such as electronic instruments, listening to music on-line/CDs, microphones, amplifiers and so on), or perhaps less obviously (tuning devices, electronic metronomes, watching YouTube videos to see how on earth pianists execute the double glissandos at the end of Beethoven's Waldstein Sonata (most appear to cheat!).

For the presentation, I explored some simple starting points to composition, either linked to potential real experiences, or through imagined experiences such as re-created environments, stories, journeys, etc. I also focused on the *generalist*⁷ music teacher as music education in the UK relies heavily on such teachers.

I used two apps for the presentation, one which I designed myself (Music Mike Create) which has very simple and intuitive instructions, and the well-known app 'Audacity'. Bear in mind that technology will always go wrong, so if you intend to use either apps, try them out beforehand. As with other 'acoustic' led music sessions, warm-ups (or *Impulses*) are important precursors, and I tend to select exploring sound games and careful listening activities.

Using Stories

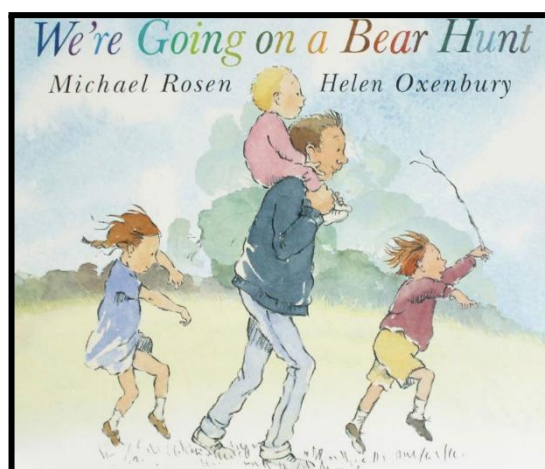
I will use this first example to discuss how I use the app 'Music Mike Create' (spelled 'musicmikecreate' in app search), but the process is the same for other starting points.

⁷ I am aware that in many countries schools will either employ a full-time music teacher or a visiting musician to teach music across the school.

There is on-going debate in the UK about whether or not generalist teachers can teach music, the debate centred usually on music skills. I have always believed that generalist teachers can do much to promote music learning, but more recently with the introduction of music hubs feel that a class teacher working with the mutual support of a visiting musician offers enormous potential for both parties.

For the online IOSFS presentation I used 'Bear Hunt' by Michael Rosen – a very popular book in UK schools. Each page encourages children to make sounds automatically as it is read, as the imagery is evocative of sounds in nature. A read-through allowing children to make sounds as they are suggested (perhaps with a simple 'stop' hand sign) will already have children making simple music.

On the journey to 'hunt' the bear, the children wade through swishing grass, water, mud, trees, a snowstorm and into a cave, where they meet.....The Bear! The illustrations by Helen Oxenbury encourage the children's imaginations and sound-making.



Using Stories: Process

Exploring

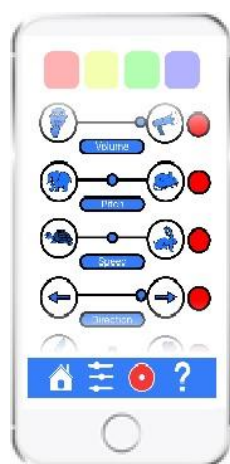
I would normally assign groups a scene from the story, focusing mainly on vocal sounds or body sounds which most children can easily achieve. This encourages careful thought before re-telling the story with the groups making their sounds in the appropriate place. From here, it is easier to move onto sound-makers such as percussion or children's own instruments, as they have already considered and explored the sounds they wish to achieve, and the story is retold again.

Music Technology

Music Mike Create

I have made two YouTube videos on the process of recording using Music Mike Create:

- <https://www.youtube.com/watch?v=w4kpm8Tm3zA>
- https://www.youtube.com/watch?v=C_U-PokN3t8



These videos are only a few minutes long, and could be used as a teaching aid.

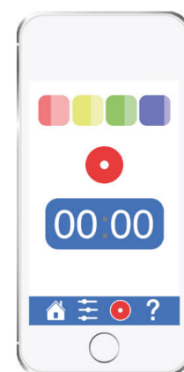
With the app 'Music Mike Create' a short sound is recorded into one of four coloured squares, by preparing the app to record and tapping on one of the squares. The recording time is intentionally limited to five seconds, which prevents children from recording for too long, and because if they are not happy with their initial recording, they can simply tap the square again and record over what they had previously done. To listen back to a recording they press and hold the coloured square they recorded into. The recording will repeat until they lift their finger from the coloured square.



Children (and adults) love the second window when they simply tap their coloured square to make it play on a loop. They can then alter the sound by tapping on pictures once or more to change dynamics, pitch, tempo, timbre, add echo, or play backwards (or any combination of all these musical elements). They scroll down to click on a magic wand to save the changes if they are happy and can continue with editing further if they wish.

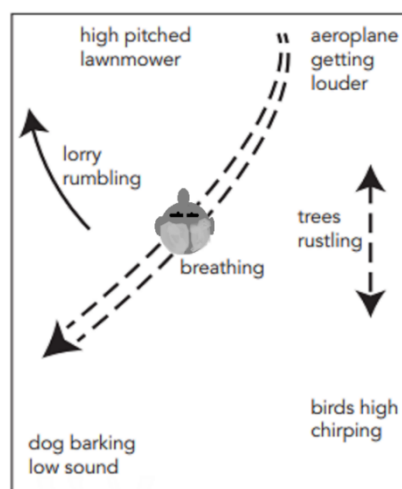
Once up to four squares have been edited they combine the sounds on a third screen to create their composition.

The benefits of the above process are many. There can be a symbiosis with acoustic instruments, for example by combining acoustic and app sounds or exploring acoustic instruments to attempt to replicate the resulting electronic sounds. Importantly, I have worked with children that wanted to achieve a particular sound on their instrument but didn't currently have the technical skill to achieve what they could hear in their heads so we used the technology to achieve it. An example I gave in my presentation was of two young violinists (both aged 9) who wanted a tremolo bowed sound but hadn't reached the stage when they could do this. We used the technology to record the two notes they wanted to play and used echo (through the app Audacity) to give the impression of tremolo bowing. One could argue that children might not pursue the skill required to perform a particular bowing technique if the technology can do it for them.....but why do any of us pursue skills on instruments when we could just go and buy a recording?



Out and About

Another exciting starting point for the exploration and manipulation of sound is from outdoor experiences. Recording sounds to a device whilst outside can work but relies to an extent on chance. Sound Maps can work well, and I advise visiting the proposed site beforehand so there is a good chance you know what sounds children will hear and where they might hear them. A sound map can be created, either where children record sounds they hear on their walk in a linear way or at a particular place to create a map of sounds they hear from that particular spot.

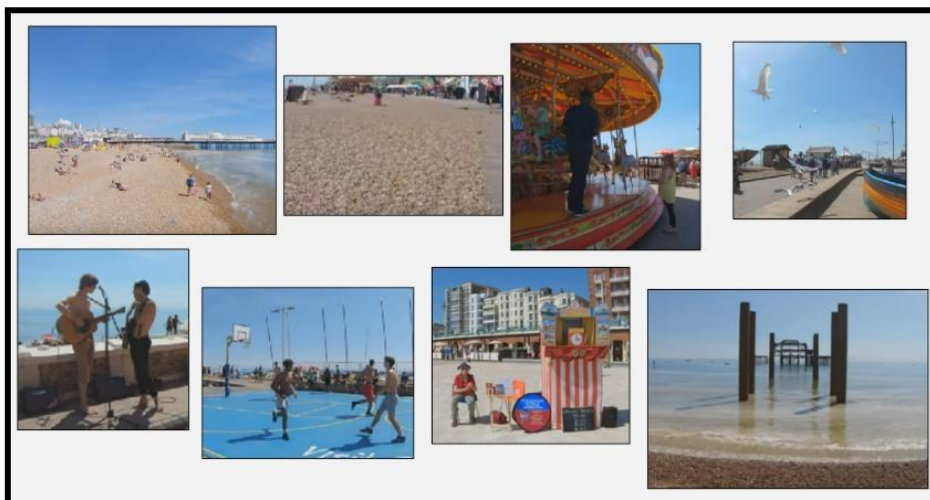


From: How to teach Primary Music: 100 Inspiring Ideas

Children then explore and process the sounds as for Bear Hunt.

If it proves difficult to get outside for whatever reason, there are good videos on the internet that can provide a virtual walk, for example:

https://www.youtube.com/watch?v=pPF_CBeXMjM



Pictures taken from YouTube video

This is one of a range of 'Binaural' videos, which are great through headphones but work well as a stimulus for class/group composition. The pictures above are taken from a video journey along Brighton seafront, and I chose places we could make a virtual stop to focus on particular sounds.

For younger children, a few pictures from their real or imagined journey can be set out with sound-makers in an area of the classroom, for children to explore sounds to go with the pictures. This is something children enjoy, and generally need little guidance.



Pictures for children to explore in their free/music time.

Audacity

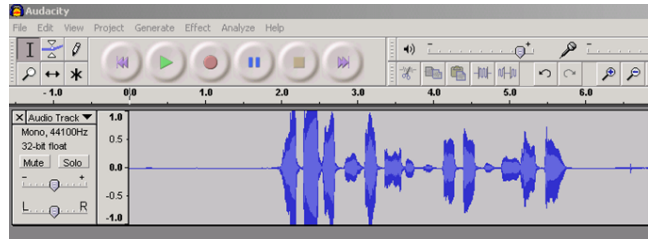
The second app discussed in the presentation was Audacity. This is a very impressive app, but for many adults and children there are too many options, and so simplifying its use is important. I have provided a simple guide to getting started with editing and mixing sounds on my website (<https://www.primary-music.org/music-technology>) and I am also happy for anyone to contact me regarding either app if they are struggling, (dwheway@outlook.com). I generally recommend a few hours familiarising oneself with the app which, although time-consuming, will allow the app to be used confidently on many subsequent occasions.

Simple Steps for Getting Started with Audacity

The top line of coloured buttons will be familiar to children from TV, music equipment, remote-control devices, etc. Connecting a simple USB microphone to the PC will help ensure a clean recording. Click on the red record button to record and the yellow stop button to stop recording. You will be able to see the whole of the sound file, ready for saving or editing.

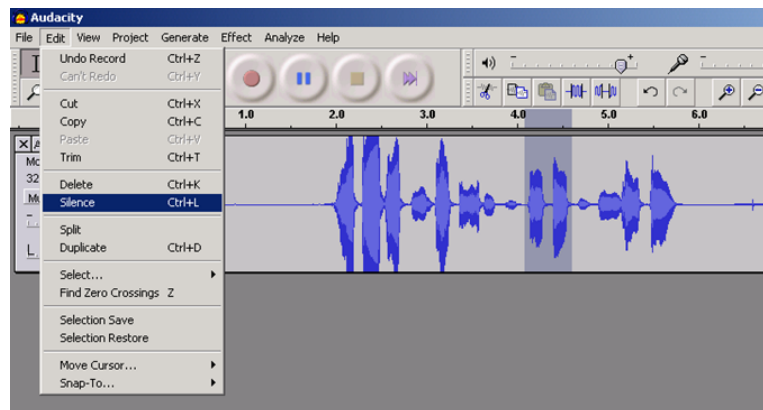


The recording can be seen as a track:

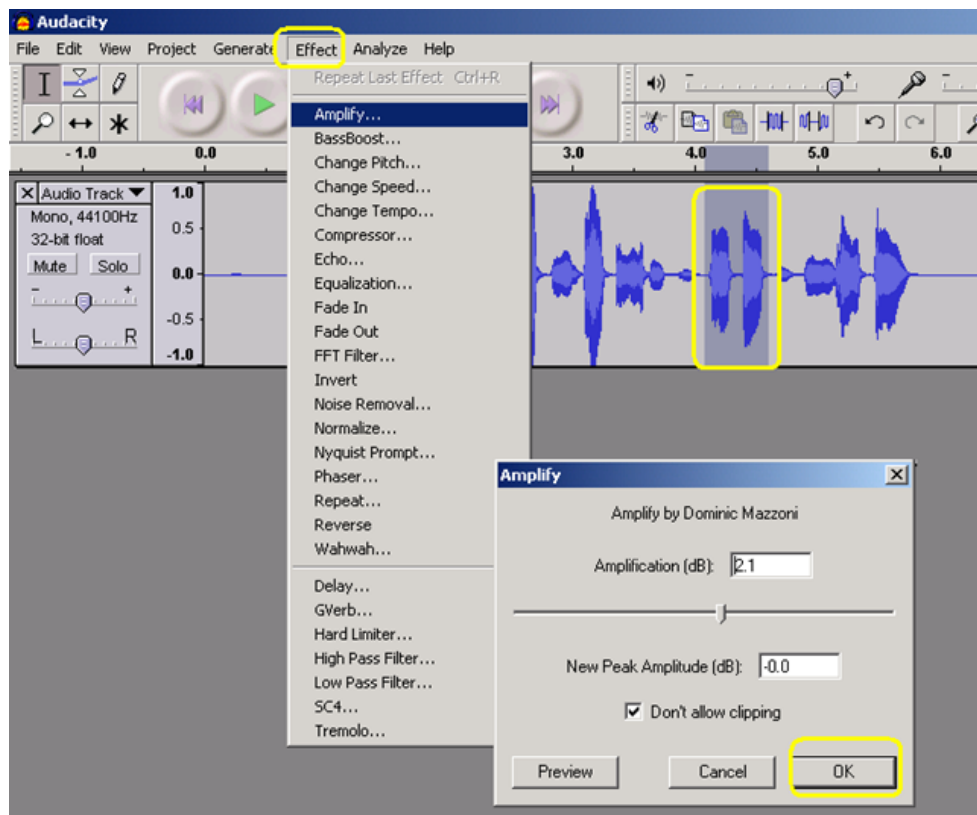


Editing sound files is relatively straightforward. Simply left-click and drag over any section you wish to edit, and then use the 'Edit' drop down menu to make changes, such as cut, copy, paste, duplicate, etc. The edit will apply to the selected part of the sound wave.

In the example below, the highlighted part of the track will be silenced:

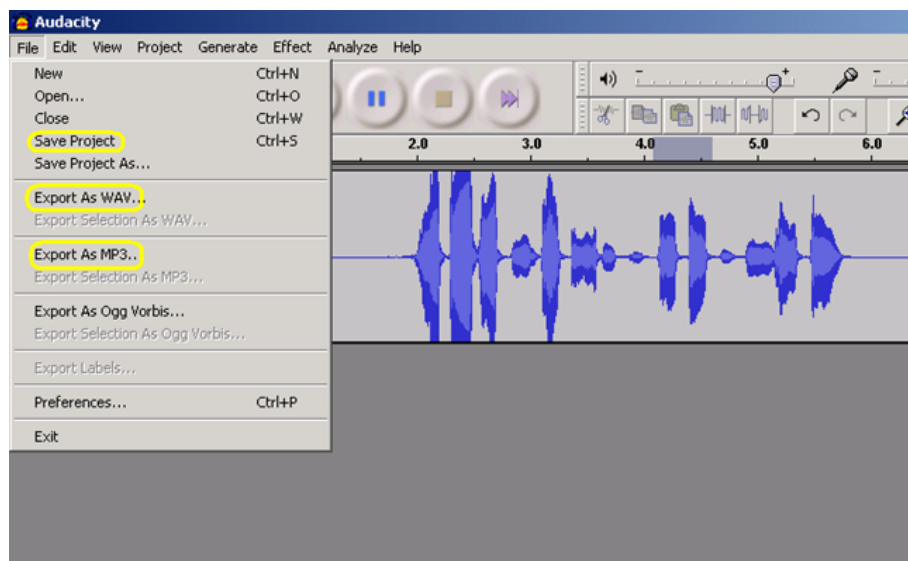


In the same way, all or parts of tracks can be altered using the effects drop down menu. The programme offers a lot of suggestions for changes when an effect is selected. You may simply accept these or make your own judgements – depending on your level of confidence. This is where Music Mike Create is much simpler, but Audacity offers children progression in music editing when they are ready.



When children are happy with their recording it can be saved for future editing or exported as an mp3 file for future mixing or transferring to other programmes which can read mp3 files.

Alternatively, export as a wav file – better quality but larger file (x10):



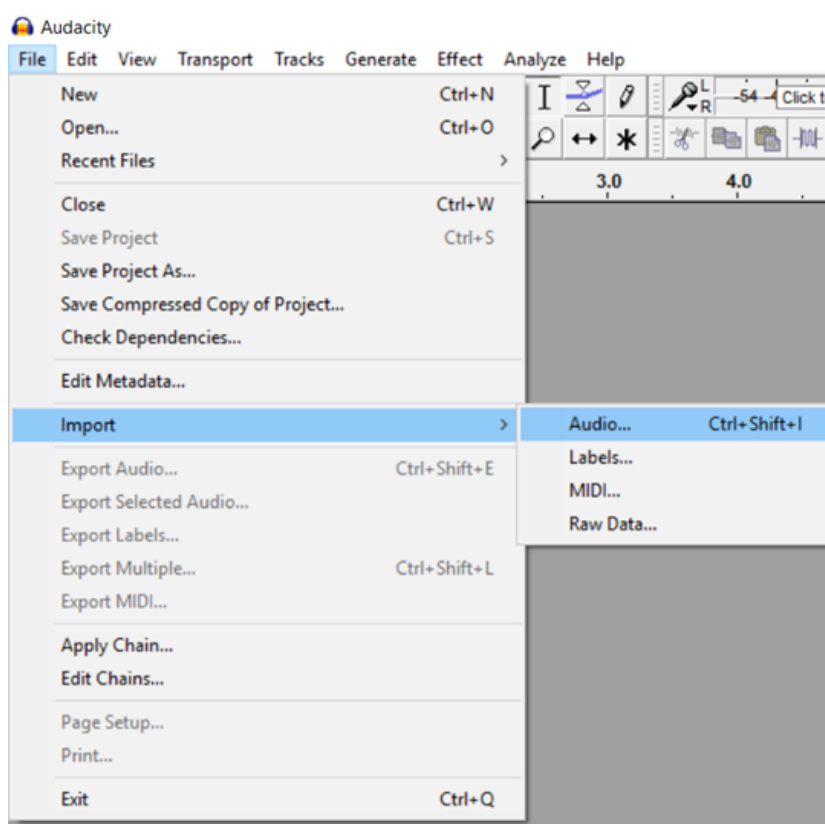
Sound files can be mixed using the 'File' drop-down menu.

Select 'Import Audio...' to select files you have previously saved, or files selected from other sources, such as the internet.

As more tracks are added it becomes increasingly hard to see them.

To enable all tracks to be seen, click on the drop-down menu 'View' and click on 'Fit Vertically' to see all the tracks.

Finally, by saving a mix as a wave or mp3, all the tracks are combined into a single track and a new project can begin.



By using the 'Time shift' tool it is possible to place sounds exactly where desired within a track or mix. In newer versions of Audacity simply left click and drag sounds to the desired place. Older versions have a simple left right arrow icon to click on first to enable tracks to be moved left or right.



Children can be very particular to the placing of sounds when using the time shift tool, and this is rewarding for the teacher to observe, as it demonstrates that children are not randomly assigning sounds. There is an additional benefit for young children in considering how sounds can be layered.

By using apps such as Music Mike Create and Audacity, new music opportunities are offered to children, and processes learned are then seen to be applied in other contexts. The apps increase children's repertoire of sounds, thinking about music texture and structure, and the potential for further creative ideas.

References

Books

Wheway, D., Miles, H., and Barnes, J. (2022). *How to teach Primary Music: 100 Inspiring Ideas* (2nd Revised edition). London: Harper Collins.

Rosen, M. & Oxenbury, H. (1993). *We're Going on a Bear Hunt*. London: Walker Books.

Websites/Apps

Audacity – download from: <https://www.audacityteam.org/> (Accessed 23 August 2022)

MusicMikeCreate: download from App Store (Accessed 23 August 2022) *Search with no spaces as shown here.*

Links to useful 'Binaural' videos to use as starting points for journeys/places:

Brighton seafront: https://www.youtube.com/watch?v=pPF_CBeXMjM

Borough Market London: https://www.youtube.com/watch?v=fhsb7Xlta_0

Munich in the rain: <https://www.youtube.com/watch?v=j18RKpKvL1Q>

Giant erupting geyser in Iceland: https://www.youtube.com/watch?v=BmD4_5K2NiE

David's own website with links to advice, publications and support files: www.primary-music.org



David Wheway is currently a sessional lecturer in education at Canterbury Christ Church University and a freelance primary music adviser and author. I started my teaching career in 1977 in primary schools with responsibility for sport and music, then later for computer technology. My recollection of those times was a dearth of support for primary music educators, and consequently I ploughed my own furrow – with creativity a major aspect. I joined the Leicestershire Music Advisory service in 1989 working as an advisory support teacher. In the 1990s I became a freelance music adviser and later a part-time education adviser for Northamptonshire. My main

focus through teaching and publishing is on supporting generalist primary/elementary teachers of music.

Presentation from the IOSFS Convention 2022

How the Australian Landscape and the Stories Embedded Within it Influence the Performance Outcomes of Moorambilla Voices

Michelle Leonard and Margie Moore

Background

Moorambilla Voices (Moorambilla) is more than a choir, it is an Australian organisation that seeks to empower children and youth to think big, dream widely and connect to Country⁸ and their communities. Moorambilla does this through an exceptional annual multi-arts program of workshops, cultural immersions, artistic commissions, residential camps, tours, recordings, performances and more recently an award-winning online learning platform, 'Moorambilla Magic Modules' <https://moorambilla.com/moorambilla-online/>



All photos © Moorambilla

⁸ Country - <http://www.visitmungo.com.au/aboriginal-country>

When Aboriginal people use the English word 'Country' it is meant in a special way. For Aboriginal people culture, nature and land are all linked. Aboriginal communities have a cultural connection to the land, which is based on each community's distinct culture, traditions and laws.

Country takes in everything within the landscape - landforms, waters, air, trees, rocks, plants, animals, foods, medicines, minerals, stories and special places. Community connections include cultural practices, knowledge, songs, stories and art, as well as all people: past, present and future. People have custodial responsibilities to care for their Country, to ensure that it continues in proper order and provides physical sustenance and spiritual nourishment. These custodial relationships may determine who can speak for a particular Country.

These concepts are central to Aboriginal spirituality and continue to contribute to Aboriginal identity. Aboriginal communities associate natural resources with the use and benefit of traditional foods and medicines, caring for the land, passing on cultural knowledge and strengthening social bonds.

Moorambilla fosters team cooperation through group performance: in choirs, Taiko drumming groups and dance, which develops general cooperative ability, confidence and leadership skills. Like our rivers in flood – our creative capacity is powerful, breathtaking and immense.

Moorambilla Voices

- includes voice, dance, drumming and visual arts.
- is a universal access program with equality of access for all.
- unrelentingly pursues excellence in artistic expression, pedagogically informed learning and performance.
- supports children's mental well-being, resilience and self-esteem.
- celebrates and incorporates the Indigenous cultures of regional Australia through consultation and collaboration.
- develops social capital through teamwork, community inclusion and group capacity building.

Moorambilla's commitment and connection with the cultural traditions and stories of the region is an important part of raising cultural awareness, recognition and reconciliation. The use of local languages in the songs that are performed and the telling of the stories through dance, singing and drumming facilitate this cultural communication and link to the broader government and community agendas of promoting knowledge and learnings of our cultural history. Our Indigenous stakeholders are vital to the success of the program and the Elders and leaders from the regional communities share their themes and stories that the artists then weave through the program. Advisors include Elders from the Gamilaraay, Yuwaalaraay, Yuwaalayaay, Wiradjuri, Wailwan, Ngyampaa, and Ngemba nations.

Moorambilla prides itself on engaging children from the remote regional area we operate in regardless of background or financial circumstances. Many children on remote properties and from small towns are disadvantaged and lack opportunity to engage with creative arts. Rural and remote Australia hosts many areas of disadvantage, with Australia's lowest levels of income, education and employment. This coincides with high levels of Aboriginality and cultural disconnection and poorer chances of advancement.

Moorambilla has worked in north-western New South Wales (NSW), in Local Government Areas (LGAs) in the bottom half of the Australian Bureau of Statistics (ABS) national Index of Relative Socio-economic Disadvantage (IRSD) and many fall in the bottom 10% of Australian LGAs. These ABS figures do not take into account the additional major impact of the recent droughts, floods, mouse plagues and Covid 19. Teacher and executive 'churn' in schools in north-western NSW is another significant contribution to disadvantage for students. Teachers move on quickly and are replaced with new teachers who in many cases lack experience and expertise in a rural setting or specialist subject areas. Therefore, students often do not have continuity of learning and instruction, particularly in specialty subjects such as Creative Arts.

Schools in the region lack resources in terms of learning aids, instruments, computers, appropriate buildings and access to consistent internet services. It is common for school's

internet service to be unreliable; this was exacerbated during the recent floods and mouse plagues, e.g. mice ate through cables to white boards and other electrical equipment. Approximately 40% of our participants individually identify as Indigenous. Whilst recognising that Indigenous identification is done through community and elder recognition, many outside of this community still only utilise a visual framework (skin tone). Therefore, micro aggression is embedded in many perceptions and conversations about what the participants of the program 'should look like' in photos. The Australian continent has held over 600 Language groups, each with a rich individual cultural framework. The ability to 'identify' as Indigenous and feel comfortable doing so, both through Moorambilla and nationally, speaks volumes about the ongoing conversation that Moorambilla is proud to be a part of in a multicultural society where inclusion, respect and self-determination are paramount. All children in the Moorambilla program are selected on merit alone. This core value tackles racism and inequality at its heart and is a founding pillar of the program.

Moorambilla strongly believes that no one, particularly in a regional or remote part of Australia, should be limited by education, aspirations or belief in their capacity to live a life rich in opportunities. Moorambilla Voices has a well-developed and focussed planned approach to delivering its program. This ensures that Moorambilla continues to contribute to a brighter and more inclusive future for our regional communities and the wider Australian arts ecology.

'Moorambilla Voices is a vital and specific program which nurtures the preservation of a culture while encouraging the birth of new work. I am honoured to be its musical patron. In undertaking this work, Michelle Leonard, the inspirational leader of this project, has made a profound commitment to work at the highest level with all participants. This level of commitment ensures a strong sense of cultural preservation with links to the past as well as the encouragement of new work forging links to the future. I support this project wholeheartedly and unconditionally'. **Richard Gill AO.**

Evidence demonstrates the clear benefits of music and artistic education programs in breaking children free of disadvantage. Many recent studies confirm the significant value of carefully planned and well taught music/arts programs in all education and their developmental advantages for young people:

- Music improves self-confidence, self-expression and fosters creativity. It is a powerful tool in fostering health and well-being (Hallam, 2010).
- Music develops neural pathways and enhances brain function. Music stimulates incomparable development of a child's brain and leads to improved concentration and memory abilities (George & Coch, 2011).
- Music promotes teamwork and collaboration. Children are brought to the highest levels of group participation requiring intense commitment, highly developed skills in coordination and a highly evolved sense of musicality and expressiveness (Schellenberg & Mankarious 2012).
- Involvement in arts practice can help children develop an understanding of and respect for real and fundamental cultural awareness (Bloomfield & Childs 2013).

- Dance supports student learning through student engagement, critical and creative thinking, and student self-concept (Fegley, 2010).
- Participation in group drumming can lead to significant improvements in multiple domains of social-emotional behaviour. This sustainable intervention can foster positive youth development (Ho, Tsao, Bloch & Zeltzer 2011).



Over the past 20 years, multiple studies (Saunders, 2019; Lorenza, 2018; Meiners, 2017; Winner, Goldstein & Vincent-Lacrin, 2013; Bryce, Mendelovits, Beavis, McQueen & Adams, 2004; Fiske 1999) in Australia and elsewhere have demonstrated better personal and educational performance by those involved in the arts and music. These outcomes include measures such as national school results, student well-being, attendance, reduced need for school discipline or exclusion and better self-control.

Connection with the Australian Landscape and Culture

The Moorambilla Compact

The people, creatures, land, water and surroundings of the communities we operate in are precious to us all.

We all share this land.

We all care deeply about this country.

It is our collective responsibility to respect and care for all of those associated with Moorambilla.

We commit to working with each other and walking forward together in a spirit of openness and generosity - and this will guide all of our interactions artistically, culturally and socially and in every business interaction we make that represents Moorambilla.

We create art, memories and a sense of ourselves and place from our stories and the land. We always learn from the past to shape the present and work towards a better future for our country.

In partnership, and with mutual respect and understanding, we put the wellbeing of our Moorambilla family first, its people, its communities and its country.

We do this by respecting ourselves, each other and our shared culture.

Moorambilla in Gamilaroi language means 'place of deep fresh water'. This image of ancient rock art represents the physical manifestation of the Brewarrina Fish Traps⁹. These are one of the oldest man-made structures in the world. The image is a mark on Country and represents our core program's geographical footprint in Western New South Wales, Australia. It is a visual symbol of excellence manifest. It represents cooperation, innovation, transference of culture and knowledge, creativity and collaboration, as well as ethical and economic sustainability through aquaculture. This image was adopted in 2018 as the visual representation of our core program and, as such, sits at the heart of what we do.



We recognise that water connects us all to each other – water is vital for human survival. The analogy of the Brewarrina fish traps allows us to connect the economic, cultural and creative importance of water to all Australians. Within this analogy, we have interconnecting slip streams in the Moorambilla Voices flow, which lead either a fish or fingerling to leadership opportunities.

The core program of Moorambilla was established in the state of NSW, Australia. Our fish fingerlings¹⁰ swim through, in and out of this, as part of the ensembles of *Birralii* (Year 3 mixed group); *Mirray*, primary girls (ages 8-12); *Birray*, primary boys (ages 8-12) and grow into the *MAXed-OUT* youth company (ages 12-18). The program starts with skills development workshops, based around music and dance, in schools through which participants are selected, not auditioned. Our national Moorambilla Voices program grows from fingerlings, at various stages of development, swimming through the bends in the flow radiating from our core program. As they swim through this structure, they tour, perform, increase in skill and knowledge, and potentially create new bends in the river (contributing to the wider arts ecology as alumni and associate artists). Candidates and professional artists engage with and find their own flow in the system. Because of the transient nature of our candidates and artists, they will enter into this system at various points in their educational life cycle. This sophisticated structure is fluid enough to support change as the child or artist grows.

⁹ The Brewarrina Fishtraps, or as they are traditionally known Baiame's Ngunnhu, are a complex network of river stones arranged to form ponds and channels that catch fish as they travel downstream. Known as one of the oldest human-made structures in the world, the traps are located in the Barwon River on the outskirts of Brewarrina

¹⁰ Fingerling - A young fish, especially one less than a year old and about the size of a human finger

Moorambilla enables individuals to enter the slipstream or the natural flow in our program through our core ensemble program, or as an associate or featured artist, volunteer or audience member. Artists show our candidates career flow in action and the capacity for creative fluidity. Their connection to the program does not have to be linear; it can happen within the individual's creative journey and life cycle. Our program supports a mentoring framework across all our associated art forms. The engagement of composers, choreographers, visual artists and performers of the highest calibre supports our fingerlings to grow.

As cultural sector leaders we reference this framework through our online, spoken and written word to support and nurture the creative flow of this program within the wider arts ecology. All artists, volunteers and candidates make a commitment to shared cultural understanding through singing, language art and dance, guided by cultural immersion on Country. Furthermore, we make an artistic commitment to recognise, acknowledge and celebrate our shared understanding of marks on Country from fingerling to fully grown fish.

How does the landscape and culture influence what we do in Moorambilla Voices?

The Moorambilla program embeds a cultural connection to landscape, language and lifelines in various ways and distils the energy of Country into multi-artform performances. One of the first components of the annual performance program is through our Cultural Immersion. Between May and July, Michelle Leonard, the Artistic Director, invites the collaborating artists (including composers, photographers, choreographers, Taiko drummers, lantern makers and other associated artists) to attend a cultural immersion tour. The aim of this week-long activity is for the artists to meet on Country and to experience the culturally significant sites, the towns and the environment that have been identified as the key location for the annual program reference. This inspires and informs their artistic responses and their interaction with the participants at the residency camps. It is integral to the aims of the program to increase cultural competency of **all** those involved in Moorambilla Voices – including staff, volunteers, artists and the community.

The artists that have experienced this cultural opportunity possess the distilled artistic language that, in co-creation with participants of Moorambilla, frames and creates new works that embed the unique energy from these various environments. By the time we share our performance, we can 'suspend disbelief' where both audience and ensemble meet in the liminal space between landscape and imagination. This is what we call 'Moorambilla Magic'. It is transcendent, it is powerful and subsequently life-changing.

How has the Orff-Schulwerk approach/process influenced the Moorambilla program over many years?

The Orff approach, in its world view, methodology and significance, has had profound and lasting impacts on the Moorambilla Voices program and its Artistic Director. Embodied learning is a keystone in many First Nations' world view and the Orff approach. This strong pedagogical scaffold allows us to seamlessly transition between dance, voice and visual art in performances inspired by landscape.

Over our seventeen years of continuous work in the same rural and remote region, the program has grown from a fledgling idea into a full-bodied movement that has become an integral part of regional life and education in Western NSW. Schools have embraced the change, and moved from reluctant participants to eager advocates, with the opportunities to provide creative arts and the observable and acknowledged benefits to many children who do not fit with the usual classroom structure (Pitts, 2012).

There are only four dedicated, tertiary qualified music teachers in the entire remote and rural region served by Moorambilla. The annual Moorambilla workshops are, for some, the only music lesson they have access to each year from someone who has the skills to unlock their vocal and artistic potential. It is through these workshops, offered to the 76 schools in the 2,500-kilometre north west region of the state of NSW, that creative and talented children are identified and offered a place in one of four Moorambilla Voices ensembles.

Michelle uses a hybrid process, including the Orff approach. This gives the most sustained and memorable learning experience that she draws on when participants attend the residency camps in August. Interestingly, the students with less experience in more fractured learning environments respond best to physicalizing the learning process. These students may have limited literacy and home support. They learn best as their body becomes their textbook (Becker, 2013, p. 6), specifically through the use of drama, word association and most importantly humour to encourage them to remember conceptual information. This gives them a skill set that they can then transfer into other musical experiences throughout the year.

During the residential camps in August and September, this knowledge forms a platform for learning and self-esteem. Each ensemble works closely with composers, dancers and artists to develop repertoire for performance that integrates singing, movement and visual art. This creative process, inspired by the Orff approach, is a vital part of Moorambilla. The collaborative aesthetic response to a new theme each year, explores the rich traditions and stories of the candidates and connects with the Indigenous heritage and heart of the region.



For example, the rock shapes in a landscape will influence the composers' harmonic structure, perhaps a very 'static' harmonic language to reflect ancient basalt rocks. This influences the visual impetus for movement, in this case potentially the 'heaviness' of the dance language. The melodic lines may well inspire the dance lines, or vice versa, and the form of the fire sculptures, lanterns and lighting for the final performances.

'Never music alone, but music connected with movement, dance and speech - not to be listened to, meaningful only in active participation' (Orff, 1963, p. 72).

This Moorambilla creative process is deeply rooted in the Orff tradition and its deep respect and understanding of the benefit of an interdisciplinary approach for embodied learning (Staveley, 2018). The Moorambilla framework, because of the geographic distances between participants, is exceptionally focussed and intense; under pressure it 'creates diamonds'. The music, choreography and visual art composed and created in situ, resonates with the energy and worldview of the participants. The pedagogical process draws on ancient stories, modern experiences in small towns and music that they have collectively contributed to as text, melodic ideas and, of course, as performers.

This integrated multi-art form approach encourages the candidates to develop themselves as a whole musician and to see how the choirs relate to other artforms:

- By starting this process at a young age, we give them an insight into how each art form informs the other (Bloomfield and Childs, 2013, p.1).
- Each art form gives a layer of meaning and understanding to the other and makes each one stronger.
- Moving to music clarifies their rhythmic understanding; playing Taiko drums enhances their ensemble playing and performance.
- Working on the stories of the region through visual arts gives more meaning to the process of composition when they are writing text.
- This integrated process gives an opportunity for critical creative thinking that is vital to developing the culture of positive risk taking and exploration that Moorambilla has nurtured from its inception (Pavlou, 2013, p.73).

Introduction of dance and movement to the program, in addition to singing, was a natural growth for the project. Many children in this country region of NSW connect very strongly with sport and physicality and it brings that learning into a choral setting. For example, using the scarves with younger children frees up their upper torso and unlocks their legs while singing and uses their breath more naturally. This creates a choral sound that is clear and free with a similarity of sounds all the way through their registers. The Artistic Director was directly influenced in this by participating in the Orff Summer Course in Salzburg.

This creative process meaningfully engages both artists and performers and demonstrates mutual respect. This shows our singers, musicians and audience how the collective pursuit of a common artistic ground is possible between all cultures, not just regionally, but nationally.

Moorambilla is enjoying its seventeenth year celebrating the pursuit of artistic excellence, the energy of collaboration, the creation of new music, the sheer joy of singing, dancing,

drumming and making art together in this rich and vibrant program. This is acknowledged by the achievement of many national awards over a number of years. We are thrilled to be an important part of the national conversation around identity and excellence. We have thoroughly enjoyed and appreciated this opportunity to share our passion and journey with you.

For more information on the choirs, the candidates and our program please go to www.moorambilla.com and view the following attachments:

2019 Introductory Video produced and performed by the older students on country: <https://vimeo.com/365173516>

Highlights from the 2019 Gala concert
<https://www.dropbox.com/s/pidefnor2jgpn7k/2019%20highlight-encoded.mp4?dl=0>

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Margie Moore, OAM, Arts and Education consultant. Margie has extensive experience as an arts, education and music educator and administrator. She has had successful careers as a teacher, music consultant, lecturer in arts education and managing the highly regarded Sydney Symphony Education Program. She offers consultancy to a range of arts organisations in Australia and the UK. Margie has been on the board of Moorambilla Voices since 2010 and has held executive positions in both the NSW and National Orff-Schulwerk Associations.

Presentation from the IOSFS Convention 2022

Resources for Community Building in Dramatic Play Activities at a Training College for Nursery School Teachers

Wakako Nagaoka & Ryota Kitamoto

1. Introduction

At Junior College A, the nursery school training college where the authors work, an increasing number of students have found difficulty with group activities in recent years. This trend can also be seen in the Graduate Project Group (GPG), a dramatic play activity studied by the first author. This phenomenon indicates the need for changes in conventional methods of organizing group activities, including dramatic plays.

This article aims to examine the resources available for building a community through dramatic play activities. To achieve this, we interviewed students enrolled in Junior College A who participated in dramatic play activities.

1.1 Description of the class structure at Junior College A

Junior College A has about 120 students per school year and consist of three classes of 40 students each: AB class, CD class, and EF class. Most of the general classes are held in these class units. Additionally, lectures on GPGs begin in the second semester of the first year. In these lectures, small groups of students do an in-depth study on a certain field of early childhood education and care, depending on the teacher's specialty. There are two types of GPGs: Graduation Report and Graduation Performance. Based on students' preferences, the school assigns students to a GPG.

During the 201X school year, while teaching a class on toddler expression, the first author noticed that some students did not participate in group work. Furthermore, this inactivity was dependent on individual group members, even in expressive activities based on Orff-Schulwerk (OS). Within a GPG participating in dramatic play activities, some students did not speak up in group discussions. As demonstrated by this trend, an increasing number of Junior College A students have been struggling with interpersonal relationships in recent years.

1.2 Details of the GPG of dramatic play activities

In the first author's dramatic play GPG, students write and create a play containing a message for children. This play is presented during the "Children's Festival", an annual event where local children are invited to campus. This event takes place on a Sunday at the end of October. The standard junior college curriculum includes thirty 90-minute GPG seminars each year. In addition to these regularly scheduled seminars, students also practice the play during lunch breaks or after school for the month leading up to the "Children's Festival". The play lasts about 20 minutes, and it is performed twice on the day of the event. The audience includes children and their parents, as well as other students, and parents of the students performing. Table 1 shows the basic schedule of GPG activities.

Table 1: The basic schedule of the GPG

<p>□ First year: Before the second-year students' presentation</p> <ul style="list-style-type: none"> - introductory meeting with the first and the second-year students at the end of the first semester - From the second semester until the senior students' presentation, the junior students participate in practice for the senior students' play. <p>□ First year: After the presentation</p> <ul style="list-style-type: none"> - Begin dramatic play activities (once a week for 90 minutes) - Decide on the theme and synopsis of the play - Choose the GPG leader and sub-leader at the end of the second semester. <p>□ Second year: First semester</p> <ul style="list-style-type: none"> - Assign roles in dramatic play activities - Reconsider synopsis and decide on characters - Determine the cast - Conduct activities for each role (script writing, choreography, etc.) - Practice acting and dance. <p>□ Second year: Second semester</p> <ul style="list-style-type: none"> - Prepare for the presentation with the junior students - Present the play at the "Children's Festival" (end of October) - Write a short report on dramatic play activities - Assist the junior students in dramatic play activities - Reflect on the presentation in the graduation report at the end of January.

1.3 Issues with GPG dramatic play activities

In recent years, teacher intervention has become essential for students to build community in GPG activities. In 201X, some students began to have difficulty with GPG group activities. The following year, GPG students participated in dramatic play activities but were unable to build relationships among students, and they struggled to proceed with the activities. For this reason, the first author conducted an OS-based movement workshop as an opportunity for students to build community. Furthermore, in the following year (201X+2), some GPG students began saying, "I don't want to do the activities," even before they started. For this reason, the first author facilitated four OS-based workshops prior to the dramatic play activities (Nagaoka & Kitamoto, 2022).

This trend of reluctance to participate could be due to the influence of COVID-19. In 201X+1, Junior College A changed from face-to-face to online instruction. This made it difficult for students to engage in the group work which used to be done in class. In addition, between 201X and 201X+2, overnight events and the "Children's Festival" ceased to be held. Students' internship schedules also had to change, and their timetables became crowded. As a result of these changes, students lacked time to engage in the GPG dramatic play activities as they once had. As a result, the first author had to make significant changes to facilitate group-building.

1.4 Previous research and practical reports about dramatic play activities in OS

There have been many practical studies and presentations on dramatic play activities in OS (Widmer, 2011). For example, Widmer's previous study on *Elemental Music Theatre*

discussed methods that are one of the resources of dramatic play activities (Widmer, 2004 and 2007). Hartmann and Haselbach (2017) also pointed out the importance of “the social dimension” in OS activities. Furthermore, a previous study by Karenz-Knoblich and Wieblitz (2011) highlighted the social aspects of after-school “*Schnurpsenchor*” activities. However, these studies indicated only that the social dimension is an issue that facilitators need to consider when organizing group activities.

However, at Junior College A, participation in GPG dramatic play activities cannot be handled by the facilitator alone, and adjusting only the design of teaching methods is insufficient. We must find solutions by focusing on those resources for community building that students actively use. Furthermore, the existing literature lacks a sufficient discussion of OS activities as community-building resources, or of what constitutes a resource for OS group activities.

1.5 Objective

The purpose of this study is to describe how students use resources to build community in the dramatic play activities. To this end, an interview survey was conducted with GPG students enrolled in 201X regarding the development process of dramatic play activities.

2. Data collection

Table 2: Profiles of participants

Class and Number	Gender	Role in GPG
AB1'	F	
AB2	F	
AB3	M	
CD2	F	
CD3'	F	
CD4	F	sub-leader
CD5	F	
CD6	F	
CD7	F	leader
CD8	F	
CD9	F	

※Apostrophes indicate that the student has moved from another GPG.

2.1 Participants

The participants comprised 11 of the first author's GPG students. Of these, there were one male and 10 female participants, and all were enrolled in Junior College A in 201X. There were originally 13 students in the first author's GPG; CD1 and CD10 were absent from this interview.

2.2 Interview procedures

Both authors conducted four interview sessions at Junior College A. In the first session, a group interview was conducted with 11 Participants (Table 2). For the second to fourth sessions, additional interviews were conducted, each with one or two students.

This article focuses on the first interview, conducted on January 15, 201X+2. The interviews took place after students had submitted their short reports.

The first interview was semi-structured, focusing on pre-designed questions. Changes and additions were then made as necessary. This session lasted approximately one hour and 20 minutes.

2.3 Questions for group interviews

The interviews included the following questions regarding the schedule from Table 1.

- What do you think about the preparations for the presentation at the “Children's Festival” that you made with the same grade-students?
- What did you learn from preparing for the presentation at the “Children's Festival” with the same grade-students?
- What do you think about the instruction by your facilitator?
- Is there anything else you want to do in GPG activities?

We added these following questions during certain time periods.

First year: Before the presentation.

- What do you think about the preparations for the presentation at the “Children's Festival” that you made with the senior students of the GPG?
- What did you learn from preparing for the presentation at the “Children's Festival” with the senior students?

Second year: Second semester before the presentation.

- How did you help the junior students to prepare for the presentation at the “Children's Festival”?
- How did the junior students help you to prepare for the presentation at the “Children's Festival”?
- What did you learn from preparing for the presentation at the “Children's Festival” with the senior students?

Second year: Second semester after the presentation.

- What changes have you experienced throughout your college life?
- What do you think about any of your changes?
- What do these GPG members mean to you?

2.4 Ethical considerations

The first author verbally explained the written request to the participants and received their signatures on consent forms before the study. Permission was granted by all participants.

This research was approved by the Research Ethics Review Committee of the Education and Research Department of Hamamatsu Gakuin University Junior College.

3. Analysis

3.1 Data analysis procedure

We analyzed interview data using the Modified Grounded Theory Approach (Kinoshita, 2020). The analysis focused on how students used and created resources to build community in their dramatic play activities. The data analysis procedure included the following steps.

- 1) Transcription of recorded data
- 2) Open coding of transcribed data
- 3) Selective coding (categorizing the concepts obtained by open coding)
- 4) Side-by-side comparison and definitions of codes for each concept obtained by selective coding.

3.2 Results

Two episodes are described below. These episodes were derived from the analysis, and they are the basis of considering what resources are available for students to build community. The three students in these episodes are described in Table 3, and they are referred to by the labels given in Table 2. We have included the simple drawings we used in our presentation to illustrate our findings.

Table 3: The three students

□ **CD4**

- She enrolled in junior college by the invitation of a friend and was not interested in working as a nursery school teacher.
- She felt a motivational gap between her and her classmates, and she felt isolated from the class.
- She did not find this GPG interesting.

□ **AB2**

- She had been interested in dramatic play activities since entering the school, and this GPG was her first choice.
- She was concerned about AB3 in class.

□ **AB3**

- He did not feel that he fit in with the group activities in class or with the boys' group.
- In the group activities, he often expressed too much in a conspicuous manner, and he was not accepted by those around him.
- This GPG was his first choice, and he was motivated to participate in dramatic play activities.
- He was not able to obtain a certification as a nursery school teacher.

Episode 1: A shift from feelings of isolation to acceptance, facilitated by ordinary conversation



AB3, who did not fit in with the group activities in class, also felt isolated within the GPG. He left the discussion of creating a play to others, and he did not participate in the conversation.



When casting began, his attitude changed dramatically, and he begged for the role of a witch. He felt that the other students thought he was incompetent, and he wanted to prove them wrong through his performance.



AB2, who was in AB3's class, nurtured him in the GPG. Since they were the only members of this GPG in that class, AB2 felt that she should be *"the one to take care of AB3."* However, she felt the burden of *"wondering if this would last for two years."* She was also troubled by the fact that he would not join in the conversation about the dramatic play.



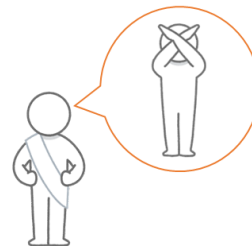
One week before the presentation, AB3's behaviour changed. It began with a conversation about GPG student romances unrelated to GPG activities. This conversation made AB3 feel accepted. His performance, which had been based on "showing off," turned into a performance that was beneficial to all.

Episode 1 reveals that students' relationships with each other were changed by *conversations (gossiping) unrelated to dramatic play activities*. Although overlooked by facilitators, this act was *a community-building resource* for the students within their dramatic play activities. These ordinary conversations transformed AB3's performance from individually "showing off" to being group-oriented.

Episode 2: Recognizing the differences and complementary feelings among group members during presentation practice



CD4 entered the college at the invitation of a friend, and she had no interest in the GPG to which she had been assigned. She did not enjoy the dramatic play activities during her first year.



CD4 felt that she had nothing to offer. To change this, she assumed the role of sub-leader. CD4 spoke up during dramatic play activities out of obligation, but she was not deeply committed and felt uncomfortable. Despite being the sub-leader, she felt helpless and like she did not belong in the GPG.



However, a week before the presentation, a sense of unity between CD4 and those around her began to emerge. Just before the presentation, when AB2 (who entered this GPG at her own request) felt too much pressure, CD4 helped by sharing ideas with her. AB2 looked back on her dramatic play activities and said that even when she was down, someone made up for her loss. She realised that the performance could not have been created if the group had consisted only of members with similar personalities. She was able to recognize the value of the differences among GPG members.

As per college guidelines, the presentation requirement remained fixed. However, the students' awareness changed during the presentation practice sessions. Although it is impossible for the facilitators to know how the students themselves feel about the presentation deadline, it is clear that the students *used the presentation as a community-building resource*. In doing so, they were able to recognise the importance of student differences and their complementary natures. Consequently, these differences were revealed to be a very useful resource for community building.

4. Conclusion

As demonstrated by the episodes, GPG members did not spontaneously move towards community building during dramatic play activities. Rather, they used ordinary conversations and a presentation deadline as resources to engage with other students who had different feelings about the activities. The GPG facilitator could not have anticipated the ordinary conversations generated by the students, nor could they postpone the presentation deadline. However, the dramatic play activities, together with these resources, facilitated emotional connections among the students.

These findings indicate that facilitators need to be "open to the unknown" (Nagaoka & Kitamoto, 2021) within daily routines and regulations, moving beyond their own expectations. Furthermore, they must improvise within the daily regulations, events, and curricula of educational institutions. Previous research has noted the importance of the social dimension in OS (Hartmann & Haselbach 2017, 25; Karenz-Knoblich & Wieblitz, 2011, 222). However, OS has only discussed social dimension resources to the extent that facilitators can anticipate them. In contrast, the findings of this study propose ordinary conversations and presentation deadlines as unanticipated resources for building community in group activities. More discussion of the social dimension in OS activities is needed from the perspective of what facilitators can and cannot anticipate.

[We would like to express our sincere gratitude to the students who participated in this research. This study was funded by the Grant-in-Aid for Scientific Research (C) (Task No. 21K02851). We are grateful to Ms. Yuriko Ishikawa for her assistance in translating this article into English].

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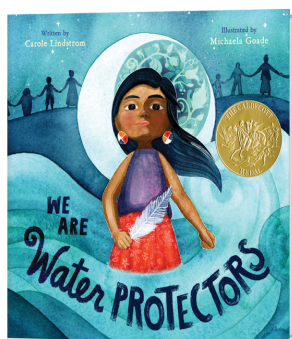
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ASI Presentation from the IOSFS Convention 2022

A Project Inspired by *We Are Water Protectors*

Sofía López-Ibor, San Francisco School



by Carole Lindstrom and Michaela Goede
Macmillan Publ. ISBN 9781250203557

We Are Water Protectors is a picture book inspired by all indigenous people in the USA fighting for clean water. Written and illustrated by Native American authors, the book was awarded the Caldecott Medal in 2021 and was a #1 recommendation in the *New York Times*. The author, Carole Lindstrom, is a proud member of the Turtle Mountain Band of the Ojibwe Nation. After the dramatic events in 2016, where the Standing Rock Sioux Tribe fought to protect their Sacred Land against the Dakota Access Pipeline, Lindstrom was initially inspired to write a novel for young readers and she collaborated with the illustrator and artist Michaela Goede to create this wonderful children's book.

Most books inspired by Native Americans and their stories are based on myths and folklore, which makes the students think that Indigenous people are from the past. This book is very different because it talks about a real problem of real people that is a very important part of today. At the same time, the actual story is connected with a traditional Ojibwe prophecy called the "Seven Fires" that foretells the story of a black snake that will come to destroy the earth if humans do not treat it with kindness and care. The book tells the story of an Ojibwe girl as they fight the "black snake", an oil pipeline that threatens their way of life. The final message is clear, there are many indigenous-led movements across the Americas that rally to protect and safeguard Sacred Land and water from pollution and corruption.

Why is it so important to use books that portray real issues written by Native American authors? Changing the narrative about indigenous cultures in the classroom and making the real people visible is an essential task in education today. As a teacher, I found it was easy to find original sources for information for the students to connect with the topic of the book. This is clearly not an invented story, but a real issue that many indigenous Americans are talking about. The students really enjoy watching YouTube videos where they can listen to real interviews with chiefs, with young leaders and even children.

The illustrations of the book are fantastic, they make the readers immediately connect with the main character, the story, the clean water issue and Native American rights. The students had a strong response to the image of the pipeline, the black snake, they immediately started chanting "Fight the snake! Fight the snake!". As a teacher, I also appreciated having a glossary of terms and a pronunciation guide as well as a note by both authors telling the reader what the topic means to them. The book ends with a pledge, a perfect idea to inspire the students to be stewards of the world.

How did I use the book in the context of Orff-Schulwerk lessons? The book inspired us to discuss the topic of stewardship and water protection during Earth Week. Students had the opportunity to reflect on the importance of respecting the natural world and the environment in Native American communities. We responded to the ideas in the book through singing, playing, dancing, composing, and writing poetry. Some of the texts in the book were used to create songs and chants that then turned into hand drum pieces. We created *soundscapes* to represent the sound of rivers and lakes. We learned an Algonquin lullaby that became the anthem of the whole project. The students really enjoyed composing short episodes about animals, plants, trees and even a *rondo* representing planet earth.

Here are some words of the inspired 3rd graders:

“Water corruption is a problem that many indigenous people have to deal with, and not only in the USA”.

“Imagine growing in a land full of oil in your water... If you drink it, you might get sick”.

“An oil company decided to build a pipe line across Native American Sacred territory. That was unfair because they made the water unfit to drink. They had the courage to stop the pipe line, many Nations gathered to help”.

“They had to fight the black snake so many more generations can enjoy having clean water”.



Sofía López-Ibor studied flute, recorder and music education at the Royal Conservatory of Music in Madrid, Spain and is a graduate of the Orff Institute in Salzburg, department of the Mozarteum (Austria). She is past-president of Orff España, co-directs their summer course and teaches seminars and courses throughout the world. She is the co-author of *¡Quien canta su mal espanta!* and author of the groundbreaking *Blue is the Sea: Music, Movement and Visual Arts in the Orff Schulwerk*. With over 40 years of experience teaching children of all ages, Sofía teaches Levels in the USA and completed her 26th year at The San Francisco School. She has received the Herbst Foundation award and the Medallion of Honor from the Orff Forum in recognition of her work in training teachers throughout the world.

Discussion Group from the IOSFS Convention 2022

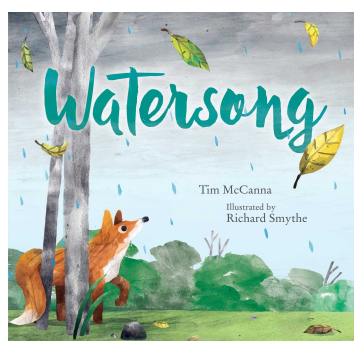
Inspiring Students to Connect with Nature Through Children's Literature

Julia Malafarina, Jennifer Stacey, Petya Stefanova

At this summer's International Orff-Schulwerk Forum Salzburg Convention, our discussion group was inspired by Sofía López-Ibor's presentation on the process of creating a performance with her students using the book *We Are Water Protectors* by Carole Lindstrom. Because of this, we chose to share how we had used children's literature to help our students connect to nature.

Literature provokes the imagination. Through the Orff approach, we can weave music, movement, and drama together to create evocative experiences for our students. Sofia's presentation showed how a book can lead students to empathize with and understand those who have very different lived experiences. This opens a world of possibilities for students to connect with their own feelings, experiences, and beliefs to create art that is deep and meaningful. In this article, we hope to inspire you to explore children's literature, connect to nature, and guide your students in their own creative processes. Each member of the discussion group has contributed ideas related to a book they have used in their own teaching.

Julia Malafarina



Title: Watersong
 Author: Tim McCanna
 Illustrator: Richard Smythe
 Publisher: Simon & Schuster Books for Young Readers
 Year: 2017

Watersong follows a fox on its journey to seek shelter from a rainstorm and be reunited with its cubs. Richard Smythe's watercolor illustrations show the movement of rain, wind, and swirling leaves through texture. Most of the pages show the fox from the perspective of different animals such as hiding snails and an owl high in a tree. All the words in the book are onomatopoeias. Words like *spitter*, *spatter*, *lash*, *bash*, *shimmer*, and *glimmer* come alive through the expressive scenes and the faces of the animals in the book. My kindergarten students explored dynamics, expressive speech, and heavy and light movements with this book.

We started with a movement exploration using the illustrations as an impulse; breathing like the wind, using our fingers and hands to create light and heavy raindrops on various body parts, exploring large and small movements based on the different perspectives shown in the pictures, and spinning like leaves in the wind. Then we read the book with students echoing the onomatopoeic words. As we read, the students discussed which animal's

perspective we were seeing the fox from and made predictions about where the fox was going and why. The simplicity of the language left a lot of room for students to create their own interpretations about the characters' intentions and feelings.

Finally we used a 20 foot (6 meter) long silky fabric to create our own river with teachers holding the fabric from either end, so students were able to focus on moving. Students surrounded the fabric and explored light and heavy movements to match the sounds of words from the book. They made gentle and heavy rain, wind, waves, and a crashing waterfall by moving the fabric with their fingers, hands and arms. Working all together to make the river movements was a big challenge for these students who are mostly five years old.



Kindergarteners at Key School in Annapolis, Maryland, USA, explore light and heavy movements with the words "Swish, Slosh" (L) and "Spitter, Spatter" (R) from Watersong.

In the future, I would like to use this book with older students, having them work in small groups to make their own onomatopoeic speech piece in a form of their choosing, and using a combination of quiet and loud words from the book accompanied by their own light and heavy movements.

My hope is that this sort of multi-sensory exploration will help my students to become more curious about the natural world around them. Perhaps next time they are walking in the rain they'll stop and listen to the sound of the raindrops falling on a puddle or stream and then see what sounds they can make by jumping in like the fox in "Watersong."

Jennifer Stacey

Title: The Tree
 Author: Dana Lyons
 Illustrator: David Lane Daniioth
 Publisher: Inspire Every Child
 Year: 2002

[A portion of the profits of the book go to the Jane Goodall Institute and the Circle of Life Foundation].

After four days of camping in the Olympic Rain Forest, Dana Lyons was gifted with a song – *The Tree*. Lyons writes, ‘a strange thing happened – a fully formed song came flowing through me’. The song tells the story of an 800-year-old Douglas Fir tree that was by his campsite, and all that has happened to the tree and the forest during its lifetime. The tree had lived through wind, fire, snow, and lightning. It had watched the river flow, young owls learn to fly, and heard the wolf’s howl. Bulldozers were getting closer, and the tree asks who will look after the forest. In the song, children eventually surround the tree protecting it – allowing the tree’s song to continue to be carried by the wind.

The song became the book *The Tree* written by Lyons and illustrated by David Daniioth. Daniioth’s dramatic and moody illustrations add to the impact of the song and story. Each image uses one colour palette to depict an event in the tree’s history. The effect is very striking.

The book became the inspiration for an Arts project created by Ontario’s York Region District School Board’s Arts Team which consisted of Dance, Visual Arts and Music teachers. Lynnette Charters, Justina So and I were the music teachers on the team. Inspired by Daniioth’s illustrations and using Katz and Thomas’ book *Teaching Creatively by Working the Word* (1998) as a guide, we asked the junior-aged students to look at the illustrations and create a senses poem. A senses poem describes how the illustration looks, how it sounds, how it tastes, how it feels, how it smells and what the illustration makes the students feel inside. Working in groups, students were then asked to create soundscapes to go with the illustrations. Students were also asked to choose a couple of words from each of the senses sentences to create movement sequences which were accompanied by the soundscapes.

With the younger children we discussed how the 800-year-old tree looked and how the tree felt. Then we created a class poem. Using words from the poem we created an ostinato that we played on drums.

<p>Grade One Tree Poem:</p> <p>Tree, tree, are you lonely? Tree, tree, do you need a friend? Tree, tree, can we play with you? Tree, tree, yours till the end.</p> <p>Tree, tree, let's have some fun. Tree, tree, you're so tall. Tree, tree, we'll climb your trunk. Tree, tree, we hear your call.</p>	<p>Grade One/Two Tree Poem</p> <p>It will be fine, don't be scared. Stay with us, we need you here. It will be fine, don't be scared. Don't be worried, we're all around you. It will be fine, don't be scared. You've survived so much for 800 years. It will be fine, don't be scared. Fire, snow and wind -you've survived it all. It will be fine, don't be scared. We hear your song.</p>
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A recording of Dana Lyons singing the song can be found at <https://cowswithguns.com/product/books/the-tree-book/>. Lyons sings in a low range not commonly heard today by students. To prepare the students to hear this style of singing, we asked the students to imagine what an 800-year-old tree might sound like. This led to a discussion about timbre and using music to enhance the understanding of a story.

News articles about trees and forests being cut down and/or saved in local neighbourhoods made the students' work current and relevant to their lives.

Petya Stefanova



Title: Концерт в гората. Приказка в ноти
Concert in the Forest. A Fairy Tale in Notes

Author: Atanas Tsankov

Illustrator: Stefka Radkova

Music by: Petya Stefanova

Publisher: FYUT Publishing House

Year: 2017

<https://www.fiut.bg/koncert-v-gorata-prikazka-v-noti.html>

This book inspired me to apply a game-based approach in working with the youngest children. The combination of poetic text, music and illustrations that tell the story of forest characters and their relationships, on the one hand, and the opportunity for writing music provoked by the combination of visual, cognitive, and intellectual stimuli, on the other, have a particularly strong impact.

The book consists of eight songs that introduce a group of instruments in an appealing and humorous way. This stimulates the imagination of the learners and highlights the

relationship between natural and musical sounds. In this way children can follow the way in which sound becomes music.

The level of difficulty of the lyrics and the possibility of performing the songs make the activity suitable for preschool to elementary school learners (aged 6 – 8).

Here I outline my experience with undergraduate students who are studying to become pre-school and primary school teachers and are not majoring in music. The artistic material of *Concert in the Forest. A Fairy Tale in Notes* and the musical activities based on it become a means of:

- Provoking fantasy and imagination,
- Acquiring more comprehensive knowledge of musical instruments and the types of instruments in the classical symphony orchestra, and
- Fostering mutual creativity – encouraging learners through the work of their teacher.

The work process involved the following musical and creative tasks completed by the students:

Stage One: Become familiar with the lyrics and music of each song.

Stage Two: Create a sound image using various acoustic and digital means.

Stage Three: Gather detailed information about each of the instruments involved in the story and present it to the whole group.

Stage Four: Create their own version of the tale that includes one of the instrument groups.

For this purpose they had to use:

- The sound characteristics of each group of instruments
- The natural environment as inspiration
- Appropriate digital sounds
- Sound and musical associations
- Their own creativity to develop a short story.

Learners present the relationships between the characters as they are associated/ identified with the musical instruments. In this way students:

- Clearly understand the characteristics and possibilities of timbre.
- Experience timbre characteristics through the imaginary situations in which they can be involved.

With the help of sound and musical means students may also understand the unity of the different components of the fairy tale:

- The natural environment, illustrated through various images.
- The relationships between the characters, in this case the animals, that have qualities of humans.
- The music which “tells” about their adventures, and which has its own specific characteristics and focuses on the details.

It is the idea of the common source of these different components - NATURE - that is the main goal of this approach – to increase the awareness of the unity between image, sound, characters, characteristics, and relationships.

The other central idea is **encouraging creativity through creativity**, namely the idea that we create together – teachers generate ideas, so do their students - telling their own story based on the one already created. This is a result and a reaction of relationships and interconnected facts of which learners become aware through the process of stimulating their imagination. On the other hand, the creative process is perceived as natural, intrinsic to children and the individuals.



Julia Malafarina is in her 15th year teaching general music and currently teaches Pre-K 3 through 4th grade students at Key School in Annapolis, Maryland, USA. She is level III certified in Orff through AOSA, participated in the Orff-Afrique Master Class in Ghana, and completed the post-graduate course “Advanced Studies in Music and Dance Education” at the Orff Institute in Salzburg, Austria. Julia is Vice President of the Greater Baltimore Orff Chapter.

Jennifer Stacey has been teaching Orff and Preparatory Children’s Music Classes for over 30 years. She has her Orff Post Level III Certificate, Advanced Certificate in Early Childhood Music, Diploma in Child Studies. Jennifer is president of the Ontario Chapter of Carl Orff Canada and has been a clinician for music workshops covering such topics as Music & Literacy, Music in Kindergarten, and Ukulele & Orff.



Petya Stefanova graduated from the National Academy of Music - Sofia with a master's degree in flute, Music Pedagogy and Chamber music. In 2013 Petya Stefanova got her PhD at the Bulgarian Academy of Science. She has won numerous awards from national and international competitions as a soloist and in the chamber music category. At the moment, she is a senior assistant at the University of Ruse "Angel Kanchev." She is also a flute teacher at National school of Arts, Ruse. Petya’s research interests are in the field of music theory and pedagogy, experimental pedagogy, and development of the creative potential of children of preschool and primary school age. As the founder and artistic director of the student group, Music Club "Affect" at the Ruse University "Angel Kanchev," Petya Stefanova organizes a variety of concerts and music and creative workshops.

ASI Presentation from the IOSFS Convention 2022

Nature in ALEV School

Elif Slater

ALEV School is located on the outskirts of Istanbul. It has a large outdoor area and our students spend quite a lot of time in the garden.

One of our main goals is that our students grow up as individuals who respect the environment they live in, strive for the protection of nature, are sensitive and have high awareness. The school is also involved in the Eco School Project and has a green flag.

There are kindergarten, elementary and high school departments. Starting from kindergarten to 4th grades, we work with groups of about 12 children. As a model school we teach music lessons according to Orff-Schulwerk.

This ASI project was with 3rd and 4th grade students. We have gathered our topics under four headings.

Nature

We started with a listening exercise and talked about the sounds we heard. What did we hear? Where did it come from? Was it a natural sound or was it man made?

After that we collected natural materials from the garden such as grass, branches, etc.

We played a guessing game where students with closed eyes feel the different objects, and the other students ask him/her questions. “Is it hot – cold, short – long, straight?”

Then they expressed the object with their body shapes. They turned this into a group work.



All photographs are the property of ALEV School



The Weather

We started with a listening exercise. This time we listened to the sound of rain. We talked a little bit about that. The difference between the sound of rain hitting soil and the sound hitting concrete caught their attention. They noticed the difference, that one is deeper in pitch than the other. Then we played the sounds of the elements with body percussion as a group work, they listened to it with closed eyes and compared the sounds. *“Which sound was more effective? Which was more real?”* We accompanied the sounds with an improvised movement session.



Climate – Global Warming

Students brought empty paper towel rolls from home. We took paper which had been used on one side from the photocopy room and they painted something related to the current condition of the climate on the other. Our topic was climate change related to global warming. First, we brainstormed. Our students wrote lyrics on top of a body percussion rhythm substructure. It was done as group work and transformed into a whole piece. They performed the piece with the instruments they made from waste materials.



Let's Save the World (created by the children)

*Hunger and aridity are bringing an end to the world
Exhaust fumes pollute the air
Air pollution, air air pollution
Let's recycle
Let's save the world.*

Etwas tun

Our last topic was a chant related to waste materials called "Etwas tun" (*We Have to Do Something*), new words to the song *Bella Ciao* accessed from <https://kita-kiste.com/>. We practiced the chant that the students learned in German lessons. Two classes performed this, one class created the rhythm with the waste materials and the other created the melody.

**ALEV OKULLARI'NDA DOĞA**

ALEV Okulları İstanbul'da şehir merkezinin dışında yer alan ve büyük bahçesi olan bir okuldur. Öğrencilerimiz bahçede oldukça fazla zaman geçirir.

Öğrencilerimizin yaşadığı çevreye saygı duyan, doğanın korunması için çaba gösteren, duyarlı ve farkındalığı yüksek bireyler olarak yetişmesi ana hedeflerimizdendir. Okulumuz aynı zamanda eko okul projesinde yer alır ve yeşil bayrağa sahiptir.

Anaokulu, ilköğretim ve lise bölümleri olan okulumuzda müzik dersleri 1. sınıftan 4. sınıfın sonuna kadar Orff Schulwerk yaklaşımıyla yapılır.

Bu yıl ASI projesini 3 ve 4. Sınıflarla yaptık ve 4 başlık altında topladık.

"Doğa"

Çalışmaya dinleme egzersiziyle başladık ve duyduğumuz sesler hakkında konuştuk. Neler duyduk, hangi yönden geldi, doğal bir ses miydi, insan yapımıydı?

Daha sonra bahçeden dal, yaprak gibi doğal materyaller topladık.

Öğrencilerimizin gözleri kapalı, nesnelere dokunarak ne olduklarını bulmaya çalıştıkları bir tahmin oyunu oynadık. Diğer öğrenciler sordukları sıcak mı soğuk mu, uzun mu kısa mı vb. gibi sorularla arkadaşlarına yardım ettiler.

Seçtikleri nesneleri önce kendi beden şekilleriyle gösterdiler ve buradan grup çalışmasına geçildi.

"Hava"

Yağmurun sesini dinleyerek çalışmaya başladık ve duyduğumuz sesler hakkında konuştuk.

Yağmur sesinin toprağa değmesi ile çıkan ses ile betona çarptığında çıkan ses arasındaki fark öğrencilerin dikkatini çekti. Birinin diğerine göre kalın olduğunu fark ettiler.

Doğa seslerini beden tınlarımızla çaldık. Bir grup gözleri kapalı olarak dinledi. Sesleri birbiriyle kıyaslayarak hangi seslerin gerçeğine daha yakın olduğu hakkında konuştuk. Doğaçlama hareketlere beden tınlarımızla eşlik ederek çalışmayı tamamladık.

“İklim - Küresel Isınma”

Öğrenciler evden boş havlu kağıt ruloları getirdiler. Fotokopi odasından bir tarafı kullanılmış atık kağıtlar aldık. Kağıtların boş tarafına iklim değişikliği ile ilgili resimler yapıldı. Konumuz küresel ısınma sonucu yaşanan iklim değişikliği idi. Önce konuyla ilgili beyin fırtınası yapıldı. Öğrencilerimiz verilen bir ritim kalıbı üzerine sözler ürettikler. Grup çalışması olarak bulunan sözler bütün bir parçaya dönüştürüldü. Atık malzemeden yaptığımız enstrümanlarla parçanın sunumu yapıldı.

Dünyayı Kurtaralım

*Açlık, susuzluk dünyayı bitiriyor
Egzoz dumanı havayı kirletiyor
Hava kirliliği hava hava kirliliği
Geri dönüşüm yapalım
Dünyayı kurtaralım.*

“Etwas Tun” (Bir Şeyler yapmalıyız)

Projedeki son başlığımız yine atık malzemelerle bağlantılı “Bir Şeyler Yapmalıyız” isimli bir söz korusu idi. <https://kita-kiste.com/> Parça Almanca dersinde çalışılmaya başlandı. Sunumu 2 sınıf tarafından yapıldı. Bir sınıf atık malzemeleri kullanarak ritim eşliğini buldu. Diğer sınıf ise sözler için melodi bularak şarkısını besteledi.



Elif Slater graduated from the Department of Viola of Istanbul University State Conservatory in the year 1993. She also studied violin and piano education at the conservatory. She became acquainted with the Orff-Schulwerk approach in 1999 and has participated in various seminars held in Turkey and Austria. She completed the “Train the Trainer Course” in March 2011 which was accredited by the Orff-Schulwerk Forum Salzburg, Gesellschaft Förderer des Orff-Schulwerks and Orff-Schulwerk Association Turkey. Since 1998, she has worked as an Orff-Schulwerk/Music teacher in the Private ALEV School. She is working as an instructor in the seminars and level courses organized by the Orff-Schulwerk Association Eğitim ve Danışmanlık Merkezi Türkiye.

ASI Presentation from the IOSFS Convention 2022

Play in Nature, an Encounter With Nature

Eun Joo Jung

The reason I gave the title “Play in Nature, an Encounter With Nature” is that children play in nature every day and there are opportunities to naturally meet and experience nature in play. I hope to share the importance of nature and its preciousness in daily life.

The Surrounding Environment of the Notre Dame Kindergarten in Osan, South Korea

The Kindergarten has a huge lawn garden. The name is Marcelino Gardens. Children are free to run around in the spacious Marcelino Gardens, observing trees, flowers and small insects.



They can spend time playing with ropes, playing with objects and pulling carts. Even if it rains, they can take an umbrella and go for a walk.

In the front yard of the kindergarten, there is a large vacant lot, a vegetable garden and a flower garden. Children plant, water and grow plants here. There are many vegetables, such as corn and lettuce as well as flowers, and of course, they can eat the vegetables when they are ready. Another play space is a sand playground where they play with bare feet.

Notre Dame Kindergarten puts environmentally conscious activities at the centre. The first picture is the tap. No soap is used here and the water for washing the hands automatically flows to the ground for the lawn. The second picture is a large field where children can plant, cultivate and harvest seasonal crops themselves. Potatoes, sweet potatoes and Chinese cabbage for kimchi as well as peanuts grow here. Finally, the toilet in the Marcelino gardens collects rainwater which is used for flushing. All children are learning to protect nature.



The Project of the Three Themes: Trees, Flowers and Potatoes

First Theme: Trees

There are fruit trees around our kindergarten. Various fruits such as Korean Plums, apricots, plums, peaches, chestnuts, etc. can be harvested in each season. Among them, Korean plums and apricots were harvested in June. Harvested Korean plums and apricots are made into tea and all the children take it home. Children also pick apricots and eat them while they play. One day, during a conversation with the children, they said, “the trees give us delicious fruits. But what do we give to the tree?”. So they decided to give a present to the trees. You can see what the present is in the QR code.

Tree, Tree

Children in Notre Dame Kindergarten



Sr. Caritas Maria

나	무	아	나	무	아	개	곳	한	공	기	고	마	워
Tree	-		Tree	-		Thanks	-		for	clean	air	-	
나	무	아	나	무	아	나	쁜		공	기	미	안	해
Tree	-		Tree	-		So	-	rry	a	-	bout	the	bad
나	무	아	나	무	아	내	가	너	를		지켜	출	깨
Tree	-		Tree	-		We	will	pro	-	tect	you	-	

Second Theme: Flowers

Children plant and water flowers at the beginning of the year. One day, the children saw wild flowers that they had not planted while playing and brought them to me to smell the scent. After observing these flowers, they put them in an ice mold and made ice flowers to keep them cool, because the weather was very hot.

They tried to express the observed flowers in this way with the scarfs and they performed a song called “It’s All flowers”, which is famous in Korea. You can watch it on video in QR code.

모두가 꽃이야 It's All flowers.

Hyeong Sun Ryu
arr. Sr.Caritas Maria



Piano	산	에	피	어	도	꽃	이	고	들	에	피	어	도	꽃	이	고
Xylophon																
Triangel																
Piano	길	가	에	피	어	도	꽃	이	고	모	두	가	꽃	이	아	
Xylophon																
Triangel																

*Text: It's All flowers, whether they bloom on mountains, in fields, or by the roadside.
Wherever they bloom, it's All flowers.*

Third theme: Potatoes

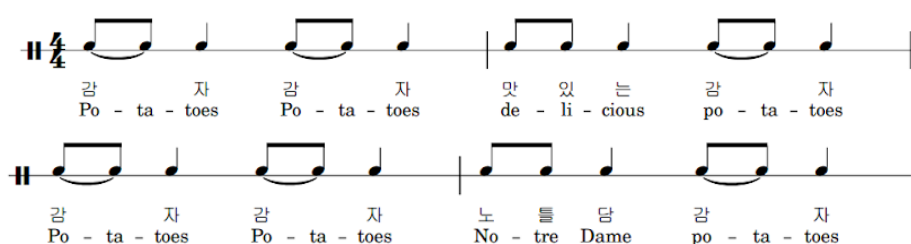
Potatoes were also planted in March by the children themselves and harvested in June. Through digging they learn to appreciate the gifts of the land. The children invited their parents to their potato market to sell these harvested potatoes. They sold the potatoes to their parents and the parents freely donated the money. Various activities were prepared at the potato market, such as steamed potatoes cooked in a traditional way, baked potatoes, peeling potatoes and taking pictures with potato figures. Donations from the parents and sales of potatoes were used to help children in Ukraine and Myanmar.

The children formed a PR team to sell their crop: to sing potato rhymes and potato songs to advertise the potatoes. You can also watch the video in QR code.



Potato rhythm

Children in Notre Dame Kindergarten



시장잔치

Market feast

Sung Gyun Kim
arr. Sr. Caritas Maria



*Text: There are potatoes. There are delicious potatoes. You can't buy them tomorrow.
Go buy them quickly. Otherwise, they are sold out.*

Reflection

In this way, in Kindergarten, I tried various activities by connecting the ideas that came to mind in the children's play, to the Orff class. It seems that it was a time to receive, eat, and share the gifts of nature that are freely given in the environment and to have a grateful heart. Although I couldn't go into more depth because I was only active for a short time in June. We look forward to the celebrations with nature that will be held here at the Notre Dame Kindergarten in Osan in the future.

Resources

- Kim, Sung Gyun (1999) *시장잔치 (Market feast)*. In: *김성균 동요집 제1권* (Kim Sung Gyun's Childsongbook No.1), kookminbooks, p. 74.
- Ryu, Heong Sun (2021) *모두가 꽃이야 (It's All flowers)*. In: *모두가 꽃이야 (It's All flowers)*, 풀빛(Pulbit), p. 38.



Eun Joo Jung (Sr. Caritas Maria) is a member of the Sisters of Notre Dame with a major in Early Childhood Education. She holds a Master in *Elementare Musik- und Bewegungspädagogik* from the Orff-Institut Salzburg and is a member of the Korean Orff-Schulwerk Association. She is an EMTP teacher at Notre Dame Kindergarten in Osan, South Korea.

From Around the World

The European Mentorship Programme in Orff-Schulwerk Pedagogy

Christa Coogan, Elin Bergdal, Aixa Toledo Benítez, Wan Yu Goh, Xavi Manyoses Rocamora

While Orff-Schulwerk philosophical and pedagogical concepts offer comprehensive and meaningful training in music and movement education across the spectrum of amateur musicianship groups (in schools and after-school programs, in kindergartens, in inclusive groups, etc.), there are few initiatives that gear their attention to the needs and qualifications of those who train these teachers in their own countries as well as internationally.

The European Mentorship Programme is such an initiative. It is an intensive professional development course for younger, well-trained Orff-Schulwerk pedagogues who have a specific passion for developing their capacities to teach teachers. Distinguishing features of the programme provide a unique design and adhere to a reciprocal learning process between mentors and mentees.

This programme establishes cross-generational and international interaction. It creates a space where expert educators and younger teachers can work together modeling classes, discussing strategies, challenging assumptions, stimulating and inspiring one another. It aims to encourage innovation and creativity, to develop leadership skills for inevitable ongoing changes in educational practice, to reflect on learning and leadership approaches, and to work beyond professional and organizational boundaries in order to develop a more encompassing understanding and to apprehend the 'bigger picture'.

A team of internationally renowned, European practitioners Orff-Schulwerk teacher-trainers - Soili Perkiö, Elisa Seppänen, and Christa Coogan – designed the programme. All three teach music and movement education in universities, teach classes with babies, children, or young people, teach in Orff-Schulwerk Levels Trainings, and teach workshops and seminars internationally.

Beginning with a successful pilot project in 2019, the programme has been followed by three successive groups, the last one ending in May 2022.

- 1) From January to June 2019 four mentees joined the **pilot** programme. *(The program began in St. Petersburg, Russia and ended in Estonia).*
- 2) From March to October 2020 four mentees participated in the programme's second year. *(Due to the pandemic, this course took place entirely online).*
- 3) From August 2020 to June 2021 seven participants joined our *Singapore Satellite* mentorship programme. *(Due to the pandemic, this course took place entirely online).*
- 4) From October 9, 2021 to May 2022 we welcomed eight participants coming from Brazil, Finland, Russia, Scotland, South Africa, Spain, and the USA. *(This course took place entirely online).*

Each group and every individual in that group has distinct strengths, goals and needs which inform the content and pathways of our work together. Thus the design of each mentorship group is somewhat different. To successfully complete the programme, however, we do have certain requirements:

- Mentorship meetings occur 7 to 8 times a year, for 3 hours.
- Each mentor meets individually with mentees as situations and questions arise.
- Mentees have regular assignments throughout the year. These include:
 - o planning, teaching, and analysing their own sessions with adults
 - o observing and analysing teaching sequences from mentors
 - o observing and analysing teaching sequences from mentee colleagues
 - o reading and writing assignments
 - o meetings with study groups
 - o attending performances, exhibitions, and the like.

We invite you to read the four reflections below, each written by a mentee from one of the four groups.

Mentees Reflect
First Group - 2019
Elin Bergdal



I had the privilege of participating in the first New European Mentorship Programme in Orff-Schulwerk pedagogy in 2019 together with my fellow mentees; Elina Simes (FIN), Clara Horbach (GER) and Ezgi Tatar (TUR). Being chosen for this mentorship by teachers that I admire and that have inspired me so much during my studies in Orff-Schulwerk was an honour. Their ambition to share their knowledge and encourage others to delve deeper into the process of teaching the arts is a mindset I share and carry with me every day.

The mentorship consisted of different assignments during the year that supported our development as teachers, musicians, dancers, and human beings. We had opportunities to reflect on our own teaching and on our identity as music teachers and musicians, answering the question of what the philosophy and foundation is, of why we teach the arts. We were

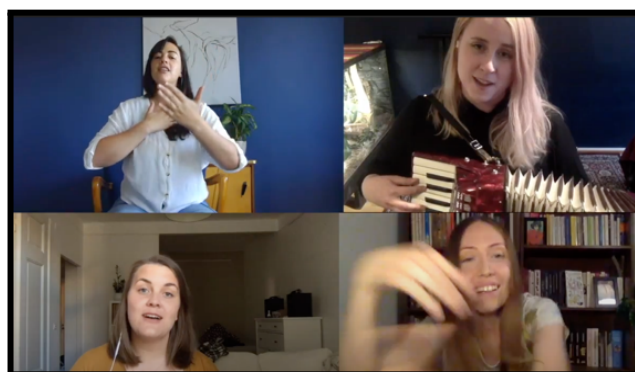
challenged to face our weaknesses and find our strengths. And all this while having an open dialogue with our mentors. Three years later my will to continuously become a better teacher, getting inspired by other teachers and their unique way of approaching music pedagogy, and the way of perceiving the arts as a holistic phenomenon, can be traced to my time in the Mentorship Programme.

On a personal level some parts of the mentorship program were especially meaningful and groundbreaking for my development as a teacher.

- **The discovery of co-teaching and co-planning.** During the programme we had many opportunities to co-teach and co-plan workshops together with our mentors and our fellow mentees. This offers a first-row seat for understanding how different teachers construct their lessons, seeing the underlying webs of thought and how different themes of the session are reflected during the lesson. This way of teaching has had an immense impact on developing my pedagogical thinking. Teaching together with your mentor also emphasised the mentors' mind set of equality between the mentors and mentees, seeing us as colleagues rather than *"master and apprentice"*, dissolving the pyramid of hierarchy. Teaching together is a challenge and a gift, for in a good collaboration you need trust, an open mind and mutual respect. Once you have this foundation in your collaboration, planning together can be extremely rewarding: throwing in thoughts, being able to question and develop each other's ideas and together forming a process that both are satisfied with. Teaching together allows more possibilities for developing the process in the moment, two observers who can encourage the participants and give models for the quality of the exercise, and possibilities to split the group into different activities without having to 'leave' the other groups. Co-teaching is an ongoing process; Elina and I started working together during the mentorship and are still developing our way of collaborating and co-teaching.
- **To analyse a teaching session from different points of view.** One of my favourite assignments was analysing our mentors' teaching. We were given instructions to observe the lesson from different perspectives (learner's experience, pedagogue's actions and choices, development of the process), and search for answers to different questions. After the session we shared our observations and had the opportunity to discuss the session with the mentors: they could explain their choices and share thoughts about their planning process. This way of analysing and observing different aspects of teaching has helped me in my own planning process; also, it has helped to support a way of learning on a deeper level.
- **The relationship between music, movement and dance.** As a musician, I have a deep love for expressing myself in music through playing and singing. I didn't have much experience in expressing myself through dance. At several points in the programme, I had moments of clarity when completely giving my body as an instrument for expressing emotion. These kinds of experiences are imperative for me to become a better teacher for both my younger students and other teachers - to find ways of inspiring participants to emphasise the quality of the movement, to develop their

body awareness and create a safe space for having deep, meaningful moments of bodily expression.

- **International networking.** The fact that the programme is international gives it another important dimension. Connecting and collaborating with like-minded music teachers as fellow mentees widens your perspective of the world. One learns about joint values and different cultural approaches and sees one's own culture and way of thinking in a new light. Having the opportunity to teach teachers from different countries during the programme taught us skills for connecting with a group: for instance, the importance of learning the participant's names, as well as the use of body language, facial expressions, and non-verbal communication. We are a part of this big multifaceted world, and music is connecting us all.



Our Mentorship Program officially ended in autumn 2019 but our road to becoming better teachers never ends. Being a creative teacher means finding inspiration wherever we go, in places we see, in people we meet, and being just as eager to learn as to teach.

Second Group - 2020

Aixa Toledano Benitez

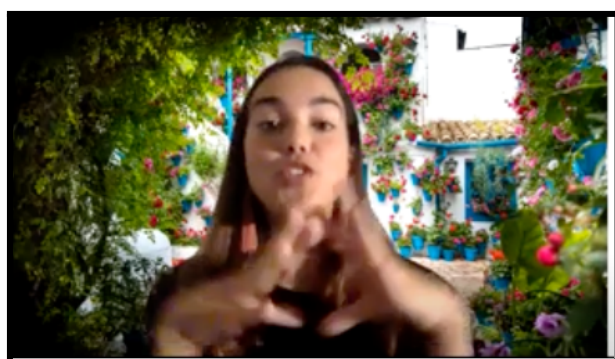
My mentorship program happened during a special year. We started in February 2020 and the pandemic arrived in March 2020. It was an uncertain situation that we had never experienced before, and we all needed to adjust.

The mentors had to reorganise and plan in a more suitable way, and it surely came with a



new set of challenges on how to continue without diminishing the vital components of the programme. We didn't know for certain if we could meet in live situations, as had been planned. And, in the end, those initial plans had to be cancelled and our programme was held completely online.

I still vividly remember that it was in the Mentorship Programme that I had my first ever Zoom session. Soili, always thinking ahead, arranged a Zoom meeting for all of us. Who would have imagined that two years later we would eventually be so accustomed to online meetings, and it would be for many of us a big part of our daily life and our reality! Zoom and other platforms have become now commonplace for most educators, and although it took a while to adjust, it hasn't been all negative. Many positive things came along with it. The possibilities of meeting our friends, colleagues, and the Orff community around the world allowed us to be more connected than ever before.



One unique aspect of the Mentorship Programme is how individual and specific the mentors' design is for each Mentee group, depending on the specific mentees, our necessities, and the moment itself. It is never the same, as it does not follow a rigid set of objectives. And this is, of course, how we educators need to deal with our students, and our situations. Thus, it set a good example. The mentors adjust to each of us and customise what they see to be important or needed for each one of us in diverse situations.

I would also emphasise that this programme was unique in how personal and close the mentors were, their availability and their genuine concern. I would imagine this wouldn't be the case in a regular university or any other formal study programme. For instance, speaking from personal experience, you could receive a call at night from Christa no matter the day of the week if you had some troubles to discuss; Soili was there to assist with technical issues

for a Sunday sharing; Elisa connected online to check-in on the warm-up to be presented in a couple of days.

The mentors are excellent professionals and dedicated to improving and contributing to society. Their example has impacted on me and will always be a meaningful reference point. The Mentorship Programme is still influencing my professional and personal growth. It has made me aware of things I want to develop more, and it addressed the things with which I struggled and need to work on. It was also valuable to work with my group of mentees: Ilkay, Riikka, and Sonia. They were an important part of my learning and gave me a deeper awareness of where I am.

If I were to participate in the programme once again, perhaps now, two years later, it would be different, for I have grown and the group as well. Or it would be another group of mentees. The mentors and the group would cater accordingly. I would be enriched in other ways than I was two years ago

This leads me to my final thought about the Mentorship Programme: for each of us it is a part of our path, and this path doesn't have an end. It is a continuation of the marvellous, scary, exciting, and never-ending growth as educators and human beings.

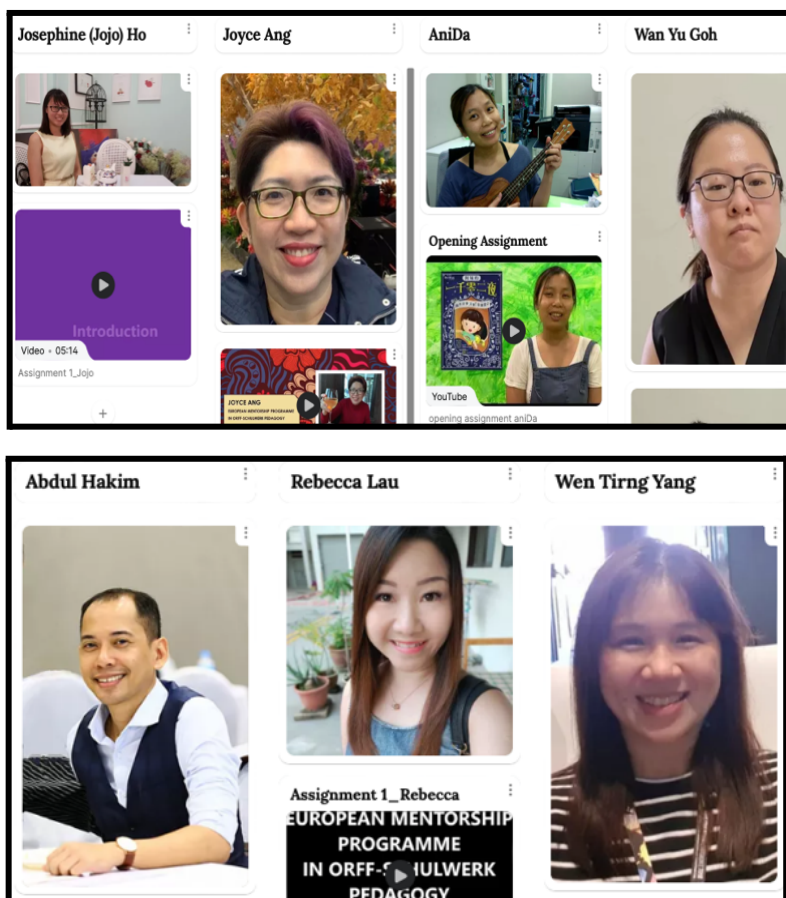
Third Group - 2021

Wan Yu Goh

Beginnings

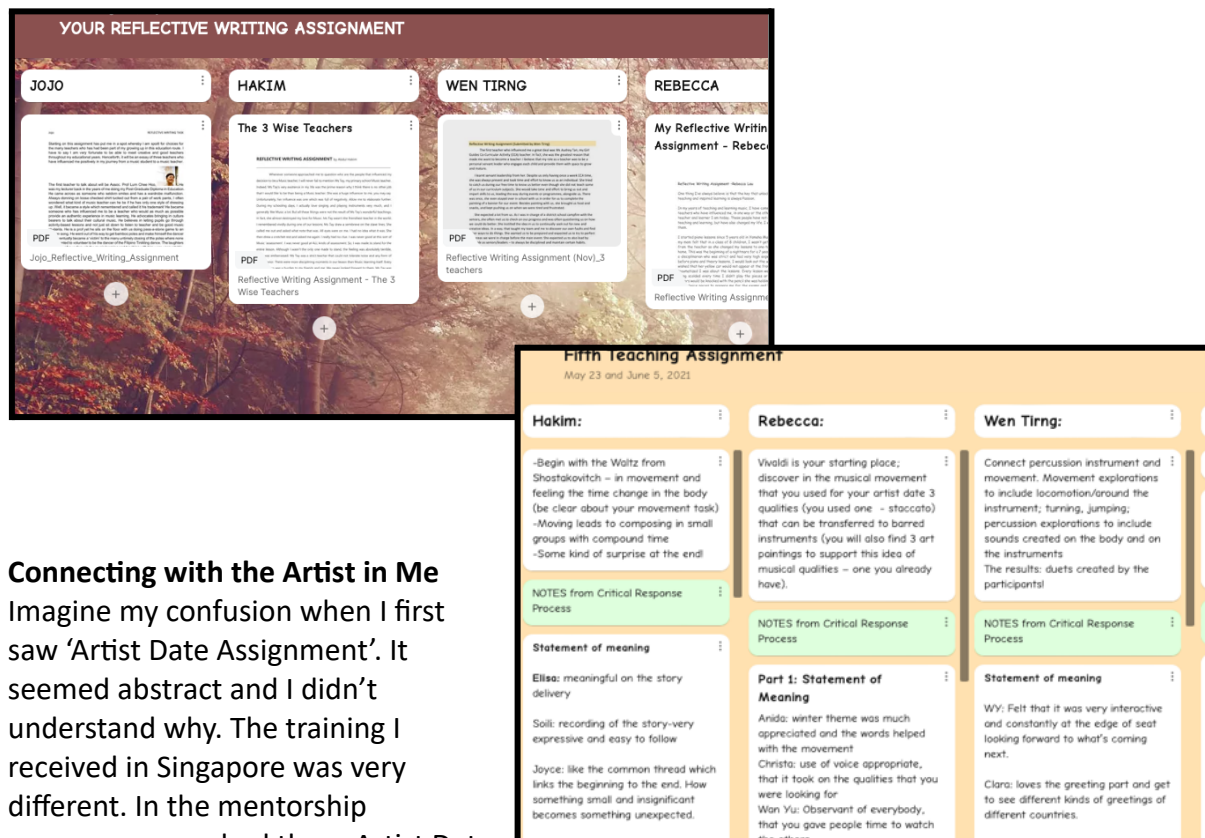
One of my colleagues in SingOrff was very keen to let us get a feel for the European Orff-Schulwerk experience as we have had Australian and American Orff pedagogues come to Singapore to give workshops. Hence my colleague reached out to Christa and established a connection between Singapore, Hong Kong, and Europe.

The plan was to have the project take place in three phases - digital communication, face-to-face in Singapore, then finally face-to-face in Finland. However, due to the COVID-19 situation, our entire mentorship programme was held online from August 2020 to May 2021. I will not deny that the



pandemic has brought about possibilities and convenience of learning from world class experts from Europe. The challenge to teach online was entirely another skill set and I started out quite uncomfortable and uncertain.

Eventually I started on my journey on the European Mentorship Programme with my three mentors, Soili, Christa, and Elisa. Throughout the entire programme, our main form of communication was E-mail and our work was documented on Padlet.



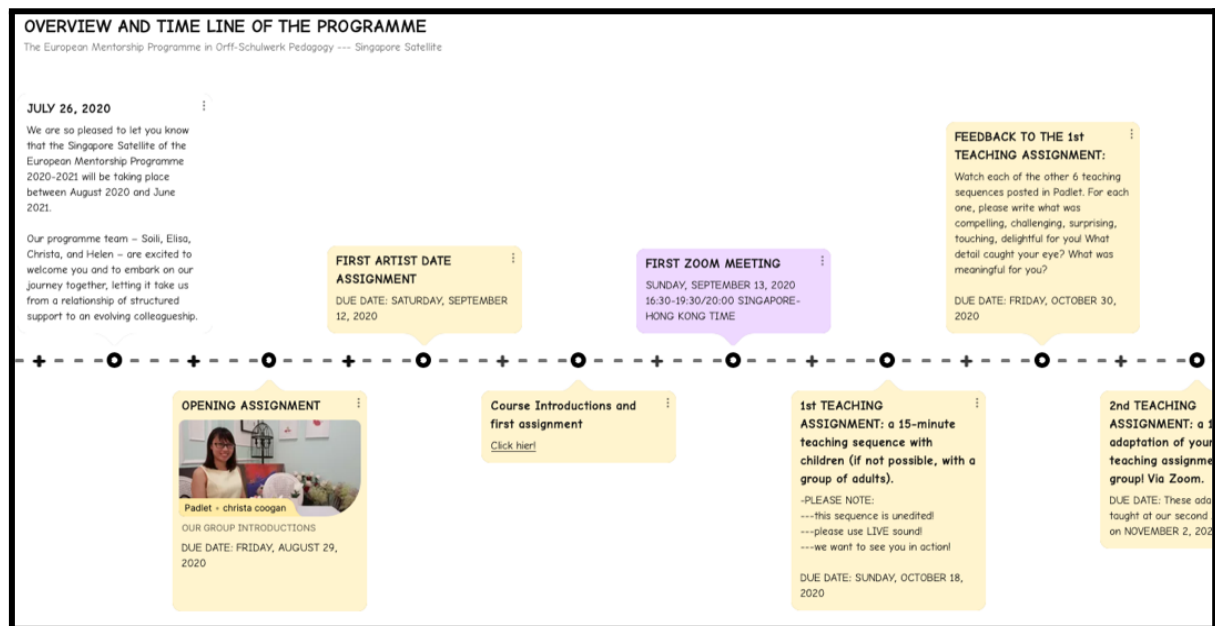
Connecting with the Artist in Me
Imagine my confusion when I first saw 'Artist Date Assignment'. It seemed abstract and I didn't understand why. The training I received in Singapore was very different. In the mentorship programme, we had three Artist Date assignments, and it was through this that I connected to my senses, practiced mindfulness about my sensations and observations.

It was awkward at first. When was the last time I sat down by myself, walked by myself with the sole purpose of connecting to my senses? Never. However, as I slowly immersed myself in the process, curiosity started to unravel in me. My first date was in a museum, and I started to wonder about the architectural design of the high ceiling and see-through roof top, the intent of having repeated patterns on the main lobby and the ferocity of the tiger in the painting. Later on, whenever I planned my small teaching excerpts, I was mindful to spark the curiosity in my fellow mentees.

The Reflective Process

In the teaching assignments segment, we were each other's critical friend. Our mentors gave us guiding questions to comment on each other's submission and we always began with affirmation. It was a very powerful and inspiring process, as this drew my attention towards my fellow mentees' work and what I could learn and use later in my future lessons.

I was also inspired by another mentee's expressivity in her sharing, and this informed the planning for my teaching assignment. After going through my lesson, she said, *"I felt inspired to do and build on the movement ideas from Wan Yu's lesson for my own lessons in the future."* This whole process of learning from each other motivates us to become better teachers.



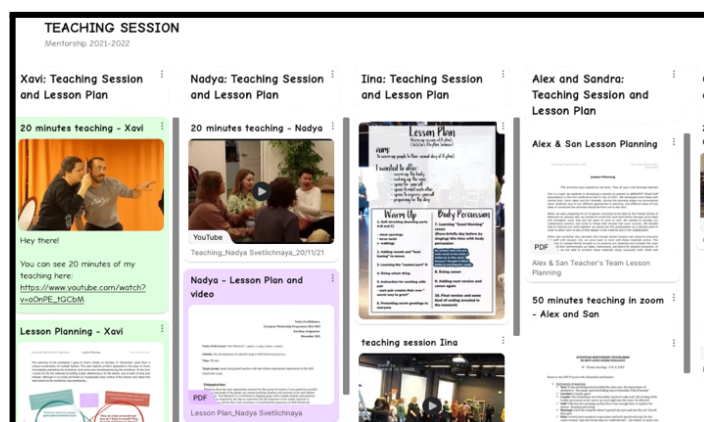
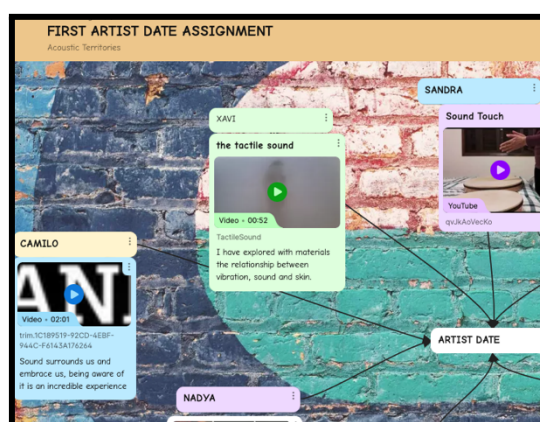
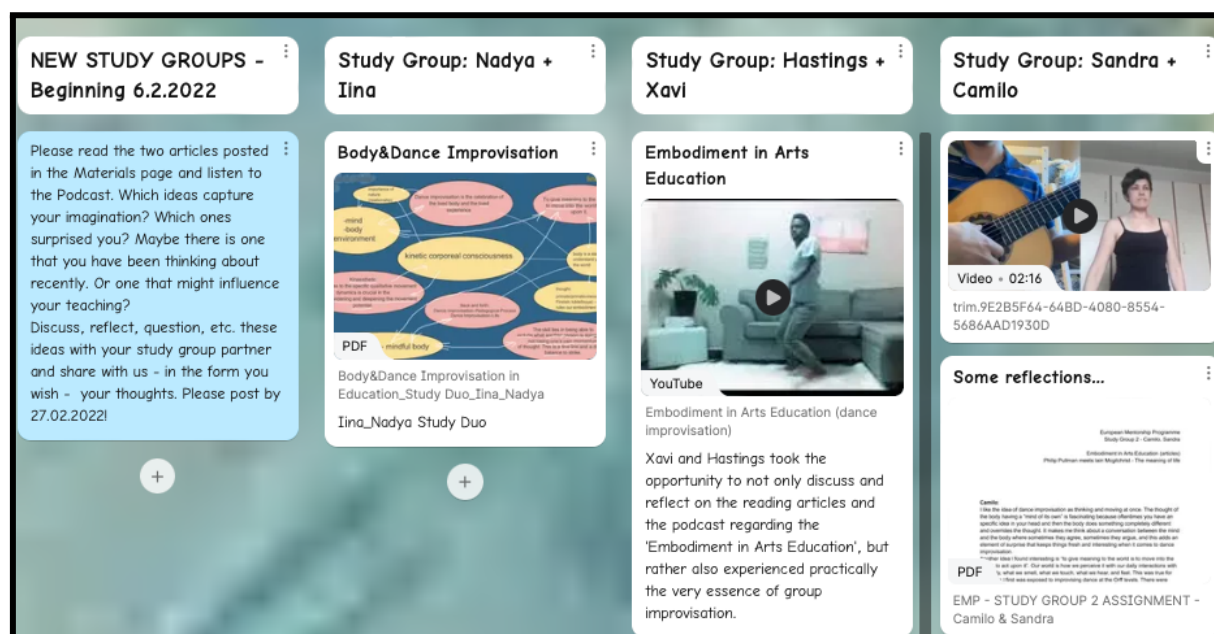
Challenges

One major challenge was unlearning and relearning. I was always looking for the right answer to give and the right way to teach. However, being open was the best thing that could happen. Through my mentors' teaching, I observed how they facilitated the responses and eventually gathered everyone's ideas into a communal performance. It was beautiful. The sessions we spent discussing with the mentors and mentees gave me the insights on how I could start.

Another challenge was my capacity for bodily expression. I was not used to using movement as an entryway into artistic expression. However, through co-teaching and co-planning, this allowed me the perspective of how others organise their thoughts and processes. I was then able to understand better the intent behind using movement and the connection between movement to speech and music. Being able to realise and achieve this was one of my proudest moments.

Final Thoughts

I am very grateful and appreciative for this opportunity to work with three world class musicians, educators and mentors. I had a glimpse of their insights and I felt supported to grow both as an educator and as a human being. I also had the opportunity to network with other mentees from the previous mentorship programme, which widened my perspective of other cultures and teaching methodologies. In my final meeting with all three mentors, I shared with them that I wished to take this new sensitivity and artistry that I had discovered and bring it into my classroom.

Fourth Group - 2021-2022*Xavi Manyoses Rocamora*

This past year I had the pleasure of participating in the European Mentorship Programme. Now I can say it has been - and continues to be - an experience of growth in three interlinked dimensions (artistic, professional and personal), that is still shaping and deepening my teaching and learning skills, especially focused on teaching teachers.

In the artistic field, the programme has helped me to clarify actions that are now indispensable steps in my goal to improve as an educator and as a human being: for example, to be active in inspiration, reflection and artistic expression, to expose myself to beauty and interact with it as a way of life, and to express myself through movement as a necessary warm-up for any rational action that is intended to be satisfactory. The programme has also encouraged me to use the artistic gaze for tasks such as preparing sessions or working in groups with other colleagues.

In the teaching dimension, I have delved into a learner-centred approach that has helped me to plan my actions with more awareness and thought. Since I started my mentorship experience, I have changed a lot in my practice regarding the whole planning process. Getting information about the students - their ages and culture - as well as about the space where the course will take place, has become a priority. In the same way, I have also changed practices in the development of my plan, as I listen much more consciously to the needs of the group and try to respond to them through my actions, as well as giving more weight to the discussions and reflections. Thanks to the programme, I have been able to organise my ideas based on a dynamic structure which allows a flexible and changing practice without renouncing the rigour and depth of my pedagogical actions. I have incorporated feedback as a daily work tool and have realised how important it is to read and reflect on my teaching practice. In addition, I have also lost my fear of sharing teaching practice, to the extent that it is now comfortable and very beneficial to me.

In relation to my personal growth, the programme has nourished me in many ways: it has helped me to identify what connects me emotionally, to define why this is meaningful to me, and to bring it to my teaching. It has developed my self-confidence. It has revealed to me embodiment as a philosophy and practice for spiritual reconnection and reconciliation with a full and happy existence. Finally, it has inspired me with a communicative and organisational model based on trust, built on respectful spaces and reasonable times and with a lot of thought behind it.

I would like to emphasise that the programme itself and the mentor and mentee figures are constantly developing and adapting to each participant and group, which has allowed me to explore and build my own experience through the multiple relationships that occur within the programme. I've found different mentor roles (mentor in presence, in ideas, in practice, in communication...) and experienced natural connections of ideas and practices, concrete affinities by age, style, musicality, pedagogical ideology, mutual admiration, and so on. Sharing this experience with professionals from other countries has increased my feeling of belonging to a community of teachers willing to work in a democratic, cooperative and respectful way. At the same time, it has raised new questions for the future: for example, one issue that makes me think is how to approach cultural diversity in a professional and respectful way in terms of the conception of music education around the world. In other words, teaching internationally means facing very different pedagogical and artistic cultures, and while art is a fairly universal language, education is less so. Becoming aware of the political, social, linguistic and cultural situations, as well as backgrounds of the country or place where you are going to teach (and try to figure out *How do they understand music education?*) are therefore important aspects to consider.

Of course, there are many more challenges to come: how to update content and methodologies in line with technological and social progress and the reality of our children and our education systems; how to continue to develop and integrate attention to diversity; the fight against climate change and many more.

But that is our path. Let's go for it!

Conclusion

As we can read in the reflections, the mentees engage in deep and personal learning experiences with the perspectives of each of the three mentors, are given space to develop their own ideas, have the support of their mentee colleagues, and the guidance and encouragement of the mentors in doing so.

In our mentoring experiences over the course of the four groups, the mentoring function emerges from teaching, supporting, counseling, and sponsoring each mentee to a reciprocal process of learning from each other to finally a collegial relationship of respect and trust.

We are looking towards the future!



If you are interested in getting more information about the Mentorship Programme, please visit our website. There you will find the dates for the next group, beginning in 2023.

<https://mentorship5.webnode.fi>

Aixa Toledo Benitez graduated from the University of Barcelona as a primary school teacher specialising in music, and from the Catalunya Music Conservatory with a degree in music education. Aixa has a Dalcroze Certificate, and intensive training in Spanish dance. She has participated in numerous Orff-Schulwerk training programmes and is now a teacher in Finland.

Elin Bergdal graduated from the Music Education department in the Sibelius Academy in 2018 where she specialised in classical singing, and music and movement. She is now teaching music in a secondary school in Espoo, Finland.

Wan Yu Goh is a primary school teacher who graduated from the National Institute of Education in Singapore specialising in Music Education. She has attended both the levels courses conducted by SingOrff (Singapore Orff Association).

Xavi Manyoses Rocamora is a music educator from Catalonia specialising in creative music and movement education, and percussion ensemble didactics. Certified in Orff-Schulwerk by the SFIOC.

Christa Coogan is a Lecturer at the University for Music and Theatre/Dept. of Elemental Music Pedagogy in Munich/Germany. She teaches children and youth of all ages in schools and refugee centres. She has been a teacher at the Orff Institute for 30 years in degree programs and the Special Course; and at the San Francisco International Orff Course School since 2003. Christa offers seminars and workshops internationally as a movement specialist in Orff-Schulwerk. She holds a BFA degree in Dance and an MA in Musicology and Dance Studies.

From Around the World

Anything Can Be Music

Monika Pullerits

We can look at music as a phenomenon in the context of art, science, psychology or education. Also within different eras, styles or genres. The composer John Cage came to realise that everything we can listen to as music, is music. As proof of this, in 1952 he created the piece 4'33" (the so-called silent piece), in which a score is performed that does not contain any sound (an empty space). Our states of consciousness are affected in the same way by sounds and the absence of sounds. Cage's statement "anything can be music" refers to a constant state of sound or silence that only changes when we stop listening. Many people do not feel the need to listen to or understand different musical phenomena, but in order to develop and promote creativity and other abilities, it is worthwhile to find suitable forms from the world of sound for each developing personality. So-called concert music and performing to an audience is a rather late phenomenon in history. The question is more about where professionalism and professional music start from. The roots are the same for both and all.

Carl Orff's idea of elemental music and movement begins with the origins of music as an art form, which are the voices of nature, the human voice, the rhythmic movement of the human body and the inclusion of elemental instruments. Consequently, Orff-Schulwerk is based on the unity of speech, music and movement based on rhythm, and revives the role of music as the natural means of expression of every human being, as it has been since the beginning of mankind.

In general, a person is able to see and hear around them what they already know. The more we know, the more we can see. But there is also a lot around us that goes unnoticed. Music is a great help in raising awareness of such areas of being. Especially when there is a personal experience of playing music as well as creating it in an elemental way.

Getting to know Carl Orff's approach to music and music education gave me real recognition as a teacher. Singing has always been the main activity in Estonian music education. I really appreciate it and I am proud of our choir-singing tradition. Unfortunately, I have experienced some children's musical self-expression being curtailed because they couldn't sing in tune. However, there are many different ways of making music and activities through which everyone can discover that musicality and artistry are an inherent part of every person. In the same way, folk music grew out of the primordial desire for natural self-expression.

In contemporary music, we accept all kinds of synthesized sounds, extreme dissonances and rhythm combinations. Speech intonation has been the basis for the works of so many artists, such as the voice landscapes of Meredith Monk or the sound poetry of the Estonian artist Ilmar Laaban, whose surrealistic games for voice include means of poetic and musical expression.

But music is not just for perfectly performing professionals and an educated audience. A child who uses his or her voice and body can also have a great experience making music.

For making elemental music, a child does not need special instruction, but an environment in which to participate. Prerequisites for musical perception are created already in the foetal stage from the music of the mother's body – the heart rate and respiratory rate, the mother's voice intonations. This is where exposure to the basic elements of music begins. In order for a child to start singing, they foremost need people singing around them. Listening is spontaneously accompanied by singing along, which begins with the imitation of individual sounds and syllables and grows into a child's own song. Humming, rhythms loosely performed on simple instruments and movement accompanied by music are the primary manifestations of creativity. If in the development of speech the child acquires first speaking skills and then reading and writing, then the same natural approach can be used in music education. Children first learn to express themselves musically in different ways and only later how to read and write music. In this way, the relationship with music is rooted more strongly and grows from the inside out.

Based on my experience as a teacher, I can confirm that working with rhythm is what fascinates children and offers them many opportunities for self-expression. By clapping the rhythm of the word or playing an instrument, the child will have a musical experience before he or she has acquired musical literacy. Rhythmic playing opportunities make a pleasant activity for both self-realization and the development of further skills. As the world around us consists of patterns and repetitions, participating in these patterns provides a field of experience for everyone. Before learning the notation, children should be helped to discover the music within themselves and fully support their own musical expression. In this way, experience becomes a skill, a skill becomes knowledge, and from there it moves on towards understanding.

In fact, a person of any age and ability can perceive that they are part of music. The most valuable are situations where something beautiful is discovered for oneself through musical activity and attentive listening. The alienation from art music can perhaps be explained by the lack or absence of such experiences. Personal self-experience in music helps in understanding even more complicated music we are capable of producing. Of course, the musical prerequisites of children are different and, unfortunately, for the best results, more attention is often paid to children who are more musically capable. Of course, music in choir studios or special music schools is different from the classroom. The essential question is how to guarantee musical self-expression of *all* children in group, collective or classroom settings. What are the areas of activity which allow us to take into account individually different development opportunities for children?

The Orff approach attaches equal importance to singing, movement and playing instruments, and the aim of the instruction is to develop the skills of creative self-expression and improvisation. It is the versatility and multitude of opportunities that distinguishes Orff-Schulwerk from other approaches in music education.

As a teacher, I have consciously tried to create an environment that is not so much oriented

towards maximum results, but offers children joy and diverse self-fulfilment. I have come to realise that I am not a music teacher, but a teacher *through* music. I try to see in front of me not a class, but developing personalities, each with their own cognitive needs and creative passion looking for a way out. That's why in my lessons, I give every child the opportunity to create their own music, even in the simplest form. They can improvise with their voice, on a rhythm instrument as well as while moving. By acting together in different ways and experiencing their creativity, the child's desire to discover something new grows and the courage to express oneself musically grows. Through pleasurable self-fulfilment, a willingness to work for the result and an interest in musical notation is also formed. The child must experience and realise that progress comes by overcoming difficulties. However, it is always worthwhile for an adult to be aware of why and what kind of experience we offer children, as well as what kind of experiences they miss.

Cage taught us to find music in silence. But how to awaken music that already exists in children's imagination and physical perception, but may still be hidden? How to affect both the mind and emotions at the same time? What are the areas of activity that allow the different assumptions of children to be taken into account individually? These are questions that are being answered time and time again in practice.

Orff-Schulwerk is music for everyone. A teacher who delves into it finds endless ideas for children to turn into their own music. It is the versatility and the resulting abundance of possibilities that distinguishes the Orff approach from other ways of teaching. The main task of the teacher is to help the children to feel how anything can be music – be it any sound or the absence of it.

Monika Pullerits (PhD) is a pedagogue who has brought the idea of Orff-Schulwerk to Estonian school music. She has always given sense to music teaching by looking for connections between different pedagogical approaches. Her books, articles and school textbooks play an important role in Estonian music education. Monika Pullerits works as a music teacher in various institutions (pre-and primary school, Children Creative Studio, Estonian Academy of Music and Theatre). Her teacher training courses have inspired and guided many teachers to analyse their work in Estonia, Latvia and Russia.



From Around the World

A Farewell to Giovanni Piazza: His Original Orff-Schulwerk Legacy

Checco Galtieri

The Orff-Schulwerk community in Italy salutes with affection and gratitude Maestro Giovanni Piazza, one of the pillars of Italian and European music education in the last 60 years, re-elaborator of the methodology for Italy and founder of the Association Orff-Schulwerk Italiano (OSI), who left us last April.

Life

Son of Faenza physician and poet Ugo Piazza, Giovanni graduated in French horn at the *Conservatorio di Santa Cecilia* in Rome with Domenico Ceccarossi, studying composition with Gianluca Tocchi, Armando Renzi and Virgilio Mortari. He followed the Conducting Course, held by Franco Ferrara, at the Accademia Chigiana and in Venice. In Berlin, he studied conducting with Richard Kraus and discovered the practice of *Gehörbildung* (ear training), totally unknown in Italian conservatories. In the library of the *Musikhochschule* he found the books of the German Orff-Schulwerk that conditioned his didactic and pedagogical-musical choice after meeting Carl Orff in person and led him to spread the Orff-Schulwerk in Italy.

He taught at the Experimental School of Composition at Santa Cecilia. With the *Gruppo di Improvvisazione Nuova Consonanza*, together with Franco Evangelisti, Giancarlo Schiaffini, Ennio Morricone and many others, he produced music and musical montages, for theatre and for multimedia and dance performances. He has collaborated with the Rome Opera House (1980-85), with RAI (1982-89) and with the Ministry of Education (since 1998).

The Italian re-elaboration of the Orff Methodology was realised by Giovanni Piazza starting from the early Seventies, characterised by a completely new type of approach to the Orff instruments that is still highly topical from a psycho-pedagogical point of view: "The Italian choice is oriented, in full agreement with Orff, not towards the realisation of an anthology of music for children..., but towards the exposition of a methodological outline that gives an account of its origins, its presuppositions and possible paths. An exposition that aims to indicate how to structure a lesson, a teaching project, rather than to provide materials for use To provide, in short, what is lacking - obviously from a Schulwerk perspective - in the training and experience of the music educator of the time, with the aim of contributing to the growth of a creative teacher figure, capable of autonomously developing a project line and a personal approach. It is, therefore, a true ad hoc reworking of Schulwerk material, and not an anthological 'translation' of the German originals."

After having founded the national courses on Orff-Schulwerk methodology and practice with the *Scuola Popolare di Musica Donna Olimpia*, he founded the national association 'OSI- Orff Schulwerk Italiano' in 2001.

He has published numerous essays and books for EDT, Schott Music, Amadeus, MKT and other publishers.

The Importance of Giovanni's Work

After more than thirty years since our encounter with him, we can say that his thought, his didactic action, has profoundly changed our cultural project: we continue to try to make our own every day the motto #DoingToUnderstand, in fact, *'from practical experience the child derives knowledge, information about music and derives skills. Thus, Fare per Capire, not starting from theoretical abstraction thinking that from that the child can understand anything'*.

We are increasingly convinced that *'the child is not a container into which notions are poured, but is the subject, the protagonist... everything must be done according to their needs'*.

The indispensability of ensemble music, the intertwining of generations and styles, the continuous adaptability and transformation of classroom pacts, research into the quality of teaching materials, the ability to get involved... the topics on which we have been enriched in this profession, but above all, human confrontation would be endless. There would be countless anecdotes and stories of his life in the round: his meeting with Carl Orff; his trip to Berlin in 1968 and his adventure at the Opera House; his study, together with colleagues of the calibre of Riccardo Muti, of conducting with Maestro Ferrara; his adventure at *Nuova Consonanza*; his incursions into the RAI; his extensive production of books and essays; his civil commitment in the *'girotondi'*; his path in the institutions (thirty-two years as a lecturer at S. Cecilia) not without unexpected slaps he received for his sensitivity to what the territory produced from below. As he himself wrote in a polemical letter in 2010: *I like to quote Franco Frabboni when he says: "The great Italian popular pedagogy (Montessori, Malaguzzi, Ciari, Lodi,...) did not originate in the Academies, but from associations"*. And again, his ability to play and get involved in the last few tiring years has marked us: from the time when he presented in German and English at the Mozarteum in Salzburg the innovations of the Italian Orff-Schulwerk (Carl Orff's didactic work that he reworked and the Association OSI as part of the Forum) he willingly accepted to lend himself to a pantomime playing tennis with sound tubes, to the amused and ironic incursions in the period of the pandemic during webinars and online transmissions.

Music is inseparable from other expressive activities (language, gesture and movement, dance): musical activity is collective, open to the practices of improvisation and elemental composition, characterised by that "elementarity" that is found both in the musical models and in the instruments used.

We approach music by making music with the voice, with the body, with instruments, and not by starting with learning notes, which are merely the graphic record of our sound inventions, and as such are a consequence and not a premise. The first learning of music, including the initiation into reading and writing notation, according to Giovanni Piazza, always springs from musical experience and therefore stems from an exploratory and experimental approach, not from abstract and theoretical premises.

In short, the heritage he has handed over to the entire world of Italian education over the years is enormous, and we would need infinite space to recount it. Continuing his action in an open manner (as he taught us), that is, reworking and personalising his thought, making it current and up-to-date is the task he left us and that many of us are ready to continue.

Thank you, Giovanni!



From left to right: Giovanni Piazza, Barbara Haselbach, Arianna Forneron, Checco Galtieri and Andrea Sangiorgio



*Giovanni Piazza conducts a rehearsal of the performance Spettacolo MetamOrffOsi.
Auditorium Parco della Musica – Rome, March 2004*

Checco Galtieri is a musician and teacher. President of the Italian OSI Orff-Schulwerk. Founder and vice president of the *Scuola Popolare di Musica Donna Olimpia*. Spokesperson of the National Forum for Music Education. Member of the National Committee for Practical Music Learning (Ministry of Education). Friend of Giovanni Piazza since 1991.

From Around the World

SIMEOS

Once again this year, SIMEOS offered the international summer course, face-to-face and online, continuing a tradition that began in 1985.



The lecturers involved the participants with great professionalism, proposing engaging, stimulating and easy-to-implement teaching paths in the classroom.

The face-to-face course (1-3 July, each teacher offered three sessions of 90 min. each for two groups) had **Estêvão Marques** proposing "The meeting of musical games": an easy repertoire of musical games, hand and finger games, use of spoons, improvisations, rhythms, world music and dances.

Andrea Ostertag with the theme "Feeling and making music with the body" allowed us to understand how the body in movement can transmit images, stories, thoughts, emotions and how these activities have an inclusive character creating a strong group feeling.

Carmen Domínguez proposed "Music, dance, action!": what is the nature of an Orff-Schulwerk process, what are its phases, how can I work on the combination of voice, instrument, body percussion, movement and integration of the arts, etc. in the same teaching process? An active work that allowed us to reflect on these processes.

During the midday break, **Laura Facci** involved the whole group in an exciting choral activity, finally possible after years of pandemic.

On 4/5 July, the online course was held on Zoom (each teacher offered two sessions of 90 min. each for all participants).

Hana Novotná proposed "Movement for EXP".

EXPERIMENT with the body through creative EXPERIENCE in various forms of EXPRESSION. We EXPLORE the basic forms of movement by relating them EXPOSE with music.

Soili Perkiö proposed "Stories as a stimulus for musical activities and experiences", understanding that experimentation and experience are the fundamental elements of the OS teaching process.

Alba Pujol Camins led us into the world of the very young to understand how children can begin to create and improvise from an early age: "From 0 to 6 and beyond: let's explore, create and improvise!"

Xavi Manyoses Rocamora with "Composing by playing at all ages", we explored the musicality of children's games to stimulate the compositional work of both teachers and students.

In general, the level of the proposals of both courses was excellent and there was great participation/interaction and lots of enthusiasm.

The course objectives were fully achieved:

Learning to teach music in an active and engaging way, learn strategies that can be applied directly in the classroom, experience a variety of insights, ideas and sharing.

Feedback through the final questionnaires confirmed the validity of the proposals.

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www.simeos.it

From Around the World

Latin American Encounter of Music and Movement: An Approach to Traditional Latin American Music Through Orff-Schulwerk

Maristela Mosca

From 2020, due to the pandemic, a period marked by global suffering, of health crisis and the need for social isolation, humanity sought new ways of relating, learning and teaching. Thus, what we call Emergency Remote Learning/ERL has expanded, becoming a possibility of encounters and connections between individuals, groups and people from different cultures.



In this new context, a design of action in music and movement began to develop, moved by the dialogues and work of Orff Associations from Brazil, Argentina and Colombia. The first propositions consisted in sharing the development of the diverse actions of the Latin American Orff-Schulwerk Associations, with the purpose of spreading the pedagogical work of Carl Orff and Gunild Keetman, from a Latin American perspective, in the ways of being, making and creating music.

In December 2020, the first online meeting *Asociaciones Orff-Schulwerk Sur America* was held including workshops by teachers from Brazil, Argentina and Colombia. On that occasion, we had participants from South America, Europe and the United States, enriching and strengthening the connections between traditional music from different countries. Through this proposition, we reaffirmed Orff and Keetman's pedagogical ideas of universality, appreciation of local culture and recognition of diversity:

Orff himself pointed out these necessary modifications in an interview with Hermann Regner: "When you work with the Schulwerk abroad, you must start all over again from the experience of the local children. And the experiences of children in Africa are different from those in Hamburg or Stralsund, and again from those in Paris or Tokyo". (Regner in Hartmann, 2021, p. 33).

Making music, sharing traditional repertoires, searching for points of intersection, as well as expanding the possibilities of teacher training were the goals for another meeting of the Orff-Schulwerk Associations of South America to be held in 2021. The collective experiences in music and movement, the sharing of knowledge and achievements of the Associations of Brazil, Argentina and Colombia were interwoven by the dissemination of the musical pedagogical work of Orff and Keetman. The online workshops were offered in rotation, contemplating the Latin American movement of musical pedagogical actions characteristic of each country.

We saw that sharing different perspectives and possibilities brought us closer together in the Latin American identity - the traditional music of original peoples, in a perspective of

diversity that, as Boaventura de Souza Santos (2006) points out, recognises the difference that does not feed or reproduce inequality, but rather values singularities.

This approach allowed Orff Latinoamérica to participate in an *Ibermúsicas* call for proposals to hold the *III Encuentro Latinoamericano de Música y Movimiento: un acercamiento a la música tradicional latinoamericana desde el Orff-Schulwerk*. The event was sponsored by *Ibermúsicas*¹¹, a multilateral international cooperation programme dedicated exclusively to the musical arts which promotes the presence and knowledge of Iberoamerican musical diversity, stimulates the formation of new audiences in the region and expands the employment market for professionals.

Held in August 2022, the third meeting promoted the use and implementation of the repertoire of games and traditional songs for children and folklore from the different South American regions - Brazil, Argentina and Colombia - sharing strategies and teaching materials for the teaching and learning of music and movement based on the principles of the Orff-Schulwerk pedagogical approach.

As methodology of the meetings we had the combination of lectures and online practical workshops, where all participants were invited to perform the activities individually or collectively. Each session was followed by reflections and dialogues about the theoretical concepts of each content, its possibilities, pedagogical and didactic strategies, as well as the options of development or implementation in different groups and educational contexts. A space for creation, interaction and reflection on the educational processes of music and movement.

The meetings allowed us, besides the connection and strengthening of bonds between the Associations, the perception that the principles of Orff-Schulwerk (Hartmann, 2021), were present in our movements, processes that allowed us to understand inter/multicultural possibilities.

The individual as the centre of the process provided opportunities for experimentation, allowing participants to believe and experience their creative potential and learn by making music. The workshops highlighted the social dimension, since everyone learned with everyone else, in remote windows that allowed them to perceive the experiences of others, in conflicts and discoveries.

The meetings highlighted elemental music which, together with movement, dance and speech, form a creative unity of creative and improvisational possibilities. Each participant was a protagonist in making music and, through conversation, music emerged through improvisation. The processes and products were emphasised in the course of the collective experiences, allowing the interaction of development and artistic result.

Thus, we see that the Latin American movement is strengthened in possible and dialogical actions, having as a contribution the musical traditions and the musical development of each context, where "intercultural dialogue, the use of singing, dancing, movement, and improvisation, confirms the importance of an active music education that respects and values all this diversity and creative capacity" (Mosca, Pucci & Silva, 2021, p. 73).

¹¹ <https://www.ibermusicas.org/index.php/pt/>

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News From the IOSFS

Shirley Salmon, IOSFS President

The IOSFS board members have been active in the IOSFS eleven committees. The current membership of the committees and updates on their activities are as follows:

Associated Schools and Institutions (ASI) Network Committee

Barbara Haselbach (Chair), Christoph Maubach, Virginia Longo, Carmen Domínguez Rodríguez

To develop collaboration and to support projects within the ASI Network

New members of the ASI Network:

Kindergarten in Osan, South Korea

Notre Dame Orff Music Institute, (NOMI), Seoul, South Korea

Eton Farm Primary School, Serpentine, Western Australia

- Continuing work to connect members and to support member projects.
- The ASI committee is organizing an online meeting for all ASIs at the end of November 2022 to discuss the theme for ASI presentations at the Convention 2023 as well as other future projects.

Convention Committee

Shirley Salmon (Chair), Hana Novotná, Christa Coogan, Virginia Longo, Sarah Hennessy, Rebecca Macoskey, Barbara Haselbach, Carmen Domínguez Rodríguez

To plan, organize, and communicate all aspects of the IOSFS Convention

- Planning and running the IOSFS Convention that was held via Zoom, July 18 – 21, 2022
- Planning and running the IOSFS Convention 2023 (date and topic to be announced).

Fundraising Committee

Julie Scott (Chair), James Jackson, Olympia Agalianou, Ashleigh Lore

To find and develop new avenues to fund the work of the IOSFS

- Searching for funding sources.

Guidelines for Teacher Education Committee

Christoph Maubach, Christa Coogan, Sarah Brooke

To review and communicate the IOSFS Teacher Education Guidelines as needed

- Preparation of an extended revision of the guidelines.

Journal Committee

Sarah Hennessy, (Chair), Sarah Brooke, Verena Maschat, Rebecca Macoskey

To coordinate, edit, and publish the journal of the IOSFS, Orff Schulwerk International

- Developing, editing, and publishing the second edition of Orff Schulwerk International

Movement and Dance Committee

Christa Coogan (Chair), Hana Novotná, Verena Maschat, Barbara Haselbach

To provide collaboration opportunities for dance and movement teachers

- Dates for three Roundtable discussions and workshops to be held for all IOSFS members between January and July, 2023 are being planned. These meetings will situate movement and dance within an Orff-Schulwerk context and be connected to the themes of the upcoming Study Text publication.

Research Committee

Andrea Sangiorgio (Chair), Sarah Brooke, Sarah Hennessy, Virginia Longo, Carmen Domínguez Rodríguez, Christa Coogan

To encourage and support Orff Schulwerk research

- Beginning work to support Orff-Schulwerk based research.

Resonances Committee

Hana Novotná (Chair), Tiffany English, Christoph Maubach, Christa Coogan

To support individuals and organizations who wish to present Resonances programs

Resonances were held online:

- March 26, 2022: Jazz, Improvisation, and the Schulwerk (hosted by AOSA)
- May 7, 2022: Movement and Dance (hosted by Resonances Committee).

The next Resonances *Nanyin* or "southern tunes" will be hosted by the Macau Orff Schulwerk Association on Sunday, February 26, 2023 from 12 noon – 3 pm (CET/UTC+1).

Ideas for the future: Roundtable discussions, for example, for presidents of OSAs.

Any Orff-Schulwerk Association interested in hosting a Resonances Event, please contact the committee at: info.iosfs@gmail.com

Social Media Committee

Virginia Longo, Chair, Christoph Maubach, Carmen Domínguez Rodríguez, Rebecca Macoskey, Bethany Elsworth

To provide social media opportunities for IOSFS members to communicate, collaborate, and connect; to make the IOSFS and its activities and events known on social media

- Creating an IOSFS blog and maintaining the IOSFS presence on social media
- Highlighting website contents to raise member awareness.

Statutes Review Committee

Tiffany English, Chair, Andrea Sangiorgio, Verena Maschat, Carolee Stewart

To review and recommend updates to the IOSFS Statutes as needed

- The committee reviewed the IOSFS Statutes and put a proposal to the membership that was voted on and accepted at the General Meeting 2022.

Study Texts Committee

Barbara Haselbach, Chair, Verena Maschat, Carolee Stewart

To plan, develop, and edit the Texts on Theory and Practice of Orff-Schulwerk volumes

- Study Text II: Orff Schulwerk in Diverse Cultures, published and available [here](#).

- Study Text III: The role of Movement and Dance in Orff Schulwerk (working title), in progress.

All IOSFS members are welcome to participate in committee work. If you have expertise in a certain area, please contact the committee chair to indicate your interest. The board is very pleased with the forward motion of this important work and welcomes member input and feedback.

Reviews of Publications

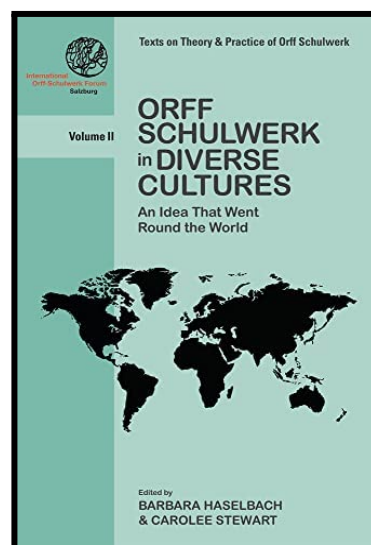
Orff Schulwerk in Diverse Cultures: An Idea That Went Round the World (Texts on Theory and Practice of Orff Schulwerk, 2)

Edited by Barbara Haselbach and Carolee Stewart

Pentatonic Press, 2021 (260 pages)

Reviewed by Robyn McQueen

This is the second volume in the series *Texts on Theory and Practice of Orff-Schulwerk*. The first volume, *Basic Texts from the years 1932-2010* (ed. Barbara Haselbach) is well known by Orff students around the world, as the German and English edition of 2011 has been followed by translations published in Spanish, Farsi, Chinese, Greek, and Russian. Two further volumes are in preparation. While the first volume captures the exciting formative decades of Orff Schulwerk (OS) as it developed in Central Europe, this second volume gives expression to the challenges and aspirations of Orff educators in the more globalised realities of the 21st century. Five articles in the theory section address the dissemination and adaptation of OS. These are followed in the practice section by contributions from Orff Schulwerk Associations (OSAs) in Asia, Africa, North America, South America, Oceania, and selected European countries.



The dedication to both the memory of Herman Regner and to ‘all the children and teachers who love to sing and dance and play’ prefigures the profoundly personal tone that imbues the whole work. The great achievement of this book is the fact that Barbara Haselbach, Coralee Stewart, and their team have succeeded in commissioning and translating articles from so many Orff scholars and practitioners around the world. This success demonstrates both the high regard in which they are held and their personal connection with so many people through years of travel, teaching, and scholarship. More than snapshots in a family album, these articles read like a family tree revealing multiple relationships that gave rise to and now sustain the growth of OS practice around the globe. Neither is this merely a collection of family fireside stories. Each contribution is grounded in the social, political, theoretical, and pedagogical contexts of its author/s, many of whom have contributed to the scholarship and practice of Orff Schulwerk over decades. If you have time for nothing else, I recommend reading the introduction because it gives a historical perspective and rationale for the work, touching on some of the themes that emerge later. In the appendix the list of contributors reads like a roll of honour, as each writer has contributed to the dissemination of the Schulwerk, often in a voluntary capacity and at times against the tide of public opinion or educational fashion. While every organisation has its own story to tell, the division of contributions in Part II into geographical areas, each introduced with a map, serves to underline the value of connections between OSAs that are geographically, and often culturally close to each other.

The text is presented in two main parts. Part I covers the themes of dissemination and adaptation of Orff Schulwerk, with articles by Herman Regner, Mary Shamrock, Michael Kugler, Wolfgang Hartmann, and Doug Goodkin. It is a gift to the reader to find these all together in one place. Hartmann's article provides a clear summary of the principles of the Schulwerk. Considering the variety of expressions and contexts of the Schulwerk that have arisen as a result of Orff and Keetman's intentional openness, such a clear articulation of these guiding principles provides an important reference point. Shamrock's chapter draws and builds on her 1995 book *Orff Schulwerk: Brief History, Description, and Issues in Global Dispersal*, and offers some very practical suggestions for facilitating OS in cross-cultural settings. The second, larger section of this text concerns the practice of OS around the world. The 24 contributions are presented in sections, one each for Africa, America, Asia, Europe, and Oceania. The editors take care to explain the rationale behind their invitations to selected countries to contribute. 'Because the focus of this collection is primarily on "diverse cultures," contributions from Asia, Africa, North and South America, and Oceania are the focus, supplemented by a few European contributions that have a special feature to show' (p.4). Likewise, they indicate the type of content they requested be included:

...various topics were requested for the contributions: these included a historical overview of the development of the Orff Schulwerk in the country; the inclusion of country-specific sources (songs, texts, games, dances, instruments, etc.); the relationship with an often different musical system; the inclusion in the respective teaching system, and the difficulties of adapting to such a system; the target groups addressed, and so on. (p.5)

As I read the contributions from each country, several themes stood out to me, which I will relate below. However, none of this was far removed from the realities of teaching, and before long I found myself on a series of delightful diversions visiting Orff websites the world over. These websites offer a great resource of teaching materials. I was also able to follow links to *YouTube* clips (e.g., demonstrating various styles of Korean music) and to some national curriculum documents. I found it so helpful to have trustworthy examples not only to broaden my own experience and knowledge but to share with my students.

Three common themes in the chapters on Orff practice are

1. the necessity for teacher development and training alongside the provision of written materials and instruments,
2. the diminishing time allocated to arts education in teacher training programmes, and
3. the sometimes sudden impact of social and political forces on education philosophy and resourcing.

There are many stories of how groups were formed, sometimes independently and sometimes with the support of schools or universities. Some countries have experienced peaks and troughs of interest in OS over the years and various reasons are given for this. In some cases, political and administrative changes have been detrimental. In others, an absence of government requirements has allowed such a creative child-centred approach to flourish. Contributors in non-Western countries raise issues such as the problem of adapting the Orff repertoire to a musical culture that has little in common with it. Likewise, the Orff instruments may not be compatible with traditional music featuring microtones. Diversity not just between, but within countries is acknowledged and each OSA is finding ways to

integrate immigrant and indigenous perspectives. Each chapter has its own list of references and resources. A combined bibliography and discography of works in English and German is offered in the appendix. Another helpful addition is the comprehensive list of OSAs with dates of formation and website addresses. This would be another jumping-off point for hours of web browsing. Black-and-white photographs of children and teachers at play, and of instruments, complement each account and emphasise some of the things we all as Orff practitioners have in common. I did notice some spelling and formatting errors, such as a redundant bullet point and unnecessary bold type. I found these surprisingly distracting and hope they will be corrected for any further editions or print runs.

In 2017, as president of Orff New Zealand Aotearoa (ONZA) I had the privilege of attending Forum meetings in Salzburg. Reading this text took me right back to those moments listening to reports from selected OSAs. Politics, personalities, finances, government regulations, and trends in educational thought are all woven together in the background of the rich tales that are told. The reader is invited to consider, not just theoretically, but in very practical ways, the challenges faced and the creative solutions that make possible the continued work of applying the principles of OS in diverse contexts. Changes to the way we communicate that were accelerated by the global pandemic have enabled deeper, wider, and more frequent conversations between members of the Orff community worldwide. Such interactions will be enhanced by this text, as the content inspires questions both conversational and scholarly. Readers will find both comfort and challenge; comfort in the fact that others have faced obstacles and found solutions, and the challenge to pick up some tools and continue cultivating the growth of the wildflower ‘for all the children and teachers who love to sing and dance and play.’

Information on how to order the book in your region is provided here:

https://www.orff-schulwerk-forum-salzburg.org/_files/ugd/8289b4_8244225dfb6b40c78a1254e2d6fbdf52.pdf

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Robyn McQueen (robynamcqueen@gmail.com) is a past president and current committee member of ONZA (Orff New Zealand Aotearoa). Robyn has a Master of Education degree from the University of Waikato and currently teaches classroom music at Bayfield Primary School in Auckland, New Zealand.

Reviews of Publications

Looking at the Roots: A Guide to Understanding Orff Schulwerk by Wolfgang Hartmann

Pentatonic Press, San Francisco 2021 (82 pages)

ISBN 978-0-97737-129-7

Reviewed by Werner Beidinger

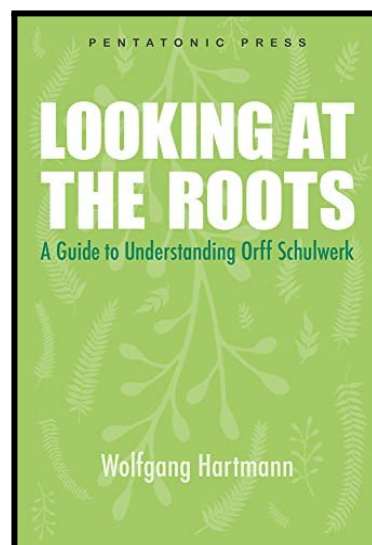
Another one who wants to explain the Orff Schulwerk to us and look back at its roots? Yes - and that's a good thing!

Wolfgang Hartmann has presented a reference book in a handy A5 format and achieved a depth that I would not have thought possible on around 80 pages. However, those who know the author know how skilfully he separates the essential from the arbitrary and how precisely he can select and formulate.

After a foreword by Doug Goodkin, the book is divided into a total of 11 chapters. Under the heading "A Small Start with Far Reaching Repercussions", we learn more about the author's intention in addition to background information on the educational radio broadcasts started in 1948 on Bayerischer Rundfunk, who answers the question about the current significance of the Schulwerk, not least by distinguishing it from dubious practices and questionable appropriations of the "Orff Label". In doing so, Hartmann differentiates with the musical material and principles of the teaching process those components that often "inseparably" interpenetrate in everyday practice.

Chapter 2 looks at stages in Orff's childhood and highlights interesting connections to his Schulwerk. We read how Orff understood the concept of Elemental Music, what it comprised and what invitation to active participation it transmitted. At the same time, the text confirms that Orff's engagement with the Schulwerk idea did not mutate him from composer to pedagogue, and that Gunild Keetman must be regarded as an indispensable component of the published volumes, not only as a co-composer but above all in relation to the testing and implementation of the models. Under the heading "But Don't Forget Gunild!", the role of the composer and pedagogue is given its own chapter in which the words "No one can do it like you", which Orff spoke to Keetman at the time about her practical implementation, are particularly touching.

Even though the Austrian historian Oliver Rathkolb, in his recently published book "Carl Orff and National Socialism", has scientifically refuted, clarified and classified the alleged involvement of the Bavarian composer in the Nazi era, the chapter "Working in a Difficult Time" in Hartmann's publication is a valuable description of the circumstances of life at that time. On five pages and without any intention of justification or proof, the author manages to describe with great sensitivity the conflict in which artists found themselves, whose focus



must have been solely on their creative work and not on the big picture around them. Do they want to continue playing, exhibiting and performing their works or do they resist with unforeseeable consequences? A life that spanned such different political epochs (the imperial era, the Weimar Republic, the Nazi regime and the establishment of the democratic Federal Republic) brought with it challenges that, from today's perspective, one can have coped with in an exemplary, comprehensible or simply unacceptable manner ... and Orff demonstrably does not belong to the latter group.

In another chapter heading, it is stated that the music of the Schulwerk has constantly (further) grown, which implies change and development in equal measure. At the same time, this confirms Wolfgang Hartmann's observation that the answer to the question of what Schulwerk (actually) is means neither the reproduction of a memorised definition nor an easy undertaking at all. Anyone who has begun such an attempt at an answer has certainly come across the differentiation of the printed material from the seemingly philosophical approaches in the teaching process. Here, too, the author succeeds in clearly and compactly naming the central aspects that see the individual as well as the social dimension at the centre and establish creativity as a universal principle of improvisation and composition.

"From Experience to Result" was the title of a training course I had the privilege of leading together with Wolfgang Hartmann many years ago. Every page of his publication confirms how important processual working methods are to him on the way to an improvised, composed or even predefined product and how strongly he strives for an "artistic result". Therefore, he writes in his book "Process and product work hand in hand to develop an artistic result".

From page 37 onwards, central characteristics are summarised which the author sees as indispensable for teaching in the tradition of the Schulwerk as well as for the fostering of creativity. The aspects of goal orientation, motivation, structuring, activity change, appropriateness as well as observation are referred to here as teaching principles, explained in terms of content and equally used as a checklist for later teaching evaluation.

In chapter 9 "Looking Over the Fence – Orff and the Others" Hartmann gives an overview of the "big three" of the 20th century: Kodály, Dalcroze and Orff. Serious differences can be found here, especially in the historical origins of the concepts. Current representatives of the three protagonists and concepts will certainly not fully agree with the highly abbreviated table on page 46 (what is the focus of the individual concepts and what is missing or less important to them?).

The book also attaches great importance to the relationship between the Schulwerk and instrumental pedagogy. Over many years, the author has devoted himself to this topic in Austria and Spain within the framework of instrumental teacher training and has been able to demonstrate not only synergy effects for early instrumental teaching. Finally, the significance of the Orff-Schulwerk today is discussed. The fact that it is currently classified from dusty to trendy due to its worldwide distribution is understandable due to different cultural and educational contexts in the various regions of the world.

The book is rounded off by two articles that were published in the *Orff- Schulwerk Informationen* in 2010 and 2012, respectively, and which are dedicated to the topics of improvisation and student compositions in the Schulwerk.

I would not only like to congratulate Wolfgang Hartmann on this compact examination of the Schulwerk, but also to thank him for it. All those working in the field of Elemental Music and Movement Education, representatives of general music education as well as students and those interested in related professions are warmly recommended to read it!

Werner Beidinger studied Instrumental and Elemental Music Education in Mannheim and at the Orff Institute of the Mozarteum University in Salzburg. He taught there from 1987 until the University of Potsdam appointed him as professor for Elemental Music Pedagogy. Werner is the first chairman of the Orff-Schulwerk Association Germany and editor of the journal "musikpraxis" published by Fidula. He directs the performance ensemble "BodyLab", publishes on topics related to Music and Movement Education and is invited worldwide to symposia and as a course leader.

Reviews of Publications

Looking at the Roots: A Guide to Understanding Orff Schulwerk by Wolfgang Hartmann

Pentatonic Press, San Francisco 2021 (82 pages)

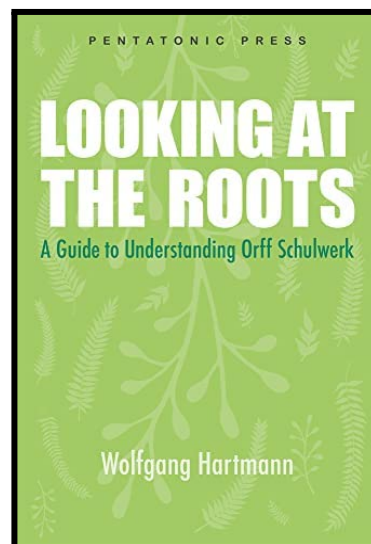
ISBN 978-0-97737-129-7

Rezension: Werner Beidinger

Noch jemand, der uns das Orff-Schulwerk erklären und auf dessen Wurzeln zurückblicken will? Ja – und das ist gut so!

Wolfgang Hartmann hat ein Fachbuch in handlichem Din A5 Format vorgelegt und dabei einen Tiefgang erreicht, den ich auf rund 80 Seiten zuvor nicht für möglich gehalten hätte. Wer den Autor jedoch kennt weiß, wie gekonnt er Wesentliches von Beliebigem trennen und wie präzise er auswählen und formulieren kann.

Nach einem Vorwort von Doug Goodkin ist das Buch in insgesamt 11 Kapitel unterteilt. Unter der Überschrift „Kleiner Start mit weitreichenden Auswirkungen“ erfahren wir neben Hintergründen zu den 1948 gestarteten Schulfunksendungen im Bayerischen Rundfunk noch mehr über die Intention des Autors, der die Frage nach der aktuellen Bedeutung des Schulwerks nicht zuletzt in Abgrenzung zu dubiosen Praktiken und fragwürdigen Aneignungen des „Orff-Labels“ beantwortet. Dabei differenziert Hartmann mit dem musikalischen Material und Prinzipien des Unterrichtsprozesses jene Komponenten, die sich in der alltäglichen Praxis oft „untrennbar“ durchdringen.



Kapitel 2 geht auf Stationen aus Orffs Kindheit ein und beleuchtet dabei interessante Verbindungen zum Schulwerk. Wir lesen, wie Orff den Begriff der Elementaren Musik verstand, was darin subsumiert und welche Einladung zum aktiven Beteiligtsein darin ausgesprochen wurde. Gleichzeitig bestätigt der Text, dass Orff durch die Beschäftigung mit der Schulwerk Idee nicht vom Komponisten zum Pädagogen mutierte und dass Gunild Keetman nicht nur als Co-Komponistin sondern vor allem auch bezogen auf die Erprobung und Durchführung der Modelle als unverzichtbarer Baustein des veröffentlichten Konvoluts betrachtet werden muss. Unter der Überschrift „Vergesst bloß die Gunild nicht!“ erhält die Rolle der Komponistin und Pädagogin im weiteren Verlauf ein eigenes Kapitel, in dem vor allem die Worte „Niemand kann es so wie Du“ berühren, die Orff seinerzeit zu Keetman über ihre praktische Umsetzung gesprochen hat.

Auch wenn der österreichische Historiker Oliver Rathkolb in seinem kürzlich veröffentlichten Buch „Carl Orff und der Nationalsozialismus“ wissenschaftlich fundiert angebliche Verstrickungen des bayerischen Komponisten in der NS-Zeit widerlegt, klargestellt und eingeordnet hat stellt das Kapitel „Arbeiten in einer schwierigen Zeit“ in Hartmanns Publikation eine wertvolle Schilderung damaliger Lebensumstände dar. Auf fünf Seiten und

ohne jede Intention von Rechtfertigung oder Beweisführung gelingt es dem Autor mit viel Gespür zu beschreiben, in welchem Konflikt sich Künstlerinnen und Künstler befanden, deren Fokus alleine auf ihrem schöpferischen Werk und nicht auf dem großen Ganzen um sie herum gelegen haben muss. Will man weiterhin spielen, ausstellen und aufgeführt werden oder leistet man Widerstand mit unvorhersehbaren Konsequenzen? Ein Leben, welches sich über so unterschiedliche politische Epochen (Kaiserzeit, Weimarer Republik, Nazi-Regime und Aufbau der demokratischen Bundesrepublik) erstreckte hat Herausforderungen mit sich gebracht, die man aus heutiger Sicht vorbildlich, nachvollziehbar oder eben inakzeptabel bewältigt haben kann ... und Orff gehört nachweislich nicht zur letztgenannten Gruppe.

In einer weiteren Kapitelüberschrift wird konstatiert, dass die Musik des Schulwerks ständig (weiter) gewachsen ist, was Veränderung und Entwicklung gleichermaßen impliziert. Dies bestätigt gleichzeitig die Feststellung Wolfgang Hartmanns, dass die Antwort auf die Frage, was das Schulwerk (eigentlich) sei weder die Wiedergabe einer auswendig gelernten Definition noch überhaupt ein leichtes Unterfangen ist. Wer einen solchen Antwortversuch einmal begonnen hat ist sicherlich auch auf die Differenzierung des gedruckten Materials von den philosophisch anmutenden Herangehensweisen im Unterrichtsprozess gestoßen. Auch hier gelingt es dem Autor klar und kompakt die zentralen Aspekte zu benennen, die das Individuum sowie die soziale Dimension im Zentrum sehen und die Kreativität als durchgängiges Prinzip von Improvisation und Komposition feststellen.

„Vom Erlebnis zum Ergebnis“ war eine Fortbildungsveranstaltung einmal überschrieben, die ich vor vielen Jahren gemeinsam mit Wolfgang Hartmann leiten durfte. Auf jeder Seite seiner Publikation findet man bestätigt, wie wichtig ihm prozesshafte Arbeitsweisen auf dem Weg zu einem improvisierten, gestalteten oder auch vorgegebenen Produkt sind und wie stark er dabei ein „künstlerisches Ergebnis“ anstrebt. „Process and product work hand in hand“ heißt es darum in seinem Buch „...to develop an artistic result“.

Ab Seite 37 werden zentrale Merkmale zusammengefasst, die der Autor als unverzichtbar für das Unterrichten in der Tradition des Schulwerks sowie für die Kreativitätsförderung sieht. Die Aspekte Zielorientierung, Motivation, Strukturierung, Aktivitätenwechsel, Angemessenheit sowie Beobachtung werden hier als Unterrichtsprinzipien bezeichnet, inhaltlich erläutert und gleichermaßen als Checkliste für die spätere Unterrichtsevaluation herangezogen.

Über Orff und andere geht es in Kapitel 9 „Ein Blick über den Tellerrand“; Hartmann gibt hier einen Überblick über die „großen Drei“ des 20. Jahrhunderts: Kodály, Dalcroze und Orff. Gravierende Unterschiede sind hier vor allem in den historischen Ursprüngen der Konzepte auszumachen, mit der stark verkürzten Tabelle auf Seite 46 (worin liegt der Fokus der einzelnen Konzepte und was fehlt bzw. ist ihnen weniger wichtig?) werden aktuelle Vertreter:innen der drei Protagonisten und Konzepte sicher nicht ganz einverstanden sein.

Große Bedeutung misst das Buch auch der Beziehung zwischen dem Schulwerk und der Instrumentalpädagogik zu. Über viele Jahre hat sich der Autor diesem Thema in Österreich und Spanien im Rahmen der Instrumentallehrer:innenausbildung gewidmet und konnte dabei nicht nur Synergieeffekte für den Frühinstrumentalunterricht aufzeigen. Abschließend

wird erörtert, welche Bedeutung das Orff-Schulwerk heutzutage hat, haben kann bzw. sollte. Dass dies aufgrund der weltweiten Verbreitung aktuell von verstaubt bis trendy eingeordnet wird liegt verständlicherweise an unterschiedlichen kulturellen und bildungswissenschaftlichen Kontexten in den verschiedenen Regionen dieser Welt.

Abgerundet wird das Buch durch zwei Artikel, die 2010 bzw. 2012 in den Orff-Schulwerk Informationen bereits veröffentlicht wurden und die sich den Themen Improvisation bzw. Schülerkompositionen im Schulwerk widmen.

Ich möchte Wolfgang Hartmann zu dieser kompakten Auseinandersetzung mit dem Schulwerk nicht nur gratulieren, sondern ihm dafür auch Dank sagen. Allen im Berufsfeld der Elementaren Musik- und Bewegungserziehung Tätigen, Vertreter:innen der allgemeinen Musikpädagogik sowie Studierenden und Interessierten aus benachbarten Berufsfeldern sei die Lektüre wärmstens empfohlen!

Werner Beidinger studierte Instrumental- und Elementare Musikpädagogik in Mannheim sowie am Orff-Institut der Universität Mozarteum in Salzburg. Dort lehrte er seit 1987 bis ihn die Uni Potsdam 1994 zum Professor für EMP ernannte. Werner ist 1. Vorsitzender der Orff-Schulwerk-Gesellschaft Deutschland und Herausgeber der Fachzeitschrift „musikpraxis“ im Fidula-Verlag. Er leitet das Performance-Ensemble „BodyLab“, publiziert zu Themen der Musik- und Bewegungserziehung und wird weltweit zu Symposien und als Kursleiter eingeladen.

Reviews of Publications

Around the World With Five Notes; An Experiential Journey With 46 Pentatonic Songs

by Ulrike Meyerholz

Music Praxis extra, Volume 7

Book including CD (104 p.)

Boppard, Fidula, 2021

ISBN 978-3-87229-920-3

www.fidula.de

Reviewed by Micaela Grüner

Playing with pentatonics, songs, dances and instrumental pieces using five notes (pentatonic), this is material well known especially to Elemental Music and Movement teachers who are active all over the world working with Orff-Schulwerk. In fact, pentatonic songs and dances are played on all five continents.

In her book "Mit fünf Tönen um die Welt" (Around the World with Five Notes), Ulrike Meyerholz has collected 46 examples, created suitable stories and play suggestions and added a CD. The rich material appeals especially to educators who work with music and dance teaching children between the ages of six and ten. "Pentatonic songs are real treasures - they come in the form of movement-intensive play songs, delicate spring songs or exciting story songs and can be used in many ways in teaching practice," writes the author in the foreword to her publication.



The clearly structured and richly illustrated book is arranged according to continents so that the respective "destination" of the lesson can be reached quickly and entertainingly.

Each song has its own special character: from "Heijo witschi naija" - the danced plea for rain of the North American Navaho Indians - to the well-known English children's song "Old MacDonald had a Farm", the clapping game "Matché Kulé" from Ghana, the delicate Japanese cherry blossom song "Sakura" to the dreamy lullaby "Mumma Warruno" of the Australian Aborigines. Although there are only five different notes in their melody, each song has its own mood and special character. Even the unofficial Korean national anthem - the popular folk song "Arirang" - gets by with the magic five notes.

In addition to traditional melodies, there are also "classics" from the Orff Schulwerk, songs by Gerda Bächli and other composers as well as original compositions.

The book is inspiring with its imaginative introductions and creative ideas for the songs and dances. For each song, there are simple tried and tested accompaniment suggestions on

barred and percussion instruments, which can also be listened to on the accompanying CD. The song accompaniments show versatile and differentiated possibilities that make you want to try them out right away.

Ulrike Meyerholz is an experienced music and dance teacher and author, which is clearly evident in this book. Once again, she succeeds in sharing and passing on her wealth of knowledge in the sense of "from practice for practice" in a didactically well-structured way. A book that invites you to experience music, song and dance together.

My conclusion: a wonderful collection, well prepared, thus highly recommended.

Micaela Grüner is a music and movement teacher who studied at the Orff Institute of the Mozarteum University in Salzburg and has been teaching there for over 20 years. She has many years of experience in further education and training for various pedagogical target groups. Author and editor, including 2014-19 editor of "Orff-Schulwerk *heute*". Board member of the IOSFS.

Reviews of Publications

Mit fünf Tönen um die Welt

Eine Erlebnisreise mit 46 pentatonischen Liedern

von Ulrike Meyerholz

Musikpraxis extra Band 7

Buch inklusive CD (104 S.)

Boppard, Fidula Verlag, 2021

ISBN 978-3-87229-920-3

www.fidula.de

Rezension: Micaela Grüner

Das Spiel mit Pentatonik, Lieder, Tänze und Spielstücke im Fünftonraum, das ist ein Material, das besonders den Elementare Musik- und Bewegungspädagog:innen, die im Sinne des Orff-Schulwerks auf der ganzen Welt tätig sind, wohl vertraut ist. Tatsächlich werden auf allen fünf Kontinenten Lieder und Tänze in diesem Tonraum musiziert.

Ulrike Meyerholz hat in ihrem Buch „Mit fünf Tönen um die Welt“ 46 Beispiele gesammelt, passende Geschichten und Spielanregungen erdacht und eine CD dazugelegt. Das reichhaltige Material spricht vor allem Pädagog:innen an, die mit Kindern im Alter zwischen sechs und zehn Jahren musikalisch-tänzerisch arbeiten. „Pentatonische Lieder sind wahre Schätze – sie kommen als bewegungsintensive Spiellieder, zarte Frühlingslieder oder spannende Geschichtenlieder daher und sind vielseitig in der Unterrichtspraxis einsetzbar“, so die Autorin im Vorwort ihrer Publikation.



Das klar strukturierte und reichhaltig bebilderte Buch ist nach Kontinenten geordnet, sodass das jeweilige „Reiseziel“ der Unterrichtsstunde schnell und unterhaltsam-kurzweilig erreicht werden kann.

Jedes Lied hat seinen besonderen Charakter: Von „Heijo witschi naija“ – der getanzten Bitte um Regen der nordamerikanischen Navaho-Indianer – über das bekannte englische Kinderlied „Old MacDonald had a Farm“, das Klatschspiel „Matché Kulé“ aus Ghana, das zarte japanische Kirschblütenlied „Sakura“ bis zum verträumten Schlaflied „Mumma Warruno“ der australischen Aborigines. Obwohl immer nur fünf verschiedene Töne in der Melodie vorkommen, hat jedes Lied seine eigene Stimmung und seinen besonderen Charakter. Selbst die inoffizielle koreanische Nationalhymne – das beliebte Volkslied „Arirang“ – kommt mit den magischen fünf Tönen aus.

Neben tradierten Melodien sind auch „Klassiker“ aus dem Orff-Schulwerk, Lieder von Gerda Bächli und andere Komponist:innen sowie Eigenkompositionen dabei.

Das Buch ist inspirierend mit seinen fantasievollen Hinführungen und Gestaltungsideen zu den Liedern und Tänzen. Zu jedem Lied finden sich einfache und praxiserprobte Begleitungsvorschläge auf Stabspielen und Perkussionsinstrumenten, die man sich auch auf der beiliegenden CD anhören kann. Die Liedbegleitungen zeigen vielseitige und differenzierte Möglichkeiten, die Lust machen, sie gleich auszuprobieren.

Ulrike Meyerholz ist eine erfahrene Musik- und Tanzpädagogin und Autorin, was man diesem Buch deutlich anmerkt. Hier gelingt es ihr wieder, ihren Fundus und ihr Wissen ganz im Sinne von „aus der Praxis für die Praxis“ didaktisch gut aufgebaut zu teilen und weiterzugeben. Ein Buch, das dazu einlädt, gemeinsam Musik, Gesang und Tanz zu erleben.

Mein Fazit: eine wunderbare Sammlung, gut aufbereitet, somit sehr empfehlenswert.

Micaela Grüner Musik- und Bewegungspädagogin. Studierte am Orff-Institut der Univ. Mozarteum in Salzburg und lehrt dort seit über 20 Jahren. Langjährige Erfahrung im Fort- und Weiterbildungsbereich unterschiedlicher pädagogischer Zielgruppen. Autoren- und Herausgebertätigkeit u.a. 2014-19 Redakteurin von „Orff-Schulwerk *heute*“. Vorstandsmitglied des IOSFS.

Reviews of Publications

Music Right from The Start: Theory and Practice of Early Childhood Music Education

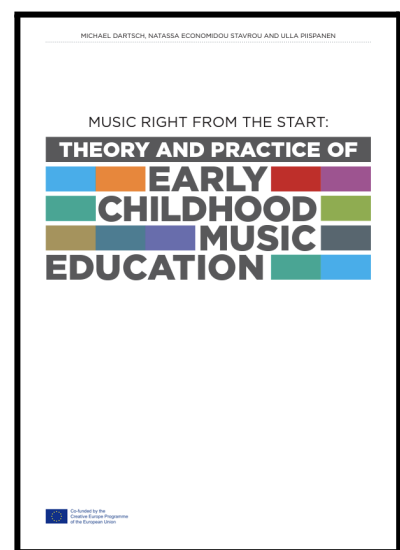
by Dartsch, M., Economidou, N., and Piispanen, U.

AEC Strengthening Music in Society Project co-founded by Creative Europe (2021)

<https://aec-music.eu/publication/music-right-from-the-start-theory-and-practice-of-early-childhood-music-education/>

Reviewed by Erika J. Knapp

In a combined effort from the European Association of Conservatories (AEC) “strengthening music in society” project and the “Creative Europe Program” of the European Union, an Early Childhood Music Education (ECME) working group developed *Music right from the start: Theory and practice of early childhood music education* (Dartsch et al., 2021). This free, open-source resource offers both theoretical and practical tools for educators within an early childhood musical setting, and the authors state their goal is to “help establish music lessons for young children all over Europe” (p. 8). To this aim, the book is divided into two sections: activity forms and designing lessons. Below, I offer a brief synopsis of each section of the book as well as review of its contents.



Part One

Dartsch et al. (2021) posit that they present the contents of the book as a combination of their personal experiences as early childhood music instructors as well as basing their suggestions in the extant research literature. The opening section, activity forms, begins with a short review of literature from studies and research on early childhood musical benefits, and then the authors use the subsequent sections to approach teaching early childhood music across different musical activities: singing, moving, playing, listening, and creating. The authors conclude with a section on concerts for and with children, as well a set of overarching principles for early childhood music education.

In their review of literature, Dartsch et al. (2021) advocate for “musical play, active participation, and engagement... in rich musical environment filled with stimuli” (p. 8). Further, they offer a variety of musical and extramusical benefits for children (and their caregivers) who participate in early childhood music classes. In addition to developing tonal and rhythmic skills, learning musical terms and concepts, and playing instruments, they also suggest children develop expressiveness, experience physical/emotional/brain development, build social skills, and are socialized into future school experiences such as routines and organized activities. Further, Dartsch et al (2021) suggest that participation in early

childhood music gives parents and caregivers opportunities to bring early childhood music into the home, and the experience can enrich their everyday life.

The authors' advocate for the value of a rich, immersive musical experience, and how it positively contributes to child development across many domains. One concern, however, is that it seems as if the authors vacillate between whether the ultimate goal of early childhood music is music itself, or if music is in service to the cognitive/physical/social developmental progress of a child. While, in many ways, the answer to this question is a "both/and" answer, as music educators it is important to be wary of advocating for music on behalf of another goal (sometimes called "added-value" arguments for music), instead of purely music for music's sake (Greene, 2015). While music does appear to support other goals in some studies (e.g., Jaschke et al., 2018), music educators must take care to not use that as a primary argument for its existence, as there is not enough *generalizable* evidence to support these claims (Costa-Giomi, 2015). Further, if music is positioned primarily in service to something else, music educators run the risk of advocating themselves right out of a job if they cannot prove it to an administrator who may want evidence they cannot provide.

A challenge of providing a review of literature in a guidebook of this nature is that practicing music educators primarily want to know what to do and how to do it; they are not often well-versed in the nuanced disagreements amongst researchers in the field. For example, Dartsch et al. (2021) argue that stimulating music capacities stimulates language capacity. Quoting a Dartsch (2010) article, they write "verses and song texts will be the focus again and again, so that a lesson without language and speech would simply be unthinkable" (p. 17) and this quote was specifically referring to children who could already speak. However, the use of text within early childhood musical settings is not a universally agreed-upon position, as they have led the reader to believe. While many Orff-based music educators often use speech and poetry as the impetus for musical activities, proponents of other methodologies, specifically Music Learning Theory (MLT) often advocate for few to no words in early childhood musical selections (Gordon, 2003). One reason for this is because of a belief that removing language reduces cognitive complexity for students who still have emergent language skills, as well as for those for whom English is not their primary language (Reynolds et al., 2021; Valerio et al., 2000). For example, research by Engel (2020) showed that songs without words might be better for 3–4-year-old children who are developing phonological awareness, and this would have implications for early childhood music educators' decisions to use exclusively words with songs. However, Engel's research was a pilot study, and more research is needed in this area. It would behoove the authors of this book to provide a more nuanced response to how music and other child development areas interact, as well as offer research that presents contradictory information.

Overall, the use of cited research to support the authors' positions in this opening section seems to ebb and flow without a clear pattern of reasoning. The literature review shows citations for some of their claims, but other sections stand without support. This is cause for concern, regardless of how well substantiated their statements might be. The authors' arguments for the benefits of music, musical or otherwise, would be better supported through citing additional relevant research throughout.

The remainder of part one includes chapters on different forms of musical activity for children: listening, moving, singing, playing instruments, improvising, and composing. Within each of these larger areas, the authors provide an overview of the form of musical activity, offering some citations from related literature to support a theoretical understanding of how that activity develops in early childhood. Then they offer potential scenes for different ages for how this musical activity might manifest (e.g., birth-18 months, 18-36 months), giving a glimpse into what this might look like in practice. The authors then offer a useful graphic of possibilities and activities that might take place within that musical form and elaborate on each with examples. Next, they offer pedagogical reflections to consider when thinking about teaching the specific musical activity to children, and the final section of each chapter includes an age development and musical creativity chart, which gives a macro-level view of how this skill might develop. Within this macro-level view, they offer further pedagogical principles for each area. Something that is important to note is that they strongly emphasize that although the chapters are broken up by musical activity, the concepts are interrelated and should be combined when designing an overall lesson plan in early childhood music. Generously, the authors included musical notation of songs and chants they reference in each chapter.

Throughout each activity, the authors provide graphics that give an overview of aspects to concentrate on within the specific musical forms. These, in many ways, mirror what American educators reference when we look to state our national standards for guidance on what should be included in a music lesson. Further, the authors' developmental and skill content charts are good overviews for someone looking for a full overview of how a skill develops. However, given the massive changes that a child goes through during each developmental stage, it is, at times too broad to be functionally useful on a day-to-day basis, especially if the intended audience is people who are less familiar with music at the outset. This begs the question of who is the intended readership? At times, the authors seem to be advocating for music to an audience that is unfamiliar with music education, but at other times, it reads as a source book for a novice teacher. If it is the latter, the developmental stages of each child, and the associated musical development skills, should be laid out in much greater detail.

Part Two

The second half of the book gives sample lessons, and offers different styles of lessons, based on each of the authors unique experiences, pedagogical approaches, and backgrounds. It is important to note that none of the authors explicitly stated their pedagogical approach (e.g., Orff, Dalcroze, Kodály), which I believe was intentional. Instead, they offer lessons, broken down by developmental age, with the explicit desire that the lessons might translate across contexts and approaches. Each of the sample lesson plans includes a brief overview of sequencing, a suggested age range, and the requirements for the teacher and room. First, the authors give objectives for the lessons, and then list and describe the activities in chronological order, with all necessary musical scores attached.

There are several positive things in these lessons worth noting. First, as an open-source, free resource, it is wonderful that all the music is included, as well as step-by-step instructions,

timing/pacing, and the focus of the lesson. This would be very useful to a novice teacher and/or someone who is less familiar with the pacing and potential repertoire for an early childhood music class. The examples given for listening lessons are all musical pieces that could be easily sourced through the internet, and not difficult to find. Another component to these lessons that stands out is the wonderful variety of activities, not only within an individual lesson, but across the scope of these lessons. The activities included a good variety of movement, singing, dancing, creating, and playing instruments. Additionally, there were enough different activities within any one lesson that would most likely hold a young child's attention. Indeed, many of these lessons looked like they would be fun and engaging for young children.

Nevertheless, there are quite a few opportunities for growth within this set of lessons. First, many of the objectives written in the lessons are not observable or measurable skills that a child could do, and a teacher could assess. In addition, some of the objectives seem to have nothing to do with musical skill or growth and are mirroring part one's emphasis on non-musical benefits. An example of such an objective is from one of the lessons for 5–6-year-olds, which states “paint the picture of the sea and its habitants.” While painting is lovely, and using a variety of extra musical props and materials is encouraged, how is one of the *musical* objectives ‘to paint a picture’?

Another concern is that many of the musical objectives are quite formal in nature, and do not reflect that some children may not be ready for formal instruction at these early stages. In formal instruction, there is a clear right/wrong answer, whereas in informal musical instruction, all responses (including no response) are treated as musical. Proponents of Music Learning Theory, for example, argue that the goal of early childhood musical instruction is to prepare children for formal instruction, and as such, all responses are welcomed and valued (Reynolds et al., 2021; Valerio et al., 2000). Further, this is achieved primarily through a sound before sight method. As an example of how these lessons do not align with informal instruction, one of the lessons for 3–4-year-olds states “connect notation symbols to the pulse and the double time pulse of other activities” (p. 70). This objective implies that a student already understands macrobeat and microbeat, can associate the symbolic images with the appropriate rhythms, *and* is able to generalize this knowledge across contexts. This is not reflective of many pedagogues' views on what to teach in early childhood music settings. Further, in informal early childhood musical settings, teachers should provide children many opportunities for individual response, both rhythmic and tonal (Reynolds et al., 2021; Valerio et al., 2000), and there are little to no opportunities for students to engage in this type of musical “serve and return” with a teacher, which in turn, prevents the early childhood music educator from being able to have an intimate understanding of how a child is progressing towards their readiness for formal musical instruction.

One of the most concerning components of these lessons is they lack a reflection of the diversity of children and families that might be in an early childhood music class, especially as this book is being presented as a way to support early childhood music across Europe. Europe is not a monolith, and neither are the people within each individual country. And yet, many of these lessons imply otherwise. For example, every song (with words) is in English,

and while English may be a common language to bring together a variety of approaches across countries, it is certainly not the only one. It may be more culturally responsive to consider providing some songs in home languages or languages from neighboring countries as a way to reflect the diversity of the European Union. Similarly, almost all the musical listening examples seem to be stemming from a traditional Western classical music canon. There is nothing wrong with using music from the Western classical canon; however, it is important to present young children with experiences that represent all forms of musicking, including music from other cultures and popular music. Further, it is crucial that different styles and genres of music are placed on equal footing with each other, so as not to tokenize or create hierarchical views of some music over others. There is little to no use of listening resources outside the canon within this early childhood set of lessons, which is a missed opportunity to build cultural connections and teach in ways that are culturally sustaining to the families that participate in early childhood music.

Further, the images presented within this book, while not the actual content themselves, send a message that early childhood music and musical experiences are for only one subset of the population: white people. Often images send messages of who belongs or what kind of music is acceptable (Bernabé & Martinez-Bello, 2021; Knapp, 2021). Throughout the book, there are pictures of cheerful children and adults making music together, which seems innocuous. However, almost every single picture is of white-presenting children. In the entire book, there is only one black child, and two Asian children. Every single educator pictured is white presenting and only one is male, perpetuating the stereotype that early childhood educators are all female. This book doesn't represent the diversity of students who could and do participate in music at young ages, or of the teachers who lead these classes. This begs the question "where did these pictures come from?" If these images were provided by the authors or were taken from experiences they observed/led in their own communities, then Dartsch et al. (2021) have the responsibility to address the homogeneity in these images. However, if these images were inserted into a book by a well-meaning editor or copywriter, a conversation absolutely needed to take place before publishing and putting their name on this work. As the music education world continues to move the needle on social justice and issues of diversity and inclusion, many recognize that representation matters, and the impact of these white homogenous pictures is more important than intent.

Finally, the musical content itself is relatively homogenous. Every song provided by the authors is in a major key, and the majority are in a duple or compound duple meter. While some of the listening examples explore minor keys or triple time (albeit, not many), there is no reference to the modes anywhere in these lessons, and children are never invited to sing in anything other than a major key. While some believe in reserving modes and more complex meters for children at a later stage, others argue that early childhood is the prime time to provide a rich tapestry of meters and tonalities for children from which they can develop their own musical ideas (Reynolds et al., 2021; Valerio et al., 2000). Instead, this set of lessons is narrowing the opportunity for children during a critical developmental period, and boxing them in, yet again, to a western, notation-heavy, understanding of musical experiences.

There is plenty to be gleaned from this guidebook. For someone who knows little about early childhood music, or how it connects to the other ways children develop, it is a place to start. The melodies and listening activities are in an appropriate tessitura for children, and many of the activities would be engaging to children. Nevertheless, a truly powerful and impactful early childhood music education can and should do more. It should support a rich musical experience, develop students' understanding of tonal and rhythmic concepts in a way that simultaneously encourages their understanding of themselves as a musician, offer diversity of musical experiences, and reflect the diversity of the community in which it operates. In that regard, no single guidebook could do that, as each community and group of children/caregivers is unique. However, this one falls short in many ways, and I encourage the authors to consider how to diversify their lessons, be more reflective of the diversity of children/caregivers (including providing accommodations for teachers who work with children who have special needs), and to reflect a deeper understanding of the use of informal musical learning in early childhood music.

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IMPRINT

Title

Orff-Schulwerk *International* Volume 1.2 Autumn 2022

ISSN 2791-4763

Publisher

International Orff-Schulwerk Forum Salzburg
Frohnburgweg 55 A-5020 Salzburg Austria

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Design and Composition Rebecca Macoskey