

IOSFS Updates

IOSFS Resonances

Christoph Maubach

Introduction

Analysis of feedback from the 2020 IOSFS online Convention 'Legacy and Vision' prompted the Board of the IOSFS to facilitate more frequent online sharing opportunities for and between members. One of the practical outcomes from these proposals was the establishment of the IOSFS *Resonances*.

Resonances events are online events organised and delivered around a particular theme by IOSFS members with the support of the Board. These meetings provide live online activities, digital video and audio examples and form part of a digital communications palette, which Forum members have taken on board quickly in order to be able to stay in touch with members during the pandemic. Reflections on experiences, relevant literature and sharing ways in which the Schulwerk resonates in different parts of the world are part of these events. The rapid development of online teaching and learning has challenged teachers to engage more and often swiftly with online pedagogies. These events are free and advertised through the IOSFS website and social media posts. There is no fixed format but 'Come Together' sessions are very popular with a particularly strong participatory character. One or two group leaders provide practical music and movement activities and other creative starting points. They set the scene and atmosphere for what follows which can include: Interviews, some live and some pre-recorded, question and answer segments, lectures, video clips, audio examples and photos bring a sense of interactivity to all those in front of their computer screens.

The open access of the *Resonances* events to those who may not yet be members of the IOSFS encourages curiosity and interest. This seems to be confirmed by the good numbers of participants from all walks of life. Even though the need to develop digital communication skills comes for the IOSFS with enormous speed the *Resonances* have helped to initiate new ways of communicating with and supporting members, as well as improving dialogue and knowledge sharing across the Forum.

Resonances 1 (October 2020) Gunild Keetman

Verena Maschat

It has been stated frequently that Gunild Keetman is often forgotten when we read or talk about the Schulwerk and not many people know more about her than her name on the cover of the Orff-Schulwerk volumes. With this first *Resonances* event the IOSFS intended to offer a brief insight into her life and work, thus giving her the importance she deserves. Orff wrote that "...without her the 'Schulwerk' could never have come into being".

The central part of the event was dedicated to Carl Orff's collaborator and co-author of the Schulwerk, and the person responsible for the pedagogical development of Orff's ideas.

'Gunild Keetman and us children': Verena Maschat commented on some examples from the television series of programmes and her personal memories of those years.

'Gunild Keetman – the woman in the Background': Cornelia Fischer gave a reflection on Keetman as a composer and pedagogue dedicated to assisting Orff, as well as a woman between the traditional role and the modern image of women.

As an interlude, Christoph Maubach introduced Gunild Keetman the composer with musical examples and their respective scores.

'Gunild Keetman- a short introduction into her life and work': Barbara Haselbach gave a biographical overview including photographs and talked about her personal experience as Gunild's "apprentice", highlighting her personal qualities.

During the short time for questions and comments, participants appreciated the possibility of getting to know Gunild Keetman a little better.

Resonances 2 (March 2021) Discovering the Wildflower - How Orff-Schulwerk uses culturally specific ideas.

Michelle Rollins and Peta Harper on behalf of ANCOS

In March 2021, ANCOS was excited to host the Forum Resonances event "*Discovering the Wildflower*". The focus of this gathering was to explore *How Orff-Schulwerk uses culturally specific ideas*. Examples of culturally specific repertoire, vocal style, instrumentation and creative process were presented from five different countries referencing the important place in the Orff Pedagogy in each unique setting.

I would like to begin by thanking presenters Sue Lane, Virginia Esparraga, Kirrabelle Lovell (Australia), Millie Locke (New Zealand), Paul Grosse and the SingOrff team (Singapore), Kofi Gbolonyo (Ghana), Nanna Hlif Ingvadóttir and the SOTI board (Iceland) for sharing examples of Orff-Schulwerk using culturally specific ideas.

It is not surprising that this topic prompted some interesting discussion between participants. It did also pose some 'big' questions for further consideration (possibly at a future Forum Resonances). Those questions included:

- How do we deal with respecting the tradition, the 'old' and creating the new? Is there a tension? How do you see such a tension?
- How much do our education systems affect us, and also how we have been educated ourselves?

Another interesting aspect emerging from the discussion was how many educators are already drawing upon music and dance from diverse cultures in their lessons. A Torres Strait song being used in a music lesson in Turkey was one example. Thank you to the IOSFS for fostering such a connected global community, I am sure you will agree, it opens up many exciting opportunities to experience music and culture for all.

Final thanks to our IOSFS representatives Shirley Salmon and Barbara Haselbach, discussion moderator Michele Ellis and Nikki Cox and the ANCOS committee for their participation in the Australian snapshot segment and support of the project. The contribution of time and creativity by all was very inspiring. I think this comment posted in the chat sums it up “*Well done everyone! A lovely sharing time. So good to see people from all around the world who share this beautiful passion for music making and education*”. The full programme and digital presentations of most of the sessions are available on the website for anyone who missed the event.

Resonances 3 (October 2021) Music and Movement with older adults and others

Christoph Maubach

The idea for this event surfaced in the previous summer. Christine Schönherr, formerly a lecturer at the Orff Institute and Christoph Maubach had a chance meeting in downtown Salzburg and shared their professional experiences. The positive influences of music and movement activities with the elderly has been well documented and was a topic of conversation for us. The DVD and booklet ‘I have become young again’ created and produced by Christine Schönherr and Coloman Kallós is a good example of this. The following weblink to the IOSFS website leads to selected literature and links:

<https://www.orff-schulwerk-forum-salzburg.org/forum-resonances-october-2021>.

For our event we planned and implemented a variety of ideas employing different kinds of digital media with different presenters. We offered:

- Online music and movement activities in interactive ways
- Interviews
- Pre-recorded examples with groups of older adults
- Live commentary to pre-recorded practical examples
- Opportunity for online participants to ask questions
- Opportunities for participants to utilize the chat area in Zoom
- Pointers towards literature and other publications
- An extensive reference list.

The event came to fruition because a diverse, knowledgeable and enthusiastic group of volunteer experts from as far away as California, Korea and Austria offered activities and insights on the theme. Greacian Goeke, the leader of the ‘No Tutus’ community dance group from California provided engaging ideas and activities underpinned by colourful images from her dance group. Her ‘No Tutus’ group is composed of older adults and meets regularly for creative dance experiences. The settings of their dance activities can change and may include art gallery spaces as well as interesting outdoor locations. Practical examples by Christine Schönherr were illustrated with video footage and included also a conversation with Christoph relating to Orff-Schulwerk principles and activities. An interview with Sr. Johannita Kweon from Seoul in Korea offered perspectives of her activities with the elderly in a Senior Citizen Centre of Seoul. In her deliberations she was able to share contrasting ways of this work in her cultural settings and shared a Korean music example to explain this. Dr Jenny Coogan from the Palucca University of Dance in Dresden communicated experiences from her intergenerational group the ArtRose Dance Ensemble, a group of

dancers aged 60 plus. She shared how members of her dance ensemble nurture kinaesthetic and sensory intelligence with each other and pointed out the need to adapt to physical requirements, age, and interests of dance group members in any creative endeavour. Barbara Tischitz from the Orff Institute was able to offer insights from her activities with older adults and share possibilities and challenges arising from lockdown and other restrictions brought about by the pandemic.

At times more than 110 participants were online and feedback suggests that the event was appreciated by many. Building relationships through becoming part of a community, noticing and strengthening abilities and sensitivities are some of the valuable outcomes which music and movement activities can provide. With creativity, community and competency this online event took another step in this direction.

All lectures are available on the IOSFS website
<https://www.orff-schulwerk-forum-salzburg.org/events>

We would like to thank everyone involved up to now and to invite members to get in touch with ideas or hosting offers for future events.

Christoph Maubach (*Cwwm1@students.waikato.ac.nz*)