

International
Orff-Schulwerk Forum
Salzburg

Orff-Schulwerk *International*

Volume 1, Issue 1
Spring 2022

Filip, aged 2

Contents

Welcome	3
Editorial	4
 IOSFS Convention 2021 Presentations	
Play and Playfulness: Planning for Freedom and Structure in Orff-Schulwerk <i>Elizabeth Wood</i>	5
 For the Love of Children: Music, Enculturation, and Education <i>Patricia Shehan Campbell</i>	 11
 Planning with Mind Maps <i>Shirley Salmon</i>	 19
 Creative Group Work as a Central Pedagogical Strategy in the Orff-Schulwerk Approach <i>Andrea Sangiorgio</i>	 27
 To Ripple the Water: Music and Culture <i>Kristín Valsdóttir and Elfa Lilja Gísladóttir</i>	 34
 It Takes a Village - Planning for Inclusion and Belonging Through Play <i>Charnell King</i>	 41
 Orff Music Therapy and Playful Interactions <i>Bethany Rowe</i>	 46
 Weaving Journeys - Ways of Developing Creative Learning Processes <i>Caroline McCluskey</i>	 54
 Playful Possibilities: Improvisation with Speech and Found Sounds <i>Michael Chandler</i>	 59
 A Process of Opening <i>Kate Buchanan, Andrew Maud and Maria Neil-Smith</i>	 65
 The Bauhaus Approach Through Orff Music and Dance Education <i>Tany Zisiadou and Vicky Sachpazi</i>	 68
 Speak up for the Planet! <i>Virginia Longo</i>	 73
 100 Years of Bauhaus: Chairs <i>Xu Mai and Sarah Brooke</i>	 76
 <i>in Mandarin</i>	 82

From Around the World

SingOrff in the Pandemic 84
SingOrff

“Crossroads” Unites Ukraine 86
Orff-Schulwerk Association Ukraine *in Ukrainian* 88

Orff South Africa Updates 90
Orff South Africa

Dance for Educators 91
Orff Catalunya *in Catalan* 95

Historical Perspectives

Orff-Schulwerk Sources in the Archive of the Orff Centre Munich 97
Claudia Zwenzner *in German* 103

IOSFS Updates

IOSFS Resonances 106
Christoph Maubach

News from the IOSFS 110
Tiffany English

Reviews of Publications

Taking a Learner-Centred Approach to Music Education 112
Laura Huhtinen-Hildén and Jessica Pitt, reviewed by Nadja Kraft

The Orff Music and Movement Education as a Starting Point and a Destination 114
By Olympia Agalianou, reviewed by Konstantina Dogani *in Greek* 116

EMP kompakt Kompendium der Elementaren Musikpädagogik 119
By Michael Dartsch, Claudia Meyer and Barbara Stiller, *in German* 122
reviewed by Micaela Grüner

You are the Instrument 125
By Cora Krötz, reviewed by Wolfgang Hartmann *in German* 127

Imprint 131

Welcome from the IOSFS President

Shirley Salmon

It is with great pleasure that I welcome you to the inaugural edition of 'Orff-Schulwerk *International*', the journal of the International Orff-Schulwerk Forum Salzburg (IOSFS). Members of the IOSFS and many others knew and valued the bilingual biannual journal 'Orff-Schulwerk *Informationen*', later re-named 'Orff-Schulwerk *Heute*' which was published by the IOSFS and the Orff Institute, Mozarteum University Salzburg. This was available in print form and on the IOSFS website.

Starting with 15 pages in its first issue it grew to an impressive magazine with around 100 pages. 50 of these issues were edited by Barbara Haselbach, 10 together with Micaela Grüner and some with colleagues from the Orff Institute. From 1964 till 2019 one hundred issues were published covering a wide range of subjects on or related to Orff-Schulwerk / Elemental Music and Dance Pedagogy in theoretical as well as practice-based articles. In addition, it included news from the IOSFS, from Orff-Schulwerk associations around the world, as well as news from the Orff Institute, the Orff Centre Munich and the Carl Orff Foundation. This extensive and impressive resource has been read in many parts of the world and is available on the IOSFS website:

<https://www.orff-schulwerk-forum-salzburg.org/magazine-osh>

After the hundredth issue in the summer of 2019, the magazine had to be stopped due to lack of funding. Two main factors caused the discontinuation and the re-thinking that have resulted in this exciting new online journal. Firstly, no agreement could be reached between the IOSFS and the Orff Institute about a future design concept of the magazine. This resulted in funding from the Orff Institute and consequently also from the University Mozarteum being stopped. The second factor was the decision of the Carl Orff Foundation to stop all funding of the IOSFS as well as the magazine from January 2020. It was not possible to agree on the form a new magazine or journal could take. Therefore, the IOSFS has now taken over sole responsibility for publishing the journal, aiming to continue the idea of global communication, and combining this with a new form and contents.

As 'Orff-Schulwerk *International*' will be available online, it will reach not only members of the IOSFS but be available to students, teachers, researchers and others who are interested in Orff-Schulwerk and Music and Dance Pedagogy. I am sure it will make a valuable contribution – stimulating thought, inspiring our teaching and contributing to information, exchange and research in this field. Our thanks go to the editorial team for all their work and the authors for their contributions.

Shirley Salmon

Editorial

We are delighted to introduce the new journal of the IOSFS. We hope it will develop into a useful and stimulating publication for all the Forum members, and the wider readership who may be new to the Orff-Schulwerk community. We hope that the online format will make the content more accessible and offer the potential for a variety of formats and media to be included. We are inviting authors to contribute in their own language as well as English.

This first issue includes many of the elements that made up Orff-Schulwerk *heute*: IOSFS 2021 Convention presentations, reports from affiliated Orff-Schulwerk associations and reviews of recent publications. 'Historical Perspectives' will include information as well as articles which explore different aspects of past developments and events. Updates and information about the work of the Forum will also be presented. We are not fixed to this structure and will always be looking for new elements to shape future issues.

The theme of the 2021 Convention was 'Play and Planning in Orff-Schulwerk: ways of developing creative learning processes' and the rich programme of presentations offered both theoretical and practical perspectives. Two of the keynote presentations are published here along with several presentations which include ideas about how children interact when music making (Sangiorgio), using playful activities in a music therapy setting (Elsworth), using mind maps in planning (Salmon) and reflecting on an established early years project (Valsdottir and Gisladdottir). Other presentations describe and reflect on practical activities which give students space to play, explore and invent (Buchanan, Maud & Neil-Smith; McCluskey; Chandler; and King). Three of the Associated Schools share their projects on one of two themes: '100 years of Bauhaus' (IMMEA and Moraitis School) and 'UN Global Goals' (ISBergamo).

The online environment is challenging for all of us to communicate the most important aspects of OS: collaborative learning in all its forms as well as a pedagogy that relies on dialogue, responsiveness and flexibility, between teacher and students but also between students. We've learned a lot about what's possible but also know that the sooner we can be in a room with our groups, the better! The journal can be a place to share and reflect the new realities of virtual, remote, hybrid and in person teaching with practitioners working with children and adults, teacher educators and researchers.

In the future we plan to publish two issues each year with the Winter Issue including Convention presentations and the Summer Issue taking a specific theme for some of the content. We are keen for feedback and ideas to help shape the journal in ways that are relevant to you.

Editorial Group: Sarah Hennessey, Sarah Brooke and Verena Maschat

March 2022

Keynote from the IOSFS Convention 2021

Play and Playfulness: Planning for Freedom and Structure in Orff-Schulwerk

Elizabeth Wood

Introduction

The field of international play scholarship is multi-disciplinary and multi-vocal in representing the voices and experiences of human and non-human beings at play. In child development theories, play has been considered essential for young children's healthy development and learning. Play is enshrined in children's rights, and has been validated within educational approaches as play-based learning and play-based curriculum (Wood, 2013). As governments around the world have invested in education, health and social care, a significant trend has been the performatisation of play. Play must be turned towards specific developmental outcomes and must realise certain educational goals and benefits. The performatisation of play is evident in early childhood education, but extends to therapeutic settings, outdoor learning, forest schools, and even playful learning as a means to improve productivity in the workplace. In other words, if human beings insist on play, then it must be seen to produce immediate positive outcomes for the individual, and longer-term social, educational and economic benefits.

The performatisation of play aligns with discourses of planned and purposeful play, where educators are expected to plan activities that may have elements of play or playfulness, but may also disguise work as play. Pedagogical structures support play as development and adaptation to the status quo. In contrast, freely-chosen play is initiated and led by children, reflects their choices and agency, and draws on repertoires of knowledge, interests and experiences within their peer, home and community cultures. The importance of popular culture and converged (digital-traditional) play in children's lives foregrounds the breadth of their cultural repertoires across global and local contexts.

Whether we look at play, or music in particular, there are tensions between structure and freedom, which have implications for teachers' pedagogical approaches and the planning and enactment of curriculum. Focusing specifically on Orff-Schulwerk, there are similar intersections between structure and freedom, which have been expressed through its principles (Hartmann and Haselbach, 2017). The aim of this paper is to explore the intersections between play, playfulness and the Orff-Schulwerk principles, and the pedagogical challenges of structure and freedom. The following organising concepts are used to consider contemporary debates in play scholarship, and the implications for those principles.

- 1) Structured ('educational') play as adaptation to the status quo
- 2) Play and the Orff-Schulwerk principles – children as play makers and music makers
- 3) Children's agency – the collective and the individual
- 4) Converged (digital-traditional) play
- 5) Play repertoires – play for its own sake.

1) Structured (Educational) Play as Adaptation to the Status Quo

Teachers of all subjects, and all age groups, encounter pedagogical dilemmas as they strive to ensure practice is grounded in professional knowledge, beliefs and values, and is

responsive to children's diverse cultures and heritages. In many countries they are pulled in particular directions by policy frameworks that provide different degrees of prescription in curriculum content, pedagogical approaches, and assessment, often within an overarching framework of accountability and regulation. Curriculum-based knowledge tends to be organised in linear and hierarchical ways, and assumes pre-determined norms and pathways. Progression is expressed as the achievement of specific goals or outcomes that reflect the knowledge valued by policy makers. Teachers can then assign a number, a rating scale or a level of development that locates children on a predetermined and seemingly logical trajectory, and quantifies progress.

The bio-politicisation of play is also linked to neuroscience, specifically to discourses of building human capital, expanding human potential, accelerating national growth and driving economic competitiveness in global markets. Play is drawn into the wider educational imperatives of individual self-governance, as well as means of governing human conduct, where children are projected towards an imagined future. Within such powerful policy drivers, play for its own sake is being undermined by the focus on educational play as adaptation to the status quo, and the achievement of curriculum goals. Moreover, certain subject areas (such as mathematics, the sciences and technology) are valued more than others, with the creative arts and humanities receiving less time in the curriculum.

In light of these trends, a key concern is how educators maintain openness and flexibility to ensure time, space and opportunities for play, spontaneity, creativity, intuition and agency. Extending these concerns to the creative arts, and to music in particular, we can see similar tensions between structure and freedom. Understanding play in relation to the artistic and pedagogical spirit of the Orff-Schulwerk principles (*ibid.*) offers productive insights into these tensions.

2) Play and the Principles of Orff-Schulwerk – the Individual and the Social Dimension

The Orff-Schulwerk principles value play and playfulness, and being intuitive and spontaneous. Play, like music, is an integral term, which embodies creativity in improvisation and composition. Music, like play, requires a skilful combination of structure, flexibility and freedom to support the emergence of spontaneous, playful musicality and subsequent skilful music-making.

By placing the individual at the centre, Hartmann and Haselbach (2017) understand children as music makers, who must develop and experience their own creativity and understand themselves as creative beings through learning by making music. This explanation places creativity as a social practice, and as a human quality, desire or disposition, with music and musicality being accessible, and indeed necessary to humans from birth. Malloch and Trevarthen (2009) define musicality as

expression of our human desire for cultural learning, or innate skill for moving, remembering and planning in sympathy with others that makes our appreciation and production of an endless variety of dramatic temporal narratives possible... (p. 4).

This definition synthesises the individual and the collective, in which children's peer cultures connect with their wider cultural contexts and knowledge. In the social dimension, people around the child create the conditions for musicality in different contexts, where adult interactions are sensitive to the individual and to the collective, including the development

of relationships and connectedness. Tools, materials and resources are key elements within the structure, with opportunities for these to be used in inter-and intra-active ways, combining musicality, play and playfulness (Lagerlöf, 2016). Placing the individual at the centre necessitates a consideration of motives, desires and interests, with attention to the social dimension of collective and relational pedagogical approaches.

3) Children's Agency – the Individual and the Collective

Although many curriculum frameworks present learning and progression as individual acquisition, Stetsenko provides a counterbalance to this reductionist position, and the urge towards adaptation to the status quo. Stetsenko (2020) theorises the connections within and between the collective and the individual, with reference to theories of human agency. Her work draws attention to the role of context, situativity, historicity, and interactivity, including collaborative, situated, and distributed cognition theories; participatory learning approaches; and theories of embodiment, enactment and cultural mediation (Stetsenko, 2020, p. 7). These are all part of the social dimension of children's everyday experiences, and are relevant to understanding children as play makers and music makers.

Children's agency, ideas and imagination are collective activities, which are always complex, situated and connected. Music and musicality are relational, communicative and embodied from children's earliest experiences with caregivers, and their participatory learning in families and communities. Malloch and Trevarthen (2009) present a variety of research projects that place music within a broad spectrum of human communication, meanings, relationships, and emotions. Key themes in this collection include spontaneity and improvisation that occurs within the earliest free, untutored communicative practices between babies and caregivers, to the development of more structured and skillful music making. The integration of digital technologies has extended the potential for children as play makers and music makers.

4) Convergence Between Digital and Traditional Play

Rogoff's exploration of the cultural nature of human development foregrounds the cultural nature of children's play repertoires, and how these evolve over time, place and space (2003). Digital and traditional forms of play are blending or digital converging in many children's lives to extend our understanding of what counts as culture, and the breadth of play repertoires. Converged digital-traditional play is multi-modal, and contextualizes global and local influences as children draw on narratives and themes from popular culture (Edwards, Mantilla, Grieshaber, Nuttall and Wood, 2020). As children consume diverse content, from sources such as social media and Youtube, converged play is extending children's play repertoires in ways that transcend traditional child development theories, and challenge recent policy discourses that aim to performatise play in education.

Convergence between digital-traditional play sustains the qualities of play and playfulness – imagination, motivation, engagement, multi-modality, multi-literacies, creativity, open-endedness, flexibility, choice, making decisions, creating and solving problems, taking risks, and developing metacognitive capabilities. Similar processes are at work in children's play-making and music-making in their converged digital/traditional play. For example, children weave the latest pop songs, raps and dance routines into their physical games, and their digital play. They are adept at making videos, downloading background music, and sharing their creations online. Although the potential for freedom is almost limitless, Edwards et al (2020, 640) argue that convergence is understood as a life-world experience,

so what matters is how people make meaning and contribute to life in a digital age. Converged play therefore reflects concerns with freedom and structure, and the social dimension of children's everyday experiences.

5) Play Repertoires – Play for its Own Sake

Justifications for play in children's lives – whether in their homes, communities or education settings – draw on evidence for the multiple benefits of play – for social, moral and emotional development, for cognition and metacognition, for physical development across gross-motor, loco-motor and fine motor skills. The rhetoric of play as learning and development is deeply embedded in international discourses and practices, including therapeutic and educational interventions, and in curriculum and pedagogical frameworks for pre-school education. However, the dominance of a developmental discourse has been contested, and inter-disciplinary perspectives on play focus on contexts, cultures, diversities and children's perspectives (Brooker, Blaise and Edwards, 2014; Pramling-Samuelsson and Fler, 2009). Edwards et al (2020) also argue that the contexts and conditions for learning in early childhood education should reflect those of the digital age in which young children are learning and developing.

If we consider play for its own sake, it is harder to define how specific types of play lead to specific outcomes in an orderly and hierarchical way. Play may be seen as exuberant, lively, seemingly chaotic and unpredictable, and tending in many different directions and combinations. But on closer examination there is usually an underlying structure, where the actions, purposes and meanings are set in motion by the players, and support collaborative playfulness through individual and collective agency. Contemporary ways of understanding play for its own sake emphasise play as non-linear, and non-hierarchical, and as complex assemblages or webs of activity, meanings and interests. Play themes can be changed and negotiated over time as children build shared cultural repertoires. Motivations are particular to the players, as well as to time, space, place and materials. Play is a highly integrative activity that requires effort, concentration, shared memory, and knowledge, but generally brings pleasure, satisfaction and affective intensity.

Consistent with Orff-Schulwerk's principles, Stetsenko talks about uniqueness and togetherness. For Stetsenko (2020) transformative agency involves children adapting the world to themselves, and, in the process, changing themselves and the world. As in Orff-Schulwerk, the developmental process is more akin to unfolding and emergence and is the phase in which learning happens. It is in play that we see children's uniqueness and togetherness, particularly in their peer cultures.

From the perspective of play for its own sake, adults cannot plan children's play, but they can plan for children's play to happen in ways that combine appropriate structure and the flexibility needed to sustain free choice, agency, improvisation and a dynamic combination of individual and relational agency. Although children's purposes and meanings are foregrounded, responsive teachers may support planning by offering suggestions and ideas, providing resources and materials, supporting new directions, and acting as co-players if invited. Children create shared spaces and places for play, with joint attention and intersubjective attunement contributing to how play builds in social and symbolic complexity. The improvisational qualities of play also determine its complexity, especially socio-dramatic play because themes evolve within play episodes, in context, and over time. Children are continually co-authoring play, and co-authoring identities. Contemporary ideas

about assemblages and webs of activity conceptualise the multiple directions of development in play.

Play and playfulness are also aligned with creativity and the creative arts. There are connections with the two Orff-Schulwerk principles of music as an integral term, and creativity in improvisation and composition. However, as in play, there is a distinction between freedom and structure. For example a child may randomly explore a stick and a drum to create noise and vibration, and to experience the embodied intra-action between self, emotions and the materials. In more skilful music making, children develop an understanding of rhythm, pitch and harmony, all of which can be used in improvisational ways. Processes of creativity and self-realisation are at work in the improvisational nature of play, and of music-making, including the unity of the individual and the collective.

Whether we look at improvisation in music or in play, it would be a mistake to understand improvisation as wholly spontaneous and without preparation or structure. Players are acting with cultural tools and mediational means as they co-create play themes, play rituals, stories, and rules. Rogoff (2003) argues that young children are continuously building their play repertoires within their peer cultures. Rules are integral to the flow and development of the play themes over time, and might include what, and who, can come into the play, and how they can contribute.

Connecting the earlier theme of the individual and the collective, an aspect of children's play that is often overlooked is the different funds of knowledge and interests they bring into the play. They step in and out of the play to negotiate roles, develop the play theme, add or clarify knowledge and understanding, and add their own contributions about what they do and do not feel comfortable with.

In play we see the synthesis of processes of human development and the products of their learning that are less amenable to being scaled and measured. Process and product are not separate but part of the unity (Holzman, 2017) – the interplay of development and artistic experiences, including creativity, spontaneity and improvisation, flexibility, inventiveness, ingenuity, blending, mixing and re-mixing. What we may also see in play is children's resistance to the status quo, as they build the confidence to do and see things differently.

In relation to debates about structure and freedom, play frees children from some contextual constraints, but at the same time may also impose others that are related to the rules that are negotiated and agreed. This is not a contradiction because in play and music, the rules that are negotiated and agreed create spaces for uniqueness and togetherness. Music, like play, requires a skilful combination of structure and flexibility to support spontaneous, playful musicality and skilful music-making. Play and music also share the same qualities of not always prioritizing individual creativity but creating spaces for uniqueness and togetherness.

If we understand play as complex social/cultural practice, and not just as a developmental pathway, children are agentive co-creators, who are transforming their social worlds with new tools and resources. We can also see these processes embodied in the principles of Orff-Schulwerk, as being applicable to different cultures, using songs, dances, texts and musical repertoires. Children creatively re-mix global influences and local interpretations, using their cultural narratives and experiences.

In conclusion, the complex interplay between structure and freedom is common to children's play-making and music-making. Music and musicality are embedded and embodied within children's multimodal communicative repertoires. The Orff-Schulwerk principles remain relevant in contemporary contexts, and ongoing interpretations of those principles can encompass the shift towards converged play, and children's everyday engagement with digital technologies. A pedagogical commitment to sustaining structure and freedom is essential to renewing the artistic and pedagogical principles of Orff-Schulwerk, and resisting the instrumental discourses in many curriculum frameworks within and beyond early childhood education. It can be argued that the qualities of play and playfulness are needed in the present and in the future to address and to resist the difficult problems humans have already created in our interconnected world, and to work towards creative solutions to those problems. For these reasons, also, as play makers and music makers we need to maintain an appreciation of play for its own sake within children's lives and within our practice.

References

- Brooker, L., Blaise, M., & Edwards, S. (Eds.). (2014). *The SAGE International Handbook of Play and Learning in Early Childhood*. London, England: Sage.
- Edwards, S., Mantilla, A., Grieshaber, S., Nuttall, J. and Wood, E. (2020) Converged play characteristics for early childhood education: multimodal, global-local, and traditional-digital, *Oxford Review of Education*, 46:5, 637-660.
- Hartmann, W. and Haselbach, B. (2017) *The Principles of Orff-Schulwerk*. Trans V. Maschat. <https://www.orff-schulwerk-forum-salzburg.org/post/principles-of-orff-schulwerk-by-wolfgang-hartmann>
- Holzman, L. (2017) *Vygotsky at Work and Play*. Oxford, Routledge.
- Malloch, S. and Trevarthen, C. (2009) *Communicative Musicality; exploring the basis of human companionship*. Oxford, Oxford University Press.
- Pramling-Samuelsson, I. and Fler, M. (2009) *Play and Learning in Early Childhood Settings: International Perspectives*. Springer Academic Publishers.
- Lagerlöf, P. (2015) Musical make-believe playing: three preschoolers collaboratively initiating play 'in-between', *Early Years*, 35:3, 303-316.
DOI:10.1080/09575146.2015.1044501
- Rogoff, B. (2003) *The Cultural Nature of Human Development*. Oxford, Oxford University Press.
- Stetsenko, A. (2020) The Urgency of Agency. *Cultural-Historical Psychology*, 2020, 16:2, 5-18.
- Wood, E. (2013) *Play, Learning and the Early Childhood Curriculum*. 3rd edition. London, Sage.



Elizabeth Wood (e.a.wood@sheffield.ac.uk) is Professor of Education at the University of Sheffield. Her research focuses mainly on early childhood and primary education, with specific interests in play and pedagogy; children's interests and agency in play; curriculum and assessment in ECE; teachers' professionalism and professional knowledge; policy analysis and critique. Elizabeth has worked with a range of UK and European organisations, and has provided policy and practice guidance on play, curriculum, pedagogy and assessment.

Keynote from the IOSFS Convention 2021

For the Love of Children: Music, Enculturation, and Education

Patricia Shehan Campbell

Introduction

Across a wide spectrum of settings and circumstances, children are actively engaged in the acquisition of musical repertoire, knowledge, and values. Within their families and communities, and from infancy onward, children are involved in various informal processes of enculturation that operate in lieu of (or in tandem with) formal teaching and learning in schools, studios, and other institutional contexts. Their clear sense of agency is at work, too, in determining what music they will use, remake, or discard from all the influences that permeate their lives. I acknowledge the growth of disciplinary attention to children's musical composite as well as to their perceived beliefs, interests, and needs, particularly through the emergence of an "ethnomusicology of children" that considers children's musical identities as the product of family, peer, and mediated forces. Teachers have much to gain from the work of ethnomusicologists who define and describe children for their musical expressions and interests outside direct adult influence, as well as tethered to adult stylistic ideals.

There is much to be said about children's musicality, and their musically expressive practices, and my own platform for remarks here is built from some years of research in children's musical development as well as folklore (childlore), ethnomusicology, and of course straight-ahead music pedagogy. I hope to be forthcoming in these remarks, open and easy, informal and a bit unreserved, and to drift a little from one topic to another. I hope that will be of interest to readers, and that you might be as intrigued as I am on these matters of children's music enculturation and education, and of the intersections between ethnomusicology and education. The various ruminations may appear at times loosely connected, but the points are nonetheless there for reflecting on the reasons why we do what we do in music "for the love of children".

Wisdom of an Ethnomusicologist

Within the field of ethnomusicology, in which scholars study music in culture, one of the most influential thinkers of the second half of the 20th century was Bruno Nettl (1930-2020), an American scholar whose research spanned the nature and extent of music in Native American Indigenous communities (principally the Blackfeet) and in Iran and southern India. He was central in defining ethnomusicology as a discipline, and in offering his wisdom within recommendations for what should constitute a comprehensive musical education for students in schools and universities: "Each system of music education should include three components—(1) the study of Western classical music, (2) the study of local music traditions, and (3) something of the music of the rest of the world" (Nettl, 2002, 2013, 2015). This recommendation is in many ways already in full-flowered realization in the classrooms of Orff specialist teachers, as we teach Western European art music, folk, traditional, and popular music of continuing and newcomer communities. Of course, we are drawn to growing the repertoire so we continue to pursue our search for a grand diversity of musical possibilities.

Back to Bruno Nettl, influential scholar, whose works on art, folk/traditional, and popular music are numerous and profound, and which include his keystone work, *The Study of*

Ethnomusicology (in three editions, 1983, 2005, 2015), along with *In the Course of Performance* (1998), *Encounters in Ethnomusicology*, and *Becoming an Ethnomusicologist* (2013). He had a particular interest in the research on music in children's lives, and occasionally he would slip into his scholarly papers, observations of children's music-making, the importance of music in families, and his interest in how music is taught and learned to children and learners of various ages and experiences.

In May 2015, I received from him a letter of thanks for an essay I'd written for his festschrift, *A Thing Called Music* (2015), on "Music in the Culture of Children". Professor Nettle tacked on his ethnomusicological musings on research that needed to be done on the topic: "I regret that I didn't do more with children's musical culture in my fieldwork. There would surely have been a lot to learn in my visits to the Blackfeet, in Iran and India. Life was too short, and I'm not sure I knew the right approaches...." He remarked that children's musical interests and behavior were not really considered by ethnomusicologists as a component of culture as a whole, and that they were considered as not yet musically evolved or direct imitators of the music they heard from adults. He had earlier written a beautiful foreword to the first edition of one of my books, noting that "an 'anthropology of children's music' (is necessary because)...in order to understand the character of a musical culture, one must understand its subcultures...such as that of children".

Musical Children with Agency

As we who teach music engage with children on a daily basis, we come to know them well, including their musical interests and inclinations, their behaviors and values. We consider their circumstances as young listeners and learners, and we recognize the general characteristics of children (at large and in music), noting their individual penchants and proclivities at various ages and stages of development. We do our best to meet the challenges of musically educating children in groups even while we tend to their discrete interests. We also acknowledge that children are drawn to music which may not always match the music that adults may impose upon them, nor the hard-and-fast rules of a school curriculum as to what they should musically know and how they should know it.

My own awakening to the reality of children's agency, and to their capacity to speak for themselves, to act deliberately, and to shape their music and musical lives, occurred well into my teaching career and largely through my involvement in the ethnographic project, *Songs in Their Heads* (1998, 2010). It was then that I learned, over a period of 24 months of systematic field experience, details of how music *happens* to children. Children talked to me about music and showed me what they could do musically. They vocalized freely in song and rhythmic chant, and engaged in all manner of rhythmic movement as they listened, sang and played. I gave children latitude, the freedom to steer the conversation about music and the engagements in music that they wished to share. I captured their ideas in dialogue with me, and wrote up narrative tales of their musical involvements. All along the way I wondered why I'd not known the fuller extent of their musical interests, or their creative capacities, or their agentive control of themselves and their interactions with others. In my own years of teaching music to children, I was quite occupied instead with making it through a lesson plan within a restricted time, or of meeting curricular mandates, or of preparing children for yet another performance. That's what we do, right? And yet when we are at liberty to truly listen to children (as I was in this research), we give them voice, and we learn of the music in them, and of their musical hopes and dreams.

Each of the following quotes are further contextualized and interpreted in the book, but in fact all of them are enticing and probably somewhat understood by those who are involved in children's musical experiences.

Darryl, age 5: *"I love the feeling of music."*

Carrie, age 6: *"Some music helps the stories along".*

Nathan, age 7: *"Every morning, when I wake up, I have songs in my head".*

Andrea, age 9: *"Music is something is sometimes happy, sometimes sad, and probably in-between, too. All the time, it's there, and I need it."*

Lateesha, age 10: *"Music gets me going and gives me strength."*

Alan, age 10: *"I just get up on the stump (in the back field), and I think there. And I sing as loud as I can. No one can ever hear me. It feels pretty good."*

Jonathan, age 12: *"Music moves and it makes you move."*

In a fleeting sweep of the findings of the *Songs in Their Heads* project, I learned from the children that music holds high appeal for their attention, and is at the wellsprings of their very being. The children, ranging in age from 3 to 12 years, demonstrated to me the very real presence of songs in their heads. They knew the "stuck-in-the-groove" variety of folk and popular songs, and the music that was "given" to them by their parents and teachers. They had a repertoire of songs they learned from their siblings, and from their friends in the playground, the schoolyard, the cafeteria, the school bus, and in their homes and neighborhoods. They were keen followers of the media, and media music had seeped into their musical language and aurally acquired repertoire. Children also knew the songs that only they could sing—their very own music—fashioned by them from their individual experiences. They were touched and challenged by this music, even when they may not always have had words to describe what it meant to them or why it powered them. Amid all of the music they mentioned experiencing, children referred to their attraction to music and musical experiences that amuse, excite, and represent them. Their stance on music in their lives was indication of their agency at work, as it was they themselves who seemed to determine the music on their playlists and in their lives.

Musical Enculturation and Informal Music Learning

As Orff specialists in the musical education of children, our expertise is in fostering children's musical knowledge, skills, values, and creativities. We work to inspire the imagination of our young learners, and to contribute to the development of the whole child through creative music and movement. We steep our lessons in rhythmic speech and movement, and provide active engagement in singing, speaking, moving, playing, and listening. In recent years, as we discover the diversity of learners in our classrooms and in the musical world, we fashion experiences that bring myriad musical cultures into the experiences of our children (Campbell, 2018).

Yet while we are committed to children's musical education within the school curriculum, it seems essential that we have full awareness of children's enculturation, that gradual process

by which they learn the music of their environment. According to highly influential anthropologist Melville J. Herskovits, (1895-1963), enculturation is the means by which “an established culture influences an individual, group, or organization to the extent that the target adopts the particular culture’s values, norms, and behaviors and the target finds an accepted role within the established culture” (160, p. 93). Further, enculturation is the passing on, typically from adults to children, of behaviors and ideas that sit at the core of familial and community identity. Others of the time of Professor Herskovits contributed similar views on the critical importance of enculturation for the transmission of culture (Margaret Mead) and music (Alan P. Merriam). All were anthropologists intrigued with the similarities by which music and language were transmitted from adults to children in places as far-flung as the southern Pacific and sub-Saharan Africa.

We wonder, as music teachers: Do we really know who our children are musically, prior to and alongside the formal plans that we enact for their musical development? Do we know what music surrounds them when they are elsewhere than in school? After all, cultural transmission, including language, stories, songs, and every folkway and “foodway”, occurs naturally where children live and learn every day. Children receive and absorb the cultural views and values of adults within their environment in ways that are often indirect and even subconscious, and whether or not they choose to embrace those cultural values, they nonetheless know them. Family soundscapes range from rock to pop, hiphop to country, Mozart to mariachi, Sondheim to salsa, and gamelan to gospel (and more), and children who are raised in a particular musical ambiance will come steeped with a style they can call their own, or at least that they claim as their family’s favored music above all other styles (Campbell and Lum, 2019). Our knowledge of children’s musical enculturation at home, in families, through the media, and in their various neighborhood involvements is essential if we hope to shape a program of musical study that fits and extends their experience.

Through formal music learning children acquire musical knowledge and skills in various institutions and formalized settings and situations that include school music programs, community ensembles, and private music instruction. It is deliberate, goal-directed, and sequenced, and with the intention of leading learners to a greater musicianship that will serve them in the music they make, create, and respond to. Informal music learning is of course not systematic, nor meticulous, nor bound to developing notational literacy or a heap of performance skills. In some ways, informal music learning is not so far removed from the process of musical enculturation. Both suggest that music can be learned in ways that do not feature calculated and purposeful teaching, and that musical habits can be taken in and developed without full awareness of music’s permeation. Children learn music informally, for example, when they “pick up” guitar chords and strum from watching an older sibling or an adult in the family, and where interest and observation can lead to opportunities to try out techniques and patterns, and to be heard and helped along. Likewise, informal music learning can happen when children notice the ways that parents sing, dance, and listen to music, such that these behaviors then seep into children’s own ways of singing, dancing, listening, and responding. It involves an absence of conscious efforts to teach-the-music, and both involve egalitarian, undirected, and often nonverbal means of sharing-the-music. Enculturation begins at birth and continues across the lifetime, while informal music learning may arise at a time when children’s developmental level allows them to be able to imitate what they observe (Campbell, 2018). As well, enculturation involves a complete absence of conscious efforts by adults to teach-the-music, while informal learning

sometimes features adults in the family who enthusiastically but still casually take on some of the trappings of a teacher's way of demonstration and commentary.

Towards an Ethnomusicology of Children

An intrigue with children's natural musicking, their musical enculturation, and their agency or "voice", has evolved into a subset of ethnomusicological study that is directed toward the music they make, and what they have to say about music in their lives. *The Oxford Handbook of Children's Musical Cultures* (Campbell and Wiggins, 2013) is one manifestation of this emergent interest, as are monographs by ethnomusicologists on musical children in Bali (Downing, 2019) and Nicaragua (Minks, 2013). John Blacking's pioneering effort to study Venda songs by children from the northeastern Limpopo district of South Africa (1967) was in a class by its own, and was unparalleled for its time. But while it is considered unprecedented and unique in its focus and analytical frame that was both musicological and sociocultural, it did not trigger further research. Rather, it stood alone for decades, not thought to require replication there, among the Venda children (or frankly, anywhere else in the world). Not until 2009 was there a return to the Venda communities of South Africa for ethnomusicological fieldwork, when Andrea Emberly turned the tables to shift away from top-down adult study of children and to instead allow children themselves to document the music that they considered important (Emberly, 2009). Notably, the study of musical children arose at a time when anthropologists and folklorists at large have recognized that children's own experiences and perspectives had been overlooked in studies of childhood and youth (James, 2007; Schwartzman, 2001). Like Emberly's work, research on children's culture at large gradually gave emphasis to the firsthand knowledge of children.

Ethnomusicologists are now studying children as a means of understanding the larger expanse of music in culture, so that rather than focusing only on adult musicians, they can come to grips with the wellsprings of music in human life, how it is transmitted and acquired, and even sustained. Research by ethnomusicologists on identity, heritage, music cognition, and socialization at large and through music has led to long-term preservation of musical expressions, national and local policies concerning music and heritage, and well-being as it is linked to musical arts and cultural practice. Recently, music educators have contributed rich insights, too, to understanding children's musical cultures, often applying ethnomusicological procedures of fieldwork observations and interviews, too, in their research endeavors (Koops, 2019; Marsh, 2008). Many of the songs and rhythms found in research on children's musical cultures can be heard on recordings by fieldworkers, such as in the collections of Smithsonian Folkways Recordings that include *Songs for Children from New York City*, *Latin American Children's Game Songs*, *German Children's Songs*, and *Songs for Children/Songs by Children*.

An ethnomusicology of children has arrived in the field with the intention of addressing who children are musically, what they know and can do, what brings them joy, self-esteem, and fulfillment, and how they learn their musical world. Of the principal themes and supporting strands of inquiry, published research seems to collect around three broad topics: (1) Engagements with culture that include socialization and identity, and subthemes of updating traditional children's practices, cultural identities, and personal journeys; (2) Music in education and community development; and (3) Technology's impact, its uses and responses as they influence children's musical engagement and interests (Campbell and Wiggins, 2013). Ethnomusicologists are examining childhood for maturational, social, and cultural factors, even as they are pursuing an understanding of music in childhood relative to

enculturation, consumerism, peer pressure, exploitation, and cross-cultural and transnational phenomena. Through analysis of, for instance, children's expressive interactions in a singing game, including the process by which it is taught and learned from one child to another, and how it is practiced and performed, ethnomusicologists are discerning details on music's function in human life.

Informed by Research

The straight-ahead question "So what?", arises, in the midst of knowing the wisdom of scholars, as we wonder what bearing this has on our everyday teaching-learning practices. Several points below serve to clarify the connections between research and practice, and to underscore the relationship there is between researchers in the humanistic social sciences of anthropology and ethnomusicology, and teaching musicians.

- Acknowledging children's enculturative influences. We do well to keep our attention on the music that happens in families, the music that children enjoy with their peers, and the music of powerful media forces that are directed toward children. A music teacher's offerings are consequential in how musical children can become, but the influences of children's musical growth are multiple and surely deserving intelligent interface with what can transpire in school music classes.
- Searching for sources of outside-school music. When it is not readily apparent as to what may constitute children's culturally familiar music, it's appropriate to ask the children, their parents, community members who may know children in their engagements on playgrounds, community centers, churches, after-school programs, children's "scouting" and social clubs. Once it becomes clear as to the sources of children's musical stimulation, it's appropriate, too, to invite into music classes those who function as music-sources, including camp counselors, choir directors, scout leaders, and those who work in parks and recreation. They can stop by or zoom in, for a one-on-one chat, and children will enjoy their school visits, too, in which they might demonstrate with children some of the music of outside-school circumstances.
- Integrating enculturated music. As the sweep of children's musical experiences becomes known, it lands in the teacher's lap to configure ways to integrate the music into the school music curriculum. In schools where there is a significant presence of international and multicultural populations, there is likely to be a treasury of songs, singing games, rhythmic grooves, folk dances, and instrumental music from which to select in crafting a diverse program of musical experiences. We need also to consider carefully the possibilities for greater diversity among children and their families than may at first meet the eye, such that an all-White student body may nonetheless have distinctive musical involvements that range from Western classical to Country (Western), and everything in between. Meanwhile, the music from families of children in an all-Black school might well constitute a rainbow of flavors from across the African diaspora—from African American hip hop to Afro-Jamaican reggaeton, Nigeria's juju and fuji, Tanzania's bongo flava, Afro-Cuban rhumba, and the African-seasoned son jarocho of the Mexican state of Veracruz. These genres and many more may constitute the music that children know from their enculturated and informal music learning experience,

and can become through integration the substance of spirited school music experiences.

- Commending children's agency. The question of curriculum was once carte-blanc for teachers to determine. After all, teachers were the learned ones with sophisticated understandings through academic studies, and with additional study of child development, instructional theory, and pedagogical methods and materials. Certainly, teachers of times past had full authority as to what music should feature in the classroom, and just how it ought to be experienced. We've come a long way to knowing now that if children believe that they are exercising agency, this facilitates their independent learning. Against a top-down, old-hat approach with a neoliberal backdrop of standardized music and learning objectives, an emergent curriculum inclusive of children's interests is one that then fosters children's agency. An interest-based curriculum is a recognition and celebration of children's own interests and values, and may well be the most meaningful way to commend them for their curiosity and creativity.

Afterword

We who have made the commitment to musically educate children know the daily joys of doing so, as well as the challenges of puzzling through ways to reach the children—every last one of them, each with their particular needs and interests, hopes and dreams. We are bound to the belief that we can enhance their lives through the musical experience, and that we can inspire them and carry them along on the wings of a melody or a rhythm to a place of peace, fulfillment, and even pride in self and the group with whom they are musicking. We stay close to the children, the music, and the pedagogical practice that we have honed, and we devote our ideas and energy to the process of shaping children musically (as well as holistically through the music, too). Yet we also benefit from the occasional excursion we take into research and scholarship that may be relevant to our professional practice. In this case, I suggest that the work of ethnomusicologists in study of children's natural musical expressions, and their experiences in music beyond the scope of curricular aims and sequences, adds dimensions of understandings to our design and delivery of a relevant musical education of children. *Avanti!* For the love of children, we do well to give our attention to children's enculturative and agentic knowledge that is beyond direct adult influence as well as tethered to adult stylistic ideals, will guide us in nurturing children to become all that they can musically be.

References

- Blacking, J. (1967) *Venda Children's Songs: A Study in Ethnomusicological Analysis*. Chicago: The University of Chicago Press.
- Campbell, P.S. (2010) *Songs in Their Heads*. New York: Oxford University Press.
- Campbell, P.S. (2018) *Music, Education, and Diversity: Bridging Cultures and Communities*. New York: Teachers College Press.
- Campbell, P.S. and Lum, C-H. (2019) *World Music Pedagogy: School-Community Intersections*. New York: Routledge.
- Campbell, P.S. and Wiggins, T. (Eds) (2013) *The Oxford Handbook of Children's Music Cultures*. New York: Oxford University Press.
- Downing, S. (2019) *Gamelan Girls: Gender, Childhood, and Politics in Balinese Music Ensembles*. Urbana, IL: University of Illinois Press.

- Emberly, A. (2009) *Mandela went to China—and India too: Musical cultures of childhood in South Africa*. Doctoral dissertation, University of Washington.
- James, A. (2007) Giving voice to children's voices: Practices and problems, pitfalls and potentials. *American Anthropologist* 109(2), 261-272.
- Koops, L. (2019) *Parenting Musically*. New York: Oxford University Press.
- Marsh, K. (2008) *The Musical Playground: Global Tradition and Change in Children's Songs and Games*. New York: Oxford University Press.
- Minks, A. (2013) *Voices of Play: Miskitu Children's Speech and Song on the Atlantic Coast of Nicaragua*. Tucson, AZ: The University of Arizona Press.
- Nettl, B. (2015) *The Study of Ethnomusicology*, 3rd edition. Urbana, IL: University of Illinois Press.
- Nettl, B. (2013) *Becoming an Ethnomusicologist*. Washington DC: Rowman & Littlefield.
- Nettl, B. (2002) *Encounters in Ethnomusicology: A Memoir*. Warren, MI: Harmonie Park Press.
- Rice, T. (2014) *Ethnomusicology: A Very Short Introduction*. New York: Oxford University Press.
- Schwartzman, H. B. (2001) *Children and Anthropology: Perspectives for the 21st Century*. Westport, CT: Bergin & Garvey.



Patricia Shehan Campbell (pcamp@uw.edu) is Donald E. Peterson Professor of Music at the University of Washington, where she teaches courses at the interface of education and ethnomusicology. A singer and pianist, with studies of Japanese koto, Celtic harp, Karnatic Indian mridangam, and Bulgarian and Wagogo song, she has lectured internationally on the pedagogy of world music and children's musical cultures. She is the author of *Music, Education, and Diversity: Bridging Cultures and Communities* (2018), *Teaching Music Globally* (2004), *Songs in Their Heads* (1998, 2010), *Lessons from the World* (1991), co-author of *Music in Childhood* (2017, 4th edition), *Redefining Music Studies in an Age of Change* (2017), and *Global Music Cultures*, co-editor of the *Global Music Series* and the *Oxford Handbook on Children's Musical Cultures* (2013). Campbell is recipient of the 2012 Taiji Award and the 2017 Koizumi Prize for work on the preservation of traditional music through educational practice, and was designated the Senior Researcher in Music Education of the National Association for Music Education in 2002. Board member of the Association for Cultural Equity, she is educational consultant in the repatriation of Alan Lomax recordings to the sources. She is editor of the seven-volume series on *World Music Pedagogy* (2018-21) for practicing and prospective teachers.

Presentation from the IOSFS Convention 2021

Planning with Mind Maps

Shirley Salmon

Introduction

Planning lessons is necessary for all age groups. Every group consists of individuals with different modes of learning, readiness levels, speeds of learning, levels and types of support needed. Children have a range of confidence, independence and self-awareness as a learner as well as different interests and various levels of creativity (cf. Stavrou 2015). As Tomlinson (1995) points out, children in a class may have different interests. Some learn best by working alone and others are successful working in groups.

As learning profiles of children often change rapidly as they develop, there is no single learning template to cater for children who differ in readiness, interest, and learning profiles. A one-size-fits-all model of instruction makes little sense. Rather, differentiated instruction seems a better solution for meeting diversity (Tomlinson 1995).

I have been interested in different types of planning for a long time as most types of planning do not allow for flexibility. Many of the typical forms for lesson planning are linear and often not flexible. This prompted me to think about other possibilities. If we recognize that each group consists of individuals with unique profiles then our planning should allow for flexibility to cater for the reactions, competences, learning paths or types of support needed in the group. A typical template for linear planning might include the following columns: phase and time, content and activities, methods, social forms, competencies and learning objectives. These refer to the questions: when, what, how, why, what for?

As a teacher I should not necessarily expect everything to go exactly according to plan. I cannot tell in advance exactly how long a group will need for a phase of exploration or for creative work or who may need extra time and support. I need to observe the reactions of all the participants carefully, be prepared to make variations, adaptations and to change the timing and planned route of my lesson if necessary, so that everyone can participate, play and learn at their own level. This is especially relevant in classes or groups with a diverse range of abilities. If the planning is linear this gives little possibility of accommodating different abilities, reacting to problems or taking up a new idea during the lesson. If an activity doesn't work, the student teacher may be at a loss as to how to continue.

Because of these demands, I developed a way of planning content using a type of mind map that I have found very useful. This way of planning allows for a creative approach by the teacher before and during the lesson, and it allows for flexibility during the lesson according to the needs of the participants. It can also be useful for observation, documenting lessons and for planning future lessons.

Planning Content

When planning it is of course necessary to think of the goals or objectives of the lesson and individual activities as well as about the content and methods of individual activities, of individual lessons or a series of lessons. My inspiration to look at different ways of planning came from songs as well as play materials which I had found, used and developed in many areas, with diverse activities using music, movement and language, and for groups of different ages and abilities.

For many years I taught in a number of different institutions each week in Graz, Austria where I live. These included classes in a regular kindergarten, in a kindergarten and school for children who were deaf or hard-of-hearing with some inclusive classes, a residential home for boys with emotional and behavioural problems and a day centre for adults with disabilities. Because of the number of classes in a week I found a good, stimulating, useful and interesting solution was to take similar material (a topic, song, dance, poem, game or other activity) and to use it with the different groups, adapting it as necessary. In this way I discovered many different possibilities of developing and adapting the same material to suit the abilities of a particular group.

I found a mind map a useful tool. The focal areas are placed in a circle with the centre indicating the starting point, content or inspiration for the lesson(s). This might be a musical activity such as a song, a piece of music or a musical concept, but it could also be a topic related to other school subjects or an impulse from other art forms such as a picture, sculpture, story or poem.

Focal points

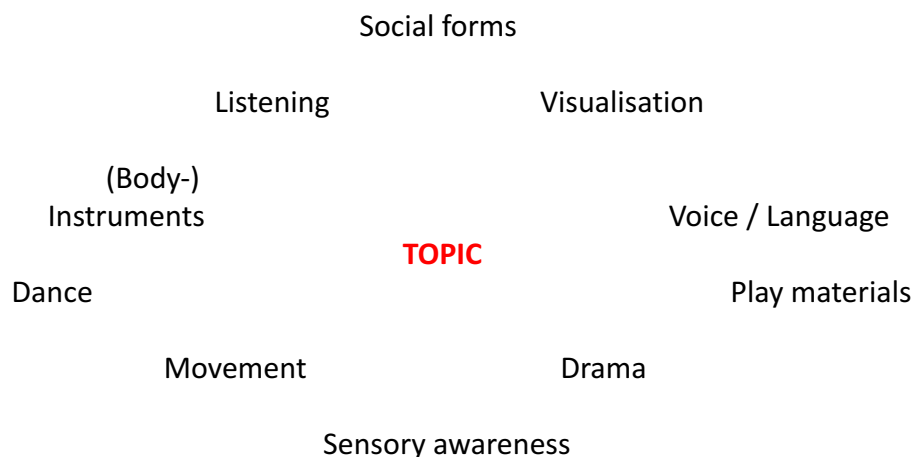


Fig. 1 Mind map with focal points

In order to use the mind map, the focal areas need to be described in a more detail:

Sensory Awareness: sight, touch, vibration, taste, smell, kinesthetics, balance

Movement: playful warm-up; movement experiment; body percussion, basic body activities, movement sequences, formations and paths; parameters; accompaniment

Dance: preparatory exercises; traditional dance forms; popular dance forms; narrative dance; improvisation/composition

Voice and Language: breathing, posture, and physical exercises; sounds, syllables, words, and phrases; chants, rhymes, poems, and story books, drama

Play Materials: natural objects, toys, scarves, balls, spinning tops, household objects, instruments

Instruments: body instruments; voice; found sounds; elemental instruments; home-made instruments; classical instruments (also played in an elemental way)

Forms of Playing: e.g. Pre-melodic and pre-rhythmic forms of playing – leading to rhythmic, melodic and harmonic playing

Social Forms: relationship play; playing individually; working next to or with a partner; working in a small group or with the whole class; leading/following; communicating/cooperating

Listening: sounds and noises; sounds of nature; live and recorded sounds; sounds of voices and instruments; songs related to the topic; pieces of music related to the topic; poems or stories; different styles of music

Drama: music, movement and language, reciting, acting out, props, costumes, elemental music drama.

The mind map offers space for flexibility. Depending on the goals for the lesson, the teacher can decide to work from the outer circle approaching the topic, song or concept through many different types of activities. Or they can decide to work from the centre outwards so that the topic can be experienced in many different ways and can lead to experience in different areas.

Calantropio's two specific models for lesson development - the Convergent model and the Divergent model – could be reflected in working from the outside of the mind map inwards or from the centre towards different areas. Convergent Lesson Development begins with playful but well-guided exploration by students. It moves from many exploratory ideas to specific ideas required for the learning and practicing of an example (piece, song etc.) that is pre-chosen by the teacher. The Divergent model is the opposite to the convergent model, starting with an isolated, simple musical element (a rhythm, a scale etc.) which is developed and expanded towards an open-ended conclusion that is not pre-determined by the teacher or student (Calantropio 2015, p. 6 – 7). Calantropio recognizes that there are pros and cons to each model and suggests an Elemental model which uses both Convergent and Divergent Lesson focus.

When considering differentiation of content, it is important to recognize that there are many different forms of participation that can be part of a lesson. Considering these when planning can help to widen the methods we are using and allow for diverse contributions within one theme.

Forms of Participation include: perceiving, moving, experimenting, playing, imitating, inventing, recognizing, transforming, remembering, varying, choosing, practicing, presenting, performing, communicating, discussing, reflecting (Salmon 2007; 2016). When

planning it is useful to also consider these and to include some different forms of participation in each lesson.

Steps in Planning

Brainstorming using the mind map is useful. It can widen our horizon especially when trying to find or invent many activities for each focal area and to incorporate different forms of participation. The following steps can be a useful guide:

- Select the centre for the mind map (a topic, concept, song, poem...)
- Collect many ideas irrespective of the age group, finding associations and connections and writing a number of different activities in each focal area. It is useful to do the brainstorming more than once, allowing time for researching and for new ideas to emerge.
- Taking this collection of activities, start a new mind map for a particular group you will be teaching - going from general to specific.
- The new mind map would show activities that are relevant to the curriculum and abilities of the particular group and also the planned route.
- Different forms of participation can be indicated next to the activity or underneath
- Activities may need to be differentiated to cater for different levels of ability in a group. These details e.g. accompaniments of various levels of difficulty can be written on a separate sheet of paper
- The goals or objectives for the lesson or for different activities can also be noted separately.

Example

One of the teaching practice groups at the Orff Institute is a group that consists of adults with different support needs, as well as carers for the participants from the sheltered workshops (normally community service providers) together with bachelor or postgraduate students. They attend a music and movement session lasting one hour once a week. The participants show very diverse abilities in music making and moving. They have different levels in sensory, motor and musical skills and in the possibilities for social interaction and relationship. Non-verbal teaching strategies, the assessment of possibilities to relate, and the development of individual forms of communication through music and movement are particularly important when teaching this group.

The central idea of this group is to create experiential spaces and activities for personal expression and for the development of individual skills in music and movement. Increasing social learning processes, interaction, participation, and support of diverse forms of communication are additional aims (Salmon & Kallos 2010). A further goal for the bachelor and postgraduate students lies in furthering their didactic knowledge of and competencies in inclusive settings.

One topic that revealed a multitude of ideas and activities was 'Water'¹ which was the topic for several sessions. Having brainstormed and collected many ideas, the mind map for the first session covered a number of activities and a planned route, although it was clear that the route might be changed during the session.

¹ During the presentation video examples were shown

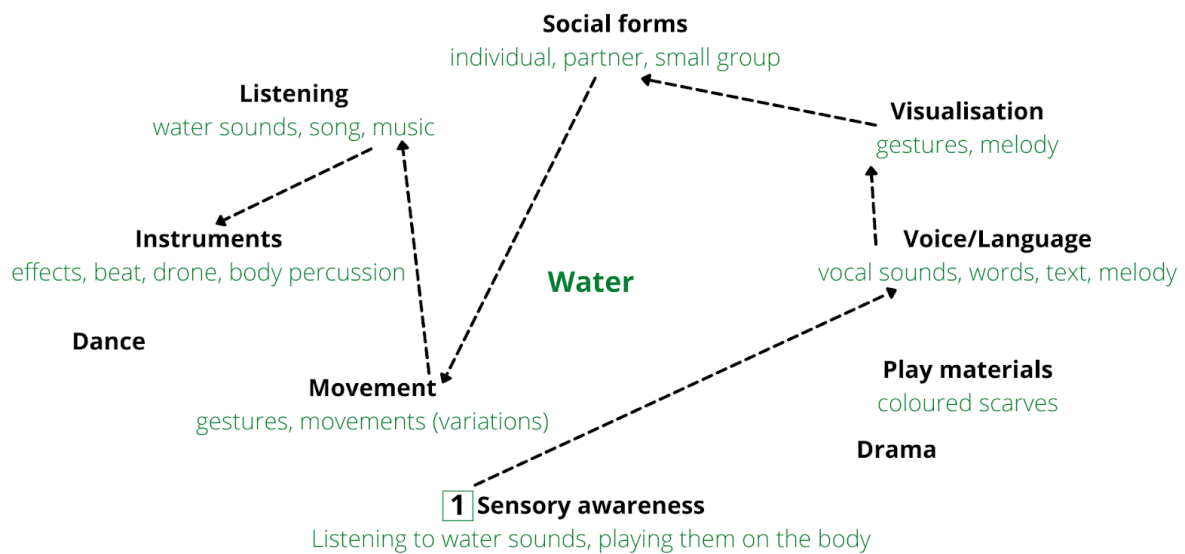


Fig. 2 Planned route for the first session on the topic of water

As expected, the route had to be changed during the session with the teacher spending longer on one activity and developing it further when the participants were very engaged. At another point the teacher took up an idea from one of the participants that occurred spontaneously and integrated it into the lesson.

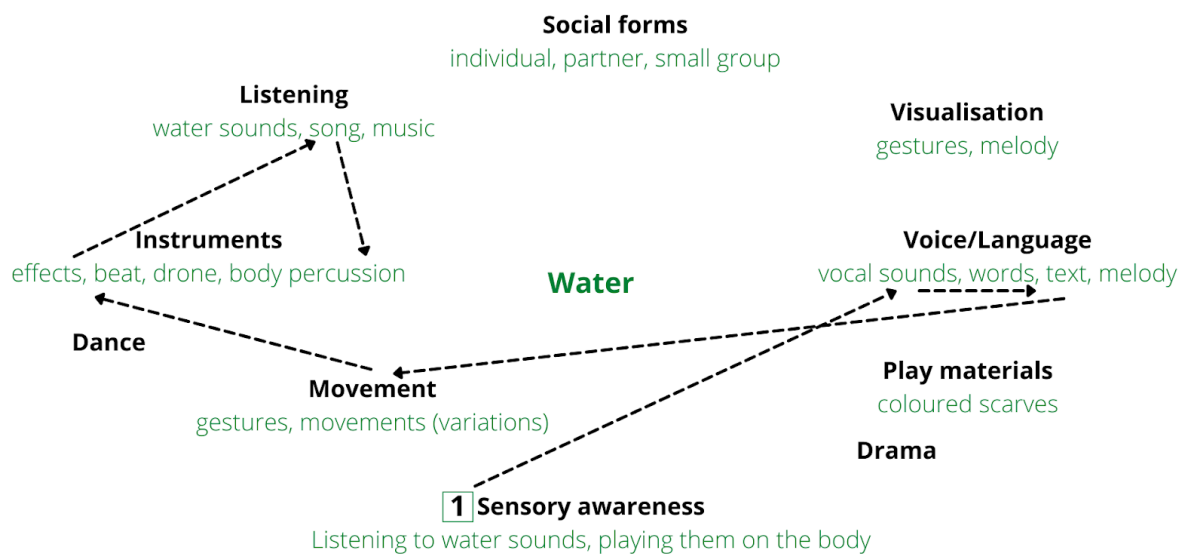


Fig. 3 Actual route of the first session on the topic of water

The order of the activities, the reactions of the participants, forms of participation, support needed and the teaching methods are usually observed by one of the student teachers sitting outside the group. This is then discussed with the others and the mentor after the session. These observations are used as the basis for the next session or series of sessions. It can be important to ask ourselves whether the routes we plan and take in teaching are usually the same. Do we think about taking different routes in our lessons? Do we always start with the same focal point, or do we vary our starting points? Do we offer enough different forms of participation?

Differentiation

All groups are groups of mixed ability. Georg Feuser (1997, 2001) points out that fundamental, child-centered inclusive education involves teaching children and adolescents who are at different developmental levels and have different degrees of competencies in perception, cognition, and behaviour. It recognizes the individuality of each person (in the sense of his or her unique past experiences) and thus the heterogeneity of every human group (Feuser, 1997, 2001). Inclusive teaching means that all participants in a group work, play and learn together in cooperation with one another within one theme, activity or task according to their own individual capabilities (physical, emotional, mental, social) at their own developmental level oriented on their zone of proximal development. To realize this, it is necessary for participants to cooperate within one theme, task or activity as well as for the teacher to provide individual inner differentiation (cf. Feuser 1997).

Children have different levels of readiness and interests and have different learning profiles which mean that we need to offer flexible social grouping as well as different learning paths. Differentiation can be applied not only to the content but also to the learning environment such as the space, the room, different types of instruments and props, but also to the processes such as types of methods and forms of participation as well as the products such as accompanying a song, improvising or composing soundscapes. Goodkin reminds us that in using the Orff-Schulwerk approach, we work in a wide scope of media, trying to understand each child's learning style. We need to simplify or extend parts of a piece, compose and choreograph on many levels, allow children to create at their own level of skill and understanding. We recognize the dignity of each contribution, create opportunities for talent, and create challenges for discovery (Goodkin, 2012).

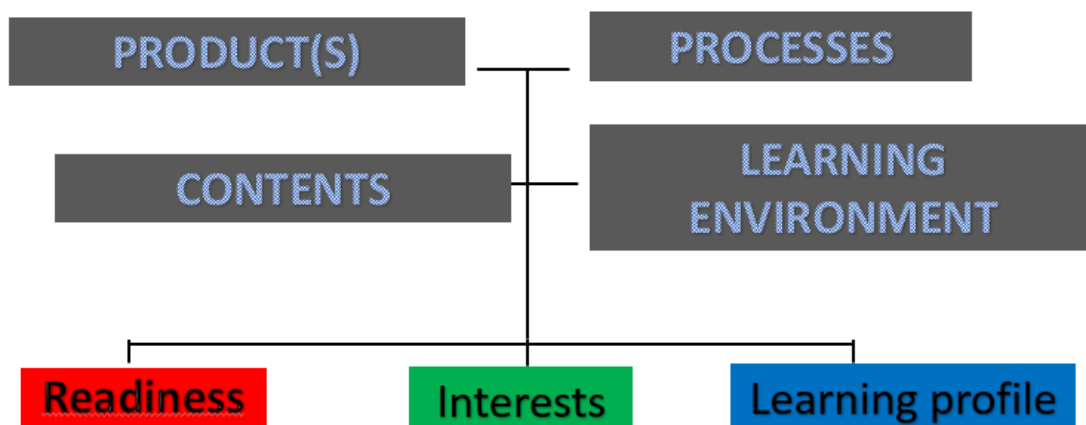


Fig. 4 Differentiation (Tomlinson 1995; 1999; 2010; Stavrou 2015; 2021)

The mind map form of planning in its present form, concentrates on planning the content of one or a series of sessions. It can be used to focus on the different types of activities and the routes we might plan and also on some differentiation of content. This differentiation might be within one type of activity e.g., accompaniments at different levels of difficulty which would be written on a separate page. It could also be using different activities within one topic where some children might be singing and accompanying, others dancing, others concentrating on listening and visualisation. In this case there might be a number of different products that are worked on in groups.

Advantages of Planning with Mind Maps

Using a mind map can help to collect ideas on the topic e.g. song, piece, musical concept, story, without an age group in mind. This first allows us to use our imagination and encourages us to have many more ideas in different areas. It encourages looking at different areas and activities and forms of participation; on the one hand thinking about the 'joint topic' and on the other, considering forms of differentiation. It can be used to plan routes for a lesson that can and should be flexible, and to consider different forms of participation. Especially for student teachers, it can be useful for observing, and then for discussing and reflecting on the lesson as well as for documenting and planning the next lesson(s). Although one mind map cannot include all the aspects of differentiation – the learning environment, the processes and products – it can be a useful tool in planning music and movement lessons.

References

- Calantropio, Steven (2015). *Lessons in Elemental Style*. Schott Music Corporation New York.
- Feuser, Georg (1997). Thesis: Inclusive education. Education of all children and young people together in preschool establishments and schools. Retrieved from <http://bidok.uibk.ac.at/library/feuser-thesis-e.html>
- Feuser, Georg (2001). *Prinzipien einer inklusiven Pädagogik*. Behinderte in Familie, Schule und Gesellschaft. Retrieved from: <http://bidok.uibk.ac.at/library/beh2-01-feuser-prinzipien.html>
- Goodkin, Doug (2012). No child left out: the Orff approach to differentiated education. *Orff Schulwerk Informationen*, 87, 38-40
https://www.orff-schulwerk-forum-salzburg.org/_files/ugd/8289b4_9d5478592bc74e119cb56ddb3ecc97ce.pdf
- Salmon, Shirley (2007). *Hello Children*. A collection of songs and related activities for children aged 4 -9 with original drawings by Helga Wilberg, Schott Music
- Salmon, Shirley (2016). *How the Orff Approach Can Support Inclusive Teaching*. In: Blair, Deborah VanderLinde and McCord, Kimberly (Ed) (2016). *Exceptional Pedagogy for Children with Exceptionalities*. Oxford University Press Oxford, New York p.39 – 60
https://www.researchgate.net/publication/301267470_How_the_Orff_Approach_Can_Support_Inclusive_Music_Teaching
- Salmon, Shirley & Kallos, Coloman (2010). "Between freedom and ritual. Means of expression with music and movement for people with disabilities" "Zwischen Freiraum und Ritual. Ausdrucksmöglichkeiten mit Musik und Bewegung für Menschen mit Behinderung DVD and Booklet (English/German) UNIMOZ-002 (2010) Booklet:
http://www.moz.ac.at/files/pdf/publikationen/freiraum_booklet_en.pdf
- Stavrou, Natassa Economidou (2015). *Every Learner Counts*. Addressing our music learners' needs in music teaching and learning. In: *European Perspectives on Music Education 4: Every Learner Counts*. Ed. Natassa Economidou Stavrou , Mary Stakelum. Helbling, Austria
- Tomlinson, Carol Ann (1995). *Differentiating Instruction for Advanced Learners in the Mixed-Ability Middle School Classroom*. ERIC Digest E536. <https://eric.ed.gov/?id=ED389141>



Shirley Salmon (sdaysalmon@gmail.com) studied music, trained as a primary school teacher, and studied educational science. She has taught children, teenagers and adults with different abilities for over 40 years. She was a lecturer at the Orff Institute, University Mozarteum Salzburg from 1984, and retired in 2019. She teaches and lectures nationally and internationally, has published books, a DVD and numerous articles. She is President of the IOSFS (2018 -).

Presentation from the IOSFS Convention 2021

Creative Group Work as a Central Pedagogical Strategy in the Orff-Schulwerk Approach

Andrea Sangiorgio

Play, creativity and group learning can often be complex, messy and unpredictable and can represent a challenge for the teacher who wants to plan for them. In this article, I aim to briefly illustrate a possible "pedagogy of creative group work" applied to the Orff-Schulwerk classroom, based on my own teaching experience and research (Sangiorgio, 2016). I outline the major phases of the group creative process, providing some considerations about relevant pedagogical strategies in planning, implementing and evaluating each of them.

Preparatory Phases

Warm-up. At the beginning of a session the group needs to 'get there'. You may use a ritual activity, a movement game in pairs, a song, or any kind of activity which brings them to an optimal level of physiological and psychological arousal and in contact with each other. Often I begin with synchronisation activities, such as dancing to rhythmic music, inventing movements, coordinating with a partner. Alternatively, I might begin with rhythm patterns, with voice and movement or body percussion – something energising, moderately activating, unifying, possibly enhancing physical, cognitive, emotional and relational presence.

Introducing the theme/idea. This phase may include direct instruction and reproduction of models offered by the teacher as a starting point for the later creative phase. It could also be important to introduce here some moments of improvisation or invention – on one's own, with a partner or within the whole group – which stimulate children's imagination and their personal connection to the theme. The goal is here to provide impulses, build up or reactivate relevant information, develop skills, concepts and ways of thinking in relation to the guiding idea you are bringing to the group.

Modelling the Creative Group Task

Before children work in pairs or small groups, it is crucial to ensure that they build a conceptual model of what they are expected to do.

Modelling and explaining. The teacher shows the idea to be explored, giving one or more examples of how to solve the creative task, and at the same time verbalising what s/he is doing, possibly involving children with open questions. In these first instances, the language is kept deliberately simple, near to children's experience. More technical terms or concepts are introduced later on.

Modelling (teacher with child). The interactive behaviours are then modelled directly with one or more children. Through a sufficient number of examples, the idea is examined in its various aspects and the heuristic strategies and metacognitive strategies in accomplishing the task are made explicit. Modelling with a child is also a precious source of information for the teacher as to what difficulties or misunderstandings may emerge in children's reasoning. Further, having seen how other members of the group have dealt with the activity, other children may perceive the task as accessible. Involving children in making a chain of choices

helps the group understand how the creative task can be solved and acts as a sort of bridge towards the later phase of autonomous group action.

Trying out and developing children's ideas in the whole group (with teacher coaching and scaffolding). In this phase, children's suggestions are taken as a starting point and the cognitive strategies or the procedures for tackling the creative task are further articulated and reflected upon. This process of constructing single children's ideas with the whole group, of examining further alternatives and pointing out specific features of the task contributes to preparing children for the group work phase.

I derived the pedagogical strategy of modelling from the cognitive apprenticeship approach (Collins & Kapur, 2014; Sangiorgio & Hennessy, 2013). I find it very useful especially in the case of creative, open-ended processes, where children do not have to reproduce any given content, but have to understand how to think strategically in order to accomplish the task.

Some helpful instructional principles for this phase of work can also be drawn from research about **worked examples**, an instructional strategy also rooted in a cognitive-constructivist perspective (Atkinson, Derry, Renkl, & Wortham, 2000). A worked example provides a step-by-step procedure for solving a problem or carrying out a task. They present a problem-solving model for the learners to study and emulate. Worked examples are a useful way to reduce the cognitive load during the initial phases of skill acquisition and facilitate the processing and construction of the relevant cognitive schemas which later on have to be used in the proper problem-solving phase (in our case, the actual creative group work phase). Based on a sufficient number of examples, learners should better be able to understand the underlying concepts, principles or thinking strategies common to the examples and to apply them flexibly to similar problems.

With regard to creative activities in elemental music education, worked examples should be designed so as to integrate all sources of information – including multiple modalities of presentation such as music, movement, verbal language, forms of visual representation and notation – into one unified and consistent presentation. While the task is being demonstrated or discussed, it is important to direct learners' attention to relevant parts of the worked example and to clarify subgoal tasks that represent the building blocks of the creative problem at hand, e.g. by labelling and specifying each step in the process and explaining / demonstrating related concepts and skills.

Open questions – to be answered based on the characteristics and constraints of the context – regard:

- how many worked examples should be presented during the modelling phase (I would suggest at least two or three),
- how worked examples should be selected, presented and sequenced, so that each successive example can coherently build on the previous examples, providing sufficient variety and proceeding from simple to complex,
- how themes, concepts or strategies should emerge and be made explicit through a number of different examples.

The importance of the modelling phase lies in the fact that it helps children understand the kind of creative problem they have to solve, the specific aspects and the subgoals of the task, and the kind of outcomes that a specific creative activity might produce. At the end of this phase they should be ready for the successive independent group work.

Task design

A short digression about the task design: as a teacher, it is your responsibility to devise the appropriate task in relation to the skills of the group, their level of preparation with regard to the specific contents of the assignment and the features of the context. Whether you use very open tasks that allow for a high level of control on the decision-making process, or more structured improvisational and compositional tasks in which tighter guidelines are prescribed, the fundamental issue here is to find the right balance between freedom and constraint. This is a basic tension in all creative work. Often it is possible to understand what the group is able and willing to do only by trying out what works best for them – indeed, teaching for group creativity is an open and exploratory process for the teachers themselves.

The table below summarises some of the main features of the task design.

Key features of group creative task designs in music

<i>Leading idea</i>	rules, impulses, stimuli, provocations, prompts, ...
<i>Media</i>	movement – voice – instruments
<i>Kind of creative process</i>	exploration – improvisation – composition
<i>Degree of openness</i>	relatively closed, structured tasks (creative problem solving tasks with narrow parameters) open-ended, complex tasks (creative problem finding tasks with open parameters) free tasks
<i>Direction of the form-giving process (Gestaltung)</i>	bottom-up processes (combining elements to form a whole) top-down processes (progressively defining a whole into elements)
<i>Degree of interactivity</i>	cooperative tasks (putting ideas together) collaborative tasks (developing one idea as a group)

The Group Work Phase

Preparing for small group work. Prior to group work, a series of decisions have to be taken, including choosing or preparing materials (if any), choosing partners and negotiating the groupings, choosing instruments (if any), choosing what to do (especially in the case of free tasks). This preparatory phase and the many organisational and logistical choices involved in it may take more than a few minutes and at times require much attention and patience on part of the teacher, but they are of crucial importance for the smooth and ordered prosecution of the activity.

Creative group work phase. Finally, after the modelling, coaching and scaffolding phases, at this point children need the teacher's interventions to fade ('standing back') and leave space for their autonomous work. This is the messiest phase of the work, mainly due to the loud, seemingly chaotic atmosphere in the room. In some cases, it may be difficult for the teacher to gauge whether children are working effectively or not, or to follow what is happening in different groups. It might be important to ask the groups to rehearse their outcomes prior to

sharing them within the whole group (what Fautley, 2005, defines a 'work in progress performance').



Copyright © IOSFS

The greatest issue in this phase is whether or not to intervene in the work of the groups. If I do it, I have to make sure that I am not heavily intruding on their own independent work, which I should respect and value. Asking open questions about their intentions is a good strategy. On the other hand, not intervening might be detrimental in case of inconclusive work (for whatever reasons) on part of the children: in some situations it may be necessary to step in and help them work productively, otherwise they might drift off and get to an unsatisfying outcome. There seems to be no exact rule of thumb in such a situation, but there is often a drive towards control on part of the teacher (I recognise it in myself), which should better be contained in favour of a readiness to see what emerges from the groups and to let them work undisturbed. Of course, the teacher should be available if asked and should at all times monitor the situation from a respectful distance.

During small group work, there is plenty to observe for the teacher: in Orff-Schulwerk activities the interactions taking place within the pair or the small group include *bodily interactions* – nonverbal, body-based communication, embodied interactions in movement, embodied musical communication (such as musical gestures and cues or synchronising) – *musical interactions* (extemporary, improvised or planned interactive behaviours) – and *verbal interactions* (task-related verbal exchanges or off-task talk). In addition to this, the teacher should consider the quality of the interpersonal relationships as expressed through the group work and the power relationships existing among the members. Beyond the directly observable interactive behaviour the relevant question is to what extent the group is able to attain intersubjectivity, attunement and mutual engagement, and whether they are able to build a shared understanding about what they are doing together (Wiggins, 1999/2000).

Performing/Sharing

Preparing for the presentation of the outcomes. Preliminary actions include arranging the physical layout of the groups, placing everybody in a space so that performers can see each other and can be seen by the audience, creating an atmosphere of concentration, summarising again what is going to be seen, and possibly offering to the audience a focus for the observation.

Performance of the small groups. Each group in turn performs what they have invented together. In some cases, this is still part of the process rather than a concluding presentation of a product. What children have elaborated may sometimes not even be substantial, as they actually improvise in front of the audience, and the idea takes shape or is further elaborated through the whole group discussion.

Reflection, Feedback and Evaluation

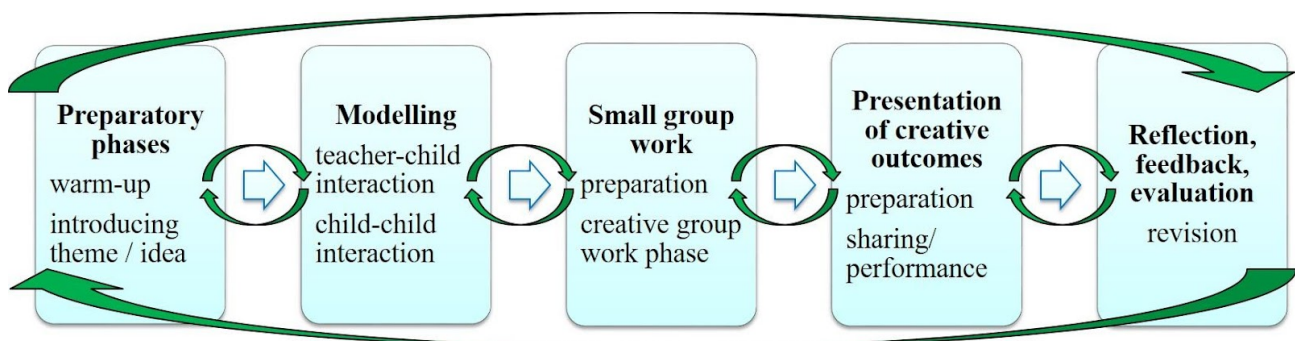
After the performance there might be no comments at all – it will depend on the context, or instead there might be a detailed discussion. The extent to which comments are made depends on the time constraints, children's age, their attentiveness at the moment, and the relevance of the considerations to be put forward. This phase is particularly important because it is here that, scaffolded by the teachers' questions and observations, children can evaluate what has been done, analyse the structure of the piece, ask questions for explanation and clarification, praise what is in their view valuable, propose ideas for extension, meta-cognitively reflect on the creative thinking strategies used, and provide constructive feedback.

In some cases, it may be important or interesting to invite the group to repeat their piece again, in order to try out possible strategies which have been suggested, or to just let them enjoy a second go, especially if the first one did not go well for some reason. Through a second try, moreover, it is possible to check the extent to which the material was pre-established – i.e. what is the invariant framework underlying the different renditions of the piece – or rather invented at the moment. After a first round of presentations and comments, it may also be of advantage to ask children to go back again in small groups and refine their pieces.

This dialogic phase of guided reflection, feedback, and revision is essential for the increased effectiveness of children's group creative work. As a fundamental pedagogical perspective, 'giving voice to children' through such evaluative conversations implies listening to the meanings, perspectives, motives, ideas and feelings that they associate with their own music making. The focus is no longer or not only the created piece in itself (the 'product'), rather it is about the social and creative learning experience that children have through the activity.

(Nonlinear) Structure of the Creative Process

The phases of the group creative process have been presented so far as a linear succession of methodological steps, as in the figure below. This diagram is useful as an analytical tool and an orientation for action.



However, the process is actually very often nonlinear: according to the kind of material or ideas you are working with and depending on how the group is engaging in the activity, you may want to skip back and forth from one phase to another in a non sequential fashion. In addition to this, you can see micro-cycles nested within macro-cycles of activity, also stretching over more than just one session. In order to represent the nonlinearity of this kind of process, the diagram above includes many arrows between the different phases. Of course, other kinds of visual representation of the creative process are possible (e.g. Fautley, 2005; Wiggins, 2007).

Organising Learning Pathways over Longer Periods of Time

A further relevant issue is how group creative activities can be organised in longer and differentiated learning pathways over time. In terms of pedagogical strategies, what matters is not so much the single group creative task within one session – as presented above – but the whole chain of successive steps and repeated cycles of preparation / group invention / presentation / reflection over a number of sessions, i.e. how an extended sequence of activities are planned, co-constructed and extemporarily structured in the ongoing improvisational dialogue with the group.

Roles of the Teacher

A complex and multi-faceted endeavour such as managing group work and creative collaboration requires the Orff-Schulwerk practitioner to master a considerable range of abilities:

- being an expert in the domain of music and movement
- being a team player
- being a proactive and responsive educator/facilitator
- devising activities and materials that ignite children's motivation and interest
- identifying and fostering children's developing music and movement skills, their creative skills, and their collaborative skills
- structuring effective group learning processes that provide sufficient guidance while at the same time opening up a space of freedom for children's autonomous and successful action.

Pedagogical and Ethical Value of Creative Group Work

Group creativity is a high-order goal in music education. The activity of working and inventing with others – a central pedagogical strategy in the Orff-Schulwerk since its very beginning – subsumes a range of cognitive functions, such as remembering, understanding, applying, analysing, evaluating, and creating. In the dynamic interaction with the ideas of others, children's independent and critical thinking is fostered. Beyond these cognitive aspects, collaboration in creative music making adds a further layer of relevant social skills, such as the ability to express and communicate ideas, build on each other's contributions, negotiate common solutions, and develop a sense of group identity in the co-construction of a joint outcome.

Cultivating collaborative creativity through group work means giving children agency and ownership of their own learning processes and helps them nurture the artist within them. Moreover, group creative activities tend to facilitate the active engagement and the inclusion of all children, as each member of the group can self-define the extent and the nature of their participation within an open but appropriately structured framework. Thus,

they foster a sense of autonomy, competence, and relatedness which favours children's wellbeing. Finally, the ethical values that can be associated with creative group work are: acknowledging the person and her creative potential, promoting intersubjectivity and a dialogic attitude in life, allowing for freedom alongside responsibility, encouraging a multiplicity of perspectives, and cultivating democracy.

References and Useful Resources

- Atkinson, R.K., Derry, S.J., Renkl, A., & Wortham, D. (2000) Learning from examples: Instructional principles from the worked examples research. *Review of Educational Research*, 70(2), 181-214.
- Baines, E., Blatchford, P., Kutnick, P., with Chowne, A., Ota, C., & Berdondini, L. (2009) *Promoting Effective Group Work in the Primary Classroom. A Handbook for Teachers and Practitioners*. London: Routledge.
- Collins, A., & Kapur, M. (2014) Cognitive apprenticeship. In R.K. Sawyer (Ed.), *The Cambridge Handbook of the Learning Sciences* (2nd ed.) pp.109–127. New York: Cambridge University Press.
- Fautley, M. (2005) A new model of the group composing process of lower secondary school students. *Music Education Research*, 7(1), 39–57.
- Glover, J. (2000) *Children Composing 4-14*. London: Routledge.
- Hickey, M. (2012) *Music Outside the Lines: Ideas for Composing in K-12 Music Classrooms*. New York: Oxford University Press.
- Kaplan, P.R., & Stauffer, S.L. (1994) *Cooperative Learning in Music*. Reston, VA: MENC: The National Association for Music Education.
- Sangiorgio, A. (2016) *Collaborative Creativity in Music Education: Children's Interactions in Group Creative Music Making*. PhD thesis, Exeter University, UK. Available at <http://hdl.handle.net/10871/20648>
- Sangiorgio, A., & Hennessy, S. (2013) Fostering children's rhythm skills through creative interactions: An application of the cognitive apprenticeship model to group improvisation. In A. de Vugt, & I. Malmberg (Eds.) *European Perspectives on Music Education 2 Artistry*, pp. 105–118. Innsbruck, Esslingen, Bern: Helbling.
- Wiggins, J.H. (1999/2000) The nature of shared musical understanding and its role in empowering independent musical thinking. *Bulletin of the Council for Research in Music Education*, 143, 65–90.
- Wiggins, J.H. (2007) Compositional process in music. In L. Bresler (Ed.), *International Handbook of Research in Arts Education*, pp. 453–469. Dordrecht: Springer.

This article is largely based on the one already published in the magazine of the Orff Society UK, *Orff Times*, 40(1), pp. 3-8, with some further integrations.



Andrea Sangiorgio (andrea.sangiorgio@hmtm.de) is Professor of Elemental Music Education at the University of Music and Performing Arts in Munich, Germany. Since July 2018 he has been vice-president of the International Orff-Schulwerk Forum Salzburg. He gained his PhD at the University of Exeter, UK (2016), with a research study on children's group creativity. He studied Ethnomusicology (2006) and piano in Italy (1999), and graduated at the Orff-Institute, Salzburg in 1997. Since then he has co-directed CDM Centro Didattico Musicale, a private music school in Rome.

His international activity as a music teacher educator is based mainly on the themes of Elemental Music and Dance Education, ensemble music for percussion and Orff instruments, group improvisation and musical creativity, and cognitive aspects of music learning.

Presentation from the IOSFS Convention 2021

To Ripple the Water: Music and Culture

Kristín Valsdóttir and Elfa Lilja Gísladóttir

Introduction

In this paper, we share our reflection on a musical project running for ten years in Iceland. A music school leads the project in Reykjavík, cooperating with several kindergartens. Our focus here is on our role in organizing such a project, connected to two kindergarten teachers' reflection on their participation in it. The underlying question is: How can we make a difference - rippling the water and forming more giant waves in music education? Waves that strengthen teachers' identity and create a positive learning culture.

Here we attempt to address these questions from the angle of the kindergarten music teachers taking part in the project and from our point of view as educated Orff music and dance teachers in a small country.

Reflection and Tacit Knowledge

One of the essential parts of becoming a good teacher is knowing how to use our experiences to learn from them (Schmidt, 2021; Cimer, Cimer and Vekli, 2013). Therefore, we should continuously ask ourselves how to learn from what we are doing and further use our experience to advance our role as music teachers.

The concept of reflection is widely used in teacher training programmes, aiming at helping teachers to clarify their ideas and methods in their practice (Cimer, Cimer and Vekli, 2013). According to Schön (1987), reflective practitioners can use their experience to think about and review their knowledge and make more effective decisions based on this experience. He divides reflection into two main ideas, which are: reflection-on-action and reflection-in-action.

Reflection on action (critical reflection), Schön defines as an act when the practitioner can reflect on the situation, feeling and behaviour in situations that have already taken place (Schön, 1987; Smilde, 2014). Such reflection can be a conversation about the process or personal writing in which the individual reflects on the situation and possible ways to be repeated. Such methods are generally accepted in research, not least in action or practice-based research (McNiff, 2010).

Reflection in action (reflexivity), on the other hand, refers to situations in which individuals can respond during a process and change according to their feelings and knowledge of the situation. However, the person in question may not be able to put into words the changes she made in the process, even if she reacted according to her feelings during it. As an example of such a reactionary effect, Schön (1987) mentions a jazz musician who improvises music, reflects on his playing and reacts to his fellow players. That reflection is based on the musician's knowledge - and intuition in the musical process, without being defined in words. It is knowledge based on experience and training. Similar reactions also often occur in the classroom based on the teacher's *tacit knowledge*.

Tacit knowledge is mainly based on personal experience and understanding rather than memorized information. It includes the subjective dimension of individuals' intuition, judgment, and emotions (Polanyi, 1958; Nonaka, 1994).

Michael Polanyi (1966, p. 4) stated: "that we know more than we can say". This statement references his definition that knowledge divides into explicit knowledge and tacit knowledge (Nonaka 1994). Explicit or visible knowledge is, as the words imply, the side of knowledge that is, on the surface, relatively easy to access. It is the knowledge that can be expressed in words and is accessible to the majority of people through communication and media. The tacit knowledge, however, is often unconscious and cannot be easily described in words. It is mainly based on personal experience and includes the subjective dimension - individuals' intuition, judgment, and emotions. One of the aims here is to shed light on the tacit knowledge of the participating teachers, as it plays a significant role in shaping their work and the school's learning culture.

Learning Culture

Here we use the definition of learning culture given by James et al. (2008), which is that a learning culture *is a way of life* or attitude - where a particular group has a shared understanding of ideas and actions. According to this definition, learning culture is a *social practice*. It is a phenomenon that is never at a standstill; students and staff shape it, are shaped by it and learn through it (James et al., 2008; Hodkinson, Biesta and James, 2008; Biesta, 2011).

We (teachers) all carry our history and experience, values and opinions, which we deliver no less to the students than the material we want to provide. That is why it is crucial to become aware of one's values and opinions – to become more aware of what we bring into the classroom. That is the basis if we want to foster positive communication within learning communities.

The Landscape in which We Work

Both of us live and work in Iceland. A country that only has around 370.000 inhabitants (Hagstofa Íslands, e.d.). Iceland has changed and grown very fast regarding population, culture, and cultural institutions in the last century. In a society so small with few inhabitants and far distances between towns, each individual is significant. Of course, each individual should always be important, but it becomes more evident in smaller communities where each individual often has several roles and positions.

Being part of a small nation, we have asked ourselves how to use our knowledge as Orff teachers to create a platform where teachers are encouraged to step out of their comfort zone openly and creatively: a platform where institutions work together; where teachers get support and tools to create something new, and develop new ways of working with their children. That includes finding ways to help strengthen teachers' identities as creative teachers and shape a positive and democratic learning culture.

The Projects

We have tried out several projects in this spirit – the first one with all children in Reykjavík in their last year in kindergarten in 2000, called *Millennium poems*. The project included artists going into every kindergarten working with the teachers, giving new ideas and tools to work with the children. This winter project resulted in 2000 children singing four songs downtown, predominantly composed for the event.



2000 börn

Copyright © Anna Fjola Gisladdottir

In 2011 the *Children Cultural Festival*, held in Reykjavík for the first time, gave a perfect opportunity for the platform described above. The city's culture houses opened their doors to the children, and it was possible to apply for funding to develop and implement ideas for children's cultural activities. It opened up the opportunity to make a dream come true, create something new by working deeper, connecting music and other arts, connecting various cultural institutions, and giving the children the stage.

The most positive thing about living in such a small country is that there are very short distances between people, cultural institutions and schools. You always know a teacher in a music school or kindergarten, you know someone in the Symphony Orchestra, in Harpa Concert House and so on. That makes all co-operation easier. These connections also develop through the years. Over 30 years of teaching experience has equipped us with connections in all the main areas of the cultural scene. These connections and experiences play a significant role in the prosperity of the *Children's Cultural Project*.

Approach and Findings

In connection to this paper, we interviewed two kindergarten teachers who have participated in the *Children's Festival Project* since 2011 and asked them to reflect on their work and participation. The interviews were semi-structured and taken in the teacher's workplace with the following questions in the backhand (Silverman, 2005).

- How do you approach a new project?
- Do you use former experience (personal – from other projects – something else)?
- Do you reflect purposefully – write down, take photos etc.?
- How do you feel when the project has finished – what comes first to your mind?

The data we used here are the interviews with the kindergarten teachers and our reflection and writings as teachers and leading a project. The analysis of the data is based on thematic analysis. Braun and Clarke (2006) distinguish between thematic analysis, which is done top-down on the one hand and led on by a research question and, on the other hand, by the data itself (bottom-up). In this case, the research question was leading.

Findings

Here we take some examples from the interviews and connect them with the concepts introduced and questions asked.

Both of them emphasize that when they take on a new project, they start learning the song themselves, and they dive into the text of the songs. They talked about the importance of the text as part of the development of the mother tongue. That has become a more significant part of their work, as more children in kindergarten have Icelandic as a second language. Their response has been to make slides and books with the text and send it home with the children so that the parents can learn it too. Another essential element is to start the work with a meeting with the children. It is a crucial part of the learning culture to share the decision to participate and respect the child's will. Through this kind of democratic method, the children become more responsible for their work, which gives them ownership.

Another significant part of the learning culture which they both emphasize is the importance of varying working methods, i.e. singing, moving, dancing, painting etc., to give all children ways to express themselves. That increases the probability that every child finds a way to connect to the material and through that become "*...more independent and self-secure*" – as Sigrún says.

To use different ways and material to approach subjects and lay an emphasis on everybody understanding the content of texts is a vital element of shaping a democratic and positive learning culture, a learning culture where the students and their various needs are in the front (James et al., 2008; Hodkinson, Biesta and James, 2008).

Reflection

Neither of them reflects systematically on their work. Even so, both make references in their answers to their tacit knowledge or reflection in action. The experience they have from working for many years with music and creative work with children is something they bear with them and often consciously and unconsciously use in their work. That is also a reference to what they have learned from former projects. When reflecting on former experience, Sigrún said: *Through experience, you learn how to introduce the project and work through it with the children – to use the knowledge I have.* Gulla was apparent in this aspect of work when she said: *I have a treasure inside me – an experience that I use.* Her statement directly links the concept of tacit knowledge and reflection in action to their work as a form of unspoken inner knowledge based on experience (Schön, 1987; Polanyi, 1966; Nonaka, 1996).

Another thing that connects to reflexivity or reflection in action is how they describe changing their work based on the children's attitude. One example is, if the children are tired, they take a break and start again the day after, or change the activity. Thus, after years of participation, they have a bank of experience, material and methods to use – and which they have access to when needed, depending on the situation they are working in.

Rippling the Water

Part of rippling the water is that the learning culture of kindergartens is changing, among others, through participating in the project. For example, the culture emphasizes more respect for the children, their will and interest, projects, partners and individuals. And also the importance of traditions.



Harpa

Copyright © Anna Fjola Gisladdottir

The project concludes with a concert in Harpa Concert House in Reykjavík. There the children perform on the grand stage. On that occasion, Sigrún said: *When we go to Harpa, we dress up, are well prepared, and determined to do things well.* Gulla describes the feeling and preparation in the same manner and adds: *It is unbelievable the feeling I have during and after a concert. I become so proud of the children, and it is always a success.*

The concert is a festive thing for all the family, and some parents have never been to the concert house. The whole family gets involved, and the children can sense how proud their teachers and family are of their work which creates a positive connection to music and work of this kind. The children get to know different instruments and compositions and professionally perform them, which is a forming process for their future.

Discussion

The introduction stated the underlying question: How can we make a difference - rippling the water and forming more giant waves in music education? Waves that strengthen teachers' identity and create a positive learning culture.

As mentioned earlier, we are experienced teachers and consider ourselves successful ones. But, at the same time, we always need to tackle tasks related to our profession and be open to new opportunities that take us out of the box. Something that widens the horizon and brings a unique experience. Leading a project like this aims to leave something behind, make the teachers more independent, and empower them to take on the lead. Through that, we can influence the learning culture to develop. It is not only about introducing a new song, dance, and games but a new platform, new ways of thinking and creating ideas and emphasizing the reflecting part of the work. In a project like this, our role is as mediators with an overview. We try to achieve these goals, allowing teachers to build their knowledge within the school, strengthening them in their work.

In a way, this is constant action research where we reflect on our work, teaching, study materials, etc. But our work is also based on enormous experience as mediators and music teachers – through which we have accumulated tacit knowledge and opened up a channel where we can openly reflect on - and in action (Schön, 1987; McNiff, 2010).

A project like this is not an ornament but an education and culture. It is a building of a learning culture within the schools that is reflected in the community. Connecting institutions and teachers results in a profit for the teacher, the children, the school community, and in our opinion, for society as a whole.

A Chinese proverb says *learning is a treasure that follows its owner everywhere*. Someone pointed out that one of the children taking part in the *Millennium poems* project posted a remark on her participation on Instagram this spring. She wrote in connection with Covid19 vaccination ,

My birth year may have been the last to be drawn from this vaccination lottery, but we got to sing *Púsaldarljóð*, (e. Millennium-poems) live from Arnarhóll in the year 2000. Hence we won the generations lottery!

Twenty years later, she put this status on her Instagram. Her participation in that project is still very vivid and influences her values. It is an example of how we can ripple the water and make waves that positively impact the future.



Rippling the water Copyright © Haukur Snorrason

References

- Biesta, G. (2011). From learning cultures to educational cultures: Values and judgements in educational research and educational improvement. *International Journal of Early Childhood*, 43(3), 199–210.
- Braun, V. and Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101.
- Cimer, A., Cimer, S.O. and Vekli, G.S. (2013). How does Reflection Help Teachers to Become Effective Teachers? *International J. Educational Research*. Vol.1 Issue 4,p. 133 – 149.
- Hagstofa Íslands. (e.d.). Retrieved from November 20th from:
<https://hagstofa.is/utgafur/frettasafn/mannfjoldi/mannfjoldinn-1-januar-2021/>
- Hodkinson, P., Biesta, G., & James, D. (2008). Understanding learning culturally: Overcoming the dualism between social and individual views of learning. *Vocations and Learning*, 1(1), 27–47.
- James, D., Biesta, G., Colley, H., Davies, J., Gleeson, D., Hodkinson, P., Maull, W., Postlethwaite, K., & Wahlberg, M. (2008). *Improving Learning Cultures in Further Education*. London: Routledge.
- McNiff, J. (2010). *Action Research for Professional Development*. Dorset: September Books.
- Nonaka, I. (1994). A dynamic theory of organizational knowledge creation. *Organization Science*, 5(1), 14–37.
- Polanyi, M. (1966). *The Tacit Dimension*. London: Routledge & Kegan Paul.
- Schmidt, C. (2021). The reflective practices of early and late career music educators. *Research Studies in Music Education*, 1-17
- Schön, D. A. (1987). *Educating the Reflective Practitioner*. San Francisco: Jossey-Bass.
- Silverman, D. (2005). *Doing Qualitative Research*. London: Sage Publications.

Smilde, R. (2014). Reflective practice at the heart of higher music education. In T. De Beats and T. Buchborn (Eds.), *European perspectives on music education*, Vol. 3: *The Reflective Music Teacher*. Innsbruck: Helbling.



Kristín Valsdóttir (kristin@lhi.is) is the dean of the Department of Arts Education and programme director for music teacher education at the Iceland University of the Arts. She completed a B.Ed. as a music teacher, a diploma in Music and Dance Education from the Orff Institut, 1992, an M.Ed degree from the University of Iceland in 2006 and a PhD in 2019. Her research focuses on music education, teacher training, learning culture and arts-teachers professional development.

Elfa Lilja Gísladóttir (elfalilja@gmail.com) is a project manager for List fyrir alla (Art for all), a cultural project for children and youth under the auspices and funded by the Icelandic Ministry of Education and Culture. Elfa studied Music and Movement Education at the Orff Institut and returned to Salzburg in 2005 to do a Master's degree.

Presentation from the IOSFS Convention 2021

It Takes a Village - Planning for Inclusion and Belonging through Play

Charnell King

It's easy to be discouraged by the word 'play' — often thought of as nonsense activities with no quantifiable measure of learning or knowledge transfer. But 'play' isn't just fun and games. Children use play as a way to push boundaries, discover new things, and to test their limits. If play is bound in exploration and challenge, we must accept that difficult topics will be explored, and roleplayed within a school setting. It is up to us to plan for this, to be cognisant of these possibilities so we are providing safe environments for the development of the whole child, ready to embrace the world as a critical, independent thinker.

Harrop-Allin (2015) found, while observing a hand clapping game in Soweto, that the students had modified a popular song and incorporated references to a prominent political party. Whether fully intentional or without significance, these topics are brought onto our playgrounds. Issues such as political ideology, historical injustice, and sense of self and belonging are natural, even more so in a country with a difficult recent past like South Africa. Children will explore the words that they hear in their homes and the media. We need to develop critical, independent thinkers who are able to explore these topics with each other and form their own understanding through deeper investigation and application which is often facilitated through play.

After 27 years of democracy there are still many barriers to inclusive education practice within South Africa. These include the immense poverty and lack of resources experienced by students; the need for a decolonised curriculum with culturally relevant material; educators who are not sufficiently trained coupled with a lack of easily accessible training; attitudinal and language barriers which are experienced by learners and educators. Education policies were specifically and deliberately created to segregate communities with the primary driver of this being through the use of language as a powerful weapon (Boling, 2014). Our current curriculum has been through a number of changes in order to address the inequalities of the past, and to implement a more inclusive approach to education which is accessible to all. The new curriculum was therefore designed as a strategy to support inclusive practice and instil a sense of belonging.

De Villiers (2021) argues that lecturers should embrace transformation principles to decolonise the South African national curriculum, and a key aspect of decolonisation is dealing with the lack of availability of viable mother-tongue education outlets. When teaching music literacy in the informal settlements of Soweto, Reinecke (2000) notes that teachers are chosen and appointed in consultation with the community leaders for their ability to communicate in vernacular languages. This highlights the importance of mother tongue communication in specialised skills acquisition (Nishanthi, 2020) as well as the importance of community involvement in overcoming language barriers in educational settings (Crites, 2008).

The National Curriculum Statement Guidelines² call for the development of the whole child, not just simply knowledge acquisition, and this can be seen in Orff-Schulwerk and its links to

² <https://www.education.gov.za/Curriculum/NationalCurriculumStatementsGradesR-12.aspx>

cognitivism (McCord, 2013). The importance of folk music and mother-tongue language exploration is the foundation of the Orff-Schulwerk Approach, and this can support the call for mother-tongue instruction (Nishanthi, 2020) and decolonisation of the curriculum (De Villiers, 2021). The constructivist philosophy of both Piaget and Vygotsky is inherent in Orff-Schulwerk, providing students at different cognitive levels with opportunities to work together (Goodkin, 2001). However, Claxton (1999) is critical of Piaget's belief that we abandon certain ways of knowledge acquisition as we age, and instead supports playful ways of learning throughout our lives. It is through this playfulness and experiential learning that Orff-Schulwerk approaches not just children's learning, but also teacher training and professional development courses.

Orff-Schulwerk can therefore be used as a tool for language acquisition and proficiency (McCord, 2013), while simultaneously providing opportunities for students to share and explore their mother tongue with their peers in a culturally appropriate setting, resulting in students with an enhanced sense of belonging and equality in a diverse classroom.

MOLO! UNJANI?

Play it on your square

This is a multi-cultural greeting song that can be adapted to the group you have. You can even build it together as you learn each other's languages and ways of welcoming each other

2021 International Orff Schulwerk Forum: It Takes a Village- C. King

Figure 1: Powerpoint slide illustrating the framework of the adaptable greeting song

The presentation, *It Takes a Village*, was a means of us exploring our sense of belonging and which factors could impact it. I looked at the role of language and the effects and power of the words we hear and use. I explored the topic of inequality and segregation within South Africa, and the wider application of this topic and our sense of belonging within our own settings around the world. Uncomfortable feelings, such as vulnerability and compromise, were explored so that we can be empathetic to others who may feel like this within our classes. Villages were created, using not just the words which made us feel included, but also the words of our peers in the workshop. We explored a creative process which included something special and meaningful for ourselves, as well as for others. Our Village, our piece, our sense of belonging, could only be inclusive if we included a safe space for everybody.



Figure 2 : Powerpoint slide illustrating the planning of the word game activity

Our “Word Games” explored the rhythm of our word or phrase, we played around with the dynamics, we explored augmentation and diminution, we internalised the rhythm- and then we visualised the word, broken up and taken apart piece by piece, and then presented on paper in its elemental form (not necessarily in any correct order or semblance) and notated it. We included a story, imagination and movement of this word and the elements which made up its construction.

African Born

A sense of belonging and identity is very important for South Africans. Arbitrary physical features were used to label and separate us- often dividing families- in order to reinforce a dominant “white” minority. Echoes of these insecurities are still present today, not just within our country, but even more so in western mindsets where a stereotypical idea of what an African is, does, and must look like dominates the global discourse. The question arises: Are you African enough?

We are multifaceted individuals with a rich history of traditional and indigenous art forms, sometimes interwoven with Western influences, resulting in an abundance of unique interpretations and an African reimagining of existing classical structures.

The poem African Born, was written by myself (as C. Ontong) in the hopes of letting those who carry the same concerns know that they are seen, they are heard, and they belong. The poem celebrates our strength through diversity. We acknowledge each other, and celebrate each other, so that never again will our differences be used to divide and subdue us.

African Born – C. Ontong

Do you see me?

I am African Born

My skin dark night sky
eyes stars
illuminating life

I play amongst Jupiter's rings
world at my fingers
metal rivers at my feet

Do you see me?

I am African Born

My skin earthy brown
hair grows tall to greet the sun
dances with the wind

Do you see me?

I am African Born

My skin gold swirling honey
mouth buzzing
heart racing
I seek adventure

Do you see me?

I am African Born

My skin light, rose-like
buds bursting from my cheeks
eyes crisp pools in summer
I jump and splash

Do you see us?

We are African Born

We are rainbows on pallets
rich earth to sky
deep roots to freedom
We are a kaleidoscope
of dreams and promises

We are together

We are African Born

We are African

Within the performing arts classroom setting, this project asks students to discuss the poem and ways of performing it in a group environment. In applying the poem to stimulate and promote independent learners and critical thinkers, I have suggested a structure based on the four strategies encouraged by McCollister (2010).

First, the inclusion of problem solving. Within the chosen activity, students are presented with a real-world problem which is explored in their sense of identity and belonging within a diverse society. Problem solving is also found in the arrangement and presentation of the poem by the group. They need to define and agree on the objectives of the task, and use established performing arts skills in order to create something new to present.

The second strategy is to ask questions which need further analysis. The students begin the activity with an open discussion about what it means to be South African, and what it means to be African. The questions prompt critical discourse and divergent thinking facilitated by the teacher. They are offered a rubric of questions on the same topic which they may answer privately and keep in a reflective journal. Reflection on these questions may happen throughout the practical setting of the poem as students share their thoughts with each other. The opportunity for further questioning appears as the students are encouraged to

explore multiple mediums of expression and analyse the execution of these arrangements through group discussion and experimentation within the activity (Tharp and Gallimore, 1991).

McCollister's third strategy is to evaluate sources. This is explored through the opening discussions of the activity. Students are encouraged to look at the writer of the poem as well as the choice of the poem made by the teacher.

The fourth strategy is to allow for decision making. This can be seen in the conclusions that may be drawn through the questioning process, as well as the performance decisions that the group negotiates throughout the activity.

After the creative process and performances, time is given to the students to reflect and complete a second copy of the original rubric with which they began the activity. They discuss the possible changes in their answers and how their viewpoints shifted through the stages of the activities and the performance. Through the African Born project, as well as the experiential process of the presentation *It Takes a Village*, we explore the power of language within the Orff Schulwerk Approach as not just a means to a musical end, but as a powerful influence on the development of the whole child and their sense of belonging within society.

You can access the presentation slides, as well aspects of the African Born project in the following link: [It Takes A Village- Presentation Slides](#)

References

- Bolinger, D. (2014) *Language - The Loaded Weapon*. New York: Routledge.
- Claxton, G. (1999) Moving the cursor of consciousness: cognitive science and human welfare, *Journal of Consciousness Studies*, 6 (2), pp.219-222.
- Crites, C. V. (2008) *Parent and community involvement: a case study*. Ed.D. dissertation, Lynchburg: Liberty University.
- De Villiers, R. (2021) The Force Field Model applied to a music education teacher training framework in a South African context, *British Journal of Music Education*, 38 (3) pp. 1-15.
- Goodkin, D. (2001) Orff-Schulwerk in the new millenium, *Music Educators Journal*, 88 (3) pp.17-23.
- Harrop-Allin, S. (2015) Bana etlong retlobapala: Examining children's musical games on a Soweto playground, *Journal of Musical Arts in Africa*, 11 (1), pp. 1-20.
- Nishanthi, R. (2020) Understanding the importance of mother tongue learning, *International Journal of Trend in Scientific Research and Development*. 5 (1), pp. 77-80.
- McCollister, K. and Saylor, M. F. (2010) Lift the ceiling increase rigor with critical thinking skills, *Gifted Children Today Magazine* 33 (1), pp. 41-47.
- McCord, K. (2013) Universal design for learning: Special educators integrating the Orff Approach into their teaching, *Approaches: Music Therapy and Special Music Education*, 5 (2).
- Reinecke, M. B. (2000) Teaching music literacy in the townships: building partnerships and a culture of accountability, *British Journal of Music Education*, 17(3), pp. 287-294.



Charnell King (musiclessons.king@gmail.com) is a South African performing arts educator and fellow of Africa A+ schools, facilitating professional development for school leaders and staff to create a collaborative arts-based teaching environment, mindful of multiple learning pathways.

Presentation from the IOSFS Convention 2021

Orff Music Therapy and Playful Interactions

Bethany Rowe

When I was invited to consider presenting a session for the IOSFS Convention entitled “Play and Planning” I immediately revisited an Orff music therapy program that was driven by the concept of careful planning and musical play. It was designed to support a Grade 2 student (aged 8) with autism, to socialise and form relationships with others. The child’s responses ultimately led and guided the flow of activities whilst the program offered a safe and predictable musical environment. This article expands on the Clinical Report submitted to the University of Melbourne in October of 2017 as part of my Masters degree studies.

Overview

The following describes the 8-week music therapy program that was conducted in Australia in 2017. The music therapy service was placed within the Special Education Program (SEP) at a co-educational school with a population of 860 students from Prep (aged 5 before the 30th of June) to Grade 6 (aged 11 or 12). The principal of the SEP along with five support teachers and six teacher aids, attended to the needs of 53 primary school aged students. Many were diagnosed with Autistic Spectrum Disorder (ASD). At the time of this research (2017), Autism Spectrum Australia described ASD as being ‘a lifelong neurodevelopmental condition characterised by differences in behaviour, social interaction, communication, interest and sensory processing’. The overall aim of the SEP department was to enhance the child’s ability to develop social strategies so they could enter the classroom and learn.

Referral

The Grade 2 support teacher referred this particular student to music therapy to address their limited focus on tasks, difficulties following instructions, engaging in turn-taking and interacting with others in social play. Building peer relationships was highlighted as a significant need. Enhancing verbal expression was another area that required support. The music therapy assessment conducted in July, 2017 identified three main areas: emotional, social and communication needs. A care plan was created from this information.

Rationale and Planning

- ***WHY** should a Music Therapy program be offered to a child with autism in the school environment?*

The number of people diagnosed with ASD grows rapidly each year. The increased inclusion of children with autism in schools is also rising (Sansosti, 2010). The school environment is quick paced, ever changing and occurs in a classroom with a large number of other children. It is a hierarchical institution that requires students to be adaptive and able to attend to various situations that are predominately in social contexts (Conn, 2014). Each person with autism displays a complex, varying level of behaviours. A typical characteristic of this condition is a lack of social engagement and limited communication skills (Kim et al, 2009). When a person has difficulties communicating or placing themselves in social situations, it can lead to removal from others, self-isolation and adverse behaviours (Lee et al, 2007). This can hinder a child’s development. Intervention that focuses on improving relationship

building, social skills and communication, supports a child with autism towards engagement in many of the learning situations that occur in the education system and life in general (Conn, 2014).

Research suggests that providing opportunities for a peer to work with a student with autism will assist in awareness for both children (Sperry et al 2010). Bringing a peer into the intervention role can have many advantages such as increasing appropriate social behaviours and forming peer relationships. Battaglia & Radley (2014) describe peer-mediated interventions as involving a selection process of peers that have a neutral relationship with the child who are willing to assist; identification of the skills to be targeted; and implementation of the intervention with the cooperation of the peer. Social interventions with the peer can be in the form of organised play, activities that promote sharing, assisting engagement and giving praise. It is important that the child practices these skills with multiple peers as it prevents attachment to one person (Sperry et al, 2010).

Music offers nonverbal communication with another (McCord, 2009). It has the capacity to activate neural networks in the brain that motivate a child to attend and participate for longer periods (LaGasse, 2017). Those with limited communication can engage in the act of musical dialogue that synthesises the practice of social engagement. Improvisation strategies have been shown to increase joint attention and social skills (LaGasse, 2017) along with spontaneous self-expression and social-emotional communication in children with autism (Kim et al, 2009).

Structured musical play allows the child to experience aspects of waiting and responding that are found in social communication. It promotes anticipation and timed planning that is part of engaging in social dialogues (LaGasse, 2017). Shared musical activities encourage the student to engage, follow and lead. This promotes the initiation of musical dialogue similar to social conversation (Kim et al, 2009). Expression of self through the act of musical improvisation allows the student to be heard by another and in turn generates an understanding of self in a social context (Schumacher, 2013).

- ***WHAT approach should be used to structure this play based music therapy program?***

The Orff-Schulwerk was the core approach used by the school's music department. It seemed logical to continue with this creative way of using music and movement. However, rather than focusing on educational and artistic outcomes, the aim would be to support the developmental needs of the child by adopting a therapeutic approach.

Developmental interventions can be described as using relationship-based strategies that target social-emotional needs (Geretsegger et al, 2015). Orff Music Therapy is one such therapeutic approach that utilises active music making to attend to the social needs of the child (Schumacher, 2013). Orff Music Therapy was established by Gertrud Orff in the 1970s, characterised by the multisensory use of music, movement and speech (Voigt, 201). It is flexible in design as it is centred on the responses of the individual (Salmon, 2012). It is a music therapy approach that supports social development via the use of social music making experiences (Kaikkonen & Kivijarvi, 2013).

Gertrud Orff (1980) described the therapeutic process as

“seeing the child with their strengths and weaknesses, forming dialogue, travelling with the child in the role of follower and leader, and awakening the child so they can realise themselves through the act of social music making. The combined use of language, sound and movement offers a sensory experience that inspires human engagement to occur within active play”.

An eclectic approach was adopted for this 8-week program. A humanistic style allowed opportunities for the child to make choices, improvise and create music to build confidence in expressing himself and making decisions in a social context. Structured play gave clear boundaries and utilised the behavioural approach. For the child with autism to integrate into the social system of school he needs to obey rules and follow instructions (Conn, 2014). This was done through establishing clear outlines for each activity and session. The ecological approach was an important aspect of this short-term program. Involving a peer in the sessions focused on developing a deeper understanding of their classmate who has autism. It was hoped that this peer support would continue in the classroom after the music therapy program had concluded.

The following strategies were included:

- Using songs that promote engagement in singing and vocal exploration.
- Building confidence to engage in social music making activities by offering opportunities to lead, follow and dialogue with another.
- Providing situations that encourage self expression through using his voice, body and the creative playing of instruments.
- Generating stability through structured music play and routine to assist the child to regulate himself.
- Offering challenges and multi-sensory experiences that encourage social engagement with another.
- Encouraging extended verbal output and initiating conversation through musical stories and activities.
- **HOW** would the program be structured for an 8-week period?

The aim of the program was to establish and support the student to explore social interaction with a peer from their class. Individual sessions were set up for the student from Grade 2 who has autism and a classmate, on a two-week rotation.

WEEK	1	2	3	4	5	6	7	8
	Peer 1	_____	Peer 2	_____	Peer 3	_____	Peer 4	_____

After discussion with the Grade 2 support teacher, it was determined that a 30-minute session would occur with a preselected student from his class on a rotational basis.

Parental permission was sought for the child with autism and each of the four peer students. A schedule was defined. Welcome and closure was established with each peer along with an overall reflective celebration with the peers on conclusion of the 8-weeks.

Programme Outline

The following framework evolved from Orff Music Therapy (Orff, 1980) and Improvisational Principals (Geretsegger et al, 2015)

SESSIONS	WHAT WILL THE CHILD BE OFFERED?	AIMS
Session 1 & 2	Activities that build rapport and routine through following musical directions and cues	Follow directions and make choices
Session 3 & 4	Follow a sequence to creatively build a story with voice, movement & instruments	Explore and share ideas
Session 5 & 6	Play the same instrument with another. Generate a story using vocal expression, movement & instruments	Shared experiences and collaborate
Session 7 & 8	Expand upon leading and following through improvised music making	Initiate ideas and show confidence in self

A typical session design included these elements:

- Each session involved a welcome song to signal the commencement of music therapy and cue students for whole body focused attention.
- Music making occurred in the form of choosing, playing, sharing and turn-taking with the instruments.
- Activities encouraged leading, following, playing in different ways, and structured improvising.
- Rhymes, stories and musical games were offered to encourage verbal output.
- To conclude, a 'Thank you, music is finished' song was sung and a photo was taken to record the time shared by the students.

Each week a simplified session outline was written on the board and read by the student as he needed. Changes to routine evolved slowly to generate a safe environment. Sessions were grouped in pairs so students could experience a logical sequence of activities. Interest and challenges were built into the program according to his resources and to his developmental needs.

As part of regular activity, the following song occurred each week to open and close the session: "The drum is going round" (from *Hello Children* by Shirley Salmon, 2007)

- Students selected a drum of choice to commence this activity but later it evolved to a non-melodic instrument from the ever-changing collection.
- They sang the first section whilst playing their instrument to the music.
- During the second section they passed their instrument to the left and received a new instrument on the right.
- This continued until the original instrument was returned.
- The student with autism would be asked the question "shall we play again or is the activity finished?"

This melody became the concluding song with the lyrics:

*Thank you, thank you, music is finished. Thank you, thank you everyone.
We take a deep breath in, take a deep breath out (repeat this line)
Thank you, thank you, music is finished. Thank you, thank you everyone.
We wave goodbye to (someone), we wave goodbye to (someone else),
we wave goodbye to (another person) now we are ready to go.
Thank you, thank you, music is finished. Thank you, thank you everyone.*

The following developmental activities were offered over sessions 5-7.

“Here is my Garden” was a rhyme taught to me aurally. I have no knowledge of the author.

*Here is my garden
I rake it with care
And then some seeds I plant in there
The sun will shine
And the rain will fall
And then my garden grows big and tall*

- Fine motor movement was used to introduce the rhyme.
- Gross motor movements generated more ideas through the whole body.
- We chose from a selection of instruments the sounds we wanted to use to represent the rhyme.
- Together we designed ways to share the same instrument for the rhyme.

“The Aliens” (*Three Tapping Teddies* by Kaye Umansky, 2007)

This is a musical story about aliens arriving on Earth by spaceship.

The doors slide open with a whoosh, the ramp comes down with a ding and the aliens walk down with a tap. They gather in a circle and have an alien conversation, return to their spaceship and fly away... never to be seen again. I wonder what they talked about?

- We produced the story using vocal sounds and actions.
- Demonstrated alien conversation using echo and cards with faces showing a variety of emotions.
- Repeated the story with students sharing their own alien sounds through a cone.
- Created the story with vocal sounds only (no words) for the spaceship and aliens.
- Generated an instrumental representation.

This activity was observed during a session in 2017 at the Kinderzentrum München.

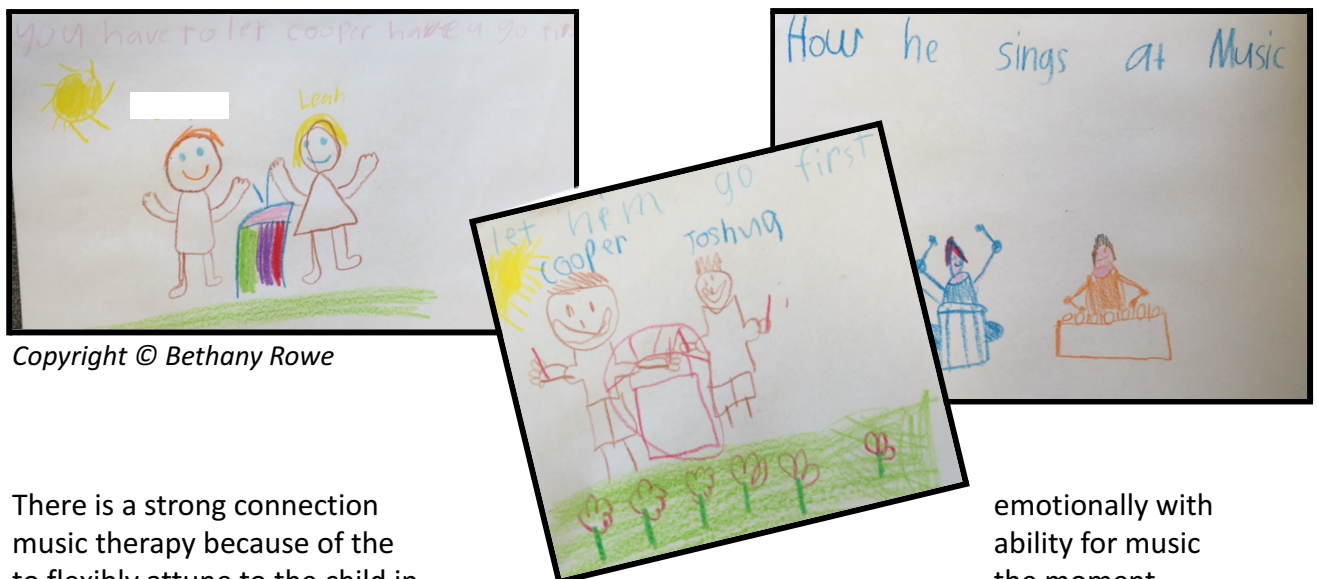
I have coined it “The Conductor” for the benefit of this research.

- Students selected an instrument and I selected the xylophone.
- Rules: When I play the xylophone then everyone plays. When I point to a student/s then they play until I am no longer pointing. When I am finished I put down my mallets and everyone else responds in the same way.
- I demonstrated the activity first, then we swapped positions to ensure everyone had an experience of following and leading.

Results

Offering individual sessions with a peer allows a brief encounter with another to occur. This can have lasting effects on their social development. Devising a peer centred program had many advantages towards fostering relationship building and social-emotional development (Battaglia & Radley, 2014). The primary goals of supporting social engagement and verbal communication were achieved through social play activities that involved music and movement as described by Orff Music Therapy. The student was verbally communicating more regularly and with longer phrases. Social engagement had included initiating ideas, physical touch and extended focus attention. These were all expressed during music therapy sessions.

Structured improvisation with another strengthens relationship bonds (Kim et al, 2009). It was confirmed through eye contact, smiles and laughter from the student and conveyed that he was forming a connection with another. These are typically unusual traits for a child with autism to display (Kim et al, 2009). The peers acknowledged through their drawings that this aspect of their two sessions was the most meaningful and memorable for them.



Copyright © Bethany Rowe

There is a strong connection music therapy because of the to flexibly attune to the child in (Kaikkonen & Kivijarvi, 2013). Music can serve as a catalyst between relationship and emotional development as the people experience an encounter of musical expression (Schumacher, 2013). Understanding of self can be better understood through experiences with another (Salmon, 2012).

Music making releases chemicals in the brain and body that make the social encounter emotionally strong (Kim et al, 2009). When forming relationships through musical means it can become quite intense for the child as it corresponds to 'attunement' theories involved in parenting (Geretsegger et al, 2015). Music therapy experiences with a peer resulted in each classmate intuitively supporting the student better in the regular classroom situation. This

emotionally with
ability for music
the moment

was observed throughout the school term with all peers who acknowledged that they enjoyed interacting with the child with autism and understood how to play with him better.

References

- Battaglia, A. A., & Radley, K. C. (2014). Peer-mediated social skills training for children with autism spectrum disorder. *Beyond Behavior*, 23(2), 4-13.
- Bruscia, K. E. (1987). *Improvitational Models of Music Therapy*. Charles C Thomas Pub Ltd. pp 217-264.
- Conn, C. (2014). Investigating the social engagement of children with autism in mainstream schools for the purpose of identifying learning targets. *Journal of Research in Special Educational Needs*, 14(3), 153-159.
- Fragkouli, A. (2013). Music Therapy in Special Education: Assessment of the Quality of Relationship. *The Orff Approach to Special Music Education and Music Therapy: Practice, Theory and Research*, 5(2), 152-165.
- Geretsegger, M., Holck, U., Carpenter, J.A., Elefant, C., Kim, J., & Gold, C. (2015). Common characteristics of improvisational approaches in music therapy for children with autism spectrum disorder: Developing treatment guidelines, *Journal of Music Therapy*, 52(2), 258-281.
- Kaikkonen, M., & Kivijärvi, S. (2013). Interaction creates learning: engaging learners with special educational needs through Orff-Schulwerk. *Approaches: Music Therapy & Special Music Education*, 5(2), 132-137.
- Kern, P., Rivera, N. R., Chandler, A., & Humpal, M. (2013). Music therapy services for individuals with autism spectrum disorder: A survey of clinical practices and training needs. *Journal of Music Therapy*, 50(4), 274-303.
- Kim, J., Wigram, T., & Gold, C. (2009). Emotional, motivational and interpersonal responsiveness of children with autism in improvisational music therapy. *Autism*, 13(4), 389-409.
- Kim, J. (2014). The trauma of parting: Endings of music therapy with children with autism spectrum disorders. *Nordic Journal of Music Therapy*, 23(3), 263-281.
- LaGasse, A. B. (2017). Social outcomes in children with autism spectrum disorder: a review of music therapy outcomes. *Patient Related Outcome Measures*, 8, 23.
- Lawes, M. (2012). Reporting on outcomes: an adaptation of the 'AQR-instrument' used to evaluate music therapy in autism. *Approaches: Music Therapy & Special Music Education*, 4, 110-120.
- McCord, K. (2009). Improvisation as communication: Students with communication disabilities and autism using call and response on instruments. *Australian Journal of Music Education*, (2), 17.
- Orff, G. (1980). *The Orff Music Therapy: Active Furthering of the Development of the Child* (M. Murray, Trans.). London: Schott.
- Salazar, F., Baird, G., Chandler, S., Tseng, E., O'Sullivan, T., Howlin, P., & Simonoff, E. (2015). Co-occurring psychiatric disorders in preschool and elementary school-aged children with autism spectrum disorder. *Journal of Autism and Developmental Disorders*, 45(8), 2283-2294.
- Salmon, S. (2010). Inclusion and Orff Schulwerk. *Musicworks: Journal of the Australian Council of Orff Schulwerk*, 15(1), 27.
- Salmon, S. (2012). Musica humana: Thoughts on humanistic aspects of Orff-Schulwerk. *Orff Schulwerk Informationen*, 87, 13-19.
- Sansosti, F. J. (2010). Teaching social skills to children with autism spectrum disorders using tiers of support: A guide for school-based professionals. *Psychology in the Schools*, 47(3), 257-281.
- Schumacher, K. (2013). The Importance of "Orff-Schulwerk" for Musical Social-Integrative Pedagogy and Music Therapy (English translation; Gloria Litwin). *Approaches; Music Therapy & Special Music Education*, 5(2), 113-118.
- Sperry, L., Neitzel, J., & Engelhardt-Wells, K. (2010). Peer-mediated instruction and intervention

strategies for students with autism spectrum disorders. *Preventing School Failure: Alternative Education for Children and Youth*, 54(4), 256-264.

Stoppelbein, L., Biasini, F., Pennick, M., & Greening, L. (2016). Predicting internalizing and externalizing symptoms among children diagnosed with an autism spectrum disorder: The role of routines. *Journal of Child and Family Studies*, 25(1), 251-261.

Voigt, M. (2013). Orff Music Therapy: History, principles and further development. *Approaches: Music Therapy & Special Music Education, Special Issue*, 5(2), 97-105.



Bethany Rowe (broweqosa@gmail.com) is a classroom music teacher from Australia, residing in Canada. Graduate of the 2014/15 Orff Institute Special Course in Music and Dance Education. Previously worked musically in aged care, special education, and with infants. Completed a Masters of Music Therapy in 2017. Author of 'As simple as you make it' and 'Hey you, make that sound.'

Presentation from the IOSFS Convention 2021

Weaving Journeys - Ways of Developing Creative Learning Processes

Caroline McCluskey



Filip, age 2

Copyright © Caroline McCluskey

Theme

How do teachers listen and notice while creating space and opportunity for musical play, creativity and multisensory learning to flourish?

An invitation to begin with reflection on our own musicality and creative practice.

Exploration Activity

Resources - paper and drawing materials.

There are three words that are central to this activity:

Nature

Air

Journey

The beautiful natural world that we are all a part of, the precious element of air and the weaving, winding journeys that everything in nature takes.

I invite you to recall or imagine a special place in nature.

It may be a meadow, a field of wildflowers and tall grasses, or, a woodland with soft, spongy moss underfoot and tall, lofty trees overhead.

As you imagine this special place in nature.

What do you notice?

What colours, shapes, textures, patterns can you see?

And the air. The precious element of air. Air. That circles around, weaves through, waves under and over everything in nature.

Breathing life into all living things.

How is the air in this special place?

Is the air warm or cool? Wet or dry?

Can you imagine how the air feels on your skin?

How does the air smell?

Does it have a taste?

Does the air have a sound?

How do you notice the air? How do you see the air?

Perhaps you notice the air through one of her many forms, the wind, a gentle breeze or stillness.

Perhaps you notice the air through her movement, her movement as she dances with the grass and the wildflowers causing them to bob and bend.

Her movement as she weaves through the trees, spiralling around trunks, causing branches of leaves to sway and float.

Let's trace the movement of the air with our hands.

How does the air move through this special place in nature?

How does it make its journey?

Does it weave or wave, sway or circle? Does the air bend, bob, spiral or float on its journey?

Does the air move though, around, under or over as it weaves its pathway?

Let's explore.....

Of course the air's movement can also be stillness.

Let's hold the stillness of air in our hands.

To capture another impression of how the air moves, how it journeys through nature, perhaps we can turn to the medium of art working with paper and drawing materials.

Perhaps begin drawing without music, to allow a chance for ideas to speak.

After a few moments, I invite you to click on the link below for some journey music.

The music may guide your drawing in the same direction, or, in a different direction.

How does the air move? How does it make a journey in nature?

[Filip's Zigzag and Wavy Line Music](#)

(Please note SoundCloud Tracks: Zigzag and Wavy Line Music can be found at the bottom of this page)

Looking at the journey that you have created in art perhaps your eyes may be drawn to a particular place on the paper, a shape, a pattern, a colour or texture.

What does this part of the journey sound like? Does it have a sound?

How can you express the music of what you see, of this part of the journey with your voice or any instrument that you may have to hand?
How can we express what we see in sound? In music.
Let's explore.....

The music of the air as it journeys through nature.

Reflections

How do I create in music? How do I create in art?
What thoughts, ideas, words spring to mind?

How do I create the journey of the air in art, in sound, in movement?

The journeys that we make in movement, in art, as we respond to music.
The journeys that we create with our voices, with our instruments as we respond to art or to storytelling.

How am I listening, how am I noticing, how am I responding?

What does this look like, sound like, how does this feel?

I believe that these are valuable questions.

When I set aside time and space for creative practice, I find myself listening and noticing in different ways, asking myself new questions. I believe that this work is beneficial to my teaching practice as I try, with greater awareness, to shape creative learning environments and scaffold creative learning processes for and with students.

Richness of a Theme

A theme or resource (picture, poem, song, story) that holds space to inspire curiosity while exploring contrasts and different qualities is of great value to the creative journey. Feeling excited, intrigued or even bewildered by something is really important.

I consider rich resources and themes to be ones that hold an openness for multisensory learning, learning through and with all of our senses. Furthermore, exploring ideas through different mediums and art forms, finding new avenues for musical, linguistic, kinaesthetic, intellectual, artistic and tactile expression is also key to the creative learning process. Working with music and art, I enjoy discovering the potential that art offers in creating a visual interpretation for the movement and flow within music. The colours, moods, shapes and patterns of music can be expressed vibrantly through the medium of visual art.

I also consider a rich resource to be one that can be understood from literal and abstract learning perspectives.

If we ponder the 'journey' theme, in asking students to create the sounds and music of a particular journey in nature we can begin from a very familiar place. What recognisable sounds belong to nature - the crunch of leaves underfoot, the buzz of insects. These are real, everyday sounds that we can begin with.

However as we look a little closer to a musical journey in nature we may see clouds, or the stillness of a single blade of grass. What music do we hear now? What rhythms will emerge?

Creating space and time for resources and themes to be unpicked in various ways allows the potential for, not only, the creation of unique responses, but also, for different kinds of learning to unfold.

Carefully chosen resources and themes can offer teachers threads in which to guide exploration work and musical play.

Starting Points

With any idea, concept or material that we hope to explore there needs to be a combination of starting points to suit different learner needs.

One starting point is in beginning through storytelling in an imagination activity. I try to carefully choose descriptive language to provide space and opportunity for learners to imagine with all of their senses. Working with movement language is also important. Language that brings to life the feeling of movement.

A second starting point is in looking to the work of others. I spend many hours looking at and reading beautiful books created by artists and writers. The delicate portrayals of flora and fauna in art and poetry as captured by Robert MacFarlane and Jackie Morris in 'Lost Words' and 'Spell Songs' have been the inspiration for many discussions and musical explorations over the past year.

A third starting point is in beginning through conversation as students recall and share their own experiences and stories. This can be a means through which students find inspiration and motivation to create music, music to capture the essence of these moments.

Time, Opportunity, Space and Value

The most precious aspects of the creative learning journey.

Time can almost feel like the tricky opposition to the creative process. As creative conversations begin to bubble, as thoughts and ideas arise, some are explored, some are developed, some are abandoned. It takes time for students and teachers to begin to connect ideas and weave a pathway. It takes time for ideas to take shape and it is vitally important that everyone feels heard in the process.

Space is another important consideration, students need, not only, physical space to create, but also, intellectual and emotional space. In the work of creativity and creative learning, the teacher will encounter a vast array of musical responses from learners. All musical responses need to be recognised and valued. The stillness and silence of musical expression, what I describe as the 'silent music' or the 'still dance', need as much acknowledgement as outwardly expressive musicality. All responses, big or small, confident or unsure, need space to unfold and must be respected.

The Teacher is, not only, listener and observer, but also, the person who ensures a respectful space for authentic creative musicality to be expressed and valued.

Resources and References

Filip's Zigzag and Wavy Line Journey by C McCluskey & M Fell The music was created for a 'Dots and Lines' journey.

Filip's Zigzag and Wavy Line Journey

<https://www.sco.org.uk/join-in/resources/primary-and-young-families/dots-and-lines-resources> (Go to SoundCloud Track 7: Zigzag and Wavy Line Music)

Dots and Lines is a Scottish Chamber Orchestra project in music, dance and art. An online version of the project can be found here:

<https://www.sco.org.uk/join-in/resources/primary-and-young-families/dots-and-lines-resources>

Student composition - The Journey of the Bluebell Meadow Book

The Lost Words by Robert MacFarlane & Jackie Morris Musical responses inspired by the poetry and artwork of *The Lost Words* can be heard in the album *The Lost Words: Spell Songs*

www.thelostwords.org

Lost Words by Robert MacFarlane and Jackie Morris published by Hamish Hamilton at Penguin-UK; House of Anansi Press-North America; Matthes und Seitz-Germany

<https://www.thelostwords.org/>



Caroline McCluskey (carolineannemcccluskey@gmail.com) is a freelance musician and educator based in Scotland. She creates music-making workshops for and with children, young people, adults, family groups, students and teachers. She is a graduate of the Royal Conservatoire of Scotland, University of Edinburgh and the Orff Institute for Elemental Music and Dance Pedagogy (Special Course 2012-13).

Presentation from the IOSFS Convention 2021

Playful Possibilities: Improvisation with Speech and Found Sounds

Michael Chandler

Introduction

When teachers consider Orff-Schulwerk as an approach to active music learning, the first images often conjured are those of students playing the recorder along with the various mallet instruments developed for the approach. The appeal of these instruments is, no doubt, strong, but elemental music does not require their use. Body percussion and everyday speech can each be a playful impetus for elemental music making and improvisation. Even phonetics can resemble the sounds of familiar instruments. During my online session presentation participants explored these possibilities for rhythmic creativity using rhymes, tongue twisters, chants, and words as departure points. We used typical household items such as pencils, paperclips in a box, marker pens, and even a ruler, as accompanying instruments.

Johnny Works with One Hammer

The traditional children's rhyme *Johnny Works with One Hammer* offers possibilities for younger students to reinforce the concepts of pulse, divided beat, rhythmic improvisation, and performing speech in a 2-part round. For each added verse, students perform the pulse using an additional part of the body. During the final verse, five different body parts should be moving simultaneously to the pulse!

John - ny works with one ham - mer, one ham - mer, one ham - mer.

John - ny works with one ham - mer, then he works with two.

Johnny works with two hammers... then he works with three.
 Johnny works with three hammers... then he works with four.
 Johnny works with four hammers... then he works with five.
 Johnny works with five hammers... then he takes a rest! (*rit.*)

Using the words *hammer* and *nail* (beat and divided beat), students explore improvising a variety of 4-beat rhythmic patterns first with speech, then clapping, and finally with any level of body percussion or a found sound.



Once this skill is secure, guide students to improvise three different, or the same, 4-beat patterns in a row (12 beats) using their preferred performance medium. They can also change the performance medium within the 12 beats. To extend the form, students speak *Johnny Works with One Hammer* once again but include their improvisations (three 4-beat patterns) after the third time the word *hammer* is spoken (see below). Conclude the rhyme with “then he works with ____” and continue to the next verse or end with “then he takes a rest.” Punctuate the verse with two claps (see below).

SPK.	
IMP.	
SPK.	
IMP.	
SPK.	
IMP.	

Arranged by Michael Chandler

Finally, extend the form by adding a refrain using exercise 17 (p. 6) from Gunild Keetman's *Rhythmische Übung* and the text provided below. For the final refrain (5th time) perform the text in a 2-part round.

(2-part round)

Working through the night.
 Working through the day.
 Working 'til it's time to play!

He's working through the night.
 Working through the day.
 Working 'til it's time to play!

Text by Michael Chandler

Bate, Bate Chocolate

The traditional Mexican children's rhyme *Bate, Bate Chocolate* also offers plenty of opportunities for playful exploration and improvisation.

Ba - te, ba - te cho-co - la - te, con ar-roz y con to-ma - te. U - no, dos, tres, CHO!

U - nos, dos, tres, CO! U - no, dos, tres, LA! U - no, dos, tres, TE!

Cho - co - la - te, cho - co - la - te, cho - co - la - te, cho - co - la - te!

Add a simple pat-clap ostinato with quarter notes to establish an accompanying pulse and speak the rhyme while performing this pattern. Because this children's rhyme does not fit the typical 8-measure phrase structure of most rhymes, it presents possibilities for playful extensions. Perform the counting phrases separately from the syllables of the word *CHO-CO-LA-TE* with two groups in a call-and-response manner. Everyone joins together on the last measure: *chocolate, chocolate, chocolate, chocolate!*

ALL U-no, dos, tres: U-no, dos, tres: U-no, dos, tres: U-no, dos, tres:

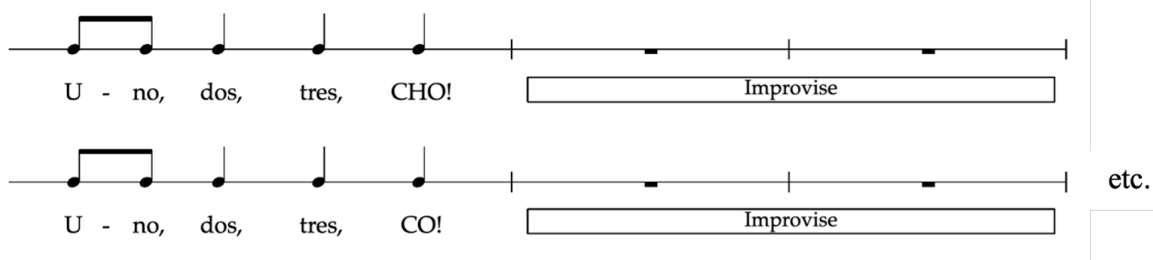
GRP 2 CHO! CO! LA! TE!

ALL Cho - co - la - te, cho - co - la - te, cho - co - la - te, cho - co - la - te!

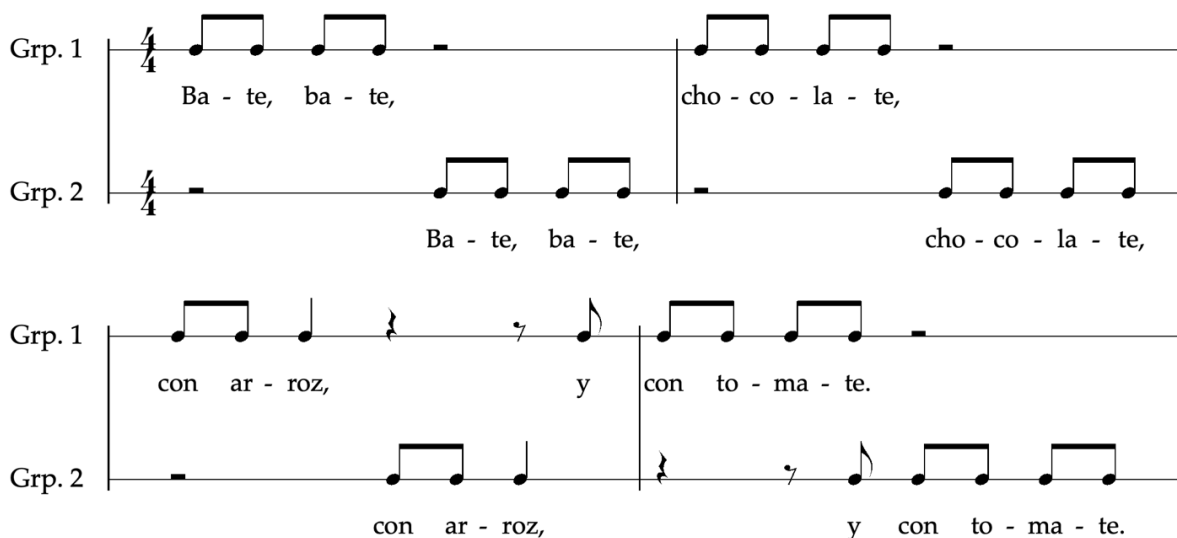
Transfer these same phrases to body percussion or found sounds such as pencils or markers (rhythm sticks), paper clips in a box (shaker), or strike the desktop (drum). Speak the first two measures of the rhyme together and then play the remaining six (see above) in two groups with or without the text. Explore and improvise 8-beat rhythmic patterns using the five ingredients found in most chocolate bars arranged to fit Keetman's "rhythmic building bricks" from *Elementaria*. Transfer these improvised patterns to body percussion or to found instruments.



Add a section for 8-beat improvisations (solos, groups, or everyone) after each phrase containing the separated syllables of the word *CHO-CO-LA-TE* (see below). Everyone joins together on the last measure: *chocolate, chocolate, chocolate, chocolate!*



Divide into two equal groups and place two beats of rest after each motive of the first two full measures to perform the text in a 2-part round. The first part may be performed by half the group or by one speaker as a caller. The second group echoes the text for each motive (see below). The anacrusis "y" (and) will overlap the end of the phrase it echoes. Continue performing the remaining phrases of the text in any of the ways described earlier.



Another possibility is to perform the first part of the round with rhythmic speech and the second part of the round with clapping or a found sound instrument resembling shakers, rhythm sticks, or drums.

V 4/4 Ba-te, ba-te, cho-co-la-te, con ar-roz, y con to-ma-te.

CL 4/4

Use exercise 52 from Keetman's *Rhythmische Übung* to create a B section that follows the original rhyme. Perform the exercise in two groups using the text below or with body percussion or found instruments.

Let's mix this chocolate up! Let's mix this chocolate up!
Just stir! **Just stir!**

Just stir it round, and round, and round. (*all*)

Let's mix this chocolate up! Let's mix this chocolate up!
Just stir! **Just stir!**

Just stir it round, and round, and round.
 Just stir UNTIL IT'S DONE! (*all*)

Text by Michael Chandler

Betty Botter's Bitter Butter Batter

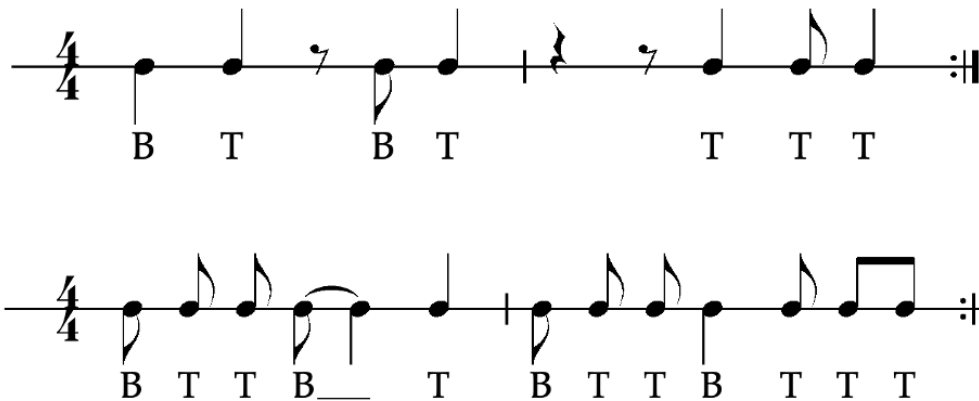
Tongue twisters can be a fun challenge for young musicians that also offer playful alliterative possibilities to create accompaniment patterns. The traditional tongue twister *Betty Botter's Bitter Butter Batter* is one such example arranged metrically in 4/4 meter. Speak it in a jazz style with swinging eighth notes.

1. 2. 4/4 Bet-ty Bot-ter bought a bit of but-ter. But the but-ter Bet-ty Bot-ter bought was

bit - ter. So Bet - ty Bot - ter bought a bit of

clap bet - ter but-ter mak-ing Bet - ty Bot - ter's bit - ter bat - ter bet - ter.

This tongue-twister emphasizes the “b” and “t” consonants, which make it possible for students to create percussion lines with these two sounds to accompany the text. The “b” sound can serve as the bass drum while the “t” sound serves as the snare drum. This is a great opportunity to include plenty of syncopation as shown in the examples below.



Guide students to improvise 8-beat rhythmic phrases using any variety of words from the poem: *batter, better, Betty, bitter, Botter, and butter*. Use full or partial words to create rhythmic interest and include sixteenth notes and syncopation! Create a final form that includes the poem spoken in unison over the “percussion” accompaniment, a section or two of improvisation, and a return of the poem spoken in a two-part round.

These examples represent departure points for countless other creative opportunities for improvisation and composition. Find your favorite chants, rhymes, and tongue twisters and explore new ways to introduce them to your students through extensions, additions, and found sounds. Enjoy finding your own playful possibilities!

References

- Keetman, G. (1974). *Elementaria: First acquaintance with Orff-Schulwerk*. Schott.
 Keetman, G. (1970). *Rhythmische Übung*. Schott.



Michael Chandler (chandlermd@apsu.edu) teaches graduate and undergraduate courses in music education at Austin Peay State University in Clarksville, Tennessee (USA). Michael taught elementary music in Texas public schools for 16 years and teaches all three levels of Orff Schulwerk (basic and recorder) in AOSA approved teacher education courses

Presentation from the IOSFS Convention 2021

A Process of Opening

Kate Buchanan, Andrew Maud, and Maria Neil-Smith

Andrew and Maria shared their learning journeys using stories and songs as starting points which drew on children's imagination and innate playfulness. The planned activities enabled children to develop their active listening and expand their expressive use of movement and play. Kate's role was to draw out and reflect on the opening and evolution of ideas during the online presentation.

The Penguin Project: Maria Neil-Smith

The Penguin Project was an improvisation project which I did with my primary school orchestra pupils aged 7-11 over a period of 6 weeks in their weekly hourly rehearsals. I am a great supporter of the Orff approach and decided to try something new in orchestra rehearsals. I wanted to explore ways pupils could collaboratively create their own music. I started by showing the children a stimulus which in this case was a BBC earth video clip of a group of baby penguins being attacked by a petrel (a bird of prey). I split the clip into sections and each week I asked the children to improvise ideas for 2-3 sections of the clip. Pupils then shared their ideas and I acted as the facilitator leading a group discussion on which musical ideas were the most effective for each section. Following this, I produced a musical timeline which consisted of an image of each section as a prompt and next to it a brief summary of what musical sound effects went in each section. Pupils then followed visual hand gestures from me to perform their music simultaneously with the video. The children were so proud of their output they wanted to include it in their Christmas concert. The performance was a huge success and ended up being the highlight of the show. At first abandoning sheet music in an orchestra rehearsal seemed daunting but by embracing an approach whereby musical playfulness was the focus the children thrived. Pupils who had previously worried in rehearsals about whether it was the note 'E' or 'F' in Jingle Bells were now playing solos in the improvisation. It was accessible to all the pupils whatever their ability and is something I would encourage music teachers who advocate the Orff philosophy to try.

Pezzettino – Andrew Maud

Inspired by Sofía López-Ibor in *Blue is the Sea*, the activity was based on the magical *Pezzettino* by Leo Lionni. It was designed to spark children's imaginations while at the same time engage them kinaesthetically. Designed for a Covid classroom, the children had to remain socially distanced and face forwards in their desk places.

The children cut up the little coloured squares from a copy of Paul Klee's 1936 picture *Harmony* and arrange them into whatever shapes they liked. We read the *Pezzettino* twice, the first time finding hand movements and the second time, body shapes to fit the characters and actions in the story. We then returned to the cut-up squares and while the children listened to six musical extracts (ranging from Max Richter's *Vladimir's Blues* to the *Chaconne* from Purcell's *Fairy Queen*), they set about creating pictures with the squares, the children sometimes still but often moving.



Copyright © Andrew Maud

I found that the children were engaged from the moment they picked up their scissors to cut up the coloured squares and create pictures - and the whole activity was suffused with playfulness. They instantly shared verbally what their imaginations were finding and when it came to using their bodies the abstract nature of the story left them free to express themselves as they wanted. With the core listening activity the children focused inwards as they danced the shapes across the tabletops, often matching the tempo and texture of the music in their pictures. It was a very rich experience for all involved and with minimal instruction needed from the teacher. The children were able to explore their own imaginative worlds in a safe, open and creative space.

Reflection

Andrew and Maria both work in mixed ability classes of around 30 children in inner city state-funded primary schools. Their presentations show how effective creative work can be in such demanding circumstances. They are both excellent examples of creative learning in which the teachers and pupils work together to make sense of what's going on. The process of listening, watching, playing and responding allows for constantly changing interactions with the material. In Andrew's case, the children worked alone and yet each response allowed the teacher to assess the efficacy of the activity. The children watching the film in Maria's case worked together to agree firstly what the key moments were in the film and then the sounds they could create. The skill of the teacher is not only in choosing appropriate material but giving space and time for the children's ideas to grow and develop. The teacher is helping the children make sense of their learning journey. Active listening and drawing out the children's imagination is a fundamental part of this process.

We saw in Andrew's video a keen sense of engagement with the listening activity. The children were highly focussed and whilst 'in a world of their own imagination', the fact that they were working simultaneously in the same space, listening to the same music gave it an incredible quality as an observer.

Maria's audio recording highlighted the role that exploration and play can have in the children's musical learning. This was not note learning (or note bashing as we sometimes call it) but creative play. It was evident that the children were committed to their own learning journey and were able to be flexible and adapt to each other, organise themselves and take ownership of their 'creative orchestra'.

Resources

BBC Earth, *Spy in the Snow*, <https://www.youtube.com/watch?v=Z7PIUGbsXIQ>

Lionni, L. (1975 reprinted 2012) *Pezzettino*, Dragonfly Books

López-Ibor, S. (2011) *Blue is the Sea: Music, Dance and Visual Arts*, USA, Pentatonic Press

Paul Klee, *New Harmony*

https://img.kingandmcmcgaw.com/uncroppedcache/1/3/croppedheightcm-72.0_croppedwidthcm-50.8_maxdim-1000_si-134723.jpg.jpg

Kate Buchanan (katebuchanan57@gmail.com) is a freelance music education consultant and Deputy Chair of Orff UK. She worked at the Royal Northern College of Music and Trinity Laban.



Andrew Maud (ajgmaud@gmail.com) is a specialist music teacher in a London primary school. He studied English at the University of Edinburgh and trained as an actor. He retrained as a teacher at the Institute of Education. His interest in the Orff approach came from a desire to bring greater creativity, engagement and child-centred learning into the classroom.

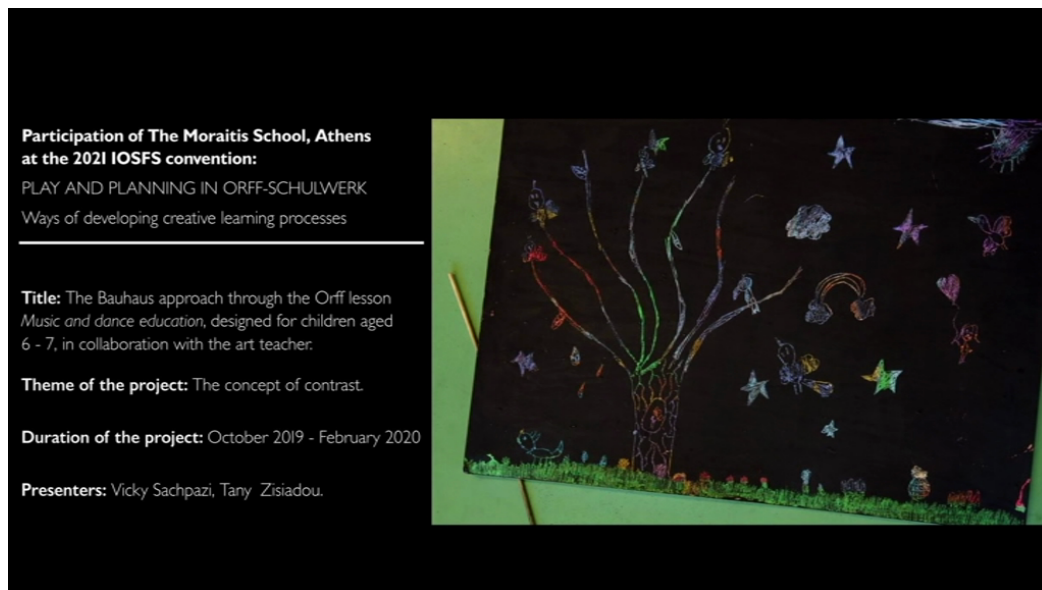
Maria Neil-Smith (musicalmaria@btinternet.com) is the music lead in a large west London primary school. She studied primary education at the University of Winchester. Her dissertation research was on musical composition in the early years which she presented at an international conference in Latvia in 2015. Maria follows the Orff approach in her classroom practice.



Presentation from the IOSFS Convention 2021

The Bauhaus Approach Through Orff Music and Dance Education

Tany Zisiadou and Vicky Sachpazi



This music and dance Orff-Schulwerk (OS) lesson at Moraitis School, is designed for children aged 6-7, in the first grade of primary school. Every two weeks, for two consecutive teaching periods, half the students of a class take part in an OS lesson while the other half attend an art class. The following week, those who had attended the art class will have an OS lesson and vice versa. There is constant collaboration between Vicky Sachpazi and the art teacher, Ms Tany Zisiadou. During the art lesson the children create masks, hats, musical instruments and other objects from different types of paper and other recycled materials in order to use them in their theatrical performance. They also, sometimes, create teamwork paintings for the setting of the play.

In the IOSFS Convention 2021, Vicky and Tany presented a video filmed in February 2020 at Moraitis School. It was a sharing from the material of just two lessons around Bauhaus.

The Bauhaus Approach in the Art Class

Every year I dedicate a few lessons to the Bauhaus school. The children watch presentations with the work of Johannes Itten, Paul Klee and Wassily Kandinsky and we discuss the lines, the colours, the shapes, the sizes, the texture and the synthesis. This year we chose two paintings by Paul Klee, the *Strong Dream* and the *Landscape with Yellow Birds*. As these two paintings have bright colours that appear from a dark, nearly black, background, we thought that it would be a good idea for the children to work with the scratch technique.



Copyright © Vassiliki Sachpazi

In the beginning I showed the pupils Paul Klee's paintings with coloured squares, triangles, circles and rectangles and asked them to draw similar patterns with oil pastels. Some of the paintings we talked about were: *Gardens of the South*, *City Picture with Red and Green Accents*, *Red-green and Violet-Yellow Rhythms*, *Castle and Sun*. As they were drawing their own coloured shapes with oil pastels, I was explaining to the children that they should only use bright colors. I also asked them not to leave any gaps in their painting, as the paper would absorb the black pigment and the engraving would not be successful. For most young children the use of art materials is a serious business. Gripping a crayon and holding a brush are done with a sense of purpose and urgency. We also talked about the sentiments that colours evoke and what we feel when we see yellow, red, blue or green shapes. Are the feelings similar? If we could translate them to music, what kind of sound would these colours produce?

The next step was to fill their artwork with black paint and leave it to dry completely. As they had to paint their entire wax-coloured work, they had to manipulate a large brush full of paint with just a little pressure. They had to be careful not to splash the black paint around.

In the next lesson I showed the children Paul Klee's paintings, *Landscape with Yellow Birds*, *Strong Dream*, *Black Knight*, *The Red Fish*, *Fish Magic*, and *Sinbad the Sailor* once more. Now that their work had dried completely, they could engrave it with a large toothpick or a wooden skewer in a way that the bright colours reappeared. Even though they have seen the masterpieces of the Bauhaus artists, they were allowed according to their imagination to

sketch and draw freely. The contrast between black and bright colours excited the children. Most of them drew clouds, rain, rainbows, birds, trees, flowers, houses, figures, notes, letters, fish, boats and ships, but some of them also scribbled randomly and told me that they drew the wind. All the children were impatient to start scratching their black painted paper. For some, the process was more important than the result. Nevertheless, some children are hasty and impatient and they want to finish their artwork as quickly as possible. I had to keep telling them that they should press more firmly and that they should make their lines and shapes thicker. Their satisfaction in completing the task is obvious. All the children were very happy to participate in this project and it was a very good experience for them as they realized that music and art lessons are connected.

The following video, filmed during the art class, was made as a time lapse and it was meant to be projected as a score of movement and speech interpretation from children. It has never been presented in the theatre of the school as planned. Lockdown changed our plans.

“I invite you to imagine the music we would listen to if each colour had its own rhythm/tempo and melody.”

<https://drive.google.com/file/d/1Hweul5rKwq6neg07pphwsVTvPicxUiWM/view?usp=sharing>

Paul Klee's *Landscape with Yellow Birds* Seen as Sheet Music for Choreography and Music Composition

<https://commons.wikimedia.org/wiki/File:Paul-klee-landscape-with-yellow-birds-1923.jpg>



We looked at the painting they had studied in their art class and discussed sounds in relation to colours. I presented a spring drum and told them that I had selected it to represent the color black. We discussed the characteristics of a spring drum's sound. How does it remind us of black?

Through a discussion, we concluded that the spring drum has a continuous sound just like the black in Klee's painting, which is everywhere and reminiscent of night while its sound is deep but not loud. Children were divided in teams according to the color of the painting they wanted to represent and chose a percussion instrument for each color. We discussed what they had selected, if it matched the colours and why. At this point, I did not insist on my own selection but allowed the children to justify why the timbre of their percussion of

choice matched the colour more for them. There was an issue with the white lines. How do we express them? We finally decided to stay silent in the white lines.

Finally, we recorded the result and listened to it with our eyes shut. I told them: "If the painting appears through the darkness of your shut eyes, like the colours through the black, it means that the timbres met their colours". The children listened and then shared what they had seen with their eyes shut.

The Bauhaus Approach Through the Orff Schulwerk Lesson

The main theme in all the OS lessons on Bauhaus was the parallel characteristics of movement and sound based on a colour. The element I chose to explore pertains to the concept of contrast. Just like, for example, there is no up without a down, no forward without a back, we will treat contrasts and the colours emerging through the black the same way; as if the colours themselves could not have existed if the black did not exist.

This element led us to work on the contrasts and the colours emerging through the black, as if the black did not exist, it wouldn't have been possible for the colours themselves to exist there. All colours are within the black. All it takes is for a little light to come through a crack and then, instantly, the colour appears. The children have already experienced that in the art class. In the same way, I imagined sounds emerging through the noise, notes standing out from chords and melodies taking shape.

This project was left unfinished, but we explored the musicality of movement. The idea that the body sounds in silence as it moves and that the way we use space - time - weight changes the way we sound. Just like colours and shapes on white paper.



Copyright © Vassiliki Sachpazi

Video:

<https://drive.google.com/file/d/1iMZXjG0ynFEUEWcm4uSlu0h8gNndfXOA/view?usp=sharing>



Vicky Sachpazi (*s.vassiliki@hotmail.com*) is a music and movement teacher and performer. She studied Piano at the National Conservatory of Athens (1980-1995), then Orff-Schulwerk at the Moraitis School in Athens (1996-1998) and the Special Course at the Orff Institute (1998-1999). She has also trained in Physical Theatre at the international school of Jacques Lecoq (2002-2003), and Movement Analysis Laban and Dance Notation at the National Conservatory of Music and Dance (2003-2004). She has been a Music and Movement teacher for children since 1999. Since 2014 she is Professor at the Post Graduate Orff Schulwerk Three Year Programme.



Tany Zisiadou (*tanyzisiadou@gmail.com*) studied painting at the Ecole Nationale Supérieure des Beaux Arts, Paris 1982, and Athens High School of Fine Arts, 1982-1987, (Painting, Engraving and Scenography). She has held six solo exhibitions in Athens, London and Serifos and participated in many group exhibitions. She has been the Art Teacher at the Moraitis Primary School in Athens, since 1988. She has been a collaborator in the children's educational program of the Benaki Museum in Athens, since 2018.

Presentation from the IOSFS Convention 2021

Speak Up for the Planet!

Virginia Longo

The UN Global Goals at ISBergamo: a way to promote active citizenship in the school community

Our goal, as an International Baccalaureate school, is to provide a multi-cultural educational environment for our students in which they achieve academic success, personal growth and become socially responsible active global citizens with an appreciation of learning as a life-long process. We would like our students to recognise their common humanity and shared guardianship of the planet to create a better and more peaceful world. The UN Global Goals (<https://sdgs.un.org/goals>), which are displayed in the Middle School building, play an important role in the daily life of our students. Our school strongly believes in the importance of Agenda 2030 (<https://sdgs.un.org/2030agenda>). We try our best to integrate the Goals into our teaching and learning on a daily basis.

In particular, the Arts are integral to the IB Primary Years Programme (PYP). Students are stimulated to think and to articulate their thoughts in new ways, and through a variety of media and technologies. The PYP recognizes that not all learning can be supported solely through language, and that arts as a medium of inquiry also provide opportunities for learning, communication and expression. Learning about and through the arts is fundamental to the development of the whole child, promoting creativity, critical thinking, problem-solving skills and social interactions.

Here is the question which informed the 6-weeks Arts project:

How can we support our students in their understanding of the UN Global Goals, which are related to important global issues, through activities based on the integration of Visual Arts, Music and Movement?

The starting point for our exciting teaching and learning adventure has been represented by the 'Earth Speakr' app designed by the Olafur Eliasson Studio.

Olafur Eliasson

The artist, Olafur Eliasson (<https://www.olafureliasson.net>) grew up in Iceland and Denmark. Eliasson's art is driven by his interests in perception, movement, embodied experience, and feelings of self. He strives to make the concerns of art relevant to society at large. Eliasson's works span sculpture, painting, photography, film, and installation.

His sculptures and large-scale installation art employ elemental materials such as light, water, and air temperature to enhance the viewer's experience of the ordinary. Not limited to the confines of the museum and gallery, his practice engages the broader public sphere through architectural projects, interventions in civic space, arts education, policy-making, and issues of sustainability and climate change.

In 2019 Eliasson was appointed Goodwill Ambassador for renewable energy and climate action by the United Nations Development Programme because of his project called Little Sun (<https://littlesun.org/>).

Speak Up for the Planet!

Our school joined a worldwide collective artwork for children called Earth Speakr (<https://earthspeakr.art/en>). It invites children to speak up for the planet and adults to listen to what they have to say. Earth Speakr was created by Olafur Eliasson with his studio, children, creative partners, and a group of researchers and experts, and is funded by the Federal Foreign Office on the occasion of the German Presidency of the Council of the European Union 2020. Our students got inspiration from the Earth Speakr app to record their ideas about the wellbeing of our planet. Have fun listening to 7 years old children in action! ([click here to watch the video](#))

For several weeks, students fostered their critical and creative thinking in support of our planet. Each child from classes G2 to G6 designed an avatar that later on was displayed on the pathway between the two school buildings, and all around the school to share meaningful messages about global issues.

During the weekly art workshops, based on the artist Bruno Munari's approach, students also used a white paper bag to create a puppet that was in charge to spread important messages about global issues. ([click here to watch the video](#))

It's all about ICE!

Olafur Eliasson loves inquiring about the natural elements and playing with them. He also believes in the Arts as a powerful tool to let the people reflect on the impact of humankind on the planet. On the occasion of the IOSFS Forum 2021, we shared with participants the activities in which our 9-10 years old students have been involved for almost 6 weeks. That proposal was inspired by Olafur Eliasson's artworks related to the consequences of global warming on the glaciers.

In 2018 Olafur Eliasson extracted 30 blocks of glacial ice from the waters surrounding Greenland and placed them in public spaces across London, where they were left to melt. Called [Ice Watch](#), the temporary installation was meant to serve as a visual reminder of the impact of climate change on the environment. Eliasson hoped that the project would "give feelings to things that are otherwise unemotional" and encourage the "big players, the state, but also the private sector and large companies" to act. The artist intended to allow visitors to have physical contact with the ice: "The ice is amazingly beautiful – you can smell it, you can kiss it, and essentially put your hands on it and touch Greenland....It is a lot more physical; it suddenly gives a stronger sense of what it is they're talking about when they say the Greenland ice caps are melting," he explained.

Since Olafur Eliasson grew up in Iceland and Denmark, he was very young when he fell in love with the Nordic landscapes. Through the years, he was also able to touch by hand the consequences of global warming on Icelandic glaciers. In [The glacier melt series 1999/2019](#) he photographed several dozen glaciers in Iceland as part of his ongoing project to document the natural phenomena of the country. The thirty pairs of images from 1999 and 2019 reveal the dramatic impact that global warming is having on our world.

G5 and G6 students have been reflecting on the consequences of human actions on the glaciers. As the first step, both classes tried to imagine the kind of a sound landscape you can experience while exploring a glacier. Kids enjoyed inquiring about this specific environment through movement and vocal exploration and improvisation. From the very beginning, all the activities were enriched by a Dorian melody, titled *Pastoral n°1*, from

Music for children volume n°4. In particular, the middle-voice melody was sung or played on a melodic instrument by the music teacher to inspire the movement and vocal improvisation of the students.

Later on, G6 students worked hard to reproduce that specific landscape using barred instruments through improvisation and the making up of a melody titled "Listen to the planet's voice". In fact, after the first sessions dedicated to improvisation and exploration, we composed some lyrics to enrich the musical experience and share an important message with the audience.

In every lesson, we put in place a rotation so that each child could experience different instruments and different roles. While the xylophones were usually responsible for performing the original melody, metallophones and the keyboard were dedicated to reproducing the soft and smooth atmosphere of the glacier. Glockenspiels were used as colour. After several sessions, the group decided to create an introduction to the melody. All the students could experience different roles and have fun exploring the possibilities of each instrument. For many of them, especially the very active ones, it has been a challenging experience since great self-control and listening skills were required.

The Dorian melody from *Music for children* also offered a great opportunity for improvisation on barred instruments. In particular children loved call and response activities. Each child could find room to express themselves at their best.

G5 students went through a similar experience but, instead of barred instruments, they have been using Boomwhackers®. Also, in this case, the musical experience originated from exploration and improvisation. Boomwhackers® allowed our children to include movement in their performance. In particular, they have been reflecting on smooth underwater movements. Students were also highly inspired by the words of Olafur Eliasson who describes the sound of the bubbles of air that are trapped in the ice blocks.

This class, which is composed of a good number of very active boys, is characterised by a constant high level of energy. We thought that a musical and movement activity based on a specific dynamic (*piano*) and a certain movement vocabulary could be beneficial for such students who often show a low level of body awareness and self-control.

By the end of the activities, we asked the students to point at the UNO Global Goals that they consider relevant for the Olafur Eliasson Project.

And the answer was: many of them!

N° 13, Climate Action, was very popular.

N° 14 Life below Water and n°15 Life Land were considered also very relevant.

N° 7 Affordable and Clean Energy, n°12 Responsible Consumption and Production were also mentioned.

Have fun watching our students in action following this [link](#).

Contact: <https://www.isbergamo.com>



Virginia Longo (virginia.longo@isbergamo.com) has been the music teacher at the International School of Bergamo since the foundation of the school in 2011. At ISBergamo, both teaching and learning are characterised by a constructivist and inquiry-based approach. In 2008-2009 she attended the Special Course - Postgraduate Course in Music and Dance Education at the Orff Institute in Salzburg.

All images and video Copyright © International School of Bergamo

Presentation from the IOSFS Convention 2021

100 Years of Bauhaus: Chairs

Xu Mai and Sarah Brooke

The Institute of Music and Movement Education Advancement (IMMEA) in China initially set out to investigate the connection between the Bauhaus design of chairs (1920s and 30s), and the chairs of the Ming Dynasty (1368 to 1644 A.D) through workshops led by Xu Mai (Chair of IMMEA), and consultant Sarah Brooke (using Zoom from Australia).



The aim of the project was to provide an opportunity for Chinese educators and students to explore the theme of chairs through artistic means. Ming dynasty furniture is distinguished by its simplicity of shape, elegance of style and beauty of lines. In this respect it is similar to the Wassily, Barcelona and S32V chairs of the Bauhaus movement. However, the structural science and workmanship of traditional Chinese furniture is paramount, with materials selected that were strongly connected to the environment. The furniture was built with longevity in mind, and the patina that developed showed the stories that the furniture had lived through.



Picture A: Activity using three Ming chairs. The rounded one was traditionally for the female; the small one for the child; and the square-looking one for the male, seen at that time as the most important member of the household.

Copyright © IMMEA

The project consisted of a three-day intergenerational workshop being held in Shenzhen in 2021, with teachers attending all day, and children attending each afternoon. Working with the teachers in the mornings gave the opportunity to develop their skills and understandings of music and movement education, but also to provide a framework for how best to support the students in their sessions.

Sixteen teachers and nine children attended the workshop with three of the children attending with their parent. As seven of the children had participated in group music and movement classes for at least three years prior to the workshop, they felt confident in the style and structure of the sessions. The dynamic proved interesting as children were placed in positions of authority that in normal situations is not possible. Most of the children showed far more confidence and creativity than the teachers in their movement, improvisations and sharing of ideas. The teachers were interested in this role reversal and were struck by how different they felt the learning environment was to what they were used to. They could learn from the children, as the children could learn from them. It became apparent that the environment was far more inclusive, engaging, and productive than what is the norm for educational settings in China.

As Wassily Kandinsky was paramount to the Bauhaus movement, we decided to introduce his artwork and focus on activities related to that for the beginning.



Picture B: Children and teachers recreating a Kandinsky painting with objects from the classroom.
Copyright © IMMEA

Video 1: [Movement from Kandinsky](#)

A discussion with the teachers prior to the session with the children focused on how to lead the children to look at the paintings with the idea of interpreting components of the paintings in various media. We also talked about how to work with the children in a collaborative way and to give them the space to contribute without judgement. When the children arrived, they were genuinely enthusiastic to be working with the teachers.

Video 2: [Interpreting art with vocables](#)

- A teacher used a child's painting as a score for vocal exploration by children.

Video 3: [Interpreting art with vocables 2](#)

- A child uses a painting as a score for vocal exploration by a teacher.



Picture C: Some of the group forming the letters of the word 'chairs'. The limited English of the children portraying 'S' is evident.

Copyright © IMMEA

Prior to the workshop participants were asked to take photos of their family in/on/around chairs. We used these photos to introduce the theme, and this proved to be an engaging activity for both adults and children. Following this, activities were presented that encouraged thinking about the various uses and styles of chairs. We focussed on working in pairs or small groups and the children often selected an adult who was not their mother. They enjoyed working with different adults and we felt this was due to the non-competitive, encouraging, and friendly environment that was created.

Video 4: [Pairs making Chairs](#)



Picture D: The teacher making the chair for the child to relax on.

Copyright © IMMEA



Picture E: The child making the chair for the teacher to relax on.
Copyright © IMMEA

Video 5: [Movement and Ming Chairs](#)

The children and adults alike were able to make selections of instruments and determine outcomes without judgement from others. As is typical in Orff Schulwerk, participants created their own ostinati and gained understandings of how ostinati work through this engagement and listening to others. In this, as in most of the activities presented, the age of the participant played little part in the success or otherwise of each contribution. This 'level playing field' was at times unnerving for educators whose work is most often based on a model of the teacher imparting knowledge. During the mornings we would discuss how best to approach the activities for the children in the afternoon, and what differences they may expect from their own experiences of the activity.

Video 6: [Movement and Untuned Percussion](#)

Video 7: [Tuned Percussion](#)

Video 8: [Movement and Tuned Percussion](#)

As the participants made puppets and decorated chairs, the opportunity for social interaction was presented. Teachers commented on how their work in school settings did not provide for this interaction at such a personal level, yet they discovered things about the children that added to their perception of them. The children commented about how much they enjoyed conversing with the adults and watching them participate in the same activities as them. Not only were they observing and learning from those doing the artwork, they were all actively engaged in relationship building.



*Picture F: A child improvising a story about her chair.
Copyright © IMMEA*

Through the drama of storytelling and puppetry, the children and adults alike were able to use their imagination, converse in ways not possible in their regular lives, make decisions unhindered, and explore various possibilities of being in the world. The intergenerational environment added greatly to the confidence of the children, and to the understandings of children's thinking and feelings by the adults.

Talking about the Ming chairs led teachers to discuss their cultural heritage. They prepared a famous Chinese poem to perform for the children.

Video 9: [Chinese poetry performance](#)

At the end of the workshop both adults and children were asked to comment on their experiences. The children were united in their feelings of enjoyment and happiness. One girl decided her future career would be in music education.



*Picture G: Children and adults enjoying the intergenerational experience
of playing and moving together.*

Copyright © IMMEA

The adults had much to reflect on as the typical roles of teacher/student were not evident during this time. As teachers, they were exposed to many ideas on how to incorporate singing, speech, movement, and playing instruments through activities based on chairs. The impetus for music making was often abstract and required a creative and imaginative stance. Although highly unfamiliar to many, the teachers proved that through these engaging activities, the education that follows is authentic and valuable, for all involved.

More videos from the project are available at

<https://www.youtube.com/channel/UCJf8w5twsCDhG7B87BYg9Bw>



Xu Mai (Xumai@immeachina.cn) is a music educator based in Shenzhen, China and has 20 years experience in teaching music to preschool children through to adults. She completed her Level III Certificate in Orff Schulwerk at the San Francisco Orff Course. She has given numerous courses and workshops throughout China.

Sarah Brooke (sarah@sarahbrooke.com.au) is an Australian-based music and movement educator who has spent many years travelling to China working with Xu Mai. She is an

ANCOS accredited Levels teacher, a consultant for IMMEA China and currently the President of the Victorian Orff Schulwerk Association (Australia).

IOSFS Convention 2021 Presentation 国际奥尔夫协会2021大会 演讲

100 Years of Bauhaus 包豪斯百年

By Xu Mai and Sarah Brooke 徐迈, Sarah Brooke

IMMEA China (中国创艺音乐律动教育发展中心)组织开展了《包豪斯椅子(1920-30年代)与中国明代椅子》工作坊。该工作坊由IMMEA主席徐迈(本地)和顾问Sarah Brooke(澳大利亚)Zoom连线主持,探讨了包豪斯椅子的设计与明代椅子之间的联系。

本项目旨在为中国教育工作者和学生们提供一个通过艺术去探索“椅子主题”的机会。明代家具以其造型简约、风格典雅、线条美观而著称,这些特点在包豪斯运动的Wassily、Barcelona和S32V椅子设计中也有所体现。中国传统家具的结构精密科学,工匠技艺精湛,其取材亦很讲究,与环境密切相关。明代注重家具的实用与寿命,家具上那些在岁月中因长期使用而形成的光泽似乎在讲述着它们所经历的故事。

该项目于2021年在深圳举行,为期三天,由教师和儿童共同参与。其中教师全天参加,儿童每天下午参加。上午,教师们加深理解音乐律动教育,提升教学技能,同时熟悉教学框架,以便在课堂上更好地支持学生。

在这个项目中,共有十六名教师和九名儿童参加,另外还有三名儿童的家长参与。由于七名儿童有过三年以上的集体音乐和律动课程经验,所以他们对课程风格和课程内容充满了信心。事实证明,这样别开生面的、由孩子做主的安排让活动现场充满了乐趣。大多数孩子在身体律动、即兴创作和创意分享环节中都表现得比老师更有信心,也更有创造力。老师们对这种角色转换的安排也很感兴趣,这样的教学设置与老师们平常所习惯的方式大为不同,这让老师们非常惊讶。老师们可以向孩子们学习,就像孩子们可以向老师们学习一样。很明显,相比常规的教育模式而言,这样的教学环境有更大的包容性与吸引力,同时教学效果也更突出。

鉴于Wassily Kandinsky对包豪斯运动的重要性,我们一开始就决定重点介绍他的艺术作品并开展相关的活动。孩子作为活动的参与者,最重要的是确保他们在与成年人相处的过程中感到轻松愉快,要以孩子们所熟悉的活动形式吸引他们参与。因此,在与孩子们接触之前,我们先与老师们进行了讨论,重点是如何通过各种形式来向孩子们解释绘画的组成部分,以此来引导孩子们欣赏画作。我们还讨论了如何与孩子们共同协作,给他们自由表达的空间,不加以评判。在这样的背景下,当孩子们加入课堂时,能感受到孩子们真正地投入进来并热衷于与老师们一起合作。

在工作坊开展之前,我们邀请了每一位参与者拍摄一些有关家人与椅子的照片。我们通过展示这些照片来介绍主题,这样的方式让成人和儿童都非常有参与感。接下来,我们组织了一些活动来鼓励大家思考椅子的各种用途和风格。我们让参与者组成两到三人的小组来进行讨论,大部分孩子都没有选择自己的家长,而是选择了其他成年人作为自己的讨论对象。孩子们喜欢与不同的成年人一起工作,正是因为我们提供了一个没有竞争、充满鼓励的友好环境。

在活动中，儿童和成人都能不受他人影响，自行选择乐器并按照自己的方式演奏：正如典型的奥尔夫教学模式一样，由参与者创作了自己的固定节奏型，并通过这种参与和倾听他人的方式，了解固定节奏型是如何参与合奏的。在这个过程中，参与者的年龄对于活动效果或其他方面几乎没有影响。对于习惯了以教师为中心来传授知识的老师来说，这种“公平的竞争环境”有时也让他们感到不自在。

我们设计了制作木偶和装饰椅子的活动，给参与者们提供社交互动的机会。教师们反馈，他们在工作环境下没有机会与孩子们进行这样深入的交流与互动。在互动中，他们对孩子们有了更多的观察，也看到孩子们的不同面，从而对他们有了更深入的理解。孩子们则纷纷表达说，他们非常喜欢与成年人交谈，成年人能跟他们一起参加活动，这让他们非常开心。在这个过程中，孩子们不仅学习观察艺术品，了解艺术家，同时他们也积极参与了人际互动。

在讲故事和木偶戏的环节里，儿童和成人都能够发挥他们的想象力，以各种各样新奇的方式交谈。他们按照自己的想法，自由地创作故事人物和安排故事情节，探索了各种可能性。这种成人与儿童互动式的学习环境极大地增加了孩子们的信心，也大大增进了成年人对孩子们的想法和感受的理解。

在工作坊即将结束时，我们让教师们和孩子们分享了他们的感受。孩子们都表达说，非常享受这次活动，同时也很开心。一个六岁的孩子还表达说她以后要做音乐教育相关的工作。成年人则认为，在整个活动期间，教师和学生的身份和角色不再刻意被强调，这带给他们很多反思。在本次活动中，老师们接触到了许多将唱歌、演讲、律动和乐器演奏等艺术形式与椅子有关活动相结合的创意。

音乐创作是抽象的，需要创造力和想象力来支撑。虽然许多人对这样的教学方式 and 教学理念还不太熟悉，但此次参与活动的老师们已经向我们证明，通过这些引人入胜的活动，未来的教育是面向所有人的，能让所有参与者获得更真实而有价值的学习体验。

From Around the World

SingOrff in the Pandemic

Paul Grosse

singorff@gmail.com

<https://www.singorff.com/>

Like everyone else in the world, we in Singapore were adversely affected by the pandemic. Heightened health restrictions were in place after a 6-week circuit breaker whereby life in usually hectic Singapore came almost to a standstill. School teachers were given only 48 hours to craft online lessons and after two weeks of this they were told that school holidays were brought forward a month to help alleviate the pressure on parents and teachers.



But not everything was gloom and doom for us. The world discovered 'Zoom' and many of us took the opportunity to take online lessons with various Orff experts around the world, to join virtual music conferences and seminars and to keep in touch with friends both near and far via the various virtual conferencing platforms.

SingOrff took this opportunity to join the first virtual IOSFS Convention 2020 "*Legacy and Vision*" with committee members either presenting Come-together sessions, other presentations, or hosting a discussion group. This was a gift for the teachers in Singapore as unlike in other parts of the world, we do not have summer holidays during July and August so school continues. These teachers then do not normally have the chance to attend the yearly convention in Salzburg or the summer workshops.

This unforeseen "gift" saw the SingOrff team presenting at the Forum Resonances in March 2021 "*Discovering the Wildflower*", sharing the growth of our Association, with members demonstrating a local song and how we had adapted the Schulwerk within our culture. SingOrff again took part in the IOSFS Convention 2021 "*Play and Planning in Orff-Schulwerk*", presenting a Come Together Session as well as hosting a discussion.

The team had originally organized with various other Asian counterparts to be part of the European Mentorship Programme in Orff-Schulwerk Pedagogy – Singapore Satellite, the mentors being Soili Perkiö and Elisa Seppänen, both from Finland, and Christa Coogan, from Germany/USA. The final participants were Anida Chan from Hong Kong, Abdul Hakim, Josephine Ho, Goh Wan Yu, Joyce Ang, Yang Wen Tirng and Rebecca Lau from SingOrff, Singapore. All of the participants came away inspired and refreshed even though they only met online. Admittedly there were some challenges due to the nature of online meetings, but one can safely say all grew in artistry and understanding of the Orff-Schulwerk process due to the expert guidance and support from the three mentors.

Another offshoot of the virtual meetings is that SingOrff was able to invite people from afar to conduct online workshops. Peta Harper and Michelle Rollins from Sydney, Australia, Rob Amchin from the USA, Kofi Gbolonyo from Ghana/Canada and Estêvão Marques from Brazil all presented weekend workshops for local participants.

As SingOrff believes in sharing: we presented an online session for educators in India in July and in the midst of the political turmoil, in Myanmar, we were still able to somehow share through the online platform with those who came from far-flung villages, eager to learn about the pedagogy of Orff Schulwerk. This took place in both December 2020 and December 2021.

We were not able to conduct face to face workshops due to heightened health restrictions like social distancing and the banning of singing and playing wind instruments. The Singapore Levels Courses were not held in 2020 and 2021. We hope to conduct levels training in a hybrid version in 2022, though this is still very much in the air due to the fluid nature of the restrictions.

As can be seen, SingOrff had to roll with the punches. We found ourselves in a rather new and strange world in April 2020. There were painful lessons to go through, but with teamwork and collaboration, we managed to grow with the new technology and be even more vibrant as a team!

From Around the World

"Crossroads" Unites Ukraine

By Svetlana Fir

svetlfir@gmail.com

<http://orff-ua.com/en/home-english-2/>

Article translator: Oksana Badovska & Graham Seibert

The Orff-Schulwerk Association of Ukraine was organized in 2018 by a group of enthusiastic teachers who visited the Orff Institute and were inspired by the ideas of Orff-Schulwerk. From the very beginning, it was clear to the leaders of the Association that the main task of the organisation was to interact with the IOSFS and attract foreign experts in the field of Orff pedagogy to train Ukrainian music teachers.



Also, no less important was the internal work with those who were interested in the ideas of Carl Orff and his innovative ideas in Ukrainian music education. Among these there were not only music teachers, but also psychologists, speech therapists, and specialists working in the area of inclusion.

The Association held three International Scientific and Practical Conferences with the participation of foreign teachers and Ukrainian teacher-practitioners. Two of them were held under the auspices of the National Pedagogical University and with the support of a professor from this university. This was an important stage in the development of the Orff community in Ukraine, as it united not only music teachers of kindergartens, music, primary and secondary schools, but also academics and researchers. Many of them became members of the Association and began to actively practice the Orff approach, integrating the ideas into their activities.

As in other countries, the pandemic enforced changes in the work of the Association. After three years of active work on projects in which we could communicate face to face, share experiences, and grow together, we had to learn how to work remotely and find new ways to interact with each other. But a pleasant surprise was that it was at this difficult moment that initiatives appeared from active members of the Association. As they had been consistently studying and practicing the Orff approach for several years, they were ready to implement their own projects.

We called this program "Crossroads".

Its creator was Kristina Shestak, a flute teacher educated at the conservatory, and a person who is genuinely passionate about the idea of how to combine learning to play the instrument with the ideas of Orff-Schulwerk. She proposed to unite practitioners of the Orff approach from different regions of Ukraine to provide personal and professional support to each other during these difficult times. "Crossroads" has become a space for mutual communication, exchange of work experiences, a place for professional discussions, and a platform for the birth of new ideas.

The project itself took place online with the support of the Orff-Schulwerk Association of Ukraine. It was free of charge. Each member of the Association was invited to participate in the presentation of their own project, or to share information on how the Orff approach is practiced in different regions of Ukraine, and to talk about their successes or difficulties.

At first, it was difficult for some people to present due to a lack of confidence. Kristina offered to host three projects in a row, one per month in March, April and May 2021. Each project was assigned a mentor, who showed her own project, and also supervised each participant (helped in preparing her presentation).

The leaders of the Orff Association became mentors: Svetlana Fir (President), Tatiana Chernous (Vice President) and Natalia Mironova (Board Member). Each of them is a teacher-practitioner of the Orff approach with many years of experience. In general, the idea of mentor support has become very successful. The participants of the projects became more confident and at the same time improved their professional skills. The quality of their presentations was at a fairly high level, which was important to encourage novice teachers.

At each meeting, the participants provided a presentation for 30 minutes, talked about their work, and showed video material on their chosen topic. The mentors gave their presentation for one hour. A separate time was scheduled for discussion. Project participants provided a variety of material: theater projects; ideas for teaching children to sing; playing the flute using the Orff-Schulwerk approach; music lessons in kindergarten and primary school; and ideas for lessons for children with special needs.

After these projects, when planning the work of the association for 2021, the members asked for the continuation of the project. So, by November 2021, four "Crossroads" had been successfully presented.

A total of 19 teachers, including mentors, took part in the project. They are involved in pre-school and school education, and in public and private institutions. All of them work in different areas of music pedagogy and in different parts of Ukraine. We believe that it is these teachers who will reform our system of music education in the future and be an example to others. It is hoped these teachers can help others who are at the beginning of the path of studying Orff-Schulwerk to move forward.

We would like to thank these teachers and mention their names:

Olga Krylova; Olha Osadcha; Oksana Veres; Iryna Trotsenko; Antonina Skrypnyk; Iryna Barabash; Inna Borysenko; Lilia Sizon; Larysa Skrypka; Kristina Shestak; Natalia Kakarkina; Olga Shostak; Zoriana Mazepa; Lilia Shirbasheva; Marina Lositska; Anna Vasyutkevich

From Around the World

«Перехрестя» объединяет Украину.

Светлана Фир
svetlfir@gmail.com
<http://orff-ua.com/>

Орф-Шульверк ассоциация Украины была организована в 2018 году группой учителей-энтузиастов, которые побывали в Орф-институте и вдохновились идеями Орф-Шульверка. С самого начала лидерам ассоциации было понятно, что главной задачей организации было взаимодействие с IOSFS и привлечение зарубежных специалистов в сфере Орф-педагогике для обучения украинских учителей музыки.



Также, не менее важной была и внутренняя работа с теми, кому были интересны идеи Карла Орфа и идеи инноваций в музыкальном образовании Украины. В их числе были не только учителя музыки, но и психологи, логопеды и специалисты, работающие в инклюзии.

Ассоциация провела три Международные научно-практические конференции с участием зарубежных преподавателей и украинских педагогов-практиков. Две из них прошли на базе национального педагогического университета и при поддержке профессора этого университета. Это было важным этапом в развитии Орф-сообщества Украины, поскольку объединили не только учителей музыки детских садов, музыкальных и общеобразовательных школ, но и людей науки. Многие из них стали членами ассоциации и начали активно практиковать Орф-подход и интегрировать его в свою деятельность.

Как и в других странах, пандемия внесла свои не приятные изменения в работу ассоциации. Спустя трех лет активной работы на проектах, где мы могли общаться вживую и делиться опытом, расти вместе, нам пришлось учиться работать в удаленном режиме и находить новые пути взаимодействия друг с другом. Но приятным сюрпризом было то, что именно в этот сложный момент появились инициативы от активных членов ассоциации, которые настойчиво учились и практиковали Орф-подход на протяжении нескольких лет и уже были готовы реализовывать собственные проекты.

Таким стал проект «Перехрестя» (думаю можно написать его буквально английскими буквами, а в скобках дать перевод слова).

Его автором стала Кристина Шестак, преподаватель флейты, человек с консерваторским образованием и человек, искренне увлеченный идеей, как объединить обучение игре на инструменте с идеями Орф-Шульверка. Она предложила объединить практиков Орф-подхода из разных регионов Украины и оказать человеческую и профессиональную поддержку друг другу в такое не простое время. «Перехрестя» стало

пространством для взаимного общения, обмена опытом работы, местом профессиональных дискуссий и площадкой для рождения новых идей.

Сам проект проходил в формате онлайн при поддержке Орф-Шульверк ассоциации Украины. Он был бесплатным. Каждому члену ассоциации было предложено поучаствовать с презентацией собственного проекта, или поделиться информацией, как в разных регионах Украины удастся практиковать Орф-подход, рассказать о своих успехах, или трудностях.

Вначале людям было сложно решиться, не все верили в свои силы. Тогда Кристина предложила сделать три проекта, один раз в месяц в марте, апреле и мае 2021года. К каждому проекту был прикреплен наставник, который показывал свой проект и также курировал каждого участника (помогал в подготовке его презентации)

Менторами стали лидеры Орф-ассоциации: Светлана Фир (президент), Татьяна Черноус (вице-президент) и Наталья Миронова (член правления). Каждый из них педагог-практик Орф-подхода с многолетним опытом. В целом, идея менторской поддержки стала очень удачной. Участники проекта почувствовали себя увереннее и одновременно повысили свой профессиональный уровень. Качество их презентаций было на достаточно высоком уровне, что важно было показать начинающим педагогам.

Каждая встреча давала возможность участникам в течение 30 минут сделать презентацию, рассказать о своей работе и показать видео-материал по выбранной теме. Менторы давали свою презентацию в течение одного часа. Отдельно было запланировано время для обсуждения. Участники проекта предоставили разнообразный материал: театральные проекты, идеи для обучения детей пению, игре на флейте с помощью Орф-Шульверк подхода, уроки музыки в детском саду и начальной школе и идеи для занятий для детей с особыми потребностями.

После трех проектов при планировании работы ассоциации на 2021год члены ассоциации попросили о продолжении проекта. Так в ноябре 2021 года с успехом прошло 4 «Перехрестя».

Всего в проекте приняло участие 19 учителей, включая менторов. Все они работают в разных сферах музыкальной педагогики и в разных уголках Украины. Это дошкольное и школьное образование, государственные и частные учреждения. Мы верим, что именно эти учителя будут в будущем реформировать нашу систему музыкального образования, быть примером и помогать всем, кто в начале пути изучения Орф-Шульверка, двигаться вперед.

Хотим поблагодарить этих учителей и упомянуть их имена:

Olga Krylova
Olha Osadcha
Oksana Veres
Iryna Trotsenko
Antonina Skrypnyk
Iryna Barabash
Inna Borysenko

Liliia Sizon
Larysa Skrypka
Kristina Shestak
Nataliia Kakarkina
Olga Shostak
Zoriana Mazepa
Лілія Ширбашева

Марина Лосицька
Анна Васюткеви

From Around the World

Orff South Africa

Julie Griffiths

orffinfo@gmail.com

<https://www.orff.co.za/>

This is an exciting year for the Orff Schulwerk Society of South Africa who celebrate 50 years. To mark this momentous occasion they will be hosting a conference from the 6-9 August at South Downs College in Centurion. The conference will be celebrating with workshops and performances by local and international presenters.



The Heritage Series Workshops were implemented to promote and celebrate the rich culture of South Africa and provide resources and ideas in teaching music and movement using the Orff approach. The content of the workshops is envisioned to be entirely South African, encouraging original material to be written by presenters as well as sourcing good quality South African music that can be used in the classroom. Julie Griffiths teamed up with local artist and indigenous music activist Thobekile Mbanda to present the first of the series in KwaZulu Natal in November 2021. The workshop showcased indigenous music instruments and activities in using them to explore soundscapes, accompany movement and a folk tale. The workshop concluded with an exciting performance by Thobekile on the various instruments. On the same day, in Gauteng, committee members George Potgieter and Bronwyn Pieters presented a workshop that included vocal exploration, gumboot dancing and marimbas. It is hoped that workshops will be presented in every province leading up to the celebration. In celebrating the 50th anniversary and for membership rejuvenation the society has dropped it's pay wall and is offering free membership for this year. We hope that you will join us in our celebrations on our website, www.orff.co.za, online and at our conference in August.

[See attached video](#)

From Around the World

Dance for Educators

Carme Nájera

Translation: Aixa Toledano

orffcatalunya@gmail.com

<https://www.orff.cat/>

Orff Catalunya has organized an Educational Dance course for teachers with Carme Nájera during three weekends in the autumn of 2021. We asked her to write an article about these sessions and her philosophy behind them.

ORFF
CATALUNYA

I still remember fifteen years ago when they called me to go to work at the school Pereanton to teach dance in the classroom. I had had a long experience as a professional dancer. I was 35 years old and, even if I was not very sure about it, I decided to change from stage performance to teaching in a school.

From the very first moment I connected with the students and my intuition has been guiding me up to this point. I developed with trial and error and, from my observation, I realized year after year how movement was becoming a language close to the children in their own individual tempo, that physical play enables the essence of each individual and the ability to express oneself evolves.



Copyright © Orff Catalunya

The individual movement of each child is unique and, once incorporated with the whole group, it promotes listening, respect, curiosity... but especially HAPPINESS. To observe all this, for me as a mother, it is what makes me believe in my work. To be able to create these spaces every week and for nine years that the children spend at the school, it undoubtedly leaves a mark.

The first year that I started to work as a dance teacher I met a girl that never spoke in the classroom. She took her time to do it and when it was her moment to communicate, she did it with her body, with dance. Now, when I think about it, I still get emotional, and I could explain many more experiences like this!

Now I think that the moment has come to share everything I have been applying during these years and, for this reason, I have designed these trainings for teachers. Creative dance has been the non-verbal communication tool that I have been following and now I collect all the tools from my experiences and I make them available for all teachers who want to experience them.

The goal is to offer a first introduction to creative dance and to discover it as an essential tool for the teachers. The scope of the training is to help them acquire basic knowledge, discover new spaces, empower them not to be restricted from moving with their body, no matter how it is, and to find the path to improve human relationships.

Listening and observing are the fundamental pillars I emphasize for teachers to become aware of their importance, together with passion, enthusiasm, combined with joy, curiosity and recognition. The latter is really important for our students to have confidence and empowerment to learn.

We know that we are all different. Starting from the creative movement, each kid can express through their bodies their essence and we need to make sure to create a free and respectful space for the children, allowing them to express themselves and to release what they need. In a nutshell: to be themselves!



Copyright © Orff Catalunya

The training consists of different phases. We start with a preparatory lesson where the space allows each person to connect with themselves. Proprioception (being aware how our body is in relation to objects or people) helps us to know how we position ourselves toward our environment. We should cultivate this element little by little to acquire this way of positioning us with the students, and I would say more, with life. The movement, not from the brain, but from the heart, where we find the emotions that are implied every day.

Another phase of the training provides the teachers with the opportunity to experience a session as if they were the students. I think it is very important to live in first person as a child to later on, as an educator, be able to understand the blockages and other barriers.

In another part of the course I do a session with some students from my school. The teachers observe it and later we comment on it and share the observations they have done and I explain the guidelines and criteria that we need to take into account to prepare a dance session in a school context.



Copyright © Orff Catalunya

The following phase is to create groups where the teachers can design their proposals and prepare some sessions, which are put into practice with the children invited. Finally, we share the observations. Action and active observation.



Copyright © Orff Catalunya

At the end of the training, improvisation occurs and it is enjoyed with their own movement and shared with the other participants, finding the freedom to flow in the space with the body and the music. Without the participants being aware of it previously, a common group creativity appears. It is here when we can really discover the power of movement, that takes us to another dimension, and we can see how all of us together can shine, can feel.

It is important to mention that part of the training was accompanied by live music, created and improvised at the same moment by Orff Catalunya members. It was a pleasure to have them in this space giving richness and quality to the course.

I really think that dance transforms people. I am sure that if I hadn't done dance I wouldn't be the person I am now. Dance, together with music, has to be present in the classrooms around the world and it is because of this that teachers need to experience it. In fact, when I say dance I mean Arts in general: painting, music, theatre... I dance what I paint, I play and also dance, I dance what I play... and it is that the Arts have transformed part of humanity's history.

Let's bring them to education!

From Around the World

Dansa Per a Docents

Carme Nájera

Editado por Violant Olivares y Aixa Toledano

orffcatalunya@gmail.com

<https://www.orff.cat/>

Ara ja fa quinze anys i encara recordo quan em van trucar per anar a l'escola Pereanton a fer dansa a l'aula. Tenia aleshores un gran recorregut com a ballarina professional. Amb trenta-cinc anys, tot i que no ho tenia gaire clar, vaig decidir de canviar els escenaris per fer de docent a l'escola.



Des del primer moment vaig connectar amb els alumnes i la meva intuïció m'ha anat dirigint fins ara. Vaig anar construint amb assaig-error i veient any rere any com el moviment es convertia en un llenguatge molt proper, des de l'observació i respectant els tempos individuals. I és que el joc físic afavoreix que es pugui manifestar l'essència de cadascú i que les capacitats d'expressar cada vegada siguin més grans.

El moviment individual de cada infant és únic i, si el sumem al del grup, es generen complicitats d'escolta, respecte, curiositat..., però sobretot FELICITAT. Observar això, per mi que també soc mare, és el que fa que pugui creure en la meva feina. Poder generar aquests espais cada setmana i durant els nou anys que els infants passen a l'escola, deixa, sens dubte, una empremta.

El primer any que vaig començar a fer de mestra de dansa vaig conèixer una nena que no parlava mai a l'aula. Es va prendre el seu temps per fer-ho i quan va arribar el seu moment de comunicar, ho va fer amb el seu cos, des de la dansa. Ara quan hi penso, encara m'emociona... I podria explicar moltes anècdotes més!

Ara crec que ha arribat el moment de compartir tot allò que he aplicat durant aquests anys i per aquest motiu he dissenyat aquestes formacions per a docents. La dansa creativa ha estat el gran vehicle de comunicació no verbal que he anat seguint i ara recullo totes les eines des del meu bagatge i experiència i les poso a disposició dels mestres que vulguin experimentar-les.

L'objectiu, doncs, és oferir una primera introducció a la dansa creativa i descobrir-la com a eina interessant per als mestres. Les propostes pretenen ajudar-los a adquirir coneixements senzills, descobrir espais nous, empoderar-los per no tenir por a moure's des del seu físic, sigui el que sigui, i trobar el camí a la millora de les relacions humanes.

L'escolta i l'observació són els pilars fonamentals en els quals hi poso molt d'èmfasi perquè els docents prenguin consciència de la seva importància, juntament amb la passió, l'entusiasme, combinat amb una cosa fonamental que és l'alegria, la curiositat i el

reconeixement. Aquest últim és importantíssim perquè els nostres alumnes tinguin la confiança i l'empoderament per aprendre.

Ja sabem que totes les persones som diferents. Partint del moviment creatiu, cada nen o nena pot expressar a través del seu cos la seva essència i cal garantir que es generi un espai lliure i respectuós per a l'infant, deixant que s'expressin i puguin alliberar el que necessiten. En resum, ¡ser ells mateixos!

Les formacions consten de diverses fases. Comencem amb una classe preparatòria on apareix un espai d'escolta d'un mateix. La propiocepció (o el ser conscient de com està el teu cos en relació amb els objectes o les persones) ens ajuda a saber com em col·loco jo envers allò que tinc al meu voltant. Aquest element l'hauríem d'anar cultivant a poc a poc per adquirir aquesta manera de posicionar-nos amb els alumnes, diria més, amb la vida. Per prendre consciència del tot. El moviment, no des del cervell, sinó des del cor, on trobem les emocions que hi són implícites cada dia.

Una altra fase de les formacions inclou que els mestres visquin una sessió com si fossin alumnes. Crec que és importantíssim viure en primera persona com un infant per després, com a docent, poder comprendre els bloquejos o altres barreres.

En un altre moment del curs realitzo una sessió amb alumnes de l'escola on treballa. El professorat l'observa i després comentem, compartim les observacions fetes i s'expliquen les pautes i criteris que cal tenir en compte per preparar una sessió de dansa en un context escolar.

La següent fase és crear grups de treball on els docents poden dissenyar les seves propostes i preparar unes sessions, les quals es realitzen amb els infants convidats. Finalment, posem sobre la taula les observacions de com ha anat. Acció i observació activa.

Al final de la formació, la improvisació apareix per gaudir amb el moviment propi i compartir-ho amb els companys del curs, trobant la llibertat de fluir en l'espai, amb el cos i la música. Sense que els participants siguin prèviament conscients, apareix una creativitat comuna de grup. Aquí és quan realment podem descobrir el poder del moviment, que ens porta a una altra dimensió, i podem veure com tots junts podem brillar, podem sentir.

Cal apuntar que gran part de la formació va estar acompanyada amb música en directe, creada i improvisada al moment per membres d'Orff Catalunya. Va ser un gran plaer tenir-los en aquest espai donant riquesa i qualitat al curs.

Realment penso que la dansa transforma les persones. Estic segura que si no hagués fet dansa no seria la persona que sóc ara. La dansa, juntament amb la música, ha d'estar present a les aules de tot el món i és per això que els mestres han d'experimentar-la. De fet, quan dic dansa vull dir l'Art en general: la pintura, la música, el teatre... Ballo el que pinto, toco i també ballo, ballo el que toco... I és que les Arts han format part de la història de la humanitat.

Portem-les a l'Educació!

Historical Perspectives

Orff-Schulwerk Sources in the Archive of the Orff Centre Munich

Claudia Zwenzner

The history of Orff-Schulwerk, revived after the Second World War, is an interesting and worthwhile subject of study and discussion. It relates the development and dissemination of the music education concept of Orff-Schulwerk and, on the other hand, the continuing optimism and enthusiasm, but also the efforts and burdens of the people who dedicated themselves to this idea.

The Origin of Orff-Schulwerk

Dorothee Günther and Carl Orff founded a school for gymnastics, music and dance in Munich in 1924 - the *Günther-Schule*. It offered an ideal environment to experiment with movement, music and speech, to improvise and to record this work in writing as a model. The origin of the Schulwerk idea, which was documented in the first editions of the 'Elemental Music Exercise' at the beginning of the 1930s, lies in this creative cooperation at the *Günther-Schule*.

In addition to a few written documents, we are all the more fortunate that a very extensive and extremely interesting collection of photographs has survived as the source of this work. They bring to life the everyday rehearsal life of the young female students while making music and dancing or doing gymnastic exercises. Movement studies are photographed in large format and the instruments used are shown in individual images. Many photos document the numerous performances at various events and often the important people of that time right in the middle of it: Gunild Keetman, Maja Lex, Dorothee Günther and Carl Orff.

From 1936 until the school was closed and destroyed in 1944, the Günther students were taught in a building that was reconstructed in 1990 and is now the centre for Orff research and a reference point for all questions about the composer and his work.



View of the garden

© Orff-Zentrum München, Jan Adamiak

The Orff Centre Munich

The Orff Centre Munich - State Institute for Research and Documentation - preserves, indexes and makes available the legacy of Carl Orff for science and research. The owner of the legacy is the Carl Orff Foundation, with which the Orff Centre closely cooperates. With a wealth of music manuscripts, letters, photos, film clips, programmes, life and work documents, newspaper clippings, books, journals, audio and video material, the legacy reflects the composer's entire *œuvre* from different perspectives.

The reference library of the Orff Centre contains almost all publications and current new editions about Carl Orff and his work, as well as all scores of his works including the Schulwerk. In addition, it also includes general and special literature on many areas of knowledge related to Carl Orff's artistic and pedagogical work. Eight workplaces with a view of the garden provide a pleasant working atmosphere for visitors to consult the archive material of the legacy.³



Library

© Orff-Zentrum München, Jan Adamiak

³ A detailed description of the Orff Centre and its work: 25 Jahre Orff-Zentrum München. State Institute for Research and Documentation. Chronicle 1990-2015, ed. by Thomas Rösch, Munich 2015. Also in: Claudia Zwenzner, Ein Haus für Carl Orff, in: Archive in Bayern, ed. by the Generaldirektion der Staatlichen Archive Bayern, vol. 9, 2016, pp. 23-38.

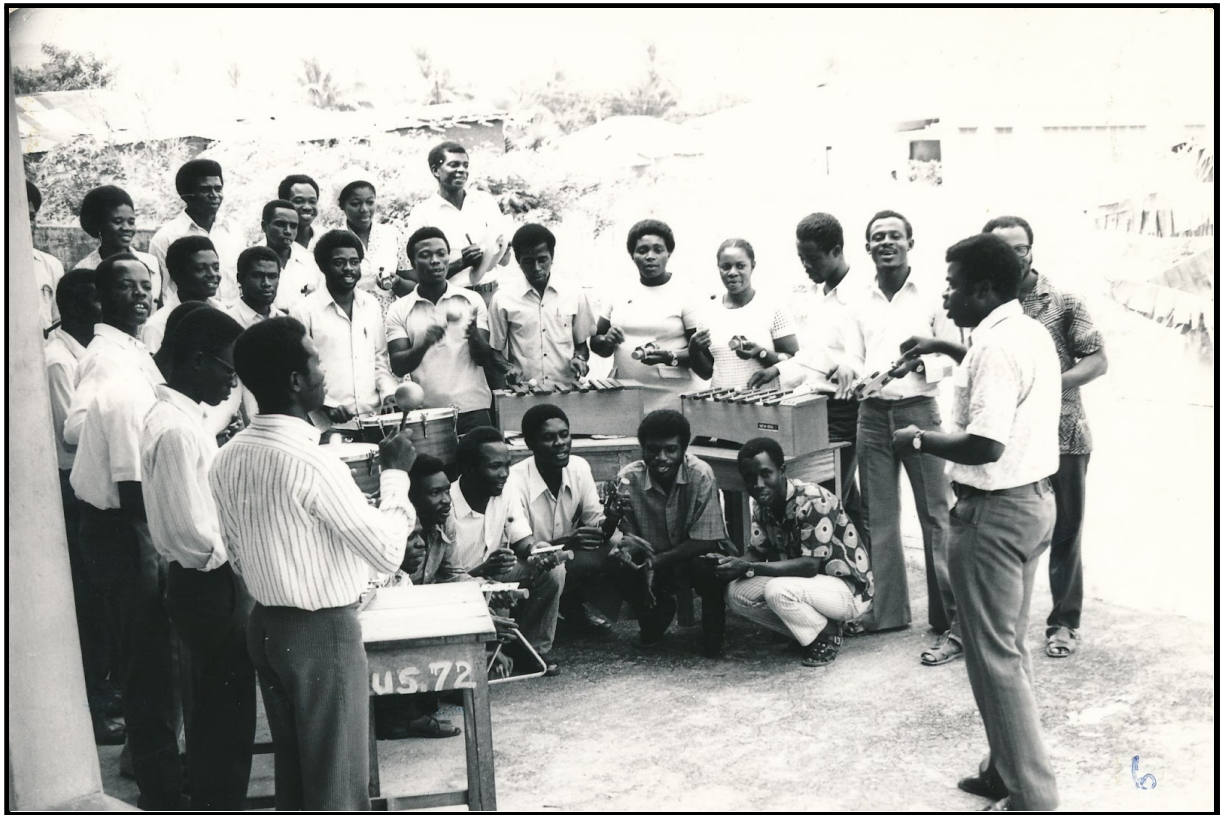
Schulwerk Sources from the New Beginning

It is well known that Carl Orff, together with Gunild Keetman, revived the Orff-Schulwerk in 1948 through a request from Radio Munich, now the Bavarian Radio. As radio broadcasts for children, they conceived their musical examples in such a way that they could also be performed by children, whether with their own voice or on an instrument. The new beginning and further development of the Orff-Schulwerk are revealed here through broadcasting plans, music manuscripts, text typescripts, photos and correspondence up to the publication of the Orff-Schulwerk volumes 'Music for Children' in the mid-1950s. Liselotte Orff has collected numerous documents in folders with autographs of Schulwerk pieces by Carl Orff and Gunild Keetman. Programme flyers from music education conferences and congresses in Darmstadt, Salzburg, Munich, Würzburg, Linz, Venice, Hasselt, Brasschaat and Ankara, together with photos, course notes, film and sheet music material document the intensive work with and for the Orff-Schulwerk as early as the 1950s. Many photos from the 1960s and 70s show the lively international course activities in Spain, Portugal, Canada, Brazil, USA, Uruguay and Africa. Carl and Liselotte Orff's trip to Japan together with Gunild Keetman in 1962 can be traced through the detailed itinerary, the individual stops of which are illustrated by many photos and film footage.



*Orff-Schulwerk Course in Teresopolis /
Brazil with Barbara Haselbach (1963)*

© Orff-Zentrum München/Archiv IOSFS



*Orff-Schulwerk Course in Ghana
with William Komla Amoaku (1966)*

© Orff-Zentrum München/Archiv IOSFS

Further Treasures

The legacy of Carl Orff offers much material to capture the Schulwerk idea on a source basis. However, the picture can be considerably refined by documents of different provenance. The Orff Centre also preserves, partly as deposits, some partial estates of persons associated with Carl Orff. The partial estate of Gunild Keetman, for example, contains many handwritten sketches of her instrumental pieces and course annotations, and Lotte Flach's, who worked with the Orff-Schulwerk as early as the mid-1950s, has many photographs. Suse Böhm applied Orff-Schulwerk ideas in her children's dance studio in Munich as of 1958. Letters, postcards and photos show the close relationship between her and Gunild Keetman as well as Carl Orff. The partial archive of Gertrud Orff-Willert, the foundress of the Orff Music Therapy, again represents a unique collection in this field. It also contains course material, memos, photos, letters and newspaper cuttings relating to her therapeutic work. The early archive of the Orff-Schulwerk-Forum Salzburg, which has been in the Orff Centre since 2004, also expands the source material with course documents, flyers, programmes, photos and correspondence.

A great enrichment is the Orff archive of the Schott Music publishing house, purchased by the Carl Orff Foundation in 2014, with correspondence going back to the 1930s and the extensive production archive, in which, among other things, handwritten sheet music and drafts for the 'Music for Children' volumes were collected.

The source material from the legacy of Carl Orff and the sub-collections described offers a differentiated insight into the development of Orff-Schulwerk for questions of both academic research and music education practice.



Children in Suse Böhm's Studio

Orff-Zentrum München/Nachlass Suse Böhm



*International Summer Course at the Orff Institute
with Lotte Flach (1961)*

Orff-Zentrum München/Archiv IOSFS

Research at the Orff Centre Munich

Anyone who is interested in the Schulwerk and would like to use the library or the archive can contact the Orff Centre Munich in writing or by phone. The bibliography on the website⁴ gives an overview of literature relevant to Orff. In accordance with the interests of the rights holder, the catalogue databases are not available online. However, most of them can be consulted at the Orff Centre. In addition, copyright and personal rights as well as restriction periods for working with the sources must be observed. On site, the Orff Centre offers competent advice and help with searching for literature and source material.

Website: www.ozm.bayern.de

Contact: kontakt@orff-zentrum.de; Phone: +49/89/2881050



Claudia Zwenzner (Claudia.Zwenzner@orff-zentrum.de) Studied librarianship in Dresden, musicology at the Ludwig Maximilian University in Munich and violin at the University of Music in Dresden. Since 2000 she was librarian at G.Henle publishing house, since 2004 leading a project for indexing at the Orff Zentrum München where she is now responsible for archive and library since 2011.

⁴ <https://www.ozm.bayern.de/bibliographie/>

Historical Perspectives

Quellen zum Orff-Schulwerk im Archiv des Orff-Zentrums München

Claudia Zwenzner

Die Historie des nach dem Zweiten Weltkrieg neuerwachten Orff-Schulwerks ist ein interessanter und lohnenswerter Gegenstand der Beschäftigung und Auseinandersetzung. Erzählt diese einerseits über die Entwicklung und Verbreitung der musikalischen Bildungsidee des Orff-Schulwerks und andererseits über den anhaltenden Optimismus und Enthusiasmus, aber auch über die Anstrengungen und Belastungen der Menschen, die sich dieser Idee verschrieben haben.

Ursprung des Orff-Schulwerks

Dorothee Günther und Carl Orff gründeten im Jahr 1924 eine Schule für Gymnastik, Musik und Tanz in München - die Günther-Schule. Sie bot eine ideale Umgebung, um mit Bewegung, Musik und Sprache zu experimentieren, zu improvisieren und diese Arbeit modellhaft schriftlich festzuhalten. In diesem kreativen Miteinander an der Günther-Schule liegt der Ursprung der Schulwerk-Idee, die exemplarisch in den ersten Notenausgaben der *Elementaren Musikübung* Anfang der 1930er Jahre festgehalten wurde.

Neben wenigen schriftlichen Dokumenten wiegt das Glück umso mehr, dass als Quelle dieser Arbeit eine sehr umfangreiche und überaus interessante Fotosammlung überliefert ist. Sie lässt den Probenalltag der jungen Studentinnen beim Musizieren und Tanzen oder auch bei gymnastischen Übungen lebendig werden. Bewegungsstudien sind im Großformat fotografisch festgehalten und das verwendete Instrumentarium ist in Einzelaufnahmen abgebildet. Viele Fotos dokumentieren die zahlreichen Auftritte bei diversen Veranstaltungen und oftmals die wesentlichen Personen dieser Zeit mittendrin: Gunild Keetman, Maja Lex, Dorothee Günther und Carl Orff.

Ab 1936 wurden die Günther-Schülerinnen bis zur Schließung und Zerstörung der Schule 1944 in einem Gebäude unterrichtet, dessen Neubau seit 1990 zentraler Ort der Orff-Forschung und Anlaufstelle für alle Fragen über den Komponisten und sein Werk ist.

Das Orff-Zentrum München

Das Orff-Zentrum München – Staatsinstitut für Forschung und Dokumentation – bewahrt, erschließt und stellt den Nachlass von Carl Orff für Wissenschaft und Forschung zur Verfügung. Eigentümerin des Nachlasses ist die Carl-Orff-Stiftung, mit der das Orff-Zentrum eng zusammenarbeitet. Mit einer Fülle an Notenhandschriften, Briefen, Fotos, Filmausschnitten, Programmheften, Lebens- und Werkdokumenten, Zeitungsausschnitten, Büchern, Zeitschriften, Audio- und Videomaterial spiegelt der Nachlass das Gesamt-schaffen des Komponisten aus unterschiedlichen Perspektiven wider.

Die Präsenzbibliothek des Orff-Zentrums umfasst nahezu alle Publikationen und aktuelle Neuerscheinungen über Carl Orff und sein Schaffen sowie alle Notenausgaben seiner Werke einschließlich des Schulwerks. Darüber hinaus enthält sie auch allgemeine und spezielle Literatur vieler Wissensgebiete, die Carl Orffs künstlerisches und pädagogisches Schaffen

berühren. Acht Arbeitsplätze mit Blick in den Garten bieten für die Besucher*innen eine angenehme Arbeitsatmosphäre bei der Einsicht in den Archivbestand des Nachlasses.⁵

Schulwerk-Quellen des Neubeginns

Es ist bekannt, dass Carl Orff gemeinsam mit Gunild Keetman 1948 durch die Anfrage von *Radio München*, heute der Bayerische Rundfunk, das Orff-Schulwerk neu aufleben ließen. Als Rundfunksendungen für Kinder konzipierten sie ihre musikalischen Beispiele so, dass sie auch von Kindern, ob mit der eigenen Stimme oder am Instrument, ausgeführt werden konnten. Der Neubeginn und die Weiterentwicklung des Orff-Schulwerks offenbarten sich hier durch Sendepläne, Notenmanuskripte, Texttyposkripte, Fotos und Korrespondenz bis hin zum Erscheinen der Notenausgaben der Orff-Schulwerk-Bände *Musik für Kinder* Mitte der 1950er Jahre. In der *Skizzensammlung Liselotte Orff* befinden sich zahlreiche Mappen mit Autographen von Schulwerk-Stücken von Carl Orff und Gunild Keetman. Programmflyer von musikpädagogischen Arbeitstagen und Kongressen in Darmstadt, Salzburg, München, Würzburg, Linz, Venedig, Hasselt, Brasschaat und Ankara, ergänzt durch Fotos, Kursnotizen, Film- und Notenmaterial dokumentieren die intensive Arbeit mit und für das Orff-Schulwerk schon in den 1950er Jahren. Auf sehr vielen Fotos der 1960- und 70er Jahre wird die rege internationale Kurstätigkeit in Spanien, Portugal, Kanada, Brasilien, USA, Uruguay und Afrika sichtbar. Die Japanreise von Carl und Liselotte Orff gemeinsam mit Gunild Keetman im Jahr 1962 kann durch den detaillierten Reiseplan nachvollzogen werden, dessen einzelne Besuchsstationen durch viele Fotos und Filmaufnahmen bebildert sind.

Weitere Schätze

Der Nachlass von Carl Orff bietet viel Material um die Schulwerkidee auf Quellenbasis zu erfassen. Das Bild kann aber durch Dokumente unterschiedlicher Provenienz wesentlich verfeinert werden. Das Orff-Zentrum bewahrt auch, zum Teil als Deposita, einige Teilnachlässe von Personen aus dem Umfeld von Carl Orff auf. So sind im Teilnachlass von Gunild Keetman viele handschriftliche Notenskizzen ihrer Instrumentalstücke und Kursnotizen überliefert und von Lotte Flach, die schon Mitte der 1950er Jahre mit dem Orff-Schulwerk gearbeitet hat, sehr viele Fotos. Suse Böhm unterrichtete ab 1958 in ihrem Kindertanz-Studio in München mit dem Orff-Schulwerk. Briefe, Postkarten und Fotos bezeugen die enge Verbundenheit zwischen ihr und Gunild Keetman sowie Carl Orff. Der Teilnachlass von Gertrud Orff-Willert, der Begründerin der Orff-Musiktherapie stellt wiederum einen singulären Bestand zu diesem Themenfeld dar. Er enthält ebenfalls Kursunterlagen, Notizen, Fotos, Briefe und Zeitungsausschnitte zu ihrer therapeutischen Arbeit.

Auch das frühe Archiv des Orff-Schulwerk-Forums Salzburg, seit 2004 im Orff-Zentrum, erweitert den Quellenfundus mit Kursunterlagen, Flyern, Programmen, Fotos sowie Korrespondenz.

Eine große Bereicherung ist das 2014 von der Carl-Orff-Stiftung angekaufte Orff-Archiv des Verlages *Schott Music* mit bis in die 1930er Jahre zurückreichender Korrespondenz und dem

⁵ Eine ausführliche Beschreibung des Orff-Zentrums und dessen Arbeit: *25 Jahre Orff-Zentrum München. Staatsinstitut für Forschung und Dokumentation. Chronik 1990-2015*, hrsg. von Thomas Rösch, München 2015.

Auch in: Claudia Zwenzner, *Ein Haus für Carl Orff*, in: *Archive in Bayern*, hrsg. von der Generaldirektion der Staatlichen Archive Bayern, Bd. 9, 2016, S. 23-38.

umfangreichen Herstellungsarchiv, in dem u. a. auch handschriftliche Notenblätter und Druckvorlagen für die Notenbände *Musik für Kinder* gesammelt wurden. Das Quellenmaterial aus dem Nachlass von Carl Orff und der beschriebenen Teilbestände bietet einen differenzierten Einblick in die Entwicklung des Orff-Schulwerks sowohl für Fragestellungen der wissenschaftlichen Forschung als auch der musikpädagogischen Praxis.

Quellenarbeit im Orff-Zentrum München

Wer sich mit dem Schulwerk beschäftigt und die Bibliothek oder das Archiv nutzen möchte, kann sich schriftlich oder telefonisch an das Orff-Zentrum München wenden. Die Bibliographie auf der Website⁶ gibt einen Überblick der Orff-relevanten Literatur. Die Katalog-Datenbanken stehen den Interessen der Rechteinhaberin entsprechend nicht online zur Verfügung. Sie können aber zum größten Teil im Orff-Zentrum eingesehen werden. Darüber hinaus sind Urheber- und Persönlichkeitsrechte sowie Sperrfristen für die Arbeit mit den Quellen zu beachten. Vor Ort bietet das Orff-Zentrum kompetente Beratung und Hilfe bei der Suche nach Literatur und Quellenmaterial.

Website: www.ozm.bayern.de

Kontaktdaten: kontakt@orff-zentrum.de; Tel.: +49/89/2881050



Claudia Zwenzner (Claudia.Zwenzner@orff-zentrum.de) M.A., Bibliotheksausbildung in Dresden, Studium der Musikwissenschaft an der Ludwig-Maximilians-Universität München und anschließend Violine an der Musikhochschule in Dresden. Seit 2000 als Bibliothekarin im G. Henle Verlag. Ab 2004 projektweise für Katalogisierung im Orff-Zentrum München, seit 2011 für Bibliothek und Archiv zuständig.

⁶ <https://www.ozm.bayern.de/bibliographie/> (Letzter Aufruf: 05.01.2022)

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)

IOSFS Updates

News from the IOSFS

Tiffany English

The eleven members of the Board of Directors have been hard at work organizing a new committee structure for the work of the board. Each Board member indicated their interests and skills that would benefit specific tasks and responsibilities. Committees are made up of Board members and other members with interest and relevant experience. The committees, with notes on their recent and current activity, are as follows:

Associated Schools and Institutions Network Committee

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

To develop collaboration and to support projects within the ASI Network

- Consider and accept new member: Notre Dame Kindergarten in Osan, South Korea
- Continuing work to connect members and to support member 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 the IOSFS Convention to be held via Zoom, July 18 – 21, 2022, ‘Celebrating Nature in teaching and learning with Orff Schulwerk: The artistic and educational potential of our natural and human-made environments’

Dance and Movement Committee

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

To provide collaboration opportunities for dance and movement teachers

- Held a roundtable discussion for association representatives in January 2022
- Planning a Resonances event

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, Andrea Sangiorgio, Christa Coogan

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 inaugural edition of Orff-Schulwerk International

Research Committee

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

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

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

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 content 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

- Reviewed the IOSFS Statutes with proposal coming to membership before the convention

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 Texts II: Orff-Schulwerk in Diverse Cultures, published and available [here](#).
- Proposed Study Texts III: Movement and Dance in Orff-Schulwerk, in progress

As work progresses, these committees will change and develop over time. All IOSFS members are welcome to participate in committee work. If you have expertise in a certain area, please contact the committee chair (details on the website) to indicate your interest. The Board is very pleased with the forward motion of this important work and welcomes input and feedback from members.

Reviews of Publications

Taking a Learner-Centred Approach to Music Education *Pedagogical Pathways*

by Laura Huhtinen-Hildén and Jessica Pitt

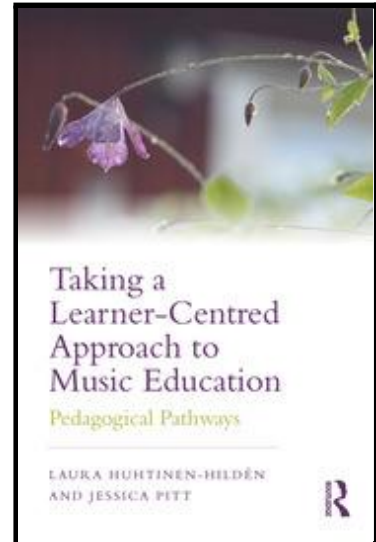
London and New York, Routledge, 2018 (248 pages)

ISBN 978-113-8695-62-7

Reviewed by Nadja Kraft

This book brings a fresh view to musical learning and puts the learner at its centre. There are so many books on the market bursting with ideas and often giving a very detailed and almost prescriptive plan (and of course we do need these!) on what to do with music groups in community settings, preschool and the classroom, but this one focuses entirely on the learning experience of participants in group settings and how teachers can plan for and contribute to fruitful learning.

The book is in two parts. Part 1 is about underpinning a learner-centred approach to music education and gives a wealth of theoretical understanding on learner-centred thinking, collaborative learning in and through music, planning as navigation and negotiation in the learning process, and the many different positions of the pedagogue. The starting point is learner-centred teaching as a holistic approach and the authors see learning music as an essential element of living a fulfilled life and propose that humans flourish through creative music making. They give insights into the dimensions and understanding of how children learn and explain the importance of why learning with peers is essential and how social, emotional and cultural learning are closely linked. Activities should be playful and build on learners' ideas and so have a deeper meaning for them. Huhtinen-Hildén speaks of 'pedagogical sensitivity' and writes that if we think about teaching as interaction and dialogue, with learning at the centre of the process, it allows the possibility of including both the pedagogue's and the learners' potential for growth and change.



Being an Orff practitioner myself, I was both very excited and disappointed at first when Huhtinen-Hildén and Pitt mention the 'Grand Methods' of music education pioneers like Orff, Kodály, Dalcroze and Suzuki. Excited, because Orff got a mention, but a bit disappointed at first, because I thought everything they described in the book so far was describing the creative process of a good Orff-Schulwerk session in all its colourfulness, and links very closely with the Orff approach today! They are however urging pedagogues to look beneath the technical dimensions of these 'Grand Methods' and search for their philosophical foundations. They want to encourage us to retell their stories through today's music education narratives. This is something I totally agree with: we all know that the Schulwerk was revolutionary at the time it was written, but it is slightly outdated and only some of it can be used successfully in group music making today with children, however the philosophy behind it reflects the multi-faceted creative process Part 1 of the book so beautifully expresses.

However, to my satisfaction, Orff together with Dalcroze do get the credit for being the best-known music educators who worked with movement. Their pedagogical approaches are described as being based on experiential learning, the process, and creativity.

I spent a long time reading Part 2 and have never put so many post-it notes on pages in a book! It is a beautiful and mesmerising treasure of practical ideas and it truly inspires the reader to look at everyday life and turn its many aspects into magical learning experiences. Amongst more traditional objects like scarves and instruments, are a collection of buttons and old shoes; painting with pure water on rock or paper to make graphic notations without having to worry about a final result as it would magically disappear again; not just fish in the sea but secretive fish and the secrets of the sea; not just the sound of an instrument but an emotion through that sound, or the question: Are you afraid of sounds you hear? I could go on and on. Throughout the book the reader is urged to reflect on the use of wordy instructions, and whether they're needed at all or how they can be used in a meaningful way without over-describing an activity. There's a whole chapter about making music visible and tangible, there are examples on how to actively listen to a traditional piece of music and many pathways described as to what to do with them: exploring movements, developing dances together, improvising, finding little rhythms or words and taking those as starting points for compositions, and all these ideas put the emotions and experiences of the group's learners in the centre. The possibilities of the workshops and pathways in the book are endless, and there are so many different music pieces used and described that it took me many hours to find and listen to them and I haven't had the chance to explore all of them properly.

The activities are not dedicated to particular age groups and can be adapted to suit the needs of different groups. The reflection and discussion boxes throughout the book are invaluable if your practice includes teaching music and movement education students. The many questions asked and ideas for further personal research are equally important though for every reader and I strongly recommend taking the time to answer them. I promise it will give you many different views and it will enrich your own practice. I can certainly see myself trying out many of these wonderful ideas, however bearing in mind if you are teaching large classes in primary schools for example, not everything will be possible to achieve in lessons and the emotions and thoughts of the children can certainly not always be discussed. You have to be prepared to feel unsettled at times and ready to take the risk that not everything can always be planned for! But if you take small steps, guiding your group skillfully through the creative process and allowing space both for yourself and the participants to grow and learn collaboratively, you will appreciate the help of this book enormously.

Nadja Kraft (Nadja@namumo.com) completed the Bachelor and Masters Programme 'Elemental Music and Dance Education' at the Orff Institute in Salzburg, Department for Music and Dance Education, Mozarteum University, Salzburg. Now living in London where she teaches music in schools and nurseries, she is a board member of the Orff Society UK.

Reviews of Publications

The Orff Music and Movement Education as a Starting Point and a Destination by Olympia Agalianou

Athens, Fagotto, 2021 (358 pages)
ISBN 978-960-6685-90-3

Reviewed by Konstantina Dogani

This newly published book makes an important addition to the Greek collection of books on issues related to children's music learning through movement within the Orff approach. It is written by Olympia Agalianou, teaching staff at the Department of Early Childhood Education, University of Athens. Novice and experienced practitioners who wish to get in touch with the educational philosophy and Orff-Schulwerk's approach will find it particularly useful in order to enrich their educational practice.

Olympia Agalianou has many years of engagement with the Orff-Schulwerk approach in Greece. Starting from her genuine interest in dealing with issues from everyday educational practice, she found in Orff-Schulwerk a way to bridge practice with theory, as in this approach these two elements are interconnected and the one feeds into the other. This is not only an introductory book for anyone seeking to get acquainted with Orff's music and movement education. The reader can also follow an important and rich bibliography in Greek, English, and German language. The latter could be a very good incentive for the Greek teacher to explore the richness and prospects that open up through this approach.



The book presents a personal systematic account of the author's experiences and opinions related to Orff-Schulwerk. She provides a rationale for her conscious decision not to include educational material in the book, such as scores, games, or activities. Indeed, her primary aim is to allow the teacher to develop a way of thinking, making use of the rich material already available worldwide. History, theory, and practice are the three levels that are interwoven in the book, helping the readers to organise their knowledge and reflect on Orff's music and movement education.

The book comprises two parts. The first part sets out the Orff approach from its historical perspective. The author guides us in the course followed by Orff-Schulwerk internationally and in Greece until today. She justifies this overview with Orff's affirmation that such a description may be the best prerequisite for understanding the nature, purpose, aims and content of this music educational approach.

A very important element of the book is the description of the development of Orff-Schulwerk in Greece. Through its ninety-year course, useful information is provided for remarkable educators who influenced music and movement education in Greece. Special reference is given to Polyxene Mathéy's significant contribution in writing the Greek version of Orff-Schulwerk. The readers can also find information for opportunities to receive training

in the Orff approach, in Greece or worldwide, since there is a growing interest in Orff music and movement education at all levels of education.

The second part of the book is the personal interpretation of Orff-Schulwerk by the author, as shaped by her study, education, and teaching. She analyses music and movement education as an educational theory that focuses on practice. She describes its principles and content, aiming to enable every teacher to design a program centred on exploration and improvisation. It is stressed clearly that the learning of music takes place through active involvement in collaborative improvisation and composition, emphasising open process over product, while movement, speech, and dance are seen as a unity enriching such experience. Emphasis is given to the teacher's role in putting Orff-Schulwerk into practice. Rather than following 'recipes' and ready-made lesson plans, they are encouraged to experience it and understand Orff-Schulwerk principles in order to form their own way of thinking and acting in the classroom. They are encouraged to create their own material, taking into account the flexibility of Orff's approach to development, based on the cultural and social characteristics of the place in which it is applied. Also, within the current educational interest of considering students' personal experiences, eager readers will encounter questions that raise reflection, such as the search for «*what creativity is and what kind of teaching could contribute to its development?*» or «*what the musical experience of today's children is?*», and also «*what does the creative use of children's experiences refer to?*».

The author underlines the importance of following and supporting children's guided musical exploration. She states that "guided exploration activities require careful planning to provide ongoing multi-sensory activation, feedback, and ultimately, discreet guidance. They also require observation skills and sensitive handling of time by the teacher" (p. 236). In this respect, the author puts forward the integration of the three main modes of expression within Orff-Schulwerk: speech, music, and movement; where one art form leads to the other, and in fact, one medium becomes the fixed frame for another art form to become the field of improvisation or composition.

The book underlines the importance of forming a group in the classroom, following Orff's emphasis on the personal and social development of children. Practical ideas for how to form a team are presented. The child gains first the experience of personal exploration with musical ideas. These ideas are then shared with a classmate through common interaction. Then they participate in a group, where they incorporate their ideas into a group music composition. The importance of this collaboration within a group achieves its purpose when the process of synthesising ideas ensures that each child stays in touch with his/her personal ideas.

This book unfolds ways of understanding and knowing Orff-Schulwerk and encourages both the newcomer and the more experienced educators to take time to study it and through their personal experience to enrich their professional and personal course of action. The systematic presentation of Orff's reasoning behind the principles, techniques, and materials of the approach can inspire the reader to take steps towards improving classroom practice, thus creating more opportunities for developing children's music in it.

Konstantina Dogani (kdogani@nured.auth.gr) is Assistant Professor in Music Education in Early Childhood, School of Early Childhood Education, Faculty of Education, Aristotle University of Thessaloniki, Greece

Reviews of Publications

Βιβλιοπαρουσίαση: [Αγαλιανού Ο.](#) (2021) *Η μουσικοκινητική αγωγή Orff ως αφετηρία και προσορισμός*,

Athens, Fagotto, (358 σελίδες)

ISBN 978-960-6685-90-3

Κωνσταντίνα Δογάνη

Μια σημαντική προσθήκη στην ελληνική συλλογή βιβλίων για θέματα που σχετίζονται με τη μουσική μάθηση των παιδιών μέσω κίνησης στο πλαίσιο της προσέγγισης Orff, είναι το νέο βιβλίο των εκδόσεων Fagotto που κυκλοφόρησε τον Σεπτέμβριο του 2021 με τίτλο: *Η μουσικοκινητική αγωγή Orff ως αφετηρία και προσορισμός*. Συγγραφέας του η Ολυμπία Αγαλιανού, μέλος Ε.Ε.Π. του ΤΕΑΠΗ-ΕΚΠΑ. Οι νέοι αλλά και έμπειροι εκπαιδευτικοί που επιθυμούν να έρθουν σε επαφή με την εκπαιδευτική φιλοσοφία και προσέγγιση του Orff-Schulwerk θα το βρουν ιδιαίτερα χρήσιμο προκειμένου να εμπλουτίσουν την εκπαιδευτική τους πρακτική.



Η Ολυμπία Αγαλιανού έχει πολυετή εμπειρία ενασχόλησης με την προσέγγιση του Orff-Schulwerk στην Ελλάδα. Εκκινώντας από το γνήσιο ενδιαφέρον της για να αντιμετωπίσει ζητήματα της καθημερινής εκπαιδευτικής πρακτικής, βρήκε στο Orff-Schulwerk έναν τρόπο να γεφυρώσει την πρακτική με τη θεωρία, καθώς σε αυτή την προσέγγιση τα δύο αυτά στοιχεία αλληλοσυνδέονται και αλληλοτροφοδοτούνται. Το ανά χείρας πόνημα, δεν είναι απλά ένα εισαγωγικό βιβλίο για επιθυμεί να εξοικειωθεί με τη μουσικοκινητική αγωγή Orff. Ο αναγνώστης μπορεί να έρθει σε επαφή με σημαντική και πλούσια βιβλιογραφία στην ελληνική, αγγλική και γερμανική γλώσσα. Αυτό θα μπορούσε να αποτελέσει ένα πολύ καλό κίνητρο για τον Έλληνα εκπαιδευτικό, προκειμένου να εξερευνήσει τον πλούτο και τις προοπτικές που ανοίγονται μέσω αυτής της προσέγγισης.

Το βιβλίο παρουσιάζει μια προσωπική συστηματική αναφορά των εμπειριών και των απόψεων της συγγραφέως σχετικά με την προσέγγιση Orff-Schulwerk. Εξηγεί το σκεπτικό της για τη συνειδητή απόφασή της να μην συμπεριλάβει εκπαιδευτικό υλικό στο βιβλίο, όπως παρτιτούρες, παιχνίδια ή δραστηριότητες. Πράγματι, ο πρωταρχικός της στόχος είναι να επιτρέψει στον εκπαιδευτικό να αναπτύξει έναν τρόπο σκέψης χρησιμοποιώντας το ήδη πλούσιο υλικό που υπάρχει διαθέσιμο παγκοσμίως. Η ιστορία, η θεωρία και η πράξη είναι τα τρία επίπεδα που συνυφαίνονται στο βιβλίο, βοηθώντας τον αναγνώστη να οργανώσει τη γνώση του και να αναστοχαστεί για τη μουσικοκινητική αγωγή Orff.

Το βιβλίο αποτελείται από δύο μέρη. Στο πρώτο μέρος παρουσιάζεται η προσέγγιση Orff στην ιστορική της προοπτική. Η συγγραφέας μας ξεναγεί στην πορεία που ακολούθησε το Orff-Schulwerk διεθνώς αλλά και στην Ελλάδα μέχρι σήμερα. Την επισκόπηση αυτή αιτιολογεί με τη διαβεβαίωση του Orff ότι μια τέτοια περιγραφή

μπορεί να αποτελεί την καλύτερη προϋπόθεση για την κατανόηση της φύσης, του σκοπού, των στόχων και του περιεχομένου αυτής της μουσικοπαιδαγωγικής προσέγγισης.

Ένα πολύ σημαντικό στοιχείο του βιβλίου είναι η περιγραφή της ανάπτυξης του Orff-Schulwerk στην Ελλάδα. Μέσα από την ενενηντάχρονη πορεία του, παρέχονται χρήσιμες πληροφορίες για αξιόλογους παιδαγωγούς που επηρέασαν τη μουσικοκινητική αγωγή στην Ελλάδα. Ιδιαίτερη αναφορά γίνεται στη σημαντική συμβολή της Πολυξένης Ματέυ με τη συγγραφή της ελληνικής έκδοσης του Orff-Schulwerk. Οι αναγνώστες μπορούν να βρουν επίσης πληροφορίες για ευκαιρίες εκπαίδευσης στην προσέγγιση Orff, τόσο στην Ελλάδα όσο και παγκοσμίως, μια και υπάρχει αυξανόμενο ενδιαφέρον για τη μουσικοκινητική αγωγή Orff σε όλες τις βαθμίδες της εκπαίδευσης.

Το δεύτερο μέρος του βιβλίου αποτελεί την προσωπική ερμηνεία της συγγραφέως στο Orff-Schulwerk, όπως διαμορφώθηκε από τη μελέτη, την εκπαίδευση, αλλά και τη διδασκαλία της. Αναλύει τη μουσικοκινητική αγωγή του Orff ως μια εκπαιδευτικής θεωρίας με έμφαση στην πράξη. Περιγράφει τις αρχές και το περιεχόμενό της, το οποίο στοχεύει στο να επιτρέψει σε κάθε δάσκαλο να σχεδιάσει ένα πρόγραμμα με επίκεντρο την εξερεύνηση και τον αυτοσχεδιασμό. Τονίζεται ξεκάθαρα ότι η εκμάθηση της μουσικής πραγματοποιείται μέσω της ενεργού συμμετοχής σε συνεργατικό αυτοσχεδιασμό και σύνθεση, με έμφαση στην ανοιχτή διαδικασία παρά σε ένα αποτέλεσμα, ενώ η κίνηση, ο λόγος και ο χορός θεωρούνται ως μία ενότητα που εμπλουτίζει την παραπάνω εμπειρία.

Έμφαση δίνεται στο ρόλο των εκπαιδευτικών για την εφαρμογή του Orff-Schulwerk στην πράξη. Αντί να ακολουθούν «συνταγές» και έτοιμα σχέδια μαθήματος, ενθαρρύνονται να βιώσουν και να κατανοήσουν τις αρχές του Orff-Schulwerk, προκειμένου να διαμορφώσουν τον δικό τους τρόπο σκέψης και δράσης στην τάξη. Ενθαρρύνονται να δημιουργήσουν το δικό τους υλικό, λαμβάνοντας υπόψη την ευελιξία της προσέγγισης του Orff να αναπτύσσεται με βάση τα πολιτισμικά και κοινωνικά χαρακτηριστικά του τόπου όπου εφαρμόζεται. Επίσης, στο πλαίσιο του σύγχρονου ενδιαφέροντος για μια εκπαίδευση που λαμβάνει υπόψη τις προσωπικές εμπειρίες των μαθητών, οι ανήσυχοι αναγνώστες θα αναμετρηθούν με ερωτήματα που προκαλούν προβληματισμό, όπως η αναζήτηση του «*τί είναι η δημιουργικότητα και ποια διδασκαλία μπορεί να συμβάλει στην ανάπτυξή της;*», ή «*ποια είναι η μουσική εμπειρία των σημερινών παιδιών;*», αλλά και «*σε τι αναφέρεται η δημιουργική χρήση των εμπειριών των παιδιών;*».

Η συγγραφέας υπογραμμίζει τη σημασία να ακολουθείται και να υποστηρίζεται η καθοδηγούμενη μουσική εξερεύνηση των παιδιών. Σημειώνει ότι «οι δραστηριότητες καθοδηγούμενης εξερεύνησης απαιτούν προσεκτικό σχεδιασμό ώστε να προσφέρουν συνεχή πολυαισθητηριακή κινητοποίηση, ανατροφοδότηση και τελικά, διακριτική καθοδήγηση. Απαιτούν, επίσης, δεξιότητες παρατήρησης και ευαίσθητο χειρισμό του χρόνου από την πλευρά του εκπαιδευτικού» (σελ. 236). Σε ένα τέτοιο πλαίσιο, η συγγραφέας προβάλλει τη χρήση των τριών κύριων τρόπων έκφρασης στο Orff-Schulwerk: λόγο, μουσική και κίνηση· όπου η μία μορφή τέχνης οδηγεί στην άλλη,

ενώ το ένα μέσο γίνεται το σταθερό πλαίσιο ώστε μια άλλη μορφή τέχνης να γίνεται πεδίο αυτοσχεδιασμού ή σύνθεσης.

Στο βιβλίο υπογραμμίζεται η σημασία της συγκρότησης μιας ομάδας μέσα στην τάξη, ακολουθώντας την έμφαση που δίνει ο Orff για την προσωπική αλλά και κοινωνική ανάπτυξη των παιδιών. Παρουσιάζονται πρακτικές ιδέες για τον τρόπο συγκρότησης της ομάδας. Το παιδί αρχικά αποκτά την εμπειρία της προσωπικής εξερεύνησης με μουσικές ιδέες. Στη συνέχεια μοιράζεται τις ιδέες του με κάποιο συμμαθητή του, και μέσα από την κοινή τους ζύμωση συμμετέχουν πλέον σε μία ομάδα για να ενσωματώνουν τις ιδέες τους σε μια ομαδική μουσική σύνθεση. Η σημασία αυτής της συνεργασίας μέσα σε ομάδα, για τον Orff, πετυχαίνει το σκοπό της όταν η διαδικασία της σύνθεσης των ιδεών διασφαλίζει τη δυνατότητα για το κάθε παιδί να μην χάνει την επαφή με τις προσωπικές του/της ιδέες.

Συνολικά, αυτό το βιβλίο ξεδιπλώνει τρόπους κατανόησης και γνώσης του Orff-Schulwerk και ενθαρρύνει τόσο τον νέο όσο και τον πιο έμπειρο εκπαιδευτικό να αφιερώσει χρόνο για να το μελετήσει και μέσα από το προσωπικό του βίωμα να εμπλουτίσει την επαγγελματική και προσωπική του πορεία. Η συστηματική παρουσίαση του συλλογισμού του Orff πίσω από τις αρχές, τις τεχνικές και τα υλικά αυτής της προσέγγισης, μπορεί να εμπνεύσει τον αναγνώστη να κινηθεί προς τη βελτίωση της πρακτικής στην τάξη, δημιουργώντας περισσότερες ευκαιρίες για την ανάπτυξη της μουσικής των παιδιών σε αυτή.

Κωνσταντίνα Δογάνη (kdogani@nured.auth.gr) Επίκουρη Καθηγήτρια Μουσικής Αγωγής στην Προσχολική Ηλικία, Τμήμα Επιστημών Προσχολικής Αγωγής και Εκπαίδευσης, Παιδαγωγική Σχολή, Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης

Reviews of Publications

EMP kompakt

Kompendium der Elementaren Musikpädagogik

by Michael Dartsch, Claudia Meyer, and Barbara Stiller (Hrsg.)

Innsbruck, Helbling Verlag, 2020

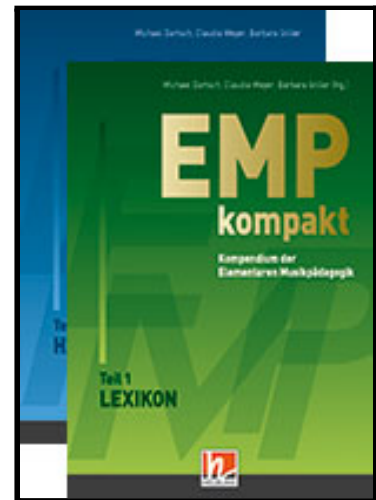
Teil 1 Lexikon (656 pages), Teil 2 Handbuch (344 pages)

ISBN 978-3-86227-390-4

ISMN 979-0-59276-191-2

Reviewed by Micaela Grüner

"The double volume *EMP kompakt - Kompendium der Elementaren Musikpädagogik* bundles the basics of Elemental Music Education (EMP) for the first time in a two-volume work. If there has been a lack of a reference work for this field that provides an overview of central terms and backgrounds, this publication closes the gap". The publisher and editor present the new work with such self-confidence, and, in my opinion, not without reason, because "this comprehensive reference work, written by more than 40 authors from Germany, Austria and Switzerland, is a novelty in its structure and offers orientation for professional practice as well as for teaching and research" (back cover text, Vol. 1).



With this double volume, the editors and main authors Michael Dartsch, Claudia Meyer and Barbara Stiller pursue the aim of providing a scientific foundation for EMP and show the background for artistic-pedagogical practice. Accordingly, the book is aimed at students, teachers and researchers at universities as well as teachers from the field and other people interested in the subject.

The authors are all teachers, mostly professors at universities in German-speaking countries, and are involved in national EMP expert committees of the training institutions, such as the German AEMP or the Austrian EMP-A association. The editors and main authors Dartsch, Meyer and Stiller act(ed) as chairpersons of the German working group and have also made a name for themselves with diverse, partly outstanding specialist publications. With this work, they have achieved a remarkable team effort.

The idea for a reference work for EMP has grown over the years. The first volume of *EMP kompakt*, the encyclopaedia, attempts to present numerous aspects of the subject for the German-speaking world.

The second volume, the Handbook, contains an "overview of the history of EMP as well as aspects of studies, further education and training, and spans an arc from anthropological dimensions to didactics and psychological backgrounds. In addition, it describes professional fields in Germany and concludes with questions and tasks for the future (see back cover text, Vol. 2).

Both volumes of *EMP kompakt* can be used independently of each other, but they complement each other and should be understood as a unit.

Volume 1 Encyclopaedia

In this dictionary, Dartsch, Meyer and Stiller, together with many authors, have created an impressive work in which a wide variety of terms and topics relevant to the field are explained (equally applicable to the broader field of Elemental Music and Dance Education). For the collection of keywords, teachers and students were asked which topics they would like to find and which they expect. This is also evidence of the intended practical relevance and the future use of the compendium in the theory-practice network at the relevant training institutions.

On over 600 pages, more than 70 different topics are addressed and explained in a detailed but clearly summarized manner. These range from the history of EMP in the three German-speaking countries to different teaching practices and professional fields that can be covered with Elemental Music Education. So, from A for Activation Chain to L for Writing Songs or V for Visual Arts to Z for Target Groups, one has a wide-ranging reference work. The various entries are between 3 and 10 pages long. Each entry stands on its own, cross-references refer to other subject areas and contributions. Particularly helpful are the numerous references and bibliographies at the end of each article, which serve for in-depth research and further work in the academic context and will be especially helpful to students in their written work.

The large circle of more than 40 authors of this encyclopaedia includes many people who are also involved in the International Orff-Schulwerk Forum Salzburg, such as Shirley Salmon (Inclusive Groups), Anna Maria Kalcher (Elemental Concept; Creativity), Charlotte Fröhlich (Adults), Johanna Metz (Seniors), Franziska Pfaff (Elemental Music Education), Sonja Stibi (Performance), Werner Beidinger (Activation Chain), Rainer Kotzian (Digital Media; Orff; Popular Music) and Andrea Sangiorgio (Play). In addition, Elisa Läublin, Elias Betz and Marno Schulze have contributed some articles; they are also graduates of the Orff Institute and now hold professorial positions at German Universities of Music.

Volume 2 Handbook

The "Handbook" in eight parts, written by the three editors, offers an in-depth presentation of central and current topics in EMP.

The first and second parts deal with the history of Elemental Music Education in Germany. The third chapter deals with studies as well as further and advanced training in EMP. In the fourth part, Anthropological Dimensions, the insights of pedagogical anthropology are made available and discussed for EMP. The fifth part deals with central topics of the didactics of Elemental Music Pedagogy, based on a brief review of relevant approaches and concepts from general didactics and general music pedagogy. The sixth part takes a look at the psychological background of EMP. The seventh chapter is dedicated to the various professional fields, which have expanded considerably since the beginning of the subject. The concluding eighth part, EMP - Quo vadis?, provides an outlook on central questions and tasks for the future.

My Impressions and Recommendations

The encyclopaedia is comprehensive, the language is pleasant which makes reading easy and the supplementary references to the articles are very helpful.

Part 1 of *EMP kompakt* was conceived as an encyclopaedia. However, in order to use it efficiently as such and to find quick access to the individual articles, topics and keywords, one misses an alphabetical keyword index, possibly a glossary or at least an index of contents, which quickly and safely guides one through the book and to the individual topics, articles and their authors. The lack of a glossary (probably due to time pressure) is a real shortcoming, because handling the book is rather tedious. The heavy book has to be rummaged through again and again and its 650 pages flicked through to find what you are looking for. This is user-unfriendly and should be urgently improved in the next edition. At the end of the volume, I find the list of literature with practical books and textbooks for all target groups addressed very practical.

The manual is very detailed, which is why I recommend using it again as a reference work. Otherwise it quickly becomes too theoretical and one drifts away while reading. Since there are a lot of technical terms in this part of the compendium, it is not an easy read and challenges the reader. In the book, the authors draw on a lot of secondary literature, which in turn provides a good source of information. Individual photos lighten up the texts, which is pleasant for the eyes. There could have been more.

My Conclusion: Recommendable.

The compendium has the potential to become a standard work and will be essential for theory- and science-based teaching in Elemental Music Education.

Micaela Grüner Mag. art., MAS (Micaela.Gruener@moz.ac.at) is a music and movement teacher. Studied at the Orff Institute of the Mozarteum University in Salzburg and has been teaching there for over 20 years. 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

EMP kompakt**Kompendium der Elementaren Musikpädagogik****von Michael Dartsch, Claudia Meyer, und Barbara Stiller (Hrsg.)**

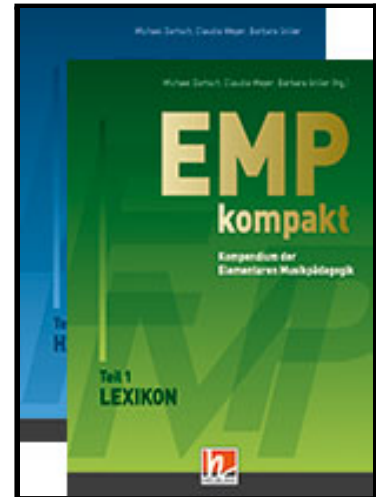
Innsbruck, Helbling Verlag, 2020

Teil 1 Lexikon (656 S.), Teil 2 Handbuch (344 S.)

ISBN 978-3-86227-390-4

ISMN 979-0-59276-191-2

„Der Doppelband *EMP kompakt – Kompendium der Elementaren Musikpädagogik* bündelt die Grundlagen der Elementaren Musikpädagogik (EMP) erstmals in einem zweibändigen Werk. Fehlt für diesen Bereich bisher ein Nachschlagewerk, das einen Überblick über zentrale Begriffe und Hintergründe ermöglicht, so wird die Lücke mit dieser Veröffentlichung geschlossen.“ So selbstbewusst präsentieren Herausgeber und Verlag das neue Werk. Meiner Meinung nicht zu Unrecht, denn „dieses umfangreiche Nachschlagewerk, welches von über 40 Autorinnen und Autoren aus Deutschland, Österreich und der Schweiz verfasst wurde, bildet in seiner Anlage ein Novum und bietet sowohl für die Berufspraxis als auch für Lehre und Forschung eine Orientierung“ (rückseitiger Klappentext Band 1).



Die Herausgebenden und Hauptautor*innen Michael Dartsch, Claudia Meyer und Barbara Stiller verfolgen mit diesem Doppelband das Anliegen einer wissenschaftlichen Grundlegung der EMP und zeigen Hintergründe für die künstlerisch-pädagogische Praxis auf. Das Buch richtet sich dementsprechend an Studierende, Lehrende und Forschende an Hochschulen sowie an Lehrpersonen aus der Praxis und weitere am Fach interessierte Personen.

Die Autorinnen und Autoren sind durchgängig alle Lehrende, meist Professor*innen an Hochschulen und Universitäten im deutschsprachigen Raum und in hochschulübergreifenden nationalen EMP-Fachgremien der Ausbildungsstätten engagiert, wie z. B. dem deutschen AEMP oder dem österreichischen Verbund EMP-A. Die Herausgeber*innen und Hauptautor*innen Dartsch, Meyer und Stiller fungier(t)en als Vorsitzende der deutschen Arbeitsgemeinschaft und haben sich darüber hinaus mit vielfältigen, teilweise herausragenden Fachpublikationen einen Namen gemacht. Ihnen ist mit dem vorliegenden Werk eine beachtliche Teamleistung gelungen.

Die Idee zu einem Nachschlagewerk für die EMP ist über Jahre gewachsen. Der erste Band von *EMP kompakt*, das Lexikon, versucht, zahlreiche Aspekte des Faches für den deutschsprachigen Raum darzustellen.

Der zweite Band, das Handbuch, beinhaltet einen „Überblick zur Geschichte der EMP sowie zu Aspekten von Studium, Fort- und Weiterbildung und spannt einen Bogen von anthropologischen Dimensionen über die Didaktik bis hin zu psychologischen Hintergründen. Darüber hinaus werden Berufsfelder in Deutschland dargestellt und

abschließend Fragen und Aufgaben für die Zukunft formuliert.“ (vgl. Klappentext Buchcover Band 2).

Beide Bände von *EMP kompakt* können unabhängig voneinander genutzt werden, ergänzen sich aber und sollten als Einheit verstanden werden.

Teil 1 Lexikon

Dartsch, Meyer und Stiller haben in diesem Lexikon mit vielen Autor*innen gemeinsam ein beeindruckendes Werk geschaffen, in dem die verschiedensten Begriffe und für das Fachgebiet relevante Themen erläutert werden (durchaus auch für das erweiterte Gebiet der Elementaren Musik- und Tanzpädagogik).

Für die Stichwortesammlung wurden u. A. Lehrende und Studierende befragt, welche Themen sie sich wünschen und erwarten. Auch das ist ein Beleg für die anvisierte Praxisrelevanz und die zukünftige Nutzung des Kompendiums im Theorie-Praxisverbund an den einschlägigen Ausbildungsstätten.

Auf über 600 Seiten werden mehr als 70 verschiedene Themen detailliert und übersichtlich zusammengefasst erklärt. Diese reichen von der Geschichte der EMP in den drei deutschsprachigen Ländern Deutschland, Österreich, Schweiz über unterschiedliche Unterrichtspraktiken bis hin zu Berufsfeldern, die man mit Elementarer Musikpädagogik abdecken kann. Man hat also von A wie *Aktivierungskette* über L wie *Lieder schreiben* (S. 328) oder V wie *Visuelle Künste* bis hin zu Z wie *Zielgruppen* ein breit gefächertes Nachschlagewerk. Die verschiedenen Beiträge sind zwischen 3 und 10 Seiten lang. Jeder Eintrag steht für sich, Querbezüge verweisen auf andere Themenfelder und Beiträge. Besonders hilfreich sind die zahlreichen Quellen- und Literaturangaben am Ende jedes Beitrags, die der vertiefenden Recherche und der fortführenden Arbeit im wissenschaftlichen Kontext dienen und besonders Studierenden bei ihren schriftlichen Arbeiten hilfreich sein werden.

Im großen Kreis der über 40 Autor*innen dieses Lexikons sind viel Personen zu finden, die auch im Internationalen Orff-Schulwerk-Forum Salzburg engagiert sind wie z. B. Shirley Salmon (*Inklusive Gruppen*, S. 235 - 241), Anna Maria Kalcher (*Elementarbereich*, S. 77 - 82; *Kreativität*, S. 293 - 299), Charlotte Fröhlich (*Erwachsene*, S. 96 - 99), Johanna Metz (*Seniorinnen und Senioren*, S. 488 - 494), Franziska Pfaff (*Musikalische Elementarerziehung*, S. 350 - 355), Sonja Stibi (*Performance*, S. 417 - 424), Werner Beidinger (*Aktivierungskette*, S. 5 - 8), Rainer Kotzian (*Digitale Medien*, S. 70 - 75; *Orff*, S. 402 - 410; *Populäre Musik*, S. 449 - 453) und Andrea Sangiorgio (*Spiel*, S. 530 - 536). Zudem haben Elisa Läublin, Elias Betz und Marno Schulze einige Beiträge beigelegt, auch sie sind Absolvent*innen des Orff-Instituts mit inzwischen professoraler Verantwortung an deutschen Musikhochschulen.

Teil 2 Handbuch

Das „Handbuch“ bietet eine vertiefte Darstellung zentraler und aktueller Themen der EMP. Die drei Herausgeber*innen sind hierbei die alleinigen Autoren.

Insgesamt beinhaltet das Handbuch acht Teile. Der erste und der zweite Teil befassen sich mit der Geschichte der Elementaren Musikpädagogik in Deutschland. Das dritte Kapitel geht auf das Studium sowie Fort- und Weiterbildungen in der Elementaren Musikpädagogik ein. Im vierten Teil Anthropologische Dimensionen werden Erkenntnisse der pädagogischen Anthropologie für die EMP zur Verfügung und zur Diskussion gestellt. Der fünfte Teil behandelt, ausgehend von einer knappen Sichtung einschlägiger Ansätze und Konzeptionen

aus der allgemeinen Didaktik und der allgemeinen Musikpädagogik, zentrale Themen einer Didaktik der Elementaren Musikpädagogik. Im sechsten Teil erfolgt ein Blick auf psychologische Hintergründe der Elementaren Musikpädagogik. Das siebte Kapitel widmet sich den verschiedenen Berufsfeldern, die sich seit Beginn des Faches erheblich erweitert haben. Der abschließende achte Teil EMP - Quo vadis? dient einem Ausblick auf zentrale Fragen und Aufgaben für die Zukunft.

Meine Eindrücke und Empfehlungen:

Inhaltlich ist das Lexikon sehr breit gefächert. Sprachlich ist es auf einem angenehmen Level, welches es ermöglicht, die verschiedenen Beiträge flüssig zu lesen. Die ergänzenden Literaturangaben zum Artikel sind extrem hilfreich.

Teil 1 von *EMP kompakt* ist als Lexikon konzipiert worden. Um es jedoch auch als solches effizient zu nutzen und in der Handhabung einen schnellen Zugang zu den einzelnen Artikeln, Themen und Stichwörtern zu finden, vermisst man dazu schmerzhaft ein alphabetisches Stichwortregister, ggf. ein Glossar oder zumindest ein Inhaltverzeichnis, welches einen schnell und sicher durch das Buch und zu den einzelnen Themen, Artikeln und deren Verfasser*innen führt. Das Fehlen (wohl einem zeitlichen Finalisierungsdruck geschuldet) ist ein echtes Manko, denn das Handling ist wirklich mühsam. Immer wieder muss das schwere Buch gewälzt und seine 650 Seiten durchblättert werden, um gezielt fündig zu werden. Das ist nutzerunfreundlich und sollte bei der nächsten Auflage dringend ergänzt werden.

Sehr praktisch finde ich am Ende des Lexikons die Auflistung von Literatur mit Praxisbüchern und Lehrwerken für alle im Lexikon angesprochenen Zielgruppen (S. 630 - 655).

Das Handbuch ist sehr ausführlich, weshalb ich empfehle, es wieder als Nachschlagewerk zu verwenden. Ansonsten wird es sehr schnell zu theoretisch und man driftet beim Lesen weg. Da in diesem Teil des Kompendiums sehr viele Fachausdrücke vorkommen, ist es keine leichte Lektüre und fordert den Lesenden. Im Buch stützen sich die Autoren auf viel Sekundärliteratur, was wiederum eine gute Informationsquelle bietet. Einzelne Fotos lockern die Texte auf, was den Augen gut tut. Es hätten gerne mehr sein dürfen.

Mein Fazit: Empfehlenswert.

Das Kompendium hat das Potential zum Standardwerk und wird für die theorie- und wissenschaftsgestützte Lehre in der Elementaren Musikpädagogik unverzichtbar werden.

Micaela Grüner Mag. art., MAS (Micaela.Gruener@moz.ac.at) 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

You are the Instrument

by Cora Krötz

ISBN 3982045118

This printed book is in German and includes 12 Impulse Videos accessible via QR-Codes or weblinks.

<http://musikmachen.corakroetz.de>

Reviewed by Wolfgang Hartmann

Practice, defined as a repetitive activity to initiate a learning process and acquire a skill, plays a central role in instrumental playing. François Couperin, the French harpsichordist, locked his harpsichord when he left the house because his apprentices were not supposed to be practising without his presence. Shin'ichi Suzuki, on the other hand, obliged his pupils' parents to act as domestic assistants, and Carl Orff summed it up as follows: "From the instinct to play grows patient activity, with it practice, and from this achievement" - an idealistic view, but nevertheless an accurate truth. The literature on practising is vast; from Gerhard Mantel to Martin Gellrich to Peter Rübke, only mentioning a few.



Cora Krötz finds her own way to this topic. "You are the Instrument" is the title of the book, and at the same time the motto for finding a fulfilling and varied way of practising and making music. The decisive factor for her is the process of self-awareness, the recognition of personal responsibility and the awareness of the importance of one's own decisions. It is a book of exquisite aesthetics with pictures that merge with the written word to form a meaningful unity, a book that does not limit itself to giving important information but literally speaks to the reader. This impression then finds a direct connection when watching the impulse videos, where the author briefly addresses various aspects of making music. If you are looking for short-term practice aids and strategies, it will be difficult to find such "tips" in this book. At the end of the book, however, there are valuable suggestions for practising, a well-chosen place, since the readers, if they have followed the author's thoughts up to this point, will be able to better classify this more concise advice (it is noteworthy that the accompanying impulse video 11 "Concentration on one area" has a mental proximity to Gerhard Mantel's "Rotating Attention").

For Cora Krötz, making music is a careful and long-term path of liberation, of finding one's own music. The prescribed, traditional music literature is thereby put into perspective. This is how the ideas in Impulse Video 8 (Thoughts on Accomplishment and Aspiration) are to be understood, in which she asks herself whether Schubert really still has to sound the same today as 200 years ago, or whether it is acceptable, or not, to allow the individual musician of our completely different time to be felt. In doing so, it addresses a problem that is not so easy to decide, but which is familiar to those who know the Orff-Schulwerk, or Carl Orff's understanding of music: the antagonism between art music and elementary music, i.e. the

world of the music of the great masters on the one hand and the elementary power of music created from improvisation on the other. There is no pro and con thinking possible, both directions should have their space, both have their cultural value. To use a figurative comparison from the author's environment: on the one hand, it is about climbing outstanding mountain peaks, occasionally a struggle with tremendous risk; on the other hand, there is a beautiful pre-Alpine landscape (see impulse videos) in which one can find one's inner balance while walking.

Cora Krötz is concerned with the music making person, not with absolute music. Quote: "We need people who have the courage to play their very own music and carry it into the world" (p.92) It is a book that wants to give strength, a book that builds up a positive attitude, which in turn creates motivation to make music. Many of the described personal experiences, reflections and advice therefore go far beyond music and can be transferred to other areas of life (Dealing with feelings and pain, p. 121).

As a structuring element, the book uses the idea of three wings "that you need to fly" (i.e. to free and self-directed music-making). These three core chapters - the "three wings of your practice" - are called "LEARNING THROUGH PLAY" (it includes, among other things, the physical activity of making music, the skills and the implementation of musical parameters), "WIDENING" (it is being able to detach yourself from concrete details, becoming aware of space - "You are watching your hands as if you were looking over your own shoulder and watching yourself making music...." - "You are the centre from which the music is created"), and finally the "WORKING". However, this does not mean merely "the public performance", but quite fundamentally it is about the interaction between playing and being heard, seen from the perspective of the musician: "sharing your own sounds with other people", "consciously using the transforming power of music..." and "touching others through your sounds". There are a number of very valuable and practice-oriented suggestions here ("Dealing with Adrenalin"), which can certainly appeal to musicians who primarily think of Hanon and Czerny when practising.

Wolfgang Hartmann (Hartmann.wolfgang1@gmail.com) (Germany, Spain). Experience teaching Orff-Schulwerk in primary school, conservatory and university of music (Vienna, Salzburg, and San Sebastián-Donostia). Former Board Member of the Carl Orff Foundation and the IOSFS.

Reviews of Publications

Du bist das Instrument

von Cora Krötz

ISBN 3982045118

<http://musikmachen.corakroetz.de>

Buchbesprechung: Wolfgang Hartmann

Üben, definiert als eine wiederholende Tätigkeit, um einen Lernprozess einzuleiten und eine Fähigkeit zu erlernen, spielt im Instrumentalspiel eine zentrale Rolle. François Couperin, der französische Cembalist, verschloss sein Cembalo wenn er das Haus verliess, denn seine Lehrlinge sollten ohne seine Anwesenheit nicht üben. Shin'ichi Suzuki dagegen verpflichtet die Eltern seiner Schüler als häusliche Assistenten und Carl Orff bringt es auf den folgenden Nenner: „Aus dem Spieltrieb erwächst die geduldige Tätigkeit, damit die Übung und aus dieser die Leistung“ – eine idealistische Sichtweise aber dennoch eine zutreffende Wahrheit. Die Literatur über das Üben ist gewaltig; von Gerhard Mantel über Martin Gellrich zu Peter Rübke, um nur einige zu nennen.



Cora Krötz findet ihren eigenen Weg zu diesem Thema. „Du bist das Instrument“ ist der Titel des Buches, zugleich auch das Motto, um zu einem erfüllten und abwechslungsreichen Üben und Musizieren zu finden. Das Entscheidende dabei ist für sie der Prozess der Selbsterfahrung, das Erkennen der Eigenverantwortlichkeit und das Wissen um die Wichtigkeit der eigenen Entscheidungen. Es ist ein Buch von ausnehmender Ästhetik mit Bildern, die mit dem geschriebenen Wort zu einer Sinneinheit verschmelzen, ein Buch, das sich nicht darauf beschränkt, wichtige Informationen zu geben, sondern förmlich zum Leser spricht. Dieser Eindruck findet dann beim Ansehen der Impulsvideos einen direkten Anschluss, wo die Autorin in kurzen Vorträgen verschiedene Aspekte des Musizierens thematisiert. Wer also kurzfristige Übehilfen und Übestrategien sucht, wird solche „Tips“ in diesem Buch schwerlich ausfindig machen. Am Ende des Buchs finden sich jedoch wertvolle Gestaltungsvorschläge für die Übep Praxis, ein gut gewählter Ort, da der Leser, wenn er bis hierher dem Gedankenleitfaden der Autorin gefolgt ist, diese knapper gehaltenen Ratschläge besser einordnen kann (bemerkenswert, dass das dazugehörige Impulsvideo 11 „Konzentration auf einen Bereich“ eine gedankliche Nähe zu Gerhard Mantels „Rotierender Aufmerksamkeit“ besitzt).

Für Cora Krötz ist das Musizieren ein behutsamer und langfristig angelegter Weg des Freiwerdens, des Findens einer eigenen Musik. Die vorgegebene, traditionelle Musikkultur wird dabei relativiert. So etwa sind die Worte im Impulsvideo 8 (Gedanken zu Leistung und Anspruch) zu verstehen, in dem sie sich fragt, ob Schubert wirklich heute noch so klingen muss wie vor 200 Jahren oder ob man nicht doch den individuellen Musiker unserer ganz anderen Zeit spüren lassen darf. Dabei wird eine Problematik angesprochen, die nicht so einfach zu entscheiden ist, die aber den Kennern des Orff-Schulwerks, bzw. des

Musikverständnisses von Carl Orff vertraut ist: der Antagonismus zwischen Kunstmusik und Elementarer Musik, d.h. der Welt der Musik der Grossen Meister auf der einen Seite und der elementaren Kraft der aus der Improvisation gestalteten Musik. Da ist kein abwägendes Pro- und Kontra-Denken möglich, beide Richtungen sollten ihren Platz haben, beide besitzen ihren kulturellen Wert. Um es mit einem bildhaften Vergleich aus dem Lebensraum der Autorin zu sagen: Auf der einen Seite geht es um das Besteigen von herausragenden Berggipfeln, gelegentlich ein Kampf mit gewaltigem Risiko, auf der anderen Seite gibt es eine wunderschöne Voralpenlandschaft (siehe Impulsvideos), in der man wandernd seine innere Balance finden kann.

Cora Krötz geht es um den musizierenden Menschen, nicht um eine absolute Musik. Zitat: „Wir brauchen Menschen, die den Mut haben ihre ganz eigene Musik zu spielen und in die Welt zu tragen“ (S.92) Es ist ein Buch, das Kraft geben möchte, ein Buch das eine positive Haltung aufbaut, die wiederum Motivation zum Musizieren schafft. Viele der beschriebenen Eigenerfahrungen, Reflexionen und Ratschläge gehen daher auch weit über das Musikalische hinaus und lassen sich auf andere Lebensbereiche übertragen (Mit Gefühlen und Schmerzen umgehen, S. 121).

Als Gliederungselement verwendet das Buch die Vorstellung von drei Schwingen, „die man zum Fliegen braucht“ (d.h. zu einem freien und selbstgesteuerten Musizieren). Diese drei Kernkapitel - die „drei Schwingen deiner Übung“ - heissen „SPIELEND LERNEN“ (es betrifft unter anderem die körperliche Tätigkeit des Musizierens, die Fertigkeiten und das Umsetzen musikalischer Parameter), „WEITEN“ (es ist das Sich-Lösenkönnen von konkreten Details, das Bewusstwerden des Raumes, „Du schaust den Händen dabei zu, als würdest du dir selbst über die Schulter schauen und dich musizieren sehen... – „Du bist das Zentrum, aus dem die Musik erschaffen wird“) und schliesslich das „WIRKEN“. Dabei ist jedoch nicht ganz trocken „der öffentliche Vortrag“ gemeint, sondern ganz grundsätzlich geht es um die Interaktion zwischen Spielen und Gehört werden, gesehen aus der Sicht des Musizierenden: „die eigenen Klänge mit anderen Mensch zu teilen“, die „transformierende Kraft der Musik bewusst einzusetzen...“ und „durch deine Klänge andere zu berühren“. Hier finden sich eine Reihe von sehr wertvollen und praxisorientierten Vorschlägen („Umgang mit Adrenalin“), die sicher auch solche Musiker ansprechen können, die beim Üben in erster Linie an Hanon und Czerny denken.

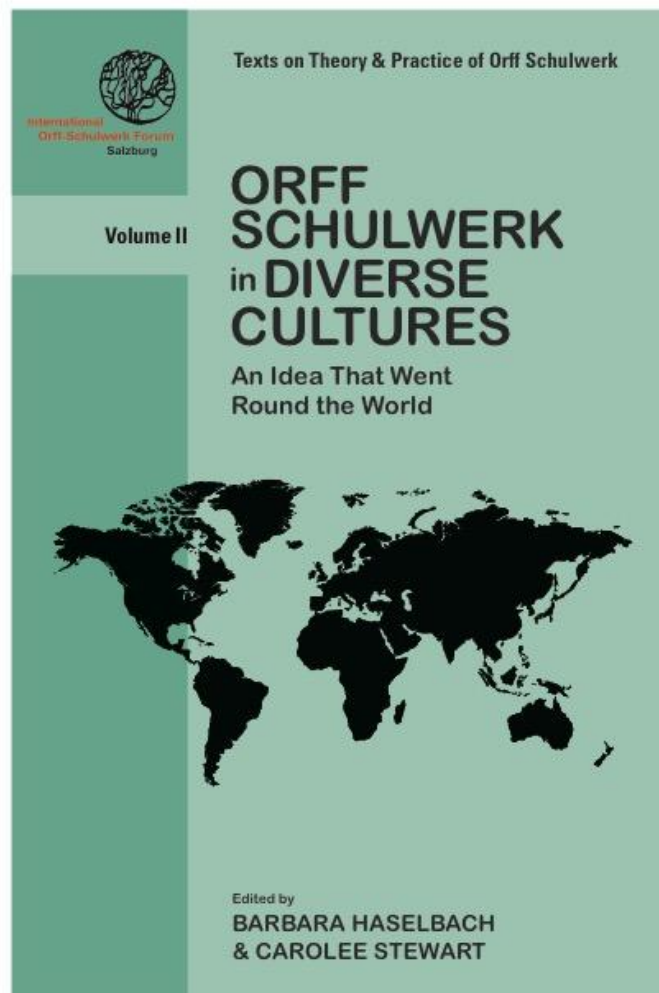
Wolfgang Hartmann (Hartmann.wolfgang1@gmail.com) (Deutschland/Spanien). Erfahrung im Unterrichten von Orff-Schulwerk in Grundschulen, an Konservatorien und Musikhochschulen (Wien, Salzburg und San Sebastián-Donostia). Ehemaliges Vorstandsmitglied der Carl-Orff-Stiftung und des IOSFS.

New from Pentatonic Press

**Orff Schulwerk in Diverse Cultures –
An Idea That Went Round the World**

Edited by Barbara Haselbach & Carolee Stewart

Published by Pentatonic Press, San Francisco, California. \$20.00 (US)



*This second volume of the series on **Theory and Practice of Orff Schulwerk** describes the phenomenon of its rapid and worldwide dissemination over the last 70 years. A selection of articles on the topic of adapting and adopting Orff Schulwerk is followed with contributions from countries in Asia, Africa, North and South America and Oceania, supplemented by some European countries that have a special feature. The authors describe characteristics and differences that result from the integration with each country's own cultural traditions and educational systems.*

**PENTATONIC PRESS ORDER INFO FOR
ORFF SCHULWERK IN DIVERSE CULTURES
(in order of preference)**

1. Order a box of 15-20 books for your association directly

- goodkindg@aol.com (Shipping and payment information given when ordered)

2. Order from U.S./Canada Orff Dealers (small orders)

- www.westmusic.com
- www.madrobinmusic.com
- www.long-mcquade.com (Canada)

3. Online Ordering (individual books)

- www.booktopia.com.au is the largest online distributor in Australia
- www.amazon.com has locations in the UK, Europe, India, Japan.
- Bookdepository.com in the UK ship free worldwide.

4. Bookshops

- UK: **Waterstones:** www.waterstones.com
 - Some 20 stores in England, Ireland, Netherlands and Belgium
- Australia: **Dymocks:** www.dymocks.com.au
 - Stores in Sydney, Melbourne, Adelaide, Brisbane, Perth, Canberra, Castle Hill
- Asia: **Kinokuniya:** www.kinokuniya.com
 - Japan (71 stores), Thailand (3), Singapore (4), Indonesia (3), Malaysia (1), Cambodia (1), Myanmar (1), Taiwan (4), Dubai (1), USA (12)

IMPRINT

Title

Orff-Schulwerk *International* Volume 1.1 Spring 2022

ISSN 2791-4763

Publisher

International Orff-Schulwerk Forum Salzburg
Frohnburgweg 55 A-5020 Salzburg Austria
info.iosfs@gmail.com
www.orff-schulwerk-forum-salzburg.org

Copyright

Copyright © 2022 IOSFS. All rights reserved.

No part of this publication may be reproduced, transmitted or disseminated in any form without prior permission from IOSFS to whom all requests should be directed, in writing. IOSFS gives permission, on request, for individuals to photocopy copyrighted material for their own private use. All requests to reproduce whole or parts of material must be sent to the IOSFS Journal editors iosfsjournal@gmail.com

Photographic and video material is usually owned by the author, unless previously published (e.g. on YouTube). Permission to copy or reproduce any image must also be sought via the IOSFS Editors who will contact the author.

Editors

Sarah Brooke, Sarah Hennessy, Verena Maschat

Translations (unless otherwise stated) Verena Maschat

Design and Composition Rebecca Macoskey