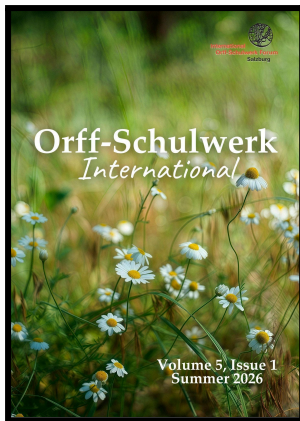




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Music and its education: territories, musicalities and encounters

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Maristela de Oliveira Mosca

For 22 years, the Orff Brazil Association/ABRAORFF, has played a fundamental role in the training of teachers throughout the country – whether in initial training or in practice – disseminating the ideas and practices of the Orff-Schulwerk approach through courses, workshops, study groups and symposia.

At the end of 2025, the journal *Música na Educação Básica*, published by the Brazilian Association of Music Education – MEB/ABEM, dedicated a thematic issue to **‘The Orff Approach in Brazil: territories, musicalities and encounters’**. Organised by the editors Cassiano Santos, Maristela Mosca and Sandra Kaetsu, this publication recognises music teaching practices inspired by the Orff Approach, embedded within the field of Music Education in Brazil, and which are represented by authors from diverse professional contexts, ranging from mainstream schools to universities, as well as social projects.

Different educational settings, with their specific characteristics and potential, are represented in this thematic issue which, in its re-engagement with elemental music, has allowed for reinterpretations based on its own resources, memories and imaginaries.

With this, our aim in this Thematic Issue is to open a space for listening to proposals made by professionals closely linked to the approach and to the Orff Brazil Association/ABRAORFF. These are teachers who (re)experience the Schulwerk: they investigate, challenge and reinterpret the approach within their own contexts and possibilities (Santos, Mosca & Kaetsu, 2025, p. 3).

Eight texts were selected, evaluated and presented, offering experiential reinterpretations of the approach, whilst also presenting further possibilities for inspiration and sharing.

The article **‘Music, word and movement in/of the (re)tales of Câmara Cascudo: traditional music and musical creation’** by Maristela de Oliveira Mosca, draws on the traditional oral narrative of the state of Rio Grande do Norte as inspiration for creative work, where movement and community take centre stage. By legitimising traditional children’s music in schools, the teaching sequence proposes experiences in which children’s imagination takes centre stage in the inventiveness of movements and other ways of singing and playing.

The authors Gabriela Vasconcelos Abdalla, Mayumi Takai and Patrícia Cavicchioli, in the article **‘Speech, rhythm and movement: Brazilian nursery rhymes in the Orff-Schulwerk Approach’**, present other possibilities for different musical practices, using Brazilian nursery rhymes as the theme of the work. The experiences developed integrate language, body and sound with collaborative learning and improvisation as the central pillars of the work’s development.

By offering an alternative perspective on practice – within Brazilian social projects – the authors Sandra Hiromi de Almeida Kaetsu, Camila Ruiz de Paula and Diego Lourenço de Barros de Souza present a dimension of musical practice based on its social dimension. In the text **‘The Orff-Schulwerk Approach in the context of social projects: participation,**

creation and collaboration', the processes of collective creation are shared in a narrative that uses rhythmic texts, body percussion and instrumentation as elements of musical practice.

In the article **'It's in the drumming: playing, dancing, singing and smiling'**, Thaís Soares Bezerra shares experiences of collective music-making in three movements: rhythmic experience, division into types and ensemble practice. Thus, the Orff-Schulwerk is recognised through rhythmic reinterpretations, in processes of co-creation of traditional rhythms, with corporeality and orality as its core elements.

By intertwining her teaching career with her engagement with the approach, Dafne Sense Michellepis presents, in the article **'From here to there: dance in the music lesson'**, a convergent perspective on different forms of artistic creation. Creativity, integration between movement, listening and imagination are brought to life in this work proposed for school music education.

Presenting partial results of her research, the article **'Cultural awareness in the classroom: the importance of a plural and sensitive curriculum'** reflects on and addresses the challenges of legitimising cultural diversity in contemporary society. The author, Fernanda de Mattos, promotes the legitimisation of cultures and territories that significantly represent different traditions and alternative ways of making, feeling and creating music.

The article **'Singing with the body, dancing with the voice: syncretism and enchantment'** by Cristiane Ferronato, sets out to share hybrid experiences of teaching and performance in collective vocal practices. An account of experience that highlights the specific aspects of an artistic pedagogical approach focused on collective singing.

The final text in this issue, **'Instruments in the Orff Approach: inventive possibilities beyond the xylophone'**, reflects on the role of instruments in the Orff Approach. Cassiano Lima da Silveira Santos and Estêvão Marques propose discussions on a pedagogical practice that integrates music, speech and movement, offering alternative ways of using different instruments – traditional or not – as well as the body as an instrument and digital technologies, thereby expanding the possibilities of Orffian instrumentation.

The sharing of experiences, without these becoming user manuals, has been a constant feature of the meetings, study groups and workshops organised by ABRAORFF. In this sense, we seek dialogue and reflection on the Orff-Schulwerk approach, respecting its natural progression through educational times and spaces. All texts are available at <https://revistameb.abem.mus.br/meb/issue/view/19>

Reference

Santos, C., Mosca, M., & Kaetsu, S. (2025) Editorial – The Orff Approach in Brazil: territories, musicalities and encounters. *Música Na Educação Básica*, 14(17), e1417D00.
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