



Orff-Schulwerk *International*

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Editorial

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Editorial

In this issue we have several anniversaries to mark and have invited people close to and sometimes instrumental in the establishment of these different institutions, projects, companies and organisations.

The *Günther - Schule* was founded in 1924 and Verena Maschat has drawn from earlier articles to give an overview of its work and its significance in providing the seedbed for Orff and Keetman's philosophy and practice. Wolfgang Hartmann writes of the radio broadcasts for schools that propelled Orff-Schulwerk into the mainstream, inspiring teachers to learn new ways of teaching and leading to the publication of the 'Music for Children' volumes, the manufacture of Studio 49 instruments, and the establishment of the Orff Institute in Salzburg. Studio 49 is the company that first developed, in 1954, the percussion instruments that are now found in classrooms all over the world, and form the instrumentarium for Orff-Schulwerk. Isabelle Keck gives an account of the early days of how the first instruments evolved and the growth of the company. Barbara Haselbach and Shirley Salmon have co-authored an article about the IOSFS which is 40 years old this year showing how the Forum has successfully grown and adapted to changing conditions: increasing international participation and activity. Kate Buchanan gives us another chapter in the life and work of Margaret Murray, and coincidentally marks yet another anniversary: 60 years since the founding of the Orff Society UK!

In the Research and Practice section Manuela and Michel Widmer describe the challenges and achievements of their music project in Romania with children in a Roma village, and Paul Grosse writes about the theory influencing his research studies which investigate ways to engage and include neurodivergent students in classroom music. Dafne Michellepis describes an ambitious dance project she created for her students in Brazil. Three teachers in China tell us about a very effective way to share their ideas and practice in Orff-Schulwerk, through a 'book-study' group online. A valuable approach learned from AOSA.

There is one book review written by Diana Hawley. We are always looking for reviewers – please contact us.

As always, we welcome feedback and, especially, proposals for articles in future issues.

Sarah Hennessy and Verena Maschat

Co-Editors

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