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Editorial

Welcome to Issue 5.1

The first issue casts its net more freely leading to an eclectic mix of content. In this issue there are reports on two projects: one in Spain, sharing the process and outcomes of a dance project in a prison psychiatric hospital (Moreno); the other in Austria, bringing refugee children and children from a local school together in a creative music and storytelling project (Hofbauer). The shared insights and particular attention to evaluation, especially ways to gather qualitative and often non-verbal evidence is particularly valuable.

The article from Ukraine offers a close look at an example of traditional culture which celebrates Spring. Kumhyr-Novak writes about how a traditional dance song can be used with young children with the Orff approach.

Sezgin Inceel's article is a write up of his presentation at the 2025 Convention. He argues for greater socio/political and critical understanding of the voice as it is used, exploited and appreciated in contemporary and global practices both in performance and pedagogy.

Following on from the interviews we conducted for 4.1 we have included an interview with Barbara Kling who is the Music lead teacher at the Carl-Orff-Schule in Dießen, Germany. Since childhood she has been close to, if not immersed in the philosophy and practice of Orff-Schulwerk and has always worked in public schools with all the constraints and opportunities they might bring.

Finally, we have a report of a publication devoted to the work and practices of the Orff Brazil Association (ABRAORFF). The publication was an issue of the journal *Música na Educação Básica*. This article gives a summary of each contribution.

As always, we thank all the contributors who find the time in their busy and sometimes highly complex situations to write for the journal.

As readers may be aware, the second issue each year is mostly taken up with presentations from the July Convention. We never struggle for content! For the first issue we are always open to ideas for content: practical work, research, new publications to review, and things we haven't thought of!

Sarah Hennessy
Verena Maschat
June 2026

El ciclo de la vida en movimiento. La Danza Educativa/Creativa en el Hospital Psiquiátrico de un centro penitenciario

Fátima Moreno González

Introducción

Los centros penitenciarios son espacios transitorios donde conviven personas adultas de diversas nacionalidades, etnias e ideologías. Gestionados en España por la Secretaría General de Instituciones Penitenciarias del Ministerio del Interior, su objetivo principal es garantizar la seguridad y el orden internos, asegurar condiciones dignas de estancia, respetar los derechos humanos y promover prácticas socioeducativas y cívicas orientadas a la reinserción social.

Estos centros presentan distintos modelos y tipologías, incluyendo centros de preventivos y de cumplimiento de penas, Centros de Inserción Social (CIS), Unidades de Madres y Hospitales Psiquiátricos Penitenciarios. Estos últimos se especializan en la atención a personas con trastornos mentales graves que han cometido delitos, combinando tratamiento psiquiátrico intensivo y enfoque médico-penitenciario para favorecer la estabilización y la reinserción.

El marco normativo penitenciario español, establecido por la Ley Orgánica 1/1979 y el Reglamento Penitenciario (Real Decreto 190/1996), garantiza estándares comunes en el funcionamiento interno, el tratamiento de los internos y su clasificación por grados. Entre los derechos reconocidos destaca el acceso a la educación, impartida mediante programas equivalentes a los Centros de Educación de Personas Adultas (CEPA) y, en Andalucía, los Centros de Educación Permanente (CEPER), con el objetivo de facilitar la reinserción social. La formación es impartida por docentes de la función pública, adaptando constantemente el currículo a la heterogeneidad del alumnado y a la diversidad de niveles educativos, otorgándose titulaciones oficiales a quienes cumplen los requisitos establecidos.

En este contexto, el proyecto «Ilusión-ARTE: el baile de las emociones» constituye una propuesta de educación emocional y artística desarrollada en un hospital psiquiátrico penitenciario, impulsada por el profesorado del CEPER. Tradicionalmente, las prácticas artísticas y emocionales no formaban parte de la actividad habitual en estos espacios. Esta iniciativa, realizada en colaboración con centros europeos dentro del proyecto Erasmus+ ESCAPE, se configuró como una experiencia innovadora de educación artística inter-centros, con un impacto directo en la motivación y el comportamiento de los participantes. Se apostó por la danza, porque esta puede ser una herramienta de transformación social, pero para ello debe tener una presencia clara, nítida y potente en las aulas, siendo esta responsabilidad de artistas, docentes y políticos (Galiana, 2020).

Quién, cuándo, cómo y por qué

El proyecto fue ideado y promovido por el profesorado del CEPER 'Alfonso Muriel', ubicado en el hospital psiquiátrico del Centro Penitenciario Sevilla I, dentro de la sección de Educación Permanente 'El Alambique'.

El equipo docente, junto con la dirección del centro y profesionales de psicología y terapia, seleccionó a veinte participantes masculinos, con edades entre 18 y 72 años, con diversas patologías mentales y gran heterogeneidad en sus capacidades motrices y cognitivas, así como en tiempo de privación de libertad y tipología delictiva. Por motivos metodológicos y de privacidad, no se recabó información detallada sobre delitos ni diagnósticos clínicos, dado que los internos estaban estabilizados y bajo supervisión médica, permitiendo un desarrollo seguro del taller.

La intervención, desarrollada entre 2020 y 2021, incluyó reuniones de coordinación, diseño de programaciones artísticas específicas y la creación de una pieza musical original para la danza, compuesta por José Torres. Tras una visita inicial al centro y al grupo, se realizaron dos sesiones prácticas de Danza Educativa/Creativa y se elaboró una memoria final del proyecto.

El contexto de la pandemia de COVID-19 condicionó la ejecución: se redujeron las sesiones previstas, se exigió el uso de mascarillas y las actividades se realizaron en un espacio exterior no ideal para la danza, el patio del centro, con suelo de cemento y cubierta parcial. Para favorecer la inclusión y la confianza, el personal docente y psicológico participó activamente en las sesiones. Cada encuentro tuvo una duración de dos horas, los días 25 y 26 de abril de 2021, utilizando recursos como altavoz portátil y materiales específicos.

El proyecto contó con el respaldo institucional y financiero del programa Erasmus+ ESCAPE *Strategic Partnership* 2019, permitiendo implementar una propuesta innovadora con proyección internacional, replicada posteriormente en centros similares de Portugal e Italia. Los talleres de música, artes plásticas y danza, impartidos por especialistas, buscaban fomentar la cohesión grupal, mejorar la gestión emocional y promover el disfrute artístico. Cada disciplina se trabajó de forma independiente, generando como resultado final, en el caso de la danza, una composición coreográfica.

La motivación del equipo docente residía en acercar las enseñanzas artísticas al alumnado, generar experiencias emocionales significativas y fortalecer el arte como eje educativo, con la convicción de que cantar y bailar en grupo continúa estando de más actualidad que nunca, siendo actividades que proponen un contrapeso a la tendencia al individualismo (Maschat, 2006). Por otra parte, con esta propuesta se establecían vínculos con otros centros europeos para compartir prácticas en contextos educativos hostiles.

El ciclo de la vida en movimiento

La propuesta se estructuró con la participación de docentes-artistas, desarrollando talleres independientes y diseñando contenidos teóricos específicos, con documentación elaborada y aprobada bajo el programa ERASMUS+, permitiendo a cada docente imprimir su identidad pedagógica en la implementación.

Las tareas previas eran numerosas, y la incertidumbre sobre el impacto que podrían tener las sesiones de danza en los usuarios generaba ciertas dudas. Por ello, el trabajo se centró en la metodología de la Danza Educativa/Creativa, poniendo la danza al alcance de todos, partiendo de una aproximación reflexiva al cuerpo como terreno para la significación personal, la inclusión y la coeducación (Pastor, 2018). Se programaron y diseñaron las

actividades con un hilo conductor que permitiera la creación de una composición coreográfica grupal, se seleccionaron materiales adecuados y autorizados conforme a las restricciones del entorno penitenciario y, principalmente, se puso la atención en la generación de interés y motivación entre los usuarios. Cabe señalar que la asistencia no era obligatoria y que los participantes podían abandonar los talleres si así lo deseaban durante su desarrollo.

¿Cómo hacer tangible el trabajo de las emociones a través del cuerpo en movimiento? ¿Qué hilo conductor podría resultar adecuado para estas edades y para usuarios con enfermedades mentales? ¿Cómo abordarlo de manera accesible sin caer en planteamientos evidentes o en tópicos?

El ciclo vital se eligió como eje del taller por ser un concepto universal que permite trabajar emociones y cualidades del movimiento. Organizado en cinco etapas (nacimiento, niñez, juventud, madurez y final), cada una se asoció a una cualidad musical inspirada en los 5 Ritmos de Gabrielle Roth: fluido, staccato, caos, lírico y quietud. El compositor José Torres creó piezas musicales breves para cada etapa, así como una composición que integra las cinco, sirviendo tanto para el trabajo individual de cada fase como para acompañar la composición coreográfica grupal final, titulada 'El ciclo de la vida en movimiento'.

La metodología adoptada fue participativa y basada en el aprendizaje por descubrimiento guiado, eliminando jerarquías entre los participantes y la docente, convirtiéndose esta última, en una mediadora entre el arte y el alumnado (Roche, 2010). Se trabajó mediante exploración, improvisación y composición coreográfica, tanto de forma individual como en parejas, pequeños grupos y en grupo completo. Como enuncia Fuentes (2008) el empleo de la danza en la educación pone más énfasis en el proceso que en el resultado.

Se estableció un 'ritual de clase' común para las sesiones, que comenzaba con un calentamiento de movilidad articular y desplazamiento espacial, seguido de un bloque principal de contenidos (dos etapas en la primera sesión y tres en la segunda). En este bloque se desarrollaron actividades de exploración, improvisación y composición coreográfica, alternando propuestas individuales, en parejas, tríos y grupales. Cada sesión finalizaba con una vuelta a la calma. La primera sesión se inició con una lluvia de ideas sobre cada etapa, mientras que la segunda concluyó con la presentación de la composición coreográfica completa y un coloquio final a modo de cierre.

Y fue entonces cuando emergió la esencia de la Danza Educativa/Creativa y su potencial unificador e inclusivo.

Objetivos

- Implementar la Danza Educativa/Creativa en un hospital psiquiátrico penitenciario.
- Trabajar la educación emocional a través del cuerpo en movimiento.
- Fomentar la motivación hacia la danza en personas privadas de libertad con trastornos mentales.
- Promover la cohesión grupal en un contexto heterogéneo.
- Desarrollar habilidades corporales y expresivas vinculadas a las etapas del ciclo vital.
- Integrar el trabajo individual y colectivo en la creación artística.

- Incorporar materiales como facilitadores del movimiento y la comprensión conceptual.
- Elaborar una composición coreográfica final basada en la exploración e improvisación.

Desarrollo del trabajo

- El desarrollo del taller se organizó en tres Unidades Didácticas o Bloques de trabajo:
 - “El despertar del movimiento” (del nacimiento a la infancia)
 - “De la juventud a la madurez del movimiento” (del caos a la calma)
 - “El cierre del ciclo” (la sanación de la quietud)
- Los materiales utilizados fueron previamente seleccionados conforme a las restricciones del entorno penitenciario y su potencial como estímulos creativos:
 - Limpiapiipas
 - Materiales curvos y rectos
 - Folios y colores
 - Platos de plástico
 - Colores y un puzle en blanco
 - Músicas y altavoz
 - Pizarra
- Actividades

1ª Sesión

UNIDAD DIDÁCTICA 1: ‘El despertar del movimiento’ (del nacimiento a la infancia)

1ª Presentación ‘Dibujo mi letra’

Colocados en círculo, cada participante dibuja con una parte del cuerpo elegida la primera letra de su nombre. Posteriormente, dice su nombre en voz alta.

2ª Presentación del trabajo ‘El ciclo de la vida en movimiento’ (lluvia de ideas)

Sentados en círculo, se invita a los participantes a expresar qué palabras les sugiere cada etapa de la vida (pizarra).

3ª Calentamiento “Activamos el cuerpo”

En círculo, se realiza un calentamiento articular siguiendo el modelo del docente.



Calentamiento corporal (inicial)

4ª Damos forma al limpiapiipas “Nacimiento-despertar”

Se reparte a cada participante un limpiapiipas de diferentes colores, inicialmente sin forma. Se les invita a modelarlo, creando una figura que evoque el nacimiento o la creación. Posteriormente, se organiza una exposición a modo de “museo”, colocando cada creación sobre un folio en blanco dentro de un círculo, permitiendo que todos observen las producciones de sus compañeros.



Museo de formas

5ª Damos movimiento a la forma creada “Nacemos = Fluido”

Cada participante recupera su creación e intenta dotarla de movimiento. A continuación, muestra su propuesta al grupo, que la observa e imita. Se realiza una reflexión grupal sobre las formas creadas y la diversidad de movimientos. Finalmente, se representa el movimiento en el propio espacio, acompañado de la música correspondiente a la etapa del nacimiento (fluido).



Nacimiento

6ª Desplazamientos “Curvas/Rectas”

Se presentan materiales con formas curvas y rectas, que posteriormente se trasladan a los tipos de desplazamiento. Cada participante explora desplazamientos curvos y/o rectos libremente por el espacio, con distintos acompañamientos musicales.

Finalmente, se propone representar la infancia a través del movimiento, atendiendo a los desplazamientos y a la cadencia musical.

7ª Concluimos “Del nacimiento a la niñez”

Cada participante representa el movimiento sin desplazamiento creado para el nacimiento y lo enlaza con los movimientos de la niñez = Staccato, incorporando desplazamientos, a modo de composición coreográfica.

La secuencia se realiza con las dos piezas musicales correspondientes a ambas etapas.

Para finalizar, se lleva a cabo una reflexión grupal sobre el trabajo realizado y las emociones experimentadas.

2ª Sesión

UNIDAD DIDÁCTICA 2: “De la juventud a la madurez del movimiento” (del caos a la calma)

1ª Presentación con percusión corporal “Círculo de nombres”

Actividad de presentación mediante percusión corporal, en la que cada participante dice su nombre tras un motivo rítmico común.

2ª Presentación del trabajo “Volvemos a la pizarra”

Se realiza un análisis de lo trabajado en la sesión anterior y se presenta el contenido a trabajar.

3ª Calentamiento corporal “Despertamos el cuerpo en movimiento”

Calentamiento articular guiado, combinado con desplazamientos por el espacio.

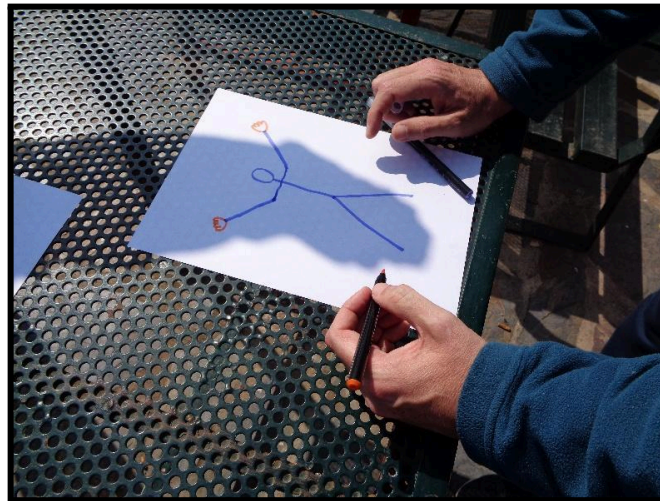
4ª Juventud = Caos “¿Pintamos?”

Se reflexiona sobre los miedos, el caos propio de la juventud y la importancia del grupo de iguales.

En parejas, cada participante adopta una “imagen fija” que represente la adolescencia, la cual es posteriormente imitada por su compañero.

A continuación, cada miembro de la pareja dibuja de forma esquemática la posición de su compañero utilizando folios y colores.

Los dibujos se exponen para su observación por parte del grupo.



Dibujando la emoción a través del cuerpo en parejas (adolescencia)

5ª Juventud = Caos “¿Bailamos?”

De forma individual y libre en el espacio, cada participante parte de la posición creada anteriormente y la transforma en movimiento, representando la adolescencia a través del gesto y el cuerpo.

Posteriormente, se reflexiona sobre las emociones generadas durante la actividad.

6ª Madurez = Lírico “Tras el caos, la calma... los platos”

Se reflexiona sobre la madurez, la calma, la responsabilidad y los aprendizajes asociados a esta etapa, en contraste con el caos de la juventud.

Se reparten platos de plástico como elemento de trabajo, proponiendo dinámicas de movimiento libre centradas en el equilibrio y el control corporal. Se varía la sujeción del plato utilizando distintos apoyos (cinco, cuatro, tres, dos y un dedo).

Finalmente, se realiza un recorrido desde el nacimiento hasta la juventud con acompañamiento musical; tras ello, cada participante recoge su plato e interpreta la madurez a través del equilibrio y el movimiento.



Improvisación grupal con platos (madurez)

UNIDAD DIDÁCTICA 3: “El cierre del ciclo” (la sanación de la quietud)

1ª “Todo encaja: el puzle”

Se establece un paralelismo entre la etapa final de la vida y un puzle, donde cada pieza encuentra su lugar.

Se entrega a cada participante una pieza de puzle en blanco, que debe decorar con lápices, rotuladores o ceras.

Las piezas se exponen para su observación colectiva.

Finalmente, cada participante guarda su pieza.



Puzle

2ª Representación corporal “Bailamos la quietud”

Se invita al alumnado a representar, a través del movimiento, la llegada a la calma y la quietud propias del cierre del ciclo vital, desplazándose libremente hasta regresar al punto de inicio.

3ª Repaso de todas las etapas “Ciclo de la vida sin movimiento”

Se realiza un recorrido mental por todas las etapas trabajadas, siguiendo las pautas aprendidas, acompañado de la música del taller, pero sin movimiento.

4ª Representación libre “Ciclo de la vida en movimiento”

Se lleva a cabo un recorrido completo de las etapas a través del movimiento. Se recuerdan las siguientes pautas coreográficas:

- Colocación espacial inicial y final.
- Nacimiento: movimiento pausado, fluido y en el sitio.
- Niñez: movimientos con desplazamiento, frescos y dinámicos.
- Juventud: inicio desde la posición creada; representación del caos en el sitio y posteriormente con desplazamientos.
- Madurez: recogida del plato ubicado en el espacio; movimiento libre y agrupación por colores; finalización dejando el plato en el suelo.
- Final: regreso progresivo al punto inicial, alcanzando la quietud.

Se ensaya en varias ocasiones hasta su representación final.

5ª La despedida

Se concluye la intervención con una reflexión final sobre lo trabajado, la entrega de pequeños obsequios relacionados con el taller y un breve feedback sobre la experiencia vivida.

Resultados y feedback

El alumnado participante mostró una implicación del 100 %, sin faltas de asistencia, abandonos ni incidencias disciplinarias, a pesar de tratarse de una actividad de carácter optativo. Este comportamiento resulta poco habitual entre los usuarios, según se nos había comunicado previamente, debido a diversos factores, como la falta de motivación del grupo, los tratamientos médicos a los que están sometidos y/o la posible aparición de crisis puntuales.

La muestra final fue presenciada por otros miembros del personal del centro, generando en los participantes satisfacción y despertando interés en la comunidad.

Algunos participantes se emocionaron evocando experiencias personales que habían emergido a través del movimiento y expresaron su agradecimiento por la propuesta; otros manifestaron su interés en continuar con la actividad durante más tiempo; y algunos permanecieron en silencio durante el coloquio, aunque sin abandonar el espacio, mostrando atención a las intervenciones de sus compañeros.

El equipo docente del centro describió la actividad como altamente motivadora, generando un impacto significativo en los usuarios.

Conclusiones

Para concluir, aun en ausencia de datos cuantitativos que permitan medir con precisión el impacto de la actividad, la Danza Educativa/Creativa es una potente herramienta de transformación socioemocional y educativa. Gracias a su carácter adaptable, puede integrarse tanto en planes de estudio como en talleres complementarios en diversos contextos, incluidos entornos complejos y hostiles como el descrito en este artículo.

La heterogeneidad del grupo en términos de capacidades, edades y condiciones no supuso un obstáculo para la consecución de los objetivos planteados. Por el contrario, puso de manifiesto el valor de una metodología flexible, capaz de respetar los distintos ritmos de aprendizaje y favorecer la inclusión real de todos los participantes.

Los hospitales psiquiátricos en el ámbito penitenciario constituyen espacios especialmente susceptibles de mejora a través del arte. En ellos, tanto profesionales como usuarios conviven en condiciones particularmente exigentes: escasez de personal de apoyo, tratamientos farmacológicos intensivos, regímenes de visitas que, en ocasiones, generan desestabilización emocional, así como la presencia de episodios de violencia, conductas auto-lesivas o suicidios. A ello se suma el contexto post-pandémico (COVID-19) en el que se desarrolló esta experiencia, que intensificó aún más dichas dificultades.

El arte y en especial, la Danza Educativa/Creativa, aporta beneficios que trascienden lo cognitivo y lo motriz, incidiendo de manera significativa en las dimensiones emocional, afectiva y social de la persona. Asimismo, favorece el desarrollo de las inteligencias múltiples descritas por Gardner (1995), especialmente la espacial, la cinestésica y la musical, así como aquellas vinculadas al autoconocimiento (inteligencia intrapersonal) y a la interacción social (inteligencia interpersonal). No obstante, su alcance es aún mayor, ya que promueve

procesos de reflexión sobre la propia práctica que contribuyen también al desarrollo de la inteligencia verbal, la comunicación, la capacidad de observación, el respeto y la empatía.

Tal y como se ha evidenciado a lo largo del texto, la implicación de los participantes permitió constatar altos niveles de motivación, expresados a través de gestos tan significativos como la aparición de sonrisas, el disfrute compartido, el apoyo entre compañeros y la superación personal en la memorización y ejecución del movimiento.

El taller ha sido replicado en centros de características similares en Portugal e Italia, donde también ha tenido una acogida positiva, lo que refuerza su viabilidad y su potencial de adaptación a distintos contextos culturales.

Como aspecto susceptible de mejora, cabe señalar la necesidad de una mayor coordinación organizativa en el centro, especialmente en lo relativo a la simultaneidad con otras actividades, ya que la interrupción de las sesiones afectó al desarrollo continuo del trabajo e impidió que algunos participantes completaran todas las propuestas junto al grupo, aunque después se volvieron a unir.

Aunque la actividad, financiada por el programa ERASMUS+, no ha tenido continuidad en el mismo formato tras la finalización de este proyecto piloto, el profesorado implicado continúa integrando las artes en su práctica docente. En este sentido, sería deseable que este tipo de intervenciones se mantuvieran en el tiempo, con el fin de evaluar de manera más rigurosa su impacto y su contribución a la mejora de las relaciones interpersonales y la cohesión grupal.

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The cycle of life in motion. Educational/Creative Dance at a prison psychiatric hospital

Fátima Moreno González

Introduction

Prisons are transitional spaces where adults of diverse nationalities, ethnicities and ideologies coexist. Managed in Spain by the General Secretariat of Penitentiary Institutions of the Ministry of the Interior, their main objective is to guarantee internal security and order, ensure decent living conditions, respect human rights and promote socio-educational and civic practices aimed at social reintegration.

These centres come in different models and types, including prevention centres and prisons, Social Reintegration Centres (CIS), Maternity Units and Prison Psychiatric Hospitals. The latter specialise in caring for people with severe mental disorders who have committed crimes, combining intensive psychiatric treatment with a medical-prison approach to promote stabilisation and reintegration.

The Spanish prison regulatory framework, established by Organic Law 1/1979 and the Prison Regulations (Royal Decree 190/1996), guarantees common standards regarding internal operations, the treatment of inmates and their classification by security level. Among the recognised rights, access to education stands out, provided through programmes equivalent to Adult Education Centres (CEPA) and, in Andalusia, Continuing Education Centres (CEPER), with the aim of facilitating social reintegration. The training is delivered by civil service teachers, who constantly adapt the curriculum to the heterogeneity of the student body and the diversity of educational levels, with official qualifications awarded to those who meet the established requirements.

In this context, the project *Ilusión-ARTE: the dance of emotions'* is an emotional and artistic education initiative developed in a prison psychiatric hospital, led by CEPER teaching staff. Traditionally, artistic and emotional practices were not part of the usual activities in such settings. This initiative, carried out in collaboration with European centres as part of the Erasmus+ ESCAPE project, was designed as an innovative inter-centre arts education experience, with a direct impact on the motivation and behaviour of the participants. Dance was chosen because it can be a tool for social transformation, but for this to happen it must have a clear, distinct and powerful presence in the classroom, which is the responsibility of artists, teachers and politicians (Galiana, 2020).

Who, when, how and why

The project was conceived and promoted by the teaching staff at the CEPER 'Alfonso Muriel', located within the psychiatric hospital of the Seville I Penitentiary Centre, as part of the *El Alambique* Continuing Education section.

The teaching team, together with the centre's management and psychology and therapy professionals, selected twenty male participants, aged between 18 and 72, with various mental health conditions and a wide range of motor and cognitive abilities, as well as differing lengths of imprisonment and types of offences. For methodological and privacy reasons, no detailed information was collected on offences or clinical diagnoses, as the inmates were stable and under medical supervision, allowing the workshop to proceed safely.

The intervention, carried out between 2020 and 2021, included coordination meetings, the design of specific artistic programmes and the creation of an original musical piece for dance, composed by José Torres. Following an initial visit to the centre and the group, two practical sessions of Educational/Creative Dance were held and a final project report was produced.

The context of the COVID-19 pandemic influenced the implementation: the planned sessions were reduced, the use of face masks was required, and the activities took place in an outdoor space not ideally suited to dance—the centre's courtyard, with a concrete floor and partial cover. To promote inclusion and build trust, teaching and psychological staff actively participated in the sessions. Each session lasted two hours, on 25 and 26 April 2021, using resources such as a portable loudspeaker and specific materials.

The project received institutional and financial support from the *Erasmus+ ESCAPE Strategic Partnership 2019* programme, enabling the implementation of an innovative initiative with an international reach, subsequently replicated in similar centres in Portugal and Italy. The music, visual arts and dance workshops, delivered by specialists, aimed to foster group cohesion, improve emotional regulation and promote artistic enjoyment. Each discipline was explored independently, resulting, in the case of dance, in a choreographed piece.

The teaching team's motivation lay in bringing the arts closer to the participants, generating meaningful emotional experiences and strengthening art as an educational pillar, with the conviction that singing and dancing in a group remain more relevant than ever, as activities that offer a counterbalance to the trend towards individualism (Maschat, 2006). Furthermore, this initiative established links with other European schools to share practices in challenging educational contexts.

The cycle of life in motion

The project was structured with the participation of teacher-artists, who developed independent workshops and designed specific theoretical content, with documentation prepared and approved under the ERASMUS+ programme, allowing each teacher to imprint their pedagogical identity on the implementation.

The preparatory tasks were numerous, and uncertainty about the impact the dance sessions might have on participants raised certain doubts. Consequently, the work focused on the methodology of Educational/Creative Dance, making dance accessible to all, based on a

reflective approach to the body as a terrain for personal meaning, inclusion and co-education (Pastor, 2018). The activities were planned and designed with a central theme that would enable the creation of a group choreographic composition; suitable materials were selected and authorised in accordance with the restrictions of the prison environment; and, above all, attention was focused on generating interest and motivation among the participants. It should be noted that attendance was not compulsory and that participants were free to leave the workshops at any time during the sessions if they so wished. How can we make the work of emotions tangible through the body in motion? What central theme might be suitable for this age group and for participants with mental health conditions? How can we approach this in an accessible way without resorting to obvious approaches or clichés?

The life cycle was chosen as the central theme of the workshop because it is a universal concept that allows participants to explore emotions and qualities of movement. Organised into five stages (birth, childhood, youth, maturity and the end), each was associated with a musical quality inspired by Gabrielle Roth's Five Rhythms: fluid, staccato, chaos, lyrical and stillness. The composer José Torres created short musical pieces for each stage, as well as a composition integrating all five, serving both for individual work in each phase and to accompany the final group choreographic composition, entitled *The Cycle of Life in Motion*. The methodology adopted was participatory and based on guided discovery learning, eliminating hierarchies between the participants and the teacher, with the latter acting as a mediator between the art and the students (Roche, 2010). The work involved exploration, improvisation and choreographic composition, both individually and in pairs, small groups and as a whole group. As Fuentes (2008) states, the use of dance in education places greater emphasis on the process than on the result.

A common 'class ritual' was established for the sessions, beginning with a warm-up focusing on joint mobility and spatial movement, followed by a main block of content (two stages in the first session and three in the second). During this block, activities involving exploration, improvisation and choreographic composition were carried out, alternating between individual, pair, trio and group exercises. Each session ended with a cool-down. The first session began with a brainstorming session on each stage, whilst the second concluded with the presentation of the complete choreographic composition and a final discussion to round things off.

And it was then that the essence of Creative/Educational Dance and its unifying and inclusive potential emerged.

Objectives

- Implement Creative/Educational Dance in a prison psychiatric hospital.
- Work on emotional education through the body in motion.
- Foster motivation towards dance among prisoners with mental health conditions.
- Promote group cohesion in a diverse setting.
- Develop physical and expressive skills linked to the stages of the life cycle.

- Integrate individual and collective work into artistic creation.
- Incorporate materials to facilitate movement and conceptual understanding.
- Create a final choreographic composition based on exploration and improvisation.

Workshop structure

- The workshop was organised into three teaching units or blocks of work:
 - 'The awakening of movement' (from birth to childhood)
 - 'From youth to the maturity of movement' (from chaos to calm)
 - 'The closing of the cycle' (the healing power of stillness)
- The materials used were selected in advance in accordance with the restrictions of the prison environment and their potential as creative stimuli:
 - Pipe cleaners
 - Curved and straight materials
 - Paper and coloured pencils
 - Plastic plates
 - Colours and a blank jigsaw puzzle
 - Music and a speaker
 - Whiteboard
- Activities

Session 1

TEACHING UNIT 1: 'The awakening of movement' (from birth to early childhood)

1. Introduction: 'Drawing my first letter'

Standing in a circle, each participant draws the first letter of their name using a chosen part of their body. They then say their name out loud.

2. Presentation of the work 'The cycle of life in motion' (brainstorming)

Seated in a circle, participants are invited to share which words each stage of life brings to mind (whiteboard).

3. Warm-up 'Let's get the body moving'

In a circle, the group performs a joint warm-up following the teacher's lead.



Body warm-up (initial)

4. Shaping the pipe cleaner 'Birth-awakening'

Each participant is given a pipe cleaner in a different colour, initially unformed. They are invited to shape it, creating a figure that evokes birth or creation.

Afterwards, an exhibition is organised in the style of a "museum", placing each creation on a blank sheet of paper within a circle, allowing everyone to observe their classmates' work.



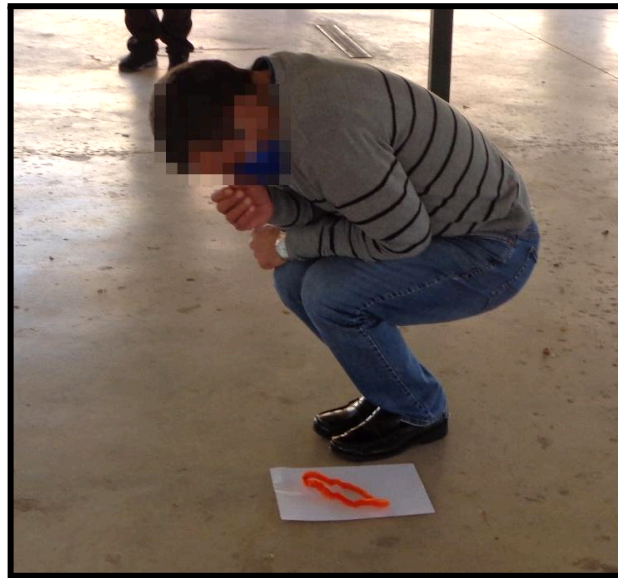
Museum of shapes

5. We bring movement to the form we have created: 'We are born = Fluid'

Each participant retrieves their creation and tries to bring it to life. They then demonstrate their interpretation to the group, who observe and imitate it.

A group discussion takes place on the shapes created and the variety of movements.

Finally, the movement is performed in the space itself, accompanied by music corresponding to the stage of birth (fluid).



Birth

6. Movement 'Curves/Straight Lines'

Materials with curved and straight shapes are presented, which are subsequently translated into types of movement. Each participant freely explores curved and/or straight movements around the space, accompanied by different musical pieces.

Finally, participants are invited to represent childhood through movement, focusing on the movements and the musical rhythm.

7. We conclude 'From birth to childhood'

Each participant performs the movement on the spot created for birth and links it to the movements of childhood = Staccato, incorporating movement, as a choreographic composition.

The sequence is performed to the two musical pieces corresponding to both stages. To conclude, a group reflection is held on the work carried out and the emotions experienced.

Session 2

TEACHING UNIT 2: 'From youth to maturity of movement' (from chaos to calm)

1. Introduction with body percussion: 'Circle of names'

An introductory activity using body percussion, in which each participant says their name following a common rhythmic pattern.

2. Presentation of the work 'Back to the board'

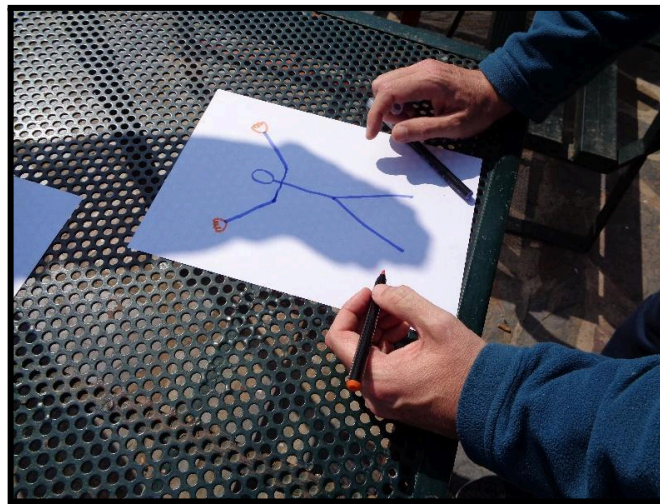
An analysis is carried out of the work done in the previous session and the content to be worked on is presented.

3. Physical warm-up 'Waking up the body through movement'
Guided joint warm-up, combined with movement through the space.
4. Youth = Chaos 'Shall we paint?'

We reflect on fears, the chaos inherent in youth and the importance of peer groups. In pairs, each participant adopts a 'still image' representing adolescence, which is then imitated by their partner.

Next, each member of the pair sketches their partner's pose using paper and coloured pencils.

The drawings are displayed for the group to observe.



Drawing emotion through the body in pairs (adolescence)

5. Youth = Chaos 'Shall we dance?'
- Working individually and freely in the space, each participant starts from the position created previously and transforms it into movement, representing adolescence through gesture and the body.

Afterwards, the group reflects on the emotions generated during the activity.

6. Maturity = Lyrical 'After the chaos, calm... the plates'

We reflect on maturity, calm, responsibility and the lessons associated with this stage, in contrast to the chaos of youth.

Plastic plates are handed out as a working tool, with free movement exercises focusing on balance and body control. The way the plate is held is varied using different supports (five, four, three, two and one finger).

Finally, a journey is undertaken from birth to youth with musical accompaniment; after this, each participant picks up their plate and interprets maturity through balance and movement.



Group improvisation with plates (maturity)

TEACHING UNIT 3: 'The closing of the cycle' (the healing power of stillness)

1. 'Everything fits: the jigsaw puzzle'

A parallel is drawn between the final stage of life and a jigsaw puzzle, where each piece finds its place.

Each participant is given a blank jigsaw piece, which they must decorate with pencils, felt-tip pens or crayons.

The pieces are displayed for the group to view.

Finally, each participant keeps their piece.



Puzzle

2. Physical performance: 'We dance stillness'

Participants are invited to represent, through movement, the arrival at the calm and stillness characteristic of the end of the life cycle, moving freely until they return to the starting point.

3. Review of all stages 'Life cycle without movement'

A mental journey is taken through all the stages covered, following the guidelines learnt, accompanied by the workshop music, but without movement.

4. Free performance 'Life cycle in motion'

A complete journey through the stages is undertaken through movement. The following choreographic guidelines are recalled:

- Initial and final spatial positioning.
- Birth: slow, fluid movement in place.
- Childhood: movements involving movement, fresh and dynamic.
- Youth: starting from the created position; representation of chaos in place and subsequently with movement.
- Maturity: picking up the plate from its position in space; free movement and grouping by colour; conclusion by placing the plate on the floor.
- Finale: gradual return to the starting point, reaching stillness.

Rehearsals are held on several occasions leading up to the final performance.

5. The farewell

The session concludes with a final reflection on the work done, the handing out of small gifts related to the workshop, and brief feedback on the experience.

Results and feedback

The participating students showed 100% commitment, with no absences, dropouts or disciplinary incidents, despite the activity being optional. This behaviour is unusual among the participants, as we had been told previously, due to various factors, such as a lack of motivation within the group, the medical treatments they are undergoing and/or the possible occurrence of occasional crises.

The final session was attended by other members of the centre's staff, which brought satisfaction to the participants and sparked interest within the community.

Some participants became emotional as they recalled personal experiences that had emerged through movement and expressed their gratitude for the initiative; others expressed an interest in continuing the activity for longer; and some remained silent during the discussion, though without leaving the room, paying attention to their peers' contributions.

The centre's teaching team described the activity as highly motivating, having a significant impact on the participants.

Conclusions

Creative/Educational Dance is a powerful tool for socio-emotional and educational transformation. Thanks to its adaptable nature, it can be integrated into both curricula and complementary workshops in various contexts, including complex and hostile environments such as the one described in this article.

The heterogeneity of the group in terms of abilities, ages and conditions did not pose an obstacle to achieving the set objectives. On the contrary, it highlighted the value of a flexible methodology, capable of respecting different learning paces and promoting the genuine inclusion of all participants.

Psychiatric hospitals within the prison system are settings particularly suitable for improvement through art. In these settings, both staff and patients coexist under particularly demanding conditions: a shortage of support staff, intensive pharmacological treatments, visiting arrangements that sometimes cause emotional distress, as well as the occurrence of violent incidents, self-harm or suicides. Added to this is the post-pandemic (COVID-19) context in which this experience took place, which further intensified these difficulties.

Art, and in particular Educational/Creative Dance, offers benefits that go beyond the cognitive and motor domains, having a significant impact on the emotional, affective and social dimensions of the individual. It also fosters the development of the multiple intelligences described by Gardner (1995), particularly spatial, kinaesthetic and musical intelligence, as well as those linked to self-awareness (intrapersonal intelligence) and social interaction (interpersonal intelligence). However, its scope is even broader, as it promotes processes of reflection on one's own practice that also contribute to the development of verbal intelligence, communication, observational skills, respect and empathy.

As evidenced throughout the text, the participants' engagement revealed high levels of motivation, expressed through such significant gestures as smiles, shared enjoyment, peer support and personal improvement in memorising and executing the movements.

The workshop has been replicated in centres with similar characteristics in Portugal and Italy, where it has also been well received, reinforcing its viability and potential for adaptation to different cultural contexts.

As an area for improvement, it is worth noting the need for greater organisational coordination within the centre, particularly regarding the scheduling of the workshop alongside other activities, as the interruption of sessions affected the continuous flow of the work and prevented some participants from completing all the activities with the group, although they eventually joined in again.

Although the activity, funded by the ERASMUS+ programme, has not continued in the same format following the completion of this pilot project, the teachers involved continue to integrate the arts into their teaching practice. In this regard, it would be desirable for this type of intervention to be sustained over time, in order to more rigorously evaluate its impact and its contribution to improving interpersonal relationships and group cohesion.

All photos © Achi Fernández

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involving dance. She has published the inclusive children's story "Erika and the Dance", through which she introduces young students to the importance of inclusive dance.

„Die Kinderbrücke“ als sozialer Brückenschlag Musikalisch kreative Förderung von Kindern mit Fluchterfahrung

Gerhard Hofbauer

Der Salzburger Festspielfonds gewährte dem Bereich Salzburg des Malteser Hospitaldienstes Fördermittel für „musikalisch kreative Förderung von Kindern mit Fluchterfahrung“. Das ermöglichte das Musiktheaterprojekt „Die Kinderbrücke“ nach dem gleichnamigen Bilderbuch. (Bolliger & Zavřel, 1999)¹

Hilfe für ankommende sowie wöchentliche Sprachkurse und Konversationsnachmittage für in Salzburg lebende Flüchtlinge gehören seit Jahren zu den ehrenamtlichen Diensten der Malteser im Bereich Salzburg, für die es auch interne Fachkompetenz gibt. Waren es zuvor in der Mehrzahl Menschen aus Syrien und afrikanischen Ländern, gilt seit einiger Zeit die Aufmerksamkeit vor allem aus dem ukrainischen Kriegsgebiet geflohenen Menschen. Auch auf künstlerischer Ebene gab es vereinzelt Maßnahmen. Für Kinder asylsuchender Familien wurde temporär Gruppenunterricht mit Musik und Tanz organisiert, jeweils unter Beiziehung externer Expertise, u.a. aus dem Orff-Institut.

Mit den neuen Fördermitteln standen jedoch für ein umfassenderes Projekt die Türen offen, allerdings mit dem thematisch einschlägig definierten Ziel *musikalisch kreativer Förderung von Kindern mit Fluchterfahrung*. Die Ideen ließen angesichts solcher Ressourcen nicht auf sich warten. Instrumente anzukaufen und die Kinder darauf zu unterrichten, eine Art JeKi²-Initiative, war einer der Vorschläge, Gruppenkurse für Rhythmik oder für Musik und Tanz ein anderer. In beiden Fällen fand sich der Malteser Hospitaldienst einerseits organisatorisch überfordert, andererseits kamen auch interne Zweifel auf, ob und wie solche Formate Kindern mit psychischen Belastungen aus Fluchterfahrungen gezielt dienen würden.

Nach Diskussion aller Ideen fiel die Entscheidung schließlich zugunsten meines Konzeptes, die Bilderbuchgeschichte „Die Kinderbrücke“, der Situation angepasst, in Musik und Szene zu setzen. Als Mitglied der Malteser Bereichsleitung sah ich mich organisatorisch, aufgrund elementarmusikpädagogischer Erfahrung, speziell in der Polyästhetik³, auch fachlich dazu in der Lage.

Grundlagen zur Beobachtung kindlichen Verhaltens

Das Spezielle des Konzeptes sollte sein, die prozessuale Entwicklung des Gesamten für eine nachträgliche Beobachtung und Analyse nachvollziehbar zu machen. Auf diese Weise, so die Intention, sollte sich beispielsweise rekonstruieren lassen, in welchen Spielsituationen und auf welche beobachtbare Weise sich ukrainische Kinder trotz (zunächst vermuteter)

¹ Der Verlag Bohem, Münster, ermöglichte sehr kooperativ die Verwendung des Buches. Jedes Kind erhielt für seine Mitwirkung ein eigenes Exemplar.

² Analog den bundesdeutschen Projekten „JeKi: Jedem Kind ein Instrument“.

³ Der Verfasser des Beitrags arbeitete selbst in verschiedensten Bereichen der Musik- und Tanzpädagogik, davon über mehrere Jahrzehnte in der Lehrer:innenbildung. Seit vielen Jahren leitet er die „Internationale Gesellschaft für Polyästhetische Erziehung“, an der er seit 1981 mitwirkt (siehe www.paeb.org).

hemmender Auswirkungen aus Fluchterfahrung in die Handlung und in die Gestaltung der Geschichte immersiv einzulassen vermögen und welche Unterschiede es zu anderen mitwirkenden Kindern gebe.

Bei der Erstellung einer Beobachtungsgrundlage sollte Kriterien der Vorrang gegeben werden, für die es bereits Vorerfahrungen aus Studien gibt. Zwar berichtet z. B. Hans Hermann Wickel explizit über ‚Musikprojekte mit Geflüchteten‘ (Wickel, 2018, S. 104), doch stellte sich als für Kinder wesentlich einschlägigere und ausführliche Quelle die ‚4. World Vision Kinderstudie‘ (World Vision Deutschland e.V., 2018) heraus. Im Rahmen der Studie wurden im Jahr 2017 sechs- bis elfjährige Kinder zusätzlich zu den Themen Familie, Schule, Freizeit, Selbstbestimmung und Armut sowie konkret zum ‚Thema Geflüchtete‘ befragt.⁴

Zum methodischen Vorgehen

Niederschwellige Zugänge zu den Szeneninhalten sollten den Kindern eine emotionale Identifikation erleichtern. So stand am Beginn der Gestaltungsarbeit, den musikalischen Vorlieben der Kinder zu lauschen, um sie, vor allem in Form ihrer Lieder, in das szenische Spiel einzuplanen. Zu den Inhalten etlicher Szenen schuf ich Neues: emotional konnotierte Bewegungsmuster, aus denen sich Choreographisches entwickeln sollte, Sprechverse mit markanter sprachrhythmischer Struktur, kurze Songs, die inhaltliche Details auf den Punkt brachten⁵ und dazu die gesamte Szenerie von Kulisse bis Bühnenlicht als belebende Atmosphäre, um darin expressives szenisches Spiel zu entfalten.⁶

Zum organisatorischen Vorgehen

Der Versuch, eine Gruppe 8-10-Jähriger aus Kindern mit Fluchterfahrung und anderen, regionalen Kindern zusammenzustellen, erwies sich über längere Zeit hinweg als kompliziert und schließlich ergebnislos. Denn die Kinder mit Fluchterfahrung sind im Schulbesuch auf verschiedenste Grundschulklassen verteilt. Zu außerschulischen Extraproben waren deren Eltern nicht zu gewinnen. Erst die ukrainische Samstagsschule ergab einen praktikablen Handlungsrahmen.

Die Suche nach einer Gruppe regionaler Grundschul Kinder verlief nicht einfacher. Zu reglementiert und dicht vorstrukturiert sind die Zeitabläufe der Klassenarbeit. Extraproben außerhalb der Schulzeit räumte man vorweg keine Chancen ein. Unter Mitwirkung der Bildungsdirektion meldete schließlich eine Lehrerin einer ersten Klasse ihr Interesse an. So wurde seitens der ukrainischen Schule auch eine Gruppe 6-Jähriger eingeladen.⁷

⁴ Beispielhaft aus der Zusammenfassung zum Thema Geflüchtete: Knapp die Hälfte aller Kinder wissen von geflüchteten Menschen in ihrem Wohnumfeld, Kinder mit eigenem Armutserleben oder Migrationshintergrund noch eher. Ein Drittel hat mit geflüchteten Kindern "zusammen etwas gemacht", davon zwei Drittel mit positiven Erfahrungen. World Vision Deutschland e.V. (2018, S. 29-31) Vier von fünf Kindern geben an, habe man sich erst kennengelernt, sei es nicht anders als mit anderen Kindern. Mehr als zwei Drittel erwähnen Sprachschwierigkeiten. (ebd. S. 32)

⁵ Zu Musik als Auslöser von expressiver Bewegung vgl. Behrens und Tiedt (2018, S. 174).

⁶ Ausführlicher zu kreativitätsfördernden Impulsen s.a. Meis (2018, S. 50).

⁷ Zusammensetzung der Gruppe siehe unten.

Aus unterrichtsorganisatorischen Gründen standen insgesamt nur sechs Wochen zur Verfügung. Die unterschiedlichen Unterrichtstage der Kinder stellten ein zusätzliches Problem für ausführliche gemeinsame Arbeit dar: die regionale Schule hat samstags keinen Unterricht, die ukrainische Schule ist eine Samstagsschule. So probte jede Gruppe für sich, durchschnittlich 2 Stunden wöchentlich am jeweiligen Schulstandort unter Mitwirkung deren Klassenlehrerinnen. Durch die Integration in den Schulbetrieb waren bei den Proben keine Elternteile anwesend. Alle Kinder spielten und übten den gesamten Ablauf, nahezu auf dieselbe Weise.

Ab den Bühnenproben wurden alle Kinder an den Aufführungsort gebracht und agierten gemeinsam. Die Kindergruppen auf beiden Bühnenseiten waren grundsätzlich aus beiden Klassen gemischt.

Zum Abschluss gab es eine Bühnenpräsentation vor geladenen Eltern und Angehörigen der Mitwirkenden und einigen zusätzlich Geladenen. Das Publikumsinteresse war enorm.

Zum Verhalten der Kinder in den Arbeitsprozessen

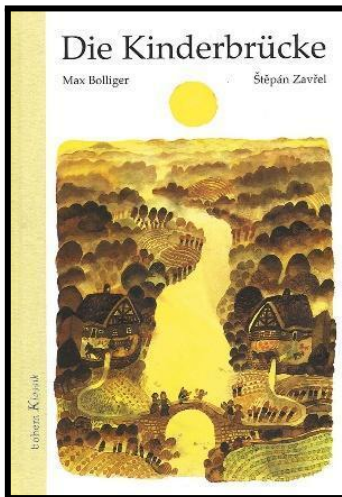
Das Verhalten der Kinder in den Arbeitsprozessen verdiente eine ausführlichere Beschreibung, als sie hier gegeben werden kann. Markant war, dass die Kinder der regionalen Klasse von Anbeginn weniger Ablenkungen, kaum gegenseitige aggressive Störungen und interpersonelle Konflikte zeigten. Ausdauer und Konzentration konnten die regionalen Kinder früher einbringen, die ukrainischen Kinder erreichten sie sukzessive. Somit dauerte deren Integration ins Spiel länger, gelang jedoch zunehmend. Einige wollten anfänglich gar nicht mitspielen, am Ende waren alle dabei. Die Entwicklung einer gewissen Vertrautheit mit Liedern der jeweils fremden Gruppe gelang den regionalen Kindern ebenfalls spontaner. Das Zusammenspiel in gemischten Gruppen war zu keiner Zeit problematisch. Die ukrainischen Kinder wirkten anfänglich etwas scheuer.

Paradigmatische Stimmungen einiger Bilderbuchszenen

Die folgende Beschreibung einiger Szenen soll die Bilderbuchgeschichte inhaltlich nachvollziehbar machen und zugleich einen Einblick ins Gestaltungsmaterial ermöglichen. Vorausgeschickt: Die Geschichte enthält keinerlei Inhalt mit Fluchtbezug. Eine Skizzierung der paradigmatischen Stimmungen einiger Szenen soll verdeutlichen, was den Stoff dennoch für das gemeinsame Spiel der ukrainischen mit den regional ansässigen Kindern als besonders geeignet erweist.

Getrennte Lager, scheinbar friedlich, charakterisieren den Beginn der Geschichte.

Unmittelbar nachdem sich die Bühnenvorhänge öffnen, zeigt das Bühnenbild nach außen hin die beiden Bauernhöfe und den Fluss, der als blaugrüne, geraffte Plane die Bühne in zwei Hälften teilt. Das Spielfeld für die beiden, aus beiden Klassen gemischt erstellten Gruppen ist bereit. Bild rechts: Wie vereinbart, noch eine letzte Chance, einander zuzuwinken, schon geht es ab ins Spiel.



Die Kinderbrücke, Cover



Bühne frei (#238)

In diese Anfangsstimmung integrierten wir einige der Lieblingslieder, die mir die Kinder in der Erstbegegnung präsentiert hatten. Auf diese Weise sollten sie jeweils mit ihren eigenen Songs in der Szenerie ankommen können: aus dem Repertoire der einheimischen Kinder mit einem deutsch- und einem englischsprachigen Lied, aus dem Repertoire der ukrainischen Kinder mit einem ihrer ukrainisch gesungenen Volkslieder. Beide Gruppen hatten alle Lieder gelernt und konnten somit mitsammen singen.

Im weiteren Verlauf nahm der Anteil neuen Materials beständig zu. Jede Szene erhielt ihren eigenen Klangcharakter.

Der Friede trägt

Empfundene Benachteiligung schürt Missgunst und Neid. Lapidare Ursache ist Sonnenschein auf der einen Seite, Schatten und Nässe auf der anderen Seite des Flusses.

Dem entsprach einerseits die gestisch begleitete ‚Sonnenstrahlmelodie‘



und andererseits der, mit ekeligem Gefühl vorgetragene, tonlose Sprechvers, begleitet von stampfenden Bewegungen.



Eskalierende Feindseligkeit

Aus Neid und gegenseitiger Missachtung der Erwachsenen resultieren Streit und blanke Wut, die schließlich in Gewalt mündet: Sie werfen Steine gegeneinander.

Die eskalierende Feindseligkeit packte ich in die rhythmische Zeile ‚*Aus Streit wird Wut, man merkt nicht, was man tut*‘, die alle Kinder unisono, geduckt, im Flüsterpiano ansetzend, jeweils um eine Tonstufe steigernd, bis zu einem bedrohlichen Fortissimo mit wilder Gestikulation vier Mal repetierten, ...



... worauf der dramatische Höhepunkt der Geschichte folgte, zum Glück mit harmlosem Ausgang: Die Steine plumpsten ins Wasser. (Sie sollten schließlich noch eine Schlüsselfunktion im weiteren Verlauf der Geschichte bekommen.)

Mit dem Wurf der aus Dämmmaterial gefertigten ‚Flusssteine‘ bis an diese Stelle zu warten, sollte sich als eine der schwierigsten Geduldsproben für die Kinder entwickeln.



Da werfen sie Steine...

Da wer - fen sie Stei - ne, die fal - len in den Fluss,
ein Glück, dass nie - mand lei - den muss.



"Alle Kinder wollen Frieden"

Über allen strahlt die Sonne...

Die folgende Szene der schnarchenden Erwachsenen im Schatten der Mittagshitze und sehnsüchtig nach anderem darben den Kindern stellt einen der größten Gegensätze des dramaturgischen Verlaufs dar:

Auf die langsam aufsteigende Melodie des Liedes ‚Über allen strahlt die Sonne...‘ (Kral, Rudlof & Teiner, 1975) deklamieren die Kinder unmissverständlich in dessen Fortsetzung ‚Alle Kinder wollen Frieden, Frieden der das Glück erhält.‘

Hüpf, hüpf, Wackelstein...

Eine längere Trockenperiode, die die geworfenen Steine aus dem gesunkenen Wasserspiegel ragen lässt, veranlasst die Kinder zu neuer Kreativität: Endlich mag es gelingen, mit etwas Geschicklichkeit zueinander zu hüpfen.

Der, zu den Basstönen wechselweise auf einem Bein zu singende Song in Reggae-ähnlichem Rhythmus wird zur Basis für Bewegung und Darstellung dieser Szene:



Wackelstein-Reggae



Die Welt der anderen treffen



Abbildung 6: Erstbegegnung in Flussmitte (#351)



Abbildung 7: ходить гарбуз по городу (#371)

Wen mag es verwundern, dass sich die Kinder in Flussmitte endlos verplaudern? Häusliche Mahnrufe setzen dem autoritär ein Ende. Zuhause verblüffen die Kinder die Eltern mit deutschsprachigen wie ukrainischen Liedern vom jeweils anderen Ufer.

Fatale Wende

Mit reichlicher Stimmaktion und Body-Percussion tobt ein Unwetter über die Bühne. Es lässt den Wasserspiegel wieder fatal steigen. Dass damit die Steine versanken, veranlasst die Kinder zum Protest-Rap:

(Echo) (Echo)

Die Stei - ne sind weg (sind weg) ach, du Schreck! (du Schreck!)

Wir kön-nen nicht plau-dern, nicht sin-gen, nicht la-chen, oh Mut-ter, oh Va-ter, was sol-len wir ma-chen?

p *f*

Die Kinderbrücke

Aus solch tiefer Depression vermag nur eine Königs-idee zu retten. Sie kommt von den Kindern und mündet in die Schlusszene: ‚*Lasst uns eine Brücke bauen.*‘ Alle errichten gemeinsam die Brücke, ...

... konstruktiv und ... aktiv.



: Stein auf Stein ...



... so bauen wir.



Drübergehn muss herrlich sein.

Lasst uns ei - ne Brü - cke bau - en und nach gro - ßen Stei - nen schau - en!
 Ei - ne Brü - cke für den Frie - den für die Men - schen hier und drü - ben!

Brü - cken - plä - ne zeich - nen wir ... Stein auf Stein, so bau - en wir!
 Seht das Bau - werk oh wie fein, da - rü - ber gehn muss herr - lich sein!

Zu den weiteren Strophen lässt sich im Marschtempo über das neue Bauwerk stapfen. Alle Kinder triumphierend auf der selbst errichteten Brücke, so endet das Spiel.



Eine Brücke für den Frieden...

Zusammensetzung der Kindergruppe

Zusammensetzung Projektphase			Zusammensetzung Stichprobe (Feedback nach 6 Mo.)		
	Ukrain. Kinder	Regionale Klasse		Ukrain. Kinder	Regionale Klasse
Jungen	3	11	Jungen	3	7
Mädchen	10	9	Mädchen	5	9
Gruppengröße	13	20	Teiln. verblieben	8	16
Insgesamt		33	insges. verblieben		24
			Neuzuwachs	4	5
			Gruppengr. neu	12	21
			Insgesamt nach 6 Mo.		33

Stichprobe / Gruppengrößen

Am Spiel nahmen 33 Kinder teil, 13 ukrainische Kinder (10 Mädchen und 3 Jungen), aus der regionalen Klasse 20 Kinder (9 Mädchen und 11 Jungen). In der Feedbackrunde waren davon 24 anwesend, 9 Kinder waren mittlerweile neu dazugekommen (s.Tabelle). Sie beteiligten sich nicht an den Antworten.

Feedback der mitwirkenden Kinder

Aus früheren Projekten zog ich die Erfahrung, dass verbale Rückmeldungen von Sechsjährigen gelingen, wenn sie in wohliger, geschützter Gesprächsatmosphäre, am besten in kleinen Gruppen von 3-4 Kindern und in zumindest 10 Minuten ungestörter Zeit stattfinden. Dann ergaben sich daraus aussagekräftige, transkribierbare Rückmeldungen. Das war organisatorisch bei diesem Projekt nicht einlösbar.

Daher wurde folgende vereinfachte Möglichkeit gewählt: Mittels einer Art phänomenologischer Reduktion des aktuellen Beitrags von Sara Hubrich , Musicking und Kulturarbeit' (2025, S. 24-30)⁸ wurden vier Fragen für ein Feedback durch die teilnehmenden

⁸ Die Fachzeitschrift *Diskussion Musikpädagogik* veröffentlichte im Herbst 2025 das Themenheft ,Musik als soziale Praxis '. Mehrere Beiträge des Heftes, wie jener von Sara Hubrich. Hubrich (2025), reflektieren die Situation Geflüchteter aus dem sozialen Kontext des Musizierens.

Kinder entwickelt. Das Vorhaben, in Bezugnahme auf die eingangs erwähnte *World Vision Kinderstudie* durch eine Frage die Akzeptanz der Kinder der jeweils anderen Gruppe zu erheben, ergab sich dabei von selbst.

Die Fragen wurden kindgemäß als zu ergänzende Aussagen formuliert:

1. Am meisten Spaß hatte ich, wo ich... (offene Beantwortung als Einstieg)
2. Wenn ich ans Tanzen, Singen, ans Spielen der Geschichte auf der Bühne denke:
Am besten gelungen ist mir...
3. Ich erinnere mich gut, ... (3 Optionen als Vorschläge)
 - wie ich selbst gespielt habe
 - an die anderen Kinder
 - an irgendwelche Dinge
4. Mit den Kindern der anderen Klasse zu spielen, war ... (4 Optionen als Vorschläge)
 - lustig
 - spannend
 - ärgerlich
 - ich weiß es nicht mehr

Nach einer Präsentation des Aufführungsvideos zu Beginn des neuen Schuljahres in den Klassen wurden den Kindern diese vier Feedbackfragen gestellt.

Zusammenfassende Interpretation der Rückmeldungen der Kinder

Verallgemeinerte Antworten der Kinder wurden akzeptiert, nicht nachkorrigiert. Offen formulierte Antworten wurden ebenso akzeptiert und deskriptiv den angebotenen Kategorien subsumiert.

In der ersten Frage, was am meisten Spaß bereitet habe, antworteten beide Gruppen mehrheitlich mit ‚alles‘. Die weiteren Antworten der regionalen Kinder betrafen *hands-on*-Aktivitäten. Das ist einerseits auf den höheren Anteil an Jungen, andererseits auf die Befassung mit Instrumentalspiel in dieser Gruppe zurückzuführen. 38 % der ukrainischen Kinder nennen ‚Singen‘. Beiden Gruppen ist gemeinsam, dass fast alle mit Spaß⁹ dabei waren.

In der zweiten Frage, was am besten gelungen sei, geben die Antworten ein ähnliches Bild: Differenziertere Antworten kamen aus der regionalen Gruppe, auffällig sind abermals 38 % für ‚Singen‘ in der ukrainischen Gruppe. Trotz zweier ukrainischer Tanzlieder erhält ‚Tanzen‘ nur eine ukrainische Nennung. ‚Alles‘ und (noch) ‚anderes‘ war zwei Drittel der regionalen Kinder ‚am besten gelungen‘. Darin war auch subsumiert, was nicht extra genannt wurde.

⁹ Sechsjährige unterscheiden sprachlich kaum zwischen Spaß und Freude, deshalb wurde dem Alltagsvokabel ‚Spaß‘ der Vorzug gegeben.

Die Antworten der ukrainischen Kinder sind hingegen differenzierter und es gibt keine Nennung für ‚alles‘.

Die dritte Frage konnte zeitbedingt nur in der regionalen Klasse gestellt werden. Selbstbezug, soziales Miteinander und Sachbezug liegen in den Antworten von mehr als zwei Drittel der regionalen Kinder nahezu gleichauf. Das hohe Maß an Mehrfachantworten signalisiert eine lebendige Erinnerung, selbst nach mehreren Monaten. Die ausgeprägte Wahrnehmung der jeweils anderen Kinder korreliert mit den Daten aus der *World Vision Kinderstudie*.

Die vierte Frage, wie es war, mit den Kindern der anderen Klasse zu spielen, wird in beiden Gruppen gut zur Hälfte aus positiver emotionaler Erinnerung beantwortet. Die 38 bzw. 40 % für ‚spannend‘ lassen sich als konstruktives Interesse an den anderen Kindern deuten. Jeweils ein Kind konnte sich nicht mehr erinnern. Das korreliert mit den 10 % Desinteresse oder Ablehnung gegenüber Flüchtlingskindern, die die *World Vision Kinderstudie* ausweist.

Die Kinder der regionalen Klasse gaben auffällig mehr detaillierte und differenzierte Antworten. Die ukrainischen Kinder brauchten bei der Befragung mehr Erklärungen und insgesamt mehr Zeit, wenngleich sie ähnlich motiviert waren, Rückmeldungen zu geben. Die ukrainischen Kinder neigten bei der Angabe von Antwortalternativen auffällig zu Mehrfachantworten.

Mit Antworten auf die Frage, was es zusätzlich anzumerken gebe, übertrafen die regionalen Kinder die ukrainischen um das Vierfache. Das deutet am ehesten auf sprachliche Verständnisprobleme hin, wie sie in der *World Vision Kinderstudie* erwähnt sind. Ein dabei geäußertes Freundschaftsverlust eines ukrainischen Kindes war besonders auffällig.¹⁰

Die zusätzlichen Anmerkungen von 53% der Kinder der regionalen Klasse deuten auf ein positives Bild von sich selbst im Kontext des Musiktheaterprojektes hin und lassen einen Bezug zum hohen Erinnerungsgrad in ihren Antworten auf Frage 3 zu.

Insgesamt zeigten sich ähnliche Trends, wie sie die *World Vision Kinderstudie* ausweist. Auf den Erfahrungsschatz der Probenvideos wurde bereits oben verwiesen. Eine Auswertung der künstlerischen und sozialen Entwicklungen im Produktionsprozess ergäbe einen gesonderten Beitrag.

Dass Musiktheaterarbeit großen Zuspruch bei fast allen Kindern erfährt, erwies sich ebenso eindeutig wie das Interesse der Kinder aneinander. Über die erwähnten anderen Studien hinaus geht, dass die Rückmeldungen dieses Projektes auch Antworten aus der Perspektive der Kinder mit Fluchterfahrung umfassen, die zudem nahezu gleich positiv ausfallen wie bei den Kindern der regionalen Klasse.

Als ein weiterer Unterschied zu den Ergebnissen der Kinderstudie von Andresen fiel auf: Wenngleich nahezu jedes zweite Kind der *World Vision Kinderstudie* zufolge Angst vor zunehmender Fremdenfeindlichkeit äußert, war Vergleichbares zu keinem Zeitpunkt und von

¹⁰ Das im Video gesehene befreundete Kind sei nun nicht mehr in der Klasse.

keiner Seite im Musiktheaterprojekt zu beobachten. Auch von Seiten der ukrainischen Erwachsenen fiel keine Anmerkung empfundener Anfeindung oder Geringschätzung.

Aus den Feedback-Interviews mit Mitwirkenden

Den beiden Lehrerinnen der Gruppen stellte ich in einem Interview dieselben Fragen, um auch damit einen Vergleich der Kindergruppen zu ermöglichen. Für beide Pädagoginnen habe das Projekt gleichermaßen gut zur sonstigen Lernarbeit beigetragen.

Die Lehrerin der regionalen Klasse hebt hervor: ‚Ja, natürlich, in dem Bilderbuch geht es ja um Streit, wie kann ich Streit schlichten, wie kann ich mich versöhnen. Auch der Friedensgedanke hat sich gut eingefügt.‘ Auf die Frage nach beobachtbaren Nachwirkungen antwortet sie: ‚Die Kinder singen spontan immer wieder die Lieder. Oder auch, wenn es zu Auseinandersetzungen kommt, dann höre ich schon die Sprüche in der Pause: »Aus Streit wird Wut. Man weiß nicht, was man tut.‘

Die ukrainische Lehrerin hebt den Wandel des emotionalen Zugangs hervor: ‚Ich habe gesehen, dass die Kinder, die unter dem Unterricht, also in der Probe, irgendwie zurückziehend waren. Bei der Aufführung waren die sehr offen, waren dabei, haben mitgemacht. Und das war wirklich sehr bemerkbar.‘ Auf die Frage, ob etwas nachwirke, meint sie: ‚Sicher. Viele Kinder waren sehr stolz, dass sie auf der Bühne waren, dass die Eltern das alles gesehen haben. Dass sie [das] mit anderen Kindern zusammen gemacht haben, mit einer anderen Schule. Und auch, dass die Kinder aus der anderen Schule, also österreichische Kinder, ukrainische Lieder gesungen haben.‘

Nicht verwunderlich, dass die Frage der Akzeptanz für die ukrainischen Kinder eine besonders wichtige Rolle spielt. Übereinstimmend mit den Aussagen der Kinderstudie schildert die ukrainische Lehrerin: ‚Und wir wissen auch nicht alles, was Kinder erlebt haben. Zum Beispiel zu Hause, welche Ängste, welche Sorgen die Eltern haben. Die Kinder spüren das alles, auch wenn die das nicht hören. Sie spüren [das] trotzdem und nehmen das alles wahr.‘

Dennoch resümiert andererseits die österreichische Lehrerin mit Verweis auf zahlreiche Erfahrungen: ‚Kinder sind Kinder, egal woher sie sind. Es hat sich wieder bestätigt, dass egal ist, woher sie kommen. Man kann mit allen gleich arbeiten.‘

Der Sprecher der Aufführung bringt Jahrzehnte Erfahrung in der ästhetischen Bildung für soziale Berufe mit. Er attestiert den Kindern empathisches und fürsorgliches Verhalten:

In der Situation, wo eine Bühnenhälfte hell, die andere dunkel ist: Die Kinder im Dunkel spielten ihr großes Bedauern. Doch Kinder im Hellen haben plötzlich auch Anteil genommen und mitgeklagt. An anderer Stelle war zu beobachten: Kinder haben einander geholfen, sie z.B. vor drohenden Gefahren wie Stürzen oder Fehlritten am Bühnenrand beschützt.

Zum Zusammenwirken von Kindern und Spielleitung sagt er: 'Ging der Spielleiter ganz nahe an die Kinder heran, empfanden sie sich mit ihm mehr in einer Gemeinschaft und haben viel aus sich herausholen lassen. Sie haben Vertrauen eingebracht.'

Das deckte sich auffällig mit meinem Selbstverständnis als 'Facilitator', wie auch Haak-Schulenburg ausführt. (Haak-Schulenburg, 2025, S. 31) Dem 'Facilitator' sei möglich und zugleich aufgetragen, vorausgesetzt einer gewissen Kenntnis von der persönlichen Disposition der Kinder, kreativ einen Spiel- und Erfahrungsraum zu eröffnen, der weit über räumliche Gestaltung hinausgeht, indem alle künstlerischen Ausdrucksformen, wie Musik, Sprache, Tanz, mimisches und gestisches Darstellen, Stimmaktion zum Spiel- und Erfahrungsraum werden.

Ein kurzes Fazit

Offenbar war es den Kindern gelungen, etwas erfolgreich darzustellen, woran sie zudem – nämlich alle mitsammen – Gefallen gefunden hatten. Dabei fanden sie zueinander, obwohl sie einander zuvor nicht kannten und im Projekt nur beschränkte Zeit begegneten. Ungeachtet von markant unterschiedlichen sozialen Settings im Alltag fanden sie zu neuer Wirksamkeit, in einer neu entstandenen Wirklichkeit, in der sie gemeinsam „den Ton angeben konnten“.

Insgesamt ist das Projekt ‚Die Kinderbrücke‘ somit als gelungenes Pilotprojekt zur *musikalisch kreativen Förderung von Kindern mit Fluchterfahrung* einzustufen, das für weitere Projekte derselben Intention orientierend herangezogen werden kann. Reizvoll wäre eine Erweiterung der externen Beobachtung und Reflexion, solange sie entsprechend diskret gelänge.

Eine schöne Anerkennung für den Verfasser stellte die Auszeichnung der Arbeit mit dem 1. Preis im Rahmen des Salzburger Kinderrechtspreises 2025 dar. (Land Salzburg, Landes-Medienzentrum, 2025)

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‘The Children’s Bridge’ as a social bridge-builder Musical and creative support for children with refugee backgrounds

Gerhard Hofbauer

The Salzburg Festival Fund awarded the Salzburg branch of the Malteser Hospital Service funding for ‘musical and creative support for children with refugee backgrounds’. This enabled the musical theatre project *Die Kinderbrücke*, based on the picture book of the same name. (Bolliger & Zavřel, 1999)¹¹

Assistance for new arrivals, as well as weekly language courses and conversation afternoons for refugees living in Salzburg, have for years been part of the voluntary services provided by the Malteser in the Salzburg region, for which there is also in-house expertise. Whereas previously the majority were people from Syria and African countries, for some time now the focus has been primarily on those who have fled the war zone in Ukraine. There have also been isolated initiatives on an artistic level. Temporary group lessons involving music and dance were organised for children from asylum-seeking families, in each case drawing on external expertise, including from the Orff Institute.

However, the new funding opened the door to a more comprehensive project, albeit with the thematically defined aim of *musically fostering the creativity of children with refugee backgrounds*. Given such resources, ideas were not long in coming. Purchasing instruments and teaching the children to play them – a sort of ‘JeKi’¹² initiative – was one suggestion; group courses in rhythm or in music and dance were another. In both cases, the Malteser Hospital Service found itself, on the one hand, overwhelmed by the organisational demands, and on the other, internal doubts arose as to whether and how such formats would specifically benefit children with psychological stress resulting from their refugee experiences.

After discussing all the ideas, the decision was finally made in favour of my concept: to adapt the picture book story *Die Kinderbrücke* to the situation and set it to music and staging. As a member of the Malteser regional management team, I felt capable of handling this both organisationally – thanks to my experience in elemental music education – and professionally, particularly in the field of polyaesthetics.¹³

Fundamentals of observing children’s behaviour

The distinctive feature of the concept was intended to be that it would make the overall developmental process comprehensible for subsequent observation and analysis. The intention was that this should make it possible, for example, to reconstruct in which play situations and in what observable ways Ukrainian children are able to immerse themselves

¹¹ The publisher Bohem, based in Münster, was very helpful in allowing us to use the book. Each child received their own copy as a thank-you for taking part.

¹² This is similar to the German projects ‘JeKi: An Instrument for Every Child’.

¹³ The author of this article has worked in a wide variety of areas within music and dance education, including several decades in teacher training. For many years, he has headed the “International Society for Polyaesthetic Education”, with which he has been involved since 1981 (see www.paeb.org).

in the action and the shaping of the story, despite the (initially presumed) inhibiting effects of their refugee experience, and to identify any differences compared to other participating children.

When establishing a basis for observation, priority should be given to criteria for which there is already experience from prior studies. Although Hans Hermann Wickel, for example, reports explicitly on ‘music projects with refugees’ (Wickel, 2018, p. 104), the ‘*4th World Vision Children’s Study*’ (World Vision Deutschland e.V., 2018) proved to be a far more relevant and comprehensive source for children. As part of the study, children aged six to eleven were surveyed in 2017 on the topics of family, school, leisure, self-determination and poverty, as well as specifically on the ‘topic of refugees’.¹⁴

Methodology

Accessible entry points to the scenes’ content were intended to make it easier for the children to identify with them emotionally. Thus, the creative process began by listening to the children’s musical preferences so that these could be incorporated into the dramatic play, particularly in the form of their songs. I created new elements for the content of several scenes: emotionally charged movement patterns from which choreography was to develop, spoken verses with a distinctive linguistic rhythm, short songs that captured the essence of the content¹⁵, and, in addition, the entire setting—from the backdrop to the stage lighting—as a vibrant atmosphere in which to unfold expressive dramatic play.¹⁶

On the organisational approach

The attempt to bring together a group of 8–10-year-olds comprising children with refugee backgrounds and other local children proved complicated over a prolonged period and ultimately fruitless. This was because the children with refugee backgrounds are spread across a wide variety of primary school classes. Their parents could not be persuaded to allow extra-curricular rehearsals. It was only the Ukrainian Saturday school that provided a workable framework.

The search for a group of local primary school children was no easier. The timetables for class work are too regimented and rigidly structured. Extra rehearsals outside school hours were deemed impossible from the outset. With the involvement of the Education Authority, a Year 1 teacher finally expressed her interest.

Consequently, the Ukrainian school also invited a group of six-year-olds.¹⁷

¹⁴ An example from the summary on the topic of refugees: Just under half of all children are aware of refugees in their local area, with children who have experienced poverty themselves or have a migrant background being even more likely to be aware. One-third have “done something together” with refugee children, two-thirds of whom had positive experiences. World Vision Deutschland e.V. (2018, pp. 29–31) Four out of five children state that once they had got to know each other, it was no different from with other children. More than two-thirds mention language difficulties. (ibid., p. 32)

¹⁵ On music as a trigger for expressive movement, see Behrens and Tiedt (2018, p. 174).

¹⁶ For more details on stimuli that promote creativity, see also Meis (2018, p. 50).

¹⁷ For the composition of the group, see below.

For organisational reasons, only six weeks were available in total. The children's differing school days posed an additional problem for in-depth collaborative work: the local school has no lessons on Saturdays, whereas the Ukrainian school is a Saturday school. Consequently, each group rehearsed separately, for an average of two hours a week at their respective school premises, with the assistance of their class teachers. As the rehearsals were integrated into the school timetable, no parents were present. All the children performed and practised the entire sequence in almost exactly the same way.

From the stage rehearsals onwards, all the children were taken to the performance venue and performed together. The groups of children on both sides of the stage were generally mixed from both classes.

The project concluded with a stage presentation in front of invited parents and relatives of the participants, as well as a few additional guests. The audience's interest was enormous.

On the children's behaviour during the working processes

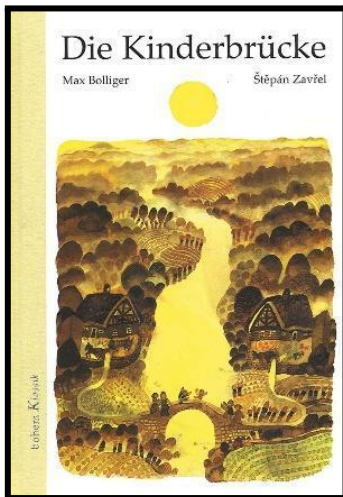
The children's behaviour during the activities deserved a more detailed description than can be provided here. It was striking that, from the outset, the children in the local class showed fewer distractions, hardly any aggressive behaviour towards one another, and very few interpersonal conflicts. The local children were able to demonstrate perseverance and concentration earlier on, whilst the Ukrainian children developed these skills gradually. Consequently, their integration into the game took longer, but was increasingly successful. Some did not want to play at all initially, but by the end everyone was taking part. The regional children also developed a certain familiarity with the songs of the other group more spontaneously. Interaction in mixed groups was never problematic. The Ukrainian children seemed somewhat shyer at first.

Paradigmatic moods of some picture book scenes

The following description of some scenes is intended to make the picture book story comprehensible in terms of content and, at the same time, provide an insight into the material used. First of all: the story contains no content relating to flight. An outline of the paradigmatic moods of some scenes is intended to illustrate why the material nevertheless proves particularly suitable for joint play between the Ukrainian and the local children.

Separate camps, seemingly peaceful, characterise the beginning of the story.

Immediately after the stage curtains open, the set reveals the two farms and the river, which, depicted as a blue-green, gathered tarpaulin, divides the stage in two. The playing area for the two groups, made up of a mix of children from both classes, is ready. Image on the right: As agreed, one last chance to wave to each other, then it's off to the game.



The Children's Bridge, cover



Clear the Stage (#238)

We incorporated some of the favourite songs that the children had presented to me during our first meeting into this opening atmosphere. In this way, they were each able to enter the scene with their own songs: from the local children's repertoire with one German-language and one English-language song, and from the Ukrainian children's repertoire with one of their folk songs sung in Ukrainian. Both groups had learnt all the songs and were thus able to sing together.

As the performance progressed, the proportion of new material steadily increased. Each scene was given its own distinctive sound.

Peace is deceptive

A perceived sense of disadvantage fuels resentment and envy. The simple cause is sunshine on one side of the river, and shade and damp on the other.

This was reflected, on the one hand, in the 'sunbeam melody' accompanied by gestures,



and, on the other, the toneless spoken verse, delivered with a sense of revulsion and accompanied by stamping movements.



Escalating hostility

Envy and mutual contempt among the adults lead to arguments and sheer rage, which ultimately culminate in violence: they throw stones at one another.

I captured the escalating hostility in the rhythmic line '*Arguments turn to rage, you don't realise what you're doing*', which all the children repeated four times in unison, crouching down, starting in a whisper-soft pianissimo, raising the pitch by one semitone each time until reaching a menacing fortissimo with wild gesticulation, ...



... whereupon the dramatic climax of the story followed, fortunately with a harmless outcome: the stones plonked into the water. (They were, after all, to play a key role in the further course of the story).

Waiting until this point to throw the 'river stones' made of insulation material proved to be one of the most difficult tests of patience for the children.



Da werfen sie Steine...



Da wer - fen sie Stei - ne, die fal - len in den Fluss,
ein Glück, dass nie - mand lei - den muss.



"All Children Want Peace"

The sun shines down on everyone...

The following scene, featuring snoring adults in the shadow of the midday heat and children languishing with a longing for something else, represents one of the greatest contrasts in the dramatic development:

To the slowly rising melody of the song 'Über allen strahlt die Sonne...' (Kral, Rudlof & Teiner, 1975), the children declare unequivocally in its continuation: 'All children want peace, peace that preserves happiness.'

Hop, hop, wobbly stone...

A prolonged dry spell, causing the stones they have thrown to protrude from the lowered water level, inspires the children to new creativity: with a little skill, they might finally succeed in hopping to meet each other.

The song, sung alternately on one leg to the bass notes in a reggae-like rhythm, forms the basis for the movement and performance of this scene:

Is it any wonder that the children in the middle of the river chat endlessly? Authoritative calls from home put a stop to this. Back home, the children astonish their parents with German and Ukrainian songs from the other side of the river.

Fatal Turn

With plenty of vocal action and body percussion, a storm rages across the stage. It causes the water level to rise fatally once more. The fact that the stones have sunk prompts the children to perform a protest rap:

The musical score is presented on a light yellow background. It consists of two staves. The top staff is a vocal line in 4/4 time, starting with a key signature of one flat and a common time signature. The melody is simple, with lyrics in German. The word "(Echo)" is written above the staff at the beginning and end of the phrase. The bottom staff is a body percussion line, consisting of a series of rhythmic patterns marked with 'x' on a five-line staff. Above this staff are several triplets of eighth notes. Below the percussion staff, there is a dynamic marking 'p' (piano) on the left and 'f' (forte) on the right, connected by a red line that tapers from left to right, indicating a crescendo.

(Echo)

Die Stei - ne sind weg (sind weg) ach, du Schreck! (du Schreck!)

(Echo)

Wir kön-nen nicht plau-dern, nicht sin-gen, nicht la-chen, oh Mut-ter, oh Va-ter, was sol-len wir ma-chen?

p *f*

The Children's Bridge

Only a brilliant idea can save them from such deep despair. It comes from the children and leads to the final scene: *'Let's build a bridge.'* Everyone works together to build the bridge, ...

... constructively and ... actively.



Stone upon stone ... (#409)



this is how we build. (#402)



It must be wonderful to walk over it. (# 413)

Lasst uns ei - ne Brü - cke bau - en und nach gro - ßen Stei - nen schau - en!
 Ei - ne Brü - cke für den Frie - den für die Men - schen hier und drü - ben!

Brü - cken - plä - ne zeich - nen wir ... Stein auf Stein, so bau - en wir!
 Seht das Bau - werk oh wie fein, da - rü - ber gehn muss herr - lich sein!

For the remaining verses, you can march across the new structure at a brisk pace. All the children triumphantly on the bridge they have built themselves – that is how the play ends.



A bridge for peace...

Composition of the group of children

Zusammensetzung Projektphase			Zusammensetzung Stichprobe (Feedback nach 6 Mo.)		
	Ukrain. Kinder	Regionale Klasse		Ukrain. Kinder	Regionale Klasse
Jungen	3	11	Jungen	3	7
Mädchen	10	9	Mädchen	5	9
Gruppengröße	13	20	Teiln. verblieben	8	16
Insgesamt		33	insges. verblieben		24
			Neuzuwachs	4	5
			Gruppengr. neu	12	21
			Insgesamt nach 6 Mo.		33

Sample / Group sizes

33 children took part in the play: 13 Ukrainian children (10 girls and 3 boys) 20 from the regional class (9 girls and 11 boys). Of these, 24 were present during the feedback session; 9 children had joined the group in the meantime (see Table above). They did not participate in the responses.

Feedback from the participating children

From previous projects, I had learned that verbal feedback from six-year-olds works well when it takes place in a comfortable, safe conversational atmosphere, ideally in small groups of 3–4 children and with at least 10 minutes of undisturbed time. Then meaningful, transcribable feedback was achieved. This was not feasible from an organisational perspective in this project.

Therefore, the following simplified approach was chosen: using a kind of phenomenological reduction of the current contribution by Sara Hubrich, ‘Musicking and Cultural Work’ (2025, pp. 24–30)¹⁸, four questions were developed to elicit feedback from the participating

¹⁸ In autumn 2025, the journal *Diskussion Musikpädagogik* published a special issue entitled ‘Music as Social Practice’. Several articles in the issue, such as that by Sara Hubrich. Hubrich (2025), reflect on the situation of refugees from the social context of music-making.

children. The idea of using a single question to gauge the children's acceptance of the other group, in reference to the *World Vision children's study* mentioned at the outset, arose naturally.

The questions were formulated in a child-friendly manner as statements to be completed:

1. I had the most fun when I... (open-ended response as an introduction)
2. When I think about dancing, singing, and acting out the story on stage:
What I did best was...
3. I remember well... (3 options as suggestions)
 - how I acted myself
 - the other children
 - of various things
4. Playing with the children from the other class was ... (4 options provided)
 - fun
 - exciting
 - annoying
 - I can't remember

After a presentation of the performance video at the start of the new school year in the classes, the children were asked these four feedback questions.

Summary interpretation of the children's feedback

Generalised answers from the children were accepted and not corrected. Open-ended answers were also accepted and descriptively subsumed under the categories provided.

In response to the first question, 'What was the most fun?', the majority of both groups answered 'everything'. The other answers from the regional children concerned 'hands-on' activities. This can be attributed, on the one hand, to the higher proportion of boys and, on the other, to the focus on playing instruments in this group. 38% of the Ukrainian children mentioned 'singing'. What both groups have in common is that almost all of them enjoyed taking part.¹⁹

In the second question, regarding what went best, the answers paint a similar picture: more nuanced responses came from the regional group, though it is again striking that 38% of the Ukrainian group mentioned 'singing'. Despite two Ukrainian dance songs, 'dancing' was mentioned only by one Ukrainian child. 'Everything' and (also) 'other' were what two-thirds of the regional children considered 'most successful'. This also included things that were not specifically mentioned. The Ukrainian children's answers, on the other hand, are more nuanced, and there were no mentions of 'everything'.

¹⁹ Six-year-olds make little linguistic distinction between 'fun' and 'joy', which is why the everyday term 'fun' was preferred.

Due to time constraints, the third question could only be asked in the regional class. Self-reference, social interaction and factual reference are almost on a par in the answers of more than two-thirds of the regional children. The high number of multiple answers indicates a vivid memory, even after several months. The pronounced perception of the other children correlates with the data from the *World Vision Children's Study*.

The fourth question, about what it was like to play with the children from the other class, was answered by just over half of the children in both groups with positive emotional memories. The 38% and 40% who described it as 'exciting' can be interpreted as constructive interest in the other children. One child in each group could not remember. This correlates with the 10% disinterest or rejection towards refugee children reported by the *World Vision Children's Study*.

The children in the regional class gave noticeably more detailed and nuanced answers. The Ukrainian children needed more explanations and, overall, more time during the interview, although they were similarly motivated to provide feedback. When selecting answer options, the Ukrainian children showed a noticeable tendency towards multiple answers.

When asked if there was anything else they would like to add, the regional children provided four times as many responses as the Ukrainian children. This is most likely indicative of problems with language comprehension, as mentioned in the *World Vision Children's Study*. One loss of a friendship expressed by a Ukrainian child was particularly striking.²⁰

The additional comments from 53% of the children in the regional class suggest a positive self-image in the context of the musical theatre project and allow for a connection to the high level of recall in their answers to Question 3.

Overall, similar trends emerged to those reported in the *World Vision Children's Study*. Reference has already been made above to the wealth of experience provided by the rehearsal videos. An analysis of the artistic and social developments during the production process would merit a separate article.

It was just as clear that music theatre work is very popular with almost all children as it was that the children are interested in one another. Going beyond the other studies mentioned, the feedback from this project also includes responses from the perspective of children with refugee backgrounds, which are almost as positive as those of the children in the regional class.

Another difference from the findings of Andresen's children's study was notable: although, according to the *World Vision Children's Study*, almost one in two children expressed fear of rising xenophobia, nothing comparable was observed at any point or from any group in the musical theatre project. Nor did the Ukrainian adults make any mention of perceived hostility or contempt.

²⁰ The child seen in the video, who was a friend, is no longer in the class.

From the feedback interviews with participants

I asked the two teachers of the groups the same questions in an interview, in order to enable a comparison between the children's groups. For both teachers, the project contributed equally well to their other teaching work.

The teacher of the regional class emphasises: 'Yes, of course, the picture book is about conflict – how can I resolve a dispute, how can I make amends. The idea of peace also fitted in well.' When asked about observable lasting effects, she replies: 'The children spontaneously sing the songs again and again. Or even when arguments break out, I can already hear the sayings during break time: "Arguments turn into anger. You don't know what you're doing."'

The Ukrainian teacher highlights the change in emotional engagement: 'I noticed that the children who were somewhat withdrawn during the lessons—that is, during rehearsals—were very open during the performance; they were fully present and took part. And that was really very noticeable.' When asked if anything has had a lasting effect, she says: 'Certainly. Many children were very proud to be on stage, that their parents had seen it all. That they had done [it] together with other children, with another school. And also, that the children from the other school – the Austrian children – sang Ukrainian songs.'

It is not surprising that the issue of acceptance plays a particularly important role for the Ukrainian children. In line with the findings of the children's study, the Ukrainian teacher explains: 'And we don't know everything the children have been through. For example, at home, what fears and worries their parents have. The children sense all of this, even if they don't hear it. They sense [it] anyway and take it all in.'

Nevertheless, the Austrian teacher sums it up, drawing on her extensive experience: 'Children are children, no matter where they're from. It has been confirmed once again that it doesn't matter where they come from. You can work with everyone in the same way.'

The narrator of the performance brings decades of experience in aesthetic education for social professions to the role. He attests to the children's empathetic and caring behaviour:

In the situation where one half of the stage was lit and the other dark: the children in the dark acted out their deep sorrow. Yet the children in the light suddenly joined in and shared in the grief. Elsewhere, it was observed that children helped one another, for example by protecting each other from imminent dangers such as falls or missteps at the edge of the stage.

On the interaction between children and the play leader, he says: 'When the play leader moved very close to the children, they felt more part of a community with him and allowed him to draw a lot out of them. They placed their trust in him.'

This coincided strikingly with my own understanding of the role of a 'facilitator', as Haak-Schulenburg also explains. (Haak-Schulenburg, 2025, p. 31) The 'facilitator' is both able and tasked, provided they have a certain understanding of the children's personal

dispositions, with creatively opening up a space for play and experience that goes far beyond spatial design, in which all forms of artistic expression—such as music, language, dance, mime and gestural performance, and vocal action—become part of the space for play and experience.

A brief summary

It seems the children had managed to put on a successful performance, which they had all – every single one of them – thoroughly enjoyed. In the process, they bonded with one another, even though they had not known each other before and had only spent a limited amount of time together during the project. Regardless of their markedly different everyday social backgrounds, they found a new sense of agency within a newly created reality in which they could ‘set the tone’ together.

Overall, the project *Die Kinderbrücke* can thus be classified as a successful pilot project for the ‘*musical and creative development of children with refugee backgrounds*’, which can serve as a model for further projects with the same aim. It would be interesting to expand the external observation and reflection, provided this could be done with appropriate discretion.

The award of first prize to the work as part of the 2025 Salzburg Children’s Rights Prize was a nice recognition for the author. (State of Salzburg, State Media Centre, 2025)

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ОЙ ВЕРБОВЕ КОЛЕСО»: ВІД ГУЦУЛЬСЬКОЇ ТРАДИЦІЇ ВЕСНЯНКИ ДО МОДЕЛІ ORFF-SCHULWERK

Вікторія Кумгур-Новак

*«Елементарна музика ніколи не існує сама по собі,
а утворює єдність із рухом, танцем і мовленням» (Карл Орф)*

Вступ. Одним із ключових принципів Orff-Schulwerk є його зв'язок із локальними музичними традиціями. У кожній країні педагогічна система Карла Орфа набуває власного звучання через національний фольклор, у якому зберігаються природні форми елементарного музикування – єдність руху, ритму, мовлення та колективної дії. В українській традиції особливо цінними в цьому контексті є дитячий фольклор та веснянки. В обох жанрах музика не існує окремо від руху: спів нерозривно пов'язаний із грою, жестом, кроком, танцем і рухом по колу. За свідченнями носіїв традиції, веснянка без руху перестає бути обрядовою дією й перетворюється лише на пісню. Таким чином, рух є не додатковим елементом, а основою музичного переживання.

Подібні ідеї знаходимо і в українській музично-педагогічній традиції. Уже в період Київської Русі спів, розвиток ритму та колективне музикування були важливою частиною освіти. Микола Лисенко одним із перших українських композиторів і педагогів системно звернувся до дитячого музичного виховання. Микола Леонтович у своїй «Нотній грамоті»²¹ наголошував на першочерговості ритму та значенні колективного музикування. Василь Верховинець²² – якого нерідко називають «українським Орфом» – у праці «Весняночка» (1923) поєднав спів, рух і гру майже одночасно з формуванням ідей Orff-Schulwerk у Європі.

²¹ Микола Леонтович – композитор, автор всесвітньо відомого «Щедрика», а також глибокий педагог-методист. У праці «Нотна грамота» (1919) він обґрунтовував пріоритет ритму як основи музичного мислення, звертався до ідей евриміки Ж. Далькроза, поєднував музичне навчання з рухом, колективним музикуванням, імпровізацією та образно-асоціативним мисленням (зокрема через авторську семикольорову модель звукоряду). Підручник існував у рукописі та готувався до друку. Однак, після вбивства Миколи Леонтовича радянською владою у 1921 році, придушення Української Народної Республіки та передчасної смерті Стеценка (який взяв на себе обов'язок видати працю свого друга) – та і не був виданий у 1920-х роках і зберігся лише фрагментарно. Сформульована ним педагогічна система демонструє типологічну спорідненість із принципами Орф-Шульверк. Нині, сучасне українське музикознавство активно переосмислює творчість Леонтовича й публікує оновлені дослідження його спадщини як композитора і педагога [1, 6, 11].

²² Василь Верховинець – ключова постать української музично-педагогічної та хореографічної культури першої половини ХХ ст. Композитор, диригент, етнограф і перший теоретик українського народного танцю. У праці «Весняночка» (1923) він осмислює гру як природну форму дитячого буття, що поєднує рух, спів і соціальну взаємодію; ритм виступає об'єднуючим чинником колективної творчої дії, а коло – центральною організаційною формою, яка забезпечує переживання спільного музично-рухового досвіду. Педагог наполягає на свободі тілесно-емоційного самовираження та враховує вікові особливості дітей, що детально показано в праці.

Як і Микола Леонтович, Верховинець став жертвою радянських репресій (розстріляний у 1938 р., реабілітований посмертно). У сукупності їхні педагогічні системи засвідчують формування в Україні ранньої моделі елементарного музичного виховання, що історично й концептуально наближається до Орф-Шульверк [2, 3, 11].

Таким чином, зв'язок між українською музично-педагогічною традицією та Orff-Schulwerk не обмежується лише методичними паралелями. Обидва підходи ґрунтуються на глибокому розумінні музики як тілесного, колективного й творчого процесу, укоріненого в народній культурі.

Метою статті є дослідження цих паралелей на прикладі гуцульської веснянки «Ой вербове колесо» із селища Ясіня (Закарпатська область, Україна), розглядаючи її одночасно як приклад автентичної народної виконавської практики та як модель для адаптації в орф-класі.

Дитячий фольклор і веснянки: спільна основа.

У контексті Orff-підходу особливу цінність мають ті жанри фольклору, які зберігають елементарні форми музикування: єдність ритму, руху, мовлення та колективної взаємодії. В українській народній традиції такими є дитячі пісні та веснянки. Вони мають низку спільних рис:

- обов'язковий зв'язок із рухом (жест, крок, танець, гра);
- просту мелодичну структуру в обмеженому діапазоні;
- чітку метричну пульсацію;
 - повторність і варіантність;
 - тісний зв'язок із мовними інтонаціями;
 - колективний спосіб виконання.

Як зазначав Бела Барток, багато дитячих народних мелодій організовані в межах «чотирьох кроків», що свідчить про природний зв'язок музичного ритму з тілесним рухом. Подібний принцип діє і у веснянках, де музика буквально втілюється через рух.

Ці жанри зберігають одні з найдавніших форм колективного музикування в українській культурі, де музика існує не як ізольований мистецький об'єкт, а як спільний соціальний та обрядовий досвід.

«Рух не є доповненням до музикування; він є одним із його витоків».
(Барбара Газельбах)

Веснянки як обрядова дія

Веснянки – це давні українські обрядові пісні, пов'язані з приходом весни, пробудженням природи та початком польових робіт. Історично вони виконували не лише художню, але символічну та магічну функцію: через спів, рух і колективну взаємодію люди «закликали» весну та оновлення світу.

Жанр виник ще в дохристиянські часи й зберігся під різними регіональними назвами: «веснянки» (центральна Україна), «гаївки», «гагілки» (Галичина), «маївки», «великодні ігрові» (Закарпаття). Однак в науковій літературі він уніфікований терміном «веснянки».

На Закарпатті в 1920–1930-х роках весняні обрядові ігри були важливою частиною святкування Великодня. Після вечірньої служби молодь збиралася біля священних місць – річки, у гаях, на цвинтарі або біля церкви та виконувала великодні ігрові веснянки аж до заходу сонця та їхнє виконання мало надзвичайно важливу функцію: не тільки задля розваги! Спів, що нерозривно був пов'язаний з рухом – пришвидшував прихід весни та тепла. Власне, в кожному куточку Закарпаття існувала своя веснянка, якою було прийнято розпочинати Великодні ігри. Дане дослідження присвячене ігровій веснянці закарпатської Гуцульщини. Тож, в селі Ясіня традиційно починалися з гри “Ой верbove колесо. Верба символізує перше весняне пробудження, адже це одне з перших дерев, що зацвітає після зими. Колесо водночас є символом сонця, циклічного оновлення природи та оберегову (захисну) функцію.

Етнографічна реконструкція, на яку посилається ця стаття, зберігає кілька важливих музичних і перформативних елементів. Гра відкривається інструментальним вступом на дрімбі з остинатним ритмом-оберегом, який як наскрізна лінія пронизує всю дію. Згодом цей ритм переходить на наступний рівень – у бодіперкусію виконавців (плескання в долоні). Танцювальні рухи у колі доповнюються похитуванням голови, що дублює остинатний ритмічний малюнок. Музичну тканину збагачує дует скрипок: одна тримає бурдонну квінту, інша виконує мелодичні переплетення, а загальна форма будується на чергуванні вокальних та інструментальних розділів.

Реконструкція демонструє ключову рису традиційних веснянок : пісня, рух, ритм й інструментальне виконання діють як єдина колективна дія, а не як окремі художні категорії. Цей принцип виразно перегукується з орф-підходом.

Oy Verbove Koleso
hutsul vesnyanka (spring ritual song)

Yasinia village,
Zakarpattia region,
Ukraine

Allegretto

Violin/Xylophone
Jaw harp (Drymba) / Vargin
Hand clap
Voice
Violin/recorder

Xyl.
Jaw harp
Hd. Clp.
Vo.
Vln./rec.

2

Xyl.
Jaw harp
Hd. Clp.
Vo.
Vln./rec.

Oy vor bo, ve ko, le, so

ko, le, so, a scho te, be pry ae, so pry ae, so

dim.

Традиційна ігрова структура веснянки “Ой вербове колесо”

Згідно з описами, зафіксованими в закарпатських фольклорних джерелах Володимира Гошовського й пізніше перевиданими Вірою Мадяр - Новак, гра починалася з того, що учасники ставали в коло навколо вербових гілок, покладених на землю. Рух по колу символізував сонце, циклічне весняне оновлення, оберегову функцію та включав: кроки, м'яке похитування корпусу, синхронні ритмічні жести. У деяких локальних варіантах виконавці поступово прискорювали темп, посилюючи колективну емоційну енергію гри. Реконструкція, створена студентами Ужгородського фахового музичного коледжу ім. Д. Є. Задора, зберігає структурні принципи та показує, як ритм, рух і колективна взаємодія функціонують у межах традиції (див. відео QR 1).



Ой вербове колесо: <https://youtu.be/k9h4ppZPr2U?si=VvrYe3EDD7ZECwEB>

“Ой вербове колесо” як модель для орф - орієнтованої практики

Гуцульська веснянка “Ой вербове колесо” є прикладом синкретичної музичної форми, яка добре адаптується до орф-педагогіки. Її основні музичні характеристики:

- мелодія в межах пентахордового діапазону;
- повторювана строфічна структура;
- ритмічна організація тісно пов'язана з рухом;
- колективна виконання.

В народній традиції спів веснянки «Ой вербове колесо» поєднується з ритмізованими кроками, рухом по колу; ритмічною координацією, колективною взаємодією та інструментальним супроводом. Найважливішим серед них є спів + рух. Без руху

веснянка втрачає свій сенс. Синтез співу з рухом слугує визначальною ознакою обрядової весняної музики.

Адаптація веснянки в орф-класі. Процес адаптації не має на меті спростити або замінити традиційну версію. Навпаки, він прагне зберегти структурні принципи народної моделі та перенести їх у сучасний освітній контекст, доступний дітям та інструментарію Orff-Schulwerk. Одним із найважливіших принципів такої адаптації є збереження багат шаровості традиційного виконання.

Інструментальна адаптація. У класній практиці бурдон дрімби може бути перенесений на:

- boomwhackers;
- бурдонні патерни на ксилофоні чи металофоні;
- вокальний бурдон.

Скрипкова мелодія може виконуватися на блокфлейті. Така адаптація залишається близькою до автентичної української інструментальної традиції, де скрипка й сопілка часто співіснують або чергуються в ансамблевій грі.

Ритм-оберіг із реконструкції може виконуватися через:

- body percussion;
- крокові ритмічні формули;
- плескання-остинато;
- дерев'яні ідіофони (зокрема гри на трискоталі).

Це дозволяє дітям спочатку тілесно засвоїти ритм, а вже потім переходити до мелодичного матеріалу.

Методичні рекомендації для роботи в класі. Адаптація «Ой вербове колесо» в орф-класі може розвиватися поступово – від тілесного переживання ритму до колективного ансамблевого виконання.

Пропонована послідовність роботи:

1. *Пульс і рух.*

Спочатку діти засвоюють пульсацію через крокування по колу. Учитель може вводити:

- різні варіанти ходьби;
- зміни напрямку руху;
- погойдування корпусу;
- синхронізований груповий рух.

Метою є формування спільного тілесного відчуття ритму ще до початку співу.

2. *Body percussion і ритмічне остинато.* Після засвоєння руху діти додають:

- плескання в долоні;
- притупування;
- body percussion;
- ритмізовані мовні формули.

Ритм-оберіг із традиційної реконструкції може функціонувати як повторюваний остинатний шар.

3. Ритмізація тексту.

Вивчається текст веснянки: «Ой вербове колесо, колесо...». Спочатку слова промовляються без співу, але з дотримання ритмічного малюнку мелодії. Далі на текст нашаровується ритм-оберег. Це допомагає дітям плавно поєднати мовну інтонацію з музичною пульсацією.

4. Вивчення мелодії.

Мелодія вводиться поступово. Спочатку – вокально; далі – з супроводом блокфлейти чи скрипки; пізніше – у поєднанні з рухом та остинато. Завдяки обмеженому пентахордовому діапазону й повторній мелодичній будові періоду мелодія є доступною навіть для молодших дітей.

5. Нашарування та імпровізація

Поступово можуть додаватися нові музичні шари:

- бурдон на boomwhackers;
- ксилофонний бурдон;
- вокальний дрон;
- імпровізація на блокфлейті;
- рухова імпровізація.

Такий процес відображає один із ключових принципів Orff-Schulwerk – колективне творення через багатшарове елементарне музикування.

6. Рефлексія

На завершальному етапі діти можуть обговорювати: як рух вплинув на спів; як ритм відчувався тілесно, як колективне музикування змінювало атмосферу заняття.

Сучасна педагогічна практика

Сьогодні «Ой вербове колесо» є однією з улюблених веснянок серед учнів класу сольфеджіо Музичної студії Ужгородського музичного фахового коледжу імені Д. Є. Задора, що функціонує в межах педагогічної практики студентів коледжу. Поряд із етнографічною реконструкцією, до статті додаються три відеоприкладі, які демонструють різні підходи до адаптації веснянки в орф-орієнтованому освітньому середовищі.

1. Рух, притупування та супровід скрипки. Перше відео найближче відтворює традиційну модель. Діти рухаються по колу, виконуючи ритмічне притупування на основі ритму-оберегу та співаючи веснянку під супровід скрипки. Така версія зберігає тісний зв'язок між пульсом, тілесним рухом і колективним співом, характерний для автентичної виконавської практики.



Oy Verbove koleso: https://youtu.be/f1LykDRUS2c?si=_KQcFWht1GNGg_cl

2. Бурдон на boomwhackers та вокальні нашарування. У другій адаптації традиційна бурдонна квінта переноситься на boomwhackers, на яких грають діти. Замість інструментальних програшів між куплетами вводяться низхідні вокальні фрази на основі гуцульського ладу. Основна мелодія «Ой верbove колесо» також виконується вокально, створюючи багатшарову вокальну фактуру, що спирається на народний матеріал і водночас є доступною для роботи в орф-класі.



Oy Verbove koleso boomwhackers: <https://youtu.be/gTG85aW6Imk?si=yq0zuoZqxTrrk8wH>

3. Поліритмічна партитура та бурдонна речитация. Третій приклад досліджує колективну ритмічну фактуру та ансамблеве нашарування. Студенти одночасно виконують різні ритмічні патерни, створюючи поліфонічну та поліритмічну структуру в поєднанні з бурдонною речитацией. Попри експериментальний характер, ця адаптація демонструє, як традиційний фольклорний матеріал може ставати основою для колективної імпровізації та елементарної композиції.
- 4.



Polyrhythmic Verbove koleso: <https://youtu.be/d1lt0drcJBI?si=IYFgKVudSo9gbTSg>

Усі три приклади демонструють, що веснянка може функціонувати не лише як архівний фольклорний матеріал, а і як жива педагогічна практика, здатна розвивати ритм, слух, координацію руху, ансамблеве мислення та колективну творчість.

Етнографічна реконструкція як міст між традиціями та сучасною педагогікою.

Реконструкція, створена студентами Ужгородського музичного фахового коледжу імені Д. Є. Задора під керівництвом Віри Мадяр-Новак, має не лише етнографічне, а й педагогічне значення. Особливо важливо, що сама реконструкція виникла в освітньому середовищі, де студенти взаємодіяли з локальним фольклором тілесно, колективно й перформативно, а не лише аналітично чи теоретично. Сьогодні, коли багато обрядових традицій зберігаються переважно через архіви та освітні ініціативи, подібні реконструкції стають формою культурної пам'яті та міжпоколінневої тяглості. Використання архівних і реконструйованих матеріалів в орф-педагогіці створює міст між збереженням традиції та сучасною творчою музичною освітою.

«Корені музики знаходяться в ритмі та русі» (Карл Орф).

Висновки. «Ой вербове колесо» демонструє, що український обрядовий фольклор може функціонувати одночасно як:

- етнографічне джерело;
- виконавська традиція;
- педагогічна модель;
- основа для елементарного музикування.

Поєднання руху, ритму, бурдонної фактури, колективного співу та інструментальної гнучкості природно співвідноситься з принципами Orff-Schulwerk. Замість того, щоб розглядати народну музику як музейний експонат, орф-підхід дозволяє народній традиції залишатися живим, тілесним і творчим процесом. Через рух, імпровізацію та колективну взаємодію діти сприймають фольклор не як музейну спадщину, а як активний спільний досвід.

У цьому сенсі веснянка стає не лише піснею про весняне оновлення, а й моделлю оновлення зв'язків між традицією, освітою та колективним музикуванням.

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Вікторія Кумгир-Новак — українська етномузикологиня, педагогиня та фасилітаторка методу Sounds of Change, що працює в Ужгороді. Вона викладає в Ужгородському музичному фаховому коледжі імені Д. Є. Задора музично-теоретичні дисципліни, зокрема «Педагогічну практику сольфеджіо та музичної літератури» для студентів відділення «Теорія музики».

Курс «Педагогічна практика» реалізується на базі навчальної музичної студії, де займаються діти віком від 5 до 18 років. Після початку повномасштабного вторгнення значну частину учнів складають діти з травматичним досвідом війни. Її діяльність поєднує музичну педагогіку, етномузикологію, елементи музичної терапії та інклюзивні освітні підходи.

“Oy Verbove Koleso”: From Hutsul Vesnyanka Tradition to an Orff-Schulwerk Model

Viktoriya Kumhyr-Novak

“Elemental music is never music alone, but forms a unity with movement, dance and speech.”
(Carl Orff)

Introduction

One of the key principles of Orff-Schulwerk is its connection to local musical traditions. In every country, Carl Orff’s pedagogical system acquires its own character through national folklore, in which natural forms of elemental music-making – the unity of movement, rhythm, speech and collective action – are preserved. Within the Ukrainian tradition, children’s folklore and *vesnianky* (spring ritual songs) represent especially valuable genres in this context. In both, music does not exist separately from movement: singing is inseparable from play, gesture, stepping, dance and circular motion. According to tradition bearers, a *vesnianka* performed without movement ceases to function as a ritual action and becomes merely a song. Thus, movement is not an additional element but the foundation of musical experience itself.

Similar ideas may also be found in Ukrainian music-pedagogical traditions. Already during the period of *Kyivan Rus* (medieval East Slavic state centered in Kyiv), music was embedded in religious and educational practice: compulsory singing, instruction led by clergy using *cheironomy* (hand signs) to internalize melodic motion, and children’s participation on instruments such as *sopilka* (folk flute), horns, *gusli* (violin), and percussion. Music accompanied games, dance, and communal activities, shaping an experience in which sound, movement, and community formed a unified whole. Thus, Ukrainian musical culture early developed at the intersection of folklore and pedagogy as an embodied, social, and creative process.

Mykola Lysenko was among the first Ukrainian composers and educators to address children’s music education systematically. Mykola Leontovych, in his “Musical Literacy”²³, emphasized the primary role of rhythm and collective music-making. Vasyl Verkhovynets²⁴ –

²³ Mykola Leontovych was a composer, author of the world-renowned “*Shchedryk*,” and a distinguished pedagogue-methodologist. In his work “*Music Notation*” (1919), he substantiated the primacy of rhythm as the foundation of musical thinking, drew on the ideas of eurhythmics developed by *Émile Jaques-Dalcroze*, and integrated music education with movement, collective music-making, improvisation, and imaginative-associative thinking (notably through his original seven-colour pitch system). The textbook existed in manuscript form and was prepared for publication; however, following the assassination of Leontovych by Soviet authorities in 1921, the suppression of the Ukrainian People’s Republic, and the premature death of Kyrylo Stetsenko (who had undertaken the responsibility of publishing his colleague’s work), it was never issued in the 1920s and has survived only fragmentarily. The pedagogical system he formulated demonstrates a typological affinity with the principles of Orff-Schulwerk. Today, contemporary Ukrainian musicology is actively reinterpreting Leontovych’s work and publishing updated research on his legacy as both a composer and a pedagogue [3, 9, 13].

²⁴ Vasyl Verkhovynets is a key figure in Ukrainian music-pedagogical and choreographic culture of the first half of the 20th century—a composer, conductor, ethnographer, and the first theorist of Ukrainian folk dance. In his work “*Vesnianochka*” (1923), he conceptualizes play as a natural mode of children’s existence that integrates movement, singing, and social interaction; rhythm functions as a unifying factor of collective creative activity,

often referred to as the “Ukrainian Orff” – combined singing, movement and play in his work “*Vesnianochka*” (1923), almost simultaneously with the formation of Orff-Schulwerk ideas in Europe.

Thus, the relationship between Ukrainian pedagogical traditions and Orff-Schulwerk is not limited to methodological parallels. Both approaches share a deeper understanding of music as a bodily, communal and creative process rooted in folk culture.

The purpose of this article is to explore these parallels through the *hutsul* (ukrainian highland ethnographic group from the East Carpathians, at the border of Zakarpattia and Ivano-Frankivsk regions) vesnianka “*Oy verbove koleso*” (“Oh, Willow Wheel”) from Yasinia village (Zakarpattia region, Ukraine), examining it both as an example of authentic folk performance practice and as a model for adaptation within an Orff-inspired classroom. Particular attention is given to an ethnographic reconstruction created approximately twenty-six years ago by students studying folklore at Uzhhorod D. Zador Music Professional College under the guidance of ethnomusicologist Vira Madyar-Novak. The reconstruction demonstrates important performative elements of the tradition and provides a valuable pedagogical source for contemporary classroom adaptation.

Children’s folklore and Vesnianky: a shared foundation

Within the Orff approach, special value belongs to those folklore genres that preserve elemental forms of music-making: the unity of rhythm, movement, speech, and collective interaction. In Ukrainian folk tradition, children’s songs and vesnianky share several common characteristics:

- obligatory connection with movement (gesture, stepping, dance, play);
- simple melodic structures within a limited range;
- clear metric pulse;
- repetition and variation;
- close relationship to speech intonation;
- collective participation.

As *Béla Bartók* observed, many children’s folk melodies are organized within the structure of “four steps,” revealing a natural connection between musical rhythm and bodily movement. A similar principle operates within vesnianky, where music is physically embodied through circular motion, stepping, and coordinated gestures. These genres preserve some of the oldest forms of collective music-making in Ukrainian culture, where music exists not as an isolated artistic object but as a shared social and ritual experience.

“Movement is not an addition to music-making; it is one of its origins.” (Barbara Haselbach)

while the circle serves as a central organizational form enabling a shared musical-motor experience. The pedagogue emphasizes freedom of bodily and emotional expression and takes into account the age-specific characteristics of children. Like Mykola Leontovych, Verkhovynets became a victim of Soviet repression (executed in 1938, posthumously rehabilitated). Taken together, their pedagogical systems demonstrate the emergence in Ukraine of an early model of elementary music education that is both historically and conceptually aligned with Orff-Schulwerk [3, 14, 15].

Vesnianky as ritual action

Vesnianky are ancient Ukrainian ritual songs connected with the arrival of spring, the awakening of nature, and the beginning of agricultural work. Historically, they fulfilled not only artistic but also symbolic and magical functions: through singing, movement, and communal participation, people sought to “call” spring and renew the natural world. The genre originated in pre-Christian times and survives under different regional names: “*vesnianky*” (central Ukraine), “*haivky*” (Galicia), “*maivky*” and “*velykodni Ihrovi*” (Zakarpattia).

In Zakarpattia during the 1920s and 1930s, spring ritual games remained an important part of Easter celebrations. After evening church services, young people gathered near rivers, groves, cemeteries, or churches and performed circular dances and singing games until sunset.

In the hutsul village of Yasinia, these ritual games traditionally began with “Oy verbove koleso.”

The willow tree (“*verba*”) symbolizes the first awakening of spring, since willow is among the earliest trees to bloom after winter. The wheel (“*koleso*”) simultaneously represents the sun, cyclical renewal, and ritual protection.

The ethnographic reconstruction referenced in this article preserves several important musical and performative elements:

- a drone-like introduction performed on “*drymba*” (jaw harp);
- repetitive hand-clapping patterns functioning as rhythmic ostinato;
- circular movement coordinated with the pulse;
- accompaniment by two violinists, one sustaining a bourdon fifth while the other performs melodic interludes;
- alternation between vocal and instrumental sections.

The reconstruction demonstrates an essential feature of traditional music-making: song, movement, rhythm, and instrumental performance function together as a unified collective action rather than separate artistic categories.

This principle strongly resonates with Orff-Schulwerk, where music, speech, and movement emerge from a shared rhythmic foundation.

Oy Verbove Koleso
hutsul vesnyanka (spring ritual song)

Yasinia village,
Zakarpattia region,
Ukraine

Allegretto

Violin/Xylophone
Jaw harp (Dymbal) / Vargan
Hand clap
Voice
Violin/recorder

Xyl.
Jaw harp
Hd. Clp.
Vo.
Vln./rec.

2

Xyl.
Jaw harp
Hd. Clp.
Vo.
Vln./rec.

Oj ver bo.ve ko. le. so
ko. le. so, a scho te. be pry ne. alo pry ne. alo

Traditional game structure of “Oy verbove koleso”

According to descriptions recorded in Transcarpathian folklore sources by Volodymyr Hoshovsky and later republished by Vira Madyar-Novak, the game began with participants forming a circle around willow branches placed on the ground. The circular movement symbolized the sun, the cyclical renewal of spring, and ritual protection. During the performance, participants moved rhythmically in a circle while singing the vesnyanka. The movement included stepping, gentle swaying of the body, and synchronized rhythmic gestures. In some local variants, performers gradually accelerated the tempo, intensifying the collective emotional energy of the game.

The performance practice combined several simultaneous layers:

- singing;
- rhythmic movement;
- clapping patterns;
- instrumental accompaniment;
- circular spatial organization.

The reconstruction created by students of Uzhhorod D. Zador Music Professional College preserves these structural principles and demonstrates how rhythm, movement, and collective interaction function together within the tradition (see video).



Oy Verbove Koleso — Traditional Vesnianka from Zakarpattia:
<https://youtu.be/k9h4ppZPr2U?si=VVrYe3EDD7ZECwEB>

“Oy verbove koleso” as a model for Orff-inspired practice

The hutsul vesnianka “Oy verbove koleso” represents an example of a syncretism musical form highly adaptable to Orff-inspired pedagogy.

Its main musical characteristics include:

- melody within a pentachordal range;
- repetitive strophic structure;
- rhythmic organization closely connected to movement;
- collective performance practice.

The game itself includes:

- circular movement;
- stepping patterns;
- gradual acceleration;
- rhythmic coordination;
- interaction.

Most importantly, according to tradition bearers, the vesnianka loses its essential meaning without movement. Thus, movement is not an accompaniment to music but one of its structural foundations.

Adapting the vesnianka in the Orff classroom

The adaptation process does not attempt to simplify or replace the traditional version. Instead, it seeks to preserve the structural principles of the folk model while translating them into a contemporary educational context accessible for children and classroom instruments.

One of the most important principles of this adaptation is preserving the layered nature of traditional performance.

Instrumental adaptation: In classroom practice, the traditional “*drymba*” (drone) may be transferred to:

- boomwhackers;
- bourdon patterns on xylophone or metallophon;
- sustained vocal drones.

Similarly, the violin melody may be performed on the recorder. Such adaptation remains close to authentic Ukrainian folk instrumental traditions themselves, where violin and *sopilka* (folk flute) frequently alternate or coexist within ensemble practice.

The rhythmic “*obereg*” pattern (a protective ostinato used in this vesnianka) from the reconstruction may be performed through:

- body percussion;
- stepping patterns;
- clapping ostinato;
- wooden idiophones such as “*troskotalo*” (canes).

This allows children to internalize rhythm physically before approaching melodic material.

Recommendations for classroom work

The adaptation of “*Oy verbove koleso*” in the Orff classroom may develop gradually, moving from bodily rhythm experience toward collective ensemble performance.

Suggested sequence of activities:

1. Pulse and movement

Children first internalize the pulse through stepping in a circle. The teacher may introduce:

- walking patterns;
- directional changes;
- body swaying;
- synchronized group movement.

The aim is to establish a shared bodily sense of rhythm before singing begins.

2. Body percussion and rhythmic ostinato

After movement is established, children add:

- clapping;
- stamping;
- body percussion patterns;
- rhythmic speech formulas.

The “obereg” rhythm from the traditional reconstruction may function as a repeating ostinato layer.

3. Speech and text rhythmization

The text “Oy verbove koleso, koleso...” may first be spoken rhythmically before singing. This allows children to connect speech intonation with the musical pulse.

4. Melody learning

The melody is introduced gradually:

- first vocally;
- then with recorder or violin accompaniment;
- later combined with movement and ostinato.

Because the melody remains within a limited pentachordal range and repetitive structure, it is accessible even for younger children.

5. Layering and improvisation

Additional musical layers may gradually appear:

- bourdon on boomwhackers;
- xylophone bourdon;
- vocal drone;
- recorder improvisation;
- movement improvisation.

This process reflects one of the key principles of Orff-Schulwerk – collective creation through layered elemental music-making.

6. Reflection

At the final stage, children may discuss:

- how movement influenced singing;
- how rhythm was experienced physically;
- how collective music-making changed the atmosphere of the activity.

Contemporary classroom adaptations

Today, “Oy verbove koleso” is actively used in *solfège* classes at the Music Studio of Uzhhorod D. Zador Music Professional College within the pedagogical practice program. Alongside the ethnographic reconstruction, there are three video examples demonstrating different approaches to adapting the vesnianka within an Orff-inspired educational environment.

1. Movement, stamping, and violin accompaniment. The first video recreates the traditional model most closely. Children move in a circle while performing rhythmic stamping based on the “obereg” pattern and singing the vesnianka accompanied by violin. This version preserves the close connection between pulse, bodily movement, and collective singing characteristic of authentic performance practice (see video).



Oy Verbove koleso: https://youtu.be/f1LykDRUS2c?si=_KQcFWht1GNGg_cl

2. Boomwhackers bourdon and vocal layering. The second adaptation transfers the traditional bourdon fifth onto boomwhackers performed by children. Instead of instrumental interludes, descending vocal phrases based on the hutsul minor mode are introduced between verses. The principal melody of “Oy verbove koleso” is also performed vocally, creating a layered vocal texture rooted in the original folk material while remaining accessible within the Orff classroom (see video).



Oy Verbove koleso boomwhackers: <https://youtu.be/gTG85aW6Imk?si=yq0zuoZqxTrrk8wH>

3. Polyphonic rhythmic score and bourdon recitation. The third example explores collective rhythmic texture and layered ensemble performance. Students perform

different rhythmic patterns simultaneously, creating a polyphonic and polyrhythmic structure combined with bourdon-like recitation. Although experimental in nature, this adaptation demonstrates how traditional folk material may become a basis for creative group improvisation and elemental composition (see video).



Polyrhythmic Verbove koleso: <https://youtu.be/d1lt0drcJBI?si=IYFgKVudSo9gbTSg>

Together, these examples demonstrate that vesnianky may function not only as archival folklore material but also as living pedagogical practice capable of developing rhythm, listening, movement coordination, ensemble awareness, and collective creativity.

Ethnographic reconstruction as pedagogical memory

The reconstruction created by students of Uzhhorod D. E. Zador Music Professional College, under the guidance of Vira Madyar-Novak possesses not only ethnographic but also pedagogical significance. Importantly, the reconstruction itself emerged from educational practice, where students engaged with local folklore bodily, collectively, and performative rather than only analytically. Today, when many ritual traditions survive primarily through archives and educational initiatives, such reconstructions become forms of cultural memory and continuity. The use of archival or reconstructed material in Orff-inspired pedagogy creates a bridge between the preservation of tradition and contemporary creative music education.

Conclusion

“The roots of music are to be found in rhythm and movement.” (Carl Orff)

“Oy verbove koleso” demonstrates how Ukrainian ritual folklore may function simultaneously as:

- ethnographic source;
- performative tradition;
- pedagogical model;
- the foundation for elemental music-making.

Its combination of movement, rhythm, drone texture, communal singing, and instrumental flexibility aligns naturally with the principles of Orff-Schulwerk. Rather than treating folk music as a museum object, the Orff approach allows tradition to remain a living, bodily, and creative process. Through movement, improvisation, and collective participation, children encounter folklore not as museum heritage but as an active, shared experience.

In this sense, the vesnianka becomes not only a song about spring renewal but also a model for renewing connections between tradition, education, and communal music-making.

Translation by the author

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Interview with Barbara Kling



Q: Please tell me about your current work situation.

I'm a classroom teacher at the *Carl-Orff-Schule Dießen*, in Bavaria, where Carl Orff lived the last 30 years of his life. I mostly teach children up to 10 years old, the third and fourth grade of primary school. At the moment I am a 3rd grade classroom teacher. I've taught there for nearly 20 years.

Q: And did you work somewhere else before that?

Yes, I worked in other primary schools for 10 years, then I went to the Orff Institute.

Q: So you trained as a teacher before you trained as a music specialist?

For my first studies at university, it was combined. In Bavaria, if you study to be a teacher, you have to decide for one (specialist) subject, and I preferred Music, and this was at the *Musikhochschule* (University of Music and Performing Arts, Munich).

Q: As a child, were you learning music, and was music an important part of your life?

Yes, especially organ. I played organ at the church of my home. And I had also a choir at church and a children's choir. So I decided to continue my studies with this special focus on music.

Q: In your own education, when you were at school, did you come across Orff-Schulwerk, or was it more conventional?

At school, not really, but when I was at the kindergarten, my mother sent me to *Früherziehung* (Early Childhood Music Education) where I did the one-year course and then continued with piano playing.

Q: So your mother was keen for you to learn music and develop musically. Was she, is she a musician?

Not at all. No one in my family....I think I was a very active child, and she put me in a course to have some silent time. She said this to me, but she likes music and she wanted me to get experience.

One experience was very interesting. She had an LP of Carl Orff's 'The Christmas Story' with Bavarian-speaking shepherds and the music composed by Gunild Keetman. I was five or six years old, and we listened to it at Christmas, and I knew it all, the text and the songs by heart... I was fascinated by the music and the instruments because I played xylophone and glockenspiel at the *Früherziehung*.

Q: So was that more active and involving than the music you had when you went to ordinary school?

Yes. And at my time at primary school, we had percussion instruments, and a teacher used instruments during music lessons, especially at primary school. At Gymnasium, the high school, there was no contact with Orff-Schulwerk or practical music making.

Q: So, when you were at university, you had chosen music as your specialist subject, and you studied that at the music university. Was there an emphasis on Orff-Schulwerk on that course, or did you just find out about it?

Oh, the regular course for only one term had two lessons per week and the teacher did some songs from the Schulwerk, with not very much success. But then additionally a teacher came, he was a teacher trainer in practice working near Munich. He was sent to the *Musikhochschule* to share his practice with us, two hours as a block, and he brought xylophones in his car. He used Bavarian songs and dances, with xylophones and improvisation. He was inspired by Kaspar Gerg, who had studied at the Orff Institute and published the book *Musik – Sprache – Bewegung (Music – Speech – Movement)*. He worked to translate Orff-Schulwerk for music lessons in primary schools in the 1970s.

Q: So that experience made you realise that there was a different way of doing things?

Yes, he gave me some examples. And during the studies, I had to practise at school for some weeks. So I put these songs into my teaching. I had a model of how to practise at primary school.

Q: And it was successful?

Yes. And I thought about the construction or the model and I learned to prepare for myself songs in this style. And I knew that this music belongs to Carl Orff, that it was his idea because I was born near Dießen and I knew about Carl Orff. My father had a colleague who

lived near to him. So I knew about the person, the personality of Carl Orff. If I saw a xylophone or a percussion instrument, I assigned it to Orff.

Q: So you had this experience as a student and then qualified and worked in ordinary primary schools.

In Bavaria the first two years at school you start as a teacher trainee. Theory and practice is combined. I came as a teacher trainee to a primary school at Weilheim, near Dießen, where there was the person who influenced me mostly. Eva-Marie Uhlemann participated in summer courses in Salzburg with Leo Rinderer. She had an orchestra of instruments mostly bought by herself because she was so fascinated by this music. And she knew about the influence of the instruments and the work and the music with children.



Q: Did you get an impression at the time that this was unusual? That the school down the road or the school in the next town would maybe not have any of this at all?

Yes. It was just her passion and her commitment. But I realised that she only did the instrumental part of the Schulwerk and very strictly playing tunes. There was no improvisation. There was no movement. It was a limited point of view.

After I was there for another two years I changed to a different school. I went back to my hometown. At this primary school I had also a lot of instruments. They had some teachers who used Orff ideas, not too much, but they integrated it in the normal music lessons. And they were very, very glad to get someone with more knowledge and know-how. And I think, the school administration sent me to schools where there was already a music life, but to be a specialist and to go where you find good practise.

Q: *That's good. It sounds as though you had a very positive beginning to your teaching career.*

Yes, indeed.

Q: *And at what point did you come in contact with the Orff Institute and going to courses?*

There was a scholarship for Bavarian teachers to go to the Orff Institute. The school administration sent the flyer to all schools and I read it and I thought, oh, it would be nice to go there. You need a very good mark or good feedback from the school administration to get the scholarship. And so I went to Salzburg for two days to find out about the studies.

And then I had the first preparation there and the entrance exam for the one-year master's course in 2006. So it was great to get a master's degree. With 10 years of teaching experience.

Q: *So you did the year and then did you go back into the same school?*

Then the headmaster of the *Carl-Orff-Schule Dießen*, wanted a teacher with a master's degree and he asked me to go. We knew each other from organ playing, from the music at church, because he was an organist too. And he asked me to come to his school.

At the school I was before, the headmaster expected me to come back and become the head teacher. And I thought about it, being the head teacher and doing all the administration. I thought of the possibility to teach at the *Carl-Orff-Schule* directly after the master's studies. And so I decided to go to Dießen.

Before I went to Salzburg, I was also a teacher trainer for music, for music lessons for young teachers. I continue to do this at the *Carl-Orff-Schule Dießen* – it's an extra responsibility.



Q: So clearly you've had a very rich and coherent kind of experience yourself in terms of your education. I have a question here, about where you see your strengths and weaknesses in your own practise.

I feel very secure and have a lot of ideas about improvisation, using the instruments and also singing and leading the choir, because I have had choirs since I was 13 years old, a lot of experience. And also improvisation, because I'm playing the organ at church and you often have to play until the bride appears. So I have ideas and I feel very competent.

I like Bavarian dances and I got some inspiration from Salzburg, from courses, and our meetings. So I try to show it to the students. I have the ideas, but movement is not my natural response so much. And now in Dießen, I have a colleague, Christine Preißinger, who teaches 1st and 2nd grade. She is a movement and dance specialist which is great, so we each have our specialisation. We are classroom teachers so we teach all subjects. But being two of us is very important because for the first time this year Music is only one 45 minutes lesson per week. Before it was always two. I have an optional school choir once a week for 3rd and 4th grades, I have 27 students, and Christine has an optional Orff-Schulwerk class. I try to include more music during the school day, I can sing in the mornings and have music breaks in lessons: children have to move, and clap, call and response and so on. I'm the teacher, I can decide when we make music or special performances. For example, this year we have a celebration of 700 years of the town. I prepare a theatre and music piece with the children, and I will show the video at the Convention in Athens. We will perform at the new Carl Orff Museum. I need lots of rehearsal time and my head teacher said I can rehearse the actors during German and History lessons.



Q: So what happens in the classes who have different class teachers. Do you have a responsibility to encourage them to do their own music?

Yes, they know that Mrs. Kling is always singing and making music (they can come to me for help). For example, we have the 'Music Action Day' from the Bavarian Ministry of Culture. During this day or week groups of institutions like schools or kindergartens meet each other, sing together, perform or make a street concert. Each year a new song is presented. For some years I have been in the group to create the new songs. So I want all the teachers in my school to know the songs and I swap classes to teach them and we perform together in the playground.

Q: It sounds like you are really well supported by your head teacher and colleagues. Is there anything you find challenging or frustrating ...or can you really do whatever you want?

Yes, I can do everything I really want to do. One problem is having only one lesson a week, not enough time. And although we have two music rooms (because we are a primary school and a middle school with about 750 students and 60 teachers), often the rooms are occupied so I have to do my choir in my classroom.

Q: Do you find there is a problem with convincing people that Music education is more than learning and instruments and singing?

In this *Carl-Orff-Schule* music is well established. We have a teachers' band where the head teacher plays the guitar. He is very thankful for all the things I do and the performances because parents and the whole community value them. And my colleagues apologise for their lack of skills in Music and they often ask me for ideas and songs.

Q: You mentioned someone who influenced your practice early on. You've obviously always had a strong connection with the Orff community through the Institute. Has anything else had a strong influence on you?

I think the experience of reflecting on my practice through writing the article for the Forum (and presenting my work at the Convention 2018) was really valuable. It made me consider the social dimension in my teaching, and now when I work with student teachers I always give them that article to read. Not just to do the teaching: awareness of the instruments etc. but also to reflect and develop a theory about it.

I'm also the music advisor for the region and I offer three or four half day courses for teachers throughout the year. Some teachers come to them all!

In the end, I think the most rewarding thing for me is the feedback from the children and parents.

Thank you so much.

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The Voice as an Instrument of Power in Music Education: A Queer-Feminist Perspective on Beyoncé and Nuri Harun Ateş

Sezgin Inceel

In this article I examine how music education can reproduce power asymmetries, with a particular focus on voice, from queer-feminist, intersectional, and posthuman perspectives. Focusing on the voices of Beyoncé and Nuri Harun Ateş, I analyse how voice functions as both an artistic and political medium. The study concludes by relating these insights to Orff-Schulwerk's understanding of inclusivity and to Kevin Kumashiro's anti-oppressive education framework.

Introduction

Power dynamics in music education

Studies and articles suggest that voice and singing hold a central place in the Orff approach, alongside a growing shift toward more inclusive vocal practices from different perspectives. Coogan (2025) discusses how the IOSFS Convention 2025 brought together international practitioners and researchers to explore the multifaceted role of voice in Orff-Schulwerk practice, emphasizing its potential for creative expression, inclusivity, critical reflection, and social engagement in music education. Elorriaga's (2025) article argued that engaging teenagers in collective singing requires an integrative, student-centered approach that understands the voice as a developing part of identity, shaped by physiological, psychological, and social factors, and that, through inclusive, exploratory, and non-judgmental practices grounded in Orff-Schulwerk, singing can become a powerful tool for personal expression, social connection, and empowerment. Haselbach and Coogan (2025) further argued that in Orff-Schulwerk, voice extends beyond singing and speaking to include the expressive "voice of the body," where movement, gesture, and physical presence function as integral means of communication, creativity, and embodied musical understanding. To extend this discussion, I would like to focus on how voice can also be understood from a critical perspective on power. To frame this, it is useful to draw on Foucault's theory of power.

Foucault (1978/1990, 1975/1991) describes power as a decentralized, omnipresent phenomenon embedded in social and symbolic structures. From his perspective, power operates through knowledge and discourses, shapes norms and identities, and often influences daily life in invisible ways. One of his examples to explain this is the concept of the Panopticon, that was originally developed by philosopher Jeremy Bentham in the late 18th century as a model for an ideal prison. It refers to a circular building with a central watchtower, from which a single guard can observe all inmates without them ever knowing whether they are being watched at any given moment. Because they cannot see the guard, the prisoners assume they might always be under surveillance. As a result, they begin to "behave" constantly, even if no guard is present. The mere possibility of being watched is enough to enforce discipline. Foucault took this idea further and argued that we now live in a society where there may no longer be a visible guard, but we have internalized norms and expectations so deeply that we regulate ourselves automatically. We strive to fit into social structures, even when no one is actively watching us. This represents a subtle form of power,

one that may not be clearly visible or easily defined but is nonetheless always present and effective.

It is now quite uncommon to say that music is a universal language, or it can build bridges. It also has the potential to reproduce existing societal power relations instead of critically questioning or transforming them (Bates, 2022; Josties & Gerards, 2019). Bates (2022) identifies twelve axes of oppression within music education: Ableism, anthropocentrism, ageism, body shaming, classism, ethnocentrism, heterosexism, nationalism, racism, religious oppression, sexism and urbanormativity. This means that, through music-making, even in the most innocent ways, we might be reproducing inequalities without being aware of them. For example, schools that teach only Western classical music, while ignoring the existence of other classical traditions in the world, can be seen as an example of ethnocentrism (more specifically, Eurocentrism). Similarly, the tendency to push girls toward “softer” instruments and sounds, such as the flute or harp, rather than drums or timpani, would be an example of sexism. How, then, can the voice be understood as a tool of power within these dynamics?

Voice as a power tool

A preliminary and simplified explanation of vocal classification in music may begin with conventional categories such as soprano, typically associated with higher female voices, or tenor, commonly linked to higher male voices. However, these categorizations are questioned by thinkers by examining invisible power structures. To understand this better, it would be useful to look at the gender theory. Butler’s (1990) concept of performativity challenges the idea of gender as something one possesses, framing it instead as something one performs. So we do not have genders, but rather we perform them through repeated actions, norms, and expectations. According to Butler, not only our behaviors but also our bodies are socially constructed due to rigid categorization. Cusick (1999) extends this framework into the sonic domain, arguing that the voice is a bodily site where gender is both enacted and perceived. Grotjahn (2010) raises the crucial question of whether voices inherently possess gender, or whether gender is ascribed to them. She highlights the significant overlap between vocal ranges traditionally associated with men and women, such as tenor, soprano, alto, and bass, suggesting that these categories are fluid rather than fixed.

Theoretical Lenses

To better describe the phenomenon and analyze the voices of two artists, I would like to use two theoretical lenses, which will help me clarify what I mean by “voice” and from which perspective I define oppression or discrimination.

Posthuman Theory

The first theoretical lens I would like to apply is posthuman theory, which decentralizes human experience and challenges binary distinctions such as body/mind, nature/technology, or sound/meaning by emphasizing the mutual entanglement of all elements in performative contexts. Barad (2003, 2007) talks about ‘agential realism’ through concepts like intra-action and entanglement. When we adopt these theories in music education, we may see that

voice is always a relational, embodied process in which body, technology, environment, and discourse are inseparably intertwined (Chadwick, 2020). Within this tradition, Dieckmann (2024) shows how voice is created in the studio through the interplay of space, technology, and physicality, highlighting the material and affective dimensions of sound production. Fjeldstad et al. (2024) examine how their scholarly voices transform from a humanist to a feminist, posthumanist research position, understanding voice as a process shaped by social and material interactions within the field of music education. Accordingly, voice is not only sound or mere representation, but both at once: an embodied vibration and a symbolic articulation of activism. Through this information, I would like to suggest that the border between sonic and expressionist sides of our voices might be more blurred.

Intersectionality

Another theoretical lens to be able to answer this complex and multilayered questions, could be the concept of intersectionality. Originally introduced by Crenshaw (1989, 1991) to describe how systems of oppression intersect in the lives of Black women, specifically through the interplay of race and gender, intersectionality highlights how multiple axes of power shape experiences of inclusion and exclusion. When I discuss the experiences of queer artists, I consider that queerness is not the only site of their identities. The complexity of human beings also suggests that their voices function not only as tools of power through their queerness, but also through other dimensions. Winker and Degele (2009) identify four axes of discrimination in their intersectional multi-level analysis: gender, class, race, and body. I also adopt these four categories as my main orientations to better understand the phenomenon. This lens allows for an analysis of artists not only in terms of vocal register, but also as sites of artistic expression and agency.

Case Studies: Beyoncé and Nuri Harun Ateş

I would first like to focus on a case study in which I examined the voice of Beyoncé (Inceel, 2025). She is one of the most successful pop artists of the present day. However, her prominence is not based solely on her music; it is also closely linked to socio-political issues, particularly in relation to gender and racism. Her performances are often associated with resistance and empowerment, and many of her works are understood as expressions of female empowerment²⁵. I analyzed her voice, which results in four dimensions: voice as sound, voice as cultural positioning, voice as language/multilingualism, and voice as message. These dimensions show how body, race, gender, and class might be intersecting in her voice: her vocal techniques and timbre reflect embodied expression (body), her engagement with Black musical traditions highlights racial identity (race), her shifts between vocal registers challenge gender norms (gender), and her movement between musical styles and cultural forms reflects negotiations of cultural and symbolic capital (class). In terms of voice as sound, her voice shifts between chest voice and head voice can be understood not only as technical choices but as embodied performances that blur gendered expectations of vocal expression. From the perspective of voice as cultural positioning, Beyoncé's blending

²⁵ At the same time, it is important to note that although she uses her voice for political engagement and activism, there are also critical perspectives to her messages of empowerment. For instance, her highly paid performance in Dubai was criticized due to the legal discrimination faced by LGBTQ+ individuals in that context.

of genres such as house, country, and R&B demonstrates how voice is entangled with historical, racialized, and class-based meanings of music. Her vocal expression interacts with these traditions, making audible the Black roots of genres that are often culturally re-coded. From a multilingual perspective, Beyoncé's voice encompasses a range of sociolects and accents within a single language, including Standard English (SE) and African American Vernacular English (AAVE). This raises a central question about sociolinguistic hierarchies: why is "white English" positioned as Standard English, while AAVE is often perceived as incorrect or non-standard (Shariatmadari, 2020)? Furthermore, Beyoncé's lyrics, particularly on the album *Lemonade*, contain numerous references to queer linguistic coding, as Kehrer (2019) demonstrates. Finally, voice as message highlights how her singing voice becomes an activist voice. Songs addressing Blackness, feminism, and empowerment demonstrate that her voice operates simultaneously as sound and as political articulation.

The second case study I would like to address is that of Nuri Harun Ateş, which forms part of an ongoing study. He is a countertenor who lives in Turkey (at the time of writing, March 2026). Nuri was born in İzmir in 1980. He began his opera studies in Turkey and continued in Switzerland. In 2003, he received several awards in both Switzerland and Turkey and performed at various music festivals across Europe. His first album, *Kafası Karışık Kontrtenor* (The Confused Countertenor), was released in 2015. In his interview with Nilgün Belgün on YouTube (Nilgün Belgün, 2024), Nuri mentions that his project *The Confused Countertenor* is not only the name of his album, but also an integral part of his identity. Although he doesn't explicitly define what he means by "confused" in the interview, a closer look at his repertoire, the use of different singing techniques, languages and his styling during concerts reveal a broad spectrum of fluidity, which likely reflects the sense of "confusion" he refers to.

Nuri's countertenor voice and vocal technique challenges the traditional categories of male vocal training in Turkish conservatories. His experience across six conservatories, none of which initially offered instruction for countertenors, might be reflecting the structural exclusion of gender-nonconforming vocal types. After numerous attempts to receive the education he sought, he ultimately decided to leave the school, which led him to take the stage directly and develop his unique style. In the interview with Nilgün Belgün (2024), he recalled that, after persistent efforts by himself and a fellow countertenor, these institutions eventually began offering countertenor education, a change that continues to influence vocal training today. Today, on stage, he not only employs his countertenor technique but also blends it with various styles across genres, using both his chest and head voice. In my interview with him in 2025 I asked him how he would classify his own voice. His answer was: "My voice just goes wherever it needs to go within its own range. But I can say this: I am a female singer. Whether it needs to be defined or not, I don't know. But even when I sing in my lowest register, for me, it's still woman. That's how I feel. I'm not outside the binary gender framework. I'm trapped within that binary script too. But I do something that resists it—through my voice, my stance—and I support that."

By moving fluidly between western classical music, pop, Turkish classical music, and more, he challenges not only stylistic conventions but also the hierarchies often embedded within musical traditions. From a class-theoretical perspective, like Pierre Bourdieu's (1986), Nuri

Harun's ability to switch between classical and popular singing can be seen as crossing cultural boundaries. Classical singing is seen as a respected, 'legitimate' form of culture, while pop is often viewed as more commercial, less serious, or culturally 'lowbrow': Another dimension of his voice may be understood in relation to language use. As seen in the example of Beyoncé, multilingualism is inherently political, as the value assigned to different languages and language varieties is shaped by broader power structures and social hierarchies. His role in the theater production *Aşure*, which critiques state restrictions on minor languages in Turkey, highlights his alignment with linguistic resistance. In a duet with Kurdish singer Rojin, they perform in both Kurdish and Turkish. Kurdish was completely banned in media from 1983 to the early 1990s. Partial restrictions continued until the early 2000s. More open Kurdish-language broadcasting began later, though some restrictions and political sensitivities still exist today. Rogers (2006) suggests that cultural exchange is more of an ideal than a reality, due to the asymmetrical power dynamics. In this sense, we cannot claim it is a duet between two equally recognized state languages, but rather a political act and activism. Although he did not mention whether he had a Kurdish background, he said he uses his voice for those who are marginalized.

Taken together, these case studies illustrate how voice might operate as a complex, multidimensional site through which power, identity, and resistance are articulated and negotiated. Building on these insights, the following section considers the implications of such an understanding of voice for music education.

Discussions and Implications

While I do not consider myself a specialist in Orff-Schulwerk, my participation in conferences, seminars, and workshops has involved regular engagement within this context. In addition, my background in community music informs my understanding of inclusive practices in Orff pedagogy. Nevertheless, the reflections and implications I offer may retain an "outsider" perspective, and the practices discussed here may differ in their application. Sangiorgio (2018) suggests that two key beliefs within Orff-Schulwerk are central to fostering inclusivity. First, the idea that "everyone has the potential to experience music and movement/dance in ways that are meaningful to them" (p. 18) aligns with a more egalitarian, democratic, non-elitist, and non-hierarchical understanding of music education. From this perspective, it is important to recognize that power and privilege operate in multiple, intersecting ways. Exercises such as "Wheel of Power"²⁶ highlight that there is no single way of being privileged in society. Accordingly, music, singing, and voice can function as tools of power in both enabling and excluding ways. Fostering inclusivity, therefore, is an ongoing process that requires active and reflective engagement from Orff educators, as well as music educators more broadly, in order to challenge stereotypes and prejudices. Second, Sangiorgio emphasizes that "music and dance can be powerful educational and therapeutic tools to address physical, cognitive, social, emotional, and/or behavioral needs" (p. 18). In this sense, power in music education can also manifest as empowerment. While structural and systemic barriers may create and reinforce discrimination, as reflected in the experience of Nuri Harun Ateş, music can also become a means of empowerment, particularly when it is engaged with consciously and intentionally.

²⁶ For explanation see <https://rachelcottam.com/2024/06/27/what-is-the-wheel-of-privilege-and-power/>

Building on this understanding, it becomes necessary to engage more explicitly with theoretical frameworks that critically address power and inequality in education. Therefore, I will draw on the anti-oppressive education theory of Kevin Kumashiro (2000), which was adapted to music education by Bergonzi (2015) to understand and argue how Orff-Schulwerk and general music education could adopt their systems to be less discriminative and more inclusive.

This framework outlines four key approaches:

- Education for the Other
- Education about the Other
- Education that is critical of privileging and Othering
- Education that changes students and society

Education for the Other means that teaching should be designed in ways that address and benefit the needs and perspectives of marginalized groups. Bergonzi (2015) suggests that school choirs do not need to assign voice parts such as soprano or tenor based on gender. Instead, focusing on vocal range without gender identities can make music education more inclusive, for example, for trans and non-binary students. In a workshop led by Pollo Vallejo at the IOSFSF Convention 2025, participants were invited to divide into groups based on vocal range (high and low voices) rather than gender. This approach aligns with the inclusive choir practices discussed by Bergonzi. It suggests that inclusive ideas are already present in practice, even if they are not always explicitly framed in terms of gender. Becoming more aware of these practices could further support inclusivity.

Education about the Other refers to the deliberate inclusion of marginalized groups' representations within educational contexts. The music of artists such as Nuri Harun Ateş can be used to explore themes such as gender and class in the classroom, helping students develop a greater awareness of social issues through music.

Education that is critical of privileging and Othering emphasizes that power structures should be consciously questioned within teaching. Nuri's experience, being unable to complete conservatory training due to his non-conforming, gendered voice, provides a powerful example for discussing exclusion and power dynamics in music education. Education that changes students and society suggests that, while music education alone may not transform society immediately, it can foster critical thinking in students and plant the seeds for long-term structural change. According to Kumashiro (2000), this involves not only addressing what has already been articulated but also bringing the unspoken into focus. This includes not only prohibiting or criticizing exclusionary statements but actively transforming them. One example is the semantic shift of the term "queer" over time, from a derogatory label to a self-chosen identity (Kumashiro, 2000). Within Rogers (2006) framework, this process can also be understood as "cultural resistance".

Furthermore, adopting a meaning-oriented understanding of "culture" in the sense of Barth (2013, 2018), rather than normative or ethnic-holistic definitions, within the context of intercultural music education can create more inclusive spaces for queer-identified students

who may be navigating multiple forms of discrimination. This approach moves beyond reducing culture to binaries such as high culture versus subculture, or to fixed ethnic identities like "Turkish culture" or "German culture." Instead, it recognizes culture as shaped by shared meanings and experiences, such as youth culture, queer culture, or other fluid and intersecting cultural forms. In this sense, intersectionality can also serve as a strategic tool for diversity, as suggested by Osman (Dunkel et al., 2022) in the university context. These examples offer models of how the singing voices especially from a queer-feminist perspective can be deeply intertwined with their political voices and used to resist and challenge power dynamics at the intersection of gender, class, race, and body. Giving space to diverse voices allows us to reimagine music education as a place where diversity drives fairness and creativity.

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Música e seus ensinamentos: territórios, musicalidades e encontros

Maristela de Oliveira Mosca

A Associação Orff Brasil/ABRAORFF, em seus 22 anos de atuação, desempenha um papel fundamental na formação de docentes no país todo – em formação inicial ou em exercício, divulgando, por meio de cursos, oficinas, grupos de estudo, simpósios, as ideias e práticas da abordagem Orff-Schulwerk.

No final do ano de 2025, a Revista Música na Educação Básica, da Associação Brasileira de Educação Musical – MEB/ABEM, dedicou um volume para a publicação do **Dossiê temático Abordagem Orff no Brasil: territórios, musicalidades e encontros**. Organizado pelos editores Cassiano Santos, Maristela Mosca e Sandra Kaetsu, tal publicação reconhece práticas pedagógicas musicais inspiradas pela Orff-Schulwerk, inseridas no campo da Educação Musical do Brasil, e que são representadas no dossiê por autores pertencentes a diversos contextos de trabalho, que vão da escola regular a universidade, bem como projetos sociais.

Diferentes espaços formativos, com suas especificidades e potencialidades, se fizeram representados neste dossiê que, no reencontro com a música elementar, se permitiu releituras a partir de seus próprios recursos, memórias e imaginários.

Com isso, objetivamos neste Dossiê Temático abrir um campo de escuta para proposições feitas por profissionais intimamente ligados à abordagem e à Associação Orff Brasil/ABRAORFF. São professoras e professores que (re)vivem a Schulwerk: investigam, tensionam e ressignificam a proposta em seus contextos e possibilidades (Santos, Mosca & Kaetsu, 2025, p. 3).

Para compor o dossiê, foram escolhidos, avaliados e apresentados oito textos, que trazem releituras experienciais da abordagem, trazendo também possibilidades outras de inspiração e de partilhas.

O artigo **Música, Palavra e Movimento nos/dos (re)contos de Câmara Cascudo: música tradicional e criação musical**, de Maristela de Oliveira Mosca, traz a narrativa oral tradicional do Estado do Rio Grande do Norte como inspiração para um trabalho criativo, onde movimento e coletividade são protagonistas. Ao legitimar a música tradicional das infâncias na escola, a sequência didática propõe experiências em que o imaginário infantil traga o protagonismo da inventividade de movimentos e formas outras de cantar e brincar.

As autoras Gabriela Vasconcelos Abdalla, Mayumi Takai e Patrícia Cavicchioli, no artigo **Linguagem, Ritmo e Movimento: as parlendas brasileiras na Abordagem Orff-Schulwerk**, apresentam possibilidades outras de diferentes práticas musicais, tendo as parlendas brasileiras como mote do trabalho. As experiências desenvolvidas articulam linguagem, corpo e som, tendo a aprendizagem colaborativa e a improvisação como eixos centrais do desenvolvimento do trabalho.

Ao trazerem uma perspectiva outra de atuação – em projetos sociais brasileiros – os autores Sandra Hiromi de Almeida Kaetsu, Camila Ruiz de Paula e Diego Lourenço de Barros de Souza, apresentam uma dimensão da prática musical a partir de sua dimensão social. No texto **Abordagem Orff-Schulwerk em contexto de Projetos Sociais: participação, criação e colaboração**, os processos de criação coletiva são partilhados em uma narrativa que tem a utilização dos textos rítmicos, da percussão corporal e da instrumentação como elementos do fazer musical.

Thaís Soares Bezerra compartilha, no artigo **Tá no batuque: tocar, dançar, cantar e sorrir**, experiências do fazer musical coletivo em três movimentos: a vivência rítmica, a divisão por naipes e a prática de conjunto. Assim, a abordagem Orff-Schulwerk se reconhece a partir de releituras rítmicas, em processos de cocriação de ritmos tradicionais, tendo a corporeidade e oralidade como eixos.

Ao entrelaçar sua trajetória docente e os atravessamentos com a abordagem, Dafne Sense Michellepis apresenta, no artigo **Daqui pra lá: dança na aula de música**, uma perspectiva convergente de diferentes formas de criação artística. Criatividade, integração entre o movimento, escuta e imaginação são materializadas neste trabalho proposto para a educação musical escolar.

Apresentando resultados parciais de sua pesquisa, o artigo **Consciência cultural em sala de aula: a importância de um currículo plural e sensível** reflete e materializa os desafios da legitimação da diversidade cultural na contemporaneidade. A autora, Fernanda de Mattos potencializa a legitimação das culturas e dos territórios, que tragam significativamente a representatividade de diferentes tradições e modos outros de fazer, sentir e criar música. O artigo **Cantando com o corpo, dançando com a voz: sincretismos e encantamentos**, de Cristiane Ferronato se propõe a partilha de experiências híbridas de ensino e performance em práticas vocais coletivas. Um relato de experiência que marca as especificidades de uma proposta pedagógica artística voltada ao canto coletivo.

O último texto do dossiê, **Os instrumentais na Abordagem Orff: possibilidades inventivas para além do xilofone**, reflete acerca do papel instrumental na abordagem Orff-Schulwerk. Cassiano Lima da Silveira Santos e Estêvão Marques, autores do artigo, propõem diálogos acerca de uma prática pedagógica que articule a música, a linguagem e o movimento, trazendo possibilidades outras de utilização de diferentes instrumentos – tradicionais ou não – bem como o corpo sonoro e as tecnologias digitais, ampliando possibilidades de instrumentação orffiana.

O exercício da partilha de experiências, sem que se tornem manuais de utilização, tem sido constante nos encontros, grupos de estudo e oficinas promovidos pela ABRAORFF. Nesse sentido, buscamos o diálogo e reflexão acerca da abordagem Orff-Schulwerk, respeitando seu movimento natural dos tempos e espaços educativos. Todos os textos se encontram disponíveis em <https://revistameb.abem.mus.br/meb/issue/view/19>

Referência

Santos, C., Mosca, M., & Kaetsu, S. (2025) Editorial - Abordagem Orff no Brasil: territórios, musicalidades e encontros. *Música Na Educação Básica*, 14(17), e1417D00.

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Music and its education: territories, musicalities and encounters

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

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