



Aus dem Internationalen Orff-Schulwerk Forum Salzburg *From the International* Orff-Schulwerk Forum Salzburg

The Development of the IOSFS from 1994 to 2018

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From 1994 to 2018, I was entrusted with directing the International Orff-Schulwerk Forum Salzburg (IOSFS)¹. As deputy to Dr. Hermann Regner I could grow into this task over many years. In the spring of 2018 – after 24 years – I decided to retire from the overall direction and to confidently hand over responsibilities and tasks to younger colleagues. Now that the IOSFS has a new team and a new development, I would like to summarize the previous goals as well as the achievements of the past decades and formulate some important thoughts for the future.

A) Review, goals and results

1. Network of Orff-Schulwerk Associations (OSAs)

Since 1994, a further 21 new Orff-Schulwerk Associations have been founded and accepted as members of the Forum. These were often initiated by graduates of the Orff Institute, who, after returning to their home countries, set up working groups together with interested colleagues, and later, after intensive consultation with the Forum or individual members of the Executive Board and colleagues, founded Orff-Schulwerk Associations. In order to support this process, to help with the preparation and to ensure the quality and non-profit independence of OSAs, the Forum published binding Recommendations and Guidelines for the Foundation of an Orff-Schulwerk Association. The introduction of a logo for members, which can be obtained only after fulfillment of certain conditions, intends to prevent

the abuse of the title Orff-Schulwerk Association. Both the board and members of the Forum support the new OSAs in terms of content and organizational issues and are available as guest lecturers and consultants.

Foundation	Countries
1995	Poland, Czech Republic
1996	Spain
1997	Sweden
1998	Slovakia
2001	France, Italy, Slovenia, Turkey
2002	Croatia
2004	South Korea, Brazil, Bulgaria
2005	New Zealand

¹ www.orff-schulwerk-forum-salzburg.org

2007	Iceland
2008	Thailand
2009	Argentina
2010	Scotland
2015	Columbia, Iran
2016	Hong Kong, Georgia
2018	Macao, Ukraine

2. Network of Associated Schools and Institutions (ASIs)

Based on Orff's idea of model schools², Dr. Regner initiated a network of Carl Orff Model Schools in Bavaria, Germany which we have expanded into an international network in subsequent years.

These are schools and institutions with very good results working with Orff-Schulwerk principles. This depends on their well-trained and enthusiastically dedicated teachers (mostly graduates from the Orff Institute), supported by interested parents (who become more and more convinced and supportive noticing the impact of this kind of education on their children) and depends also on open minded and influential directors and - on a higher level of bureaucracy – on the approval of the educational authorities. It certainly is not easy to find all those conditions at the same time in a school. Sometimes it seems easier to discover such fortunate situations in private schools, not because they might have more economical resources, but because they are often more independent. However, the network includes totally “normal“ schools in towns and communities: It's not the money but the spirit that connects a school with the IOSFS.

These schools may help to demonstrate how Orff-Schulwerk can be incorporated, thus becoming a point of reference for the further training of young Orff

teachers in a country. In the future, every OSA should have at least one, even better, several such schools.

Kindergarten

Jittamett, Bangkok, Thailand

Taidepäiväkoti Konsti (Art-Kindergarten),

Kerava, Finland

Schools

San Francisco School (Kindergarten, Primary and Secondary School), San Francisco, USA

Carl Orff Schule Altenerding (Primary School), Germany

Carl Orff Schule Diessen (Primary and Secondary School), Germany

Carl Orff Volksschule Traunwalchen (Primary School), Germany

International School Bergamo (Kindergarten, Primary School – High School in preparation), Bergamo, Italy

Alev-School (Kindergarten, Primary School and High School), Istanbul, Turkey

Escuela de Arte Pestalozzi (Kindergarten, Primary School and High School), Buenos Aires, Argentina

Deutsch-Tschechische Verständigungsschule (Thomas Mann Grundschule) Prague, (Primary School), Czech Republic

Music Schools

D'OrffWerkstatt, Andechs, Germany

Scuola di Musica Donna Olimpia, Rome, Italy

Scuola Civica Musicale: Musicanto, Piossasco, Italy

Universities

University for Music and Theatre: Department for Elemental Music Pedagogy, Munich, Germany

Further Education Institutions

Moraiti School, Further Education Seminary for Orff-Schulwerk, Athens, Greece

Centro Didattico Musicale, Rome, Italy

2 ORFF, Carl: Memorandum: Demand for the Inclusion of Elemental Music Teaching in the Kindergartens and Primary Schools in Germany 1965 and Statement concerning the setting up in Primary Schools of model classes with expanded music lessons 1966, both in: ORFF-SCHULWERK INFORMATIONEN, Nr. 87, Winter 2012, p. 60ff

3. Conferences and conference topics

Since 2010, the brief meeting of members during the Annual General Assembly³ has been extended to a 3-day convention which now serves as a think tank. In addition to the numerous national and international symposia, conferences, level courses, summer courses, workshops and seminars on Orff-Schulwerk, this event serves the common discussion of current issues, problems and future plans and the exchange of experiences of the representatives of the two networks OSAs and ASIs. An excerpt from my speech at the opening of the 2011 session may clarify the goals:

We are coming together not only to meet friends and colleagues from many parts of the world who are convinced of the importance of the humanistic-artistic-pedagogical concept of the Orff-Schulwerk. We are also coming together because the times and the world are changing incredibly fast. Living in different cultures many of us interpret Orff-Schulwerk in quite divergent ways. It becomes essential for all of us to understand in what way and why those differences (as well as the similarities) exist. How can we adapt the Schulwerk to the 21st century? How can it survive against the overpowering influence of the digital media? We deeply hope that our joint searching and reflecting will imply a deeper common ground within our diversity and bring along new experiences, insights and encouragement for each of us personally as well as for the associations and institutions which form the International Orff-Schulwerk Forum Salzburg.

In response to the ongoing evaluation of the meetings, the topics and structure were kept open and largely adapted to the needs and wishes of the participants.

Year	Theme
2011	Numerous lectures, reports, discussions (no main theme).
2012	Three Pillars of Orff-Schulwerk: The Humane, the Artistic, the Educational ⁴
2013	Orff-Schulwerk in the School

2014	The Education of the Educators ⁵
2015	Interculturality in Elemental Music and Dance Pedagogy ⁶
2016	Effective Forms of Evaluation and Assessment in Elemental Music and Dance Education ⁷
2017	Encounters Between Orff-Schulwerk and Modern Arts ⁸
2018	Orff-Schulwerk with Special Populations in Educational and Social Contexts ⁹

The high level of participation by delegates of all OSAs and ASIs at this **Think Tank** shows how serious the discussion of these topics is understood on an international level. The conference proceedings were published in the *ORFF-SCHULWERK INFORMATIONEN* or *ORFF-SCHULWERK HEUTE* (see references on p. 81).

4. Cooperation with the Orff Institute in connection with International Orff-Schulwerk Symposia

The traditional cooperation between the Orff Institute and the IOSFS, which began in 1975 with the first international Orff-Schulwerk Symposium, in the planning, implementation and documentation of the symposia, continued under my presidency.

1995	The Inherent – The Foreign – In Common
2000	50 years Music for Children. Traunwalchen (Germany)
2006	In Dialogue - Elemental Music and Dance Education in Interdisciplinary Contexts

3 The IOSFS is a non-profit organisation.

4 *ORFF-SCHULWERK INFORMATIONEN*, Nr. 87, Winter 2012

5 *ORFF-SCHULWERK HEUTE*, Nr. 92, Winter 2014

6 *ORFF-SCHULWERK HEUTE*, Nr. 93, Winter 2015 and Nr. 94, Summer 2016

7 *ORFF-SCHULWERK HEUTE*, Nr. 95, Winter 2016

8 *ORFF-SCHULWERK HEUTE*, Nr. 97, Winter 2017

9 *idem.*

2011	50 years Orff Institute
2016	Changes?! Elemental Music and Dance Education in the Changing World of Media

5. Cooperation with the Orff Institute in connection with the exhibition 50 years Orff Institute

In 2011, in connection with the international Orff-Schulwerk symposium in the foyer of the Mozarteum University, a large exhibition on the subject was presented (designed by Micaela Grüner, Barbara Haselbach, Coloman Kallos and Anne Schmid), which subsequently toured the USA, Canada, Finland, Italy, New Zealand and China.

6. Publications of the IOSFS

a) Symposium documentation

- The Inherent – The Foreign – In Common, 1995 (Ed. M. Grüner, B. Haselbach and C. Krötz)
- 50 years "Music for Children", 2000 (Ed. G. Angerer, M. Englert-Wirsching and R. Wirsching)
- In Dialogue – Elemental Music and Dance Education in Interdisciplinary Contexts, (Ed. B. Haselbach, M. Grüner and S. Salmon), Schott, Mainz 2007
- 50 years Orff Institute, 2011 (Ed. M. Widmer and C. Kallos).

b) Exhibition 50 years Orff Institute

Detailed accompanying volume: ORFF-SCHULWERK INFORMATIONEN, Nr. 85, Special Issue (Ed. M. Grüner and B. Haselbach, Salzburg, 2011)

c) ORFF-SCHULWERK INFORMATIONEN / since 2011 ORFF-SCHULWERK HEUTE.

In cooperation with the Orff Institute, IOSFS publishes the bilingual journal (editorial board until 2014 Barbara Haselbach, from 2015 Micaela Grüner, Barbara Haselbach and Anna Maria Kalcher). The extensive biannual issues are available both online and as a print medium.
www.orff-schulwerk-forum-salzburg.org/magazine

d) Texts on Theory and Practice of the Orff-Schulwerk (Ed. Barbara Haselbach)

- German / English original version 2011
- Spanish version 2012
- Chinese Version 2014
- Farsi Version 2016
- Greek version 2018
- Russian version 2019
- Hungarian and Turkish versions planned.

7. Advice, correspondence

Every year, this area of responsibility of the management included countless discussions on various topics with students, colleagues, visitors from all over the world and convention participants. It involved extensive correspondence with colleagues from over 50 countries, with hundreds of Emails a year, which in 24 years may have been thousands. The inquiries related to all areas mentioned above, to contents, publications and events, to contacts with OSAs and ASIs, contacts with all Orff Institutions (principally the Carl Orff Foundation and the Orff Center Munich), with former students, colleagues from all over the world and with authors. Occasionally these were very personal requests for advice, mostly quite positive reactions, suggestions and ideas, now and then also critical comments, often invitations to seminars or publications, especially in relation to the international scene and much, much more.

B) Thoughts about the future

"Tradition is not the worship of the ashes, but the carrying on of the fire". With this statement I would like to summarize the efforts and work of the IOSFS over the past two and a half decades. We have made every effort to carry on the fire of an admirable humanistic idea, yet essential questions and problems still remain unresolved:

- It is obvious that the Orff-Schulwerk, Carl Orff's and Gunild Keetman's concept of Elemental Music and Movement / Dance Education, is enthusiastically received in new countries, but that interest in some countries where it has been known for

decades is slowly diminishing. We have to ask ourselves why. Has it served its purpose? Has music education taken over the most important impulses (mostly without reference to the sources and, unfortunately, all too often forgetting the original connection with movement / dance / language)?

- Is the organization of Orff-Schulwerk Associations often too tied to individual strong personalities for whom there are no subsequent leaders?
- Is there a general tendency in contemporary music education to seek a superficial modernity, to declare the existing as "old-fashioned" without further questioning, or has the application of the Schulwerk really relied too much on its "timelessness" without taking the transformation to the present seriously enough? Is this a task we have to face with more confidence, courage and experiment?

It is certainly a gratifying idea that in more and more countries people (mostly children) are to be introduced to music and their sister arts dance and language in a free, creative way. However, we have to accept that in some countries such an objective is often opposed to historical structures or long-standing political constraints. This requires a particularly sensitive and empathetic approach and advice.

In some "new" regions, Orff-Schulwerk becomes an "import article of western provenance", which can be commercialised extremely well. But Orff-Schulwerk should not become a brand product that is "sold" by commercial companies. It should be re-invented with respects to its contents – in Orff's own words based on each country's cultural tradition to avoid any form of 'cultural colonization'. And yet such cases are increasing at an alarming pace. What can we do about it? Enlightenment or control attempts are a particularly difficult task for those responsible at the IOSFS.

We need to understand and accept the variety of manifestations of Orff-Schulwerk, but we also have to watch carefully that its essence is not lost. It cannot be about passing on the material while ignoring the humanistic concept. All in all, the IOSFS has never had an easy task and will not have it in

the future. To find a balance between the different interests and beliefs, to point out problems and to treat them suaviter in modo, fortiter in re (Latin: gentle in the procedure, but unerring in the matter) was and still is one of the most important tasks of our board.

And finally:

I am grateful for a lot of what those many years of my work with the Forum has brought me:

- First and foremost, for meeting many lovable and interesting people and ideas
- for the trust, cooperation, criticism and friendly support of my colleagues on the board of the IOSFS, the Orff Institute, the Orff-Schulwerk Associations and associated schools and institutions
- for the support of the Carl Orff Foundation regarding the interests of the IOSFS and for advice from the Orff Center Munich
- for all that we have achieved in these past years and also what I have learnt from what has not been so successful
- that it was possible to pass on a valuable heritage and to develop and realize together new ideas for the present and the future.

I am thankful for having the possibility to pass on my task and responsibility to people for whom I have great respect and confidence, both personally and professionally, and I wish my successors wholeheartedly satisfying and successful work that may bring joy to many people.

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