



**International
Orff-Schulwerk Forum
Salzburg**

Recommendations and Guidelines: Orff-Schulwerk Studies

Orff-Schulwerk
Elemental Music and Dance Education

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CONTENTS

Introduction	1
Chapter 1 Fundamental Principles and Characteristics of Orff-Schulwerk	2
An overview of Orff-Schulwerk is presented in this chapter. Referring to these principles and characteristics assists in ensuring the philosophy of this approach is clear.	
Chapter 2 Professional Development in Orff-Schulwerk	10
The varied ways in which professional development may be visible are discussed, including workshops, online lectures, and book study groups.	
Chapter 3 Levels Courses	13
This term, Levels Courses, specifically refers to comprehensive and sequential study in Orff-Schulwerk. This chapter outlines a framework, the organisation, and curriculum for such courses offered by recognised Orff-Schulwerk Associations/IOSFS Associated Institutions.	
3.1 Framework: This section outlines a Levels Course framework that includes Course design and content, assessment and certification.	13
3.2 Organisation: The roles of a Levels Course Director and Administrator are presented, as are the requirements and expectations of Teacher Educators.	19
3.3 Curriculum: Curriculum suggestions regarding the three overarching media (the voice, the playing of instruments, and movement/dance) are outlined in this chapter as are some examples of possible pedagogical pathways.	24
Concluding Thoughts	36
Resources	38
Acknowledgements	46

INTRODUCTION

Every phase of Schulwerk will always provide stimulation for new independent growth; therefore it is never conclusive and settled, but always developing, always growing, always flowing.¹

The *Recommendations and Guidelines: Orff-Schulwerk Studies*, initially written in 2008 and updated in 2017, are presented here by the Board of the International Orff-Schulwerk Forum Salzburg (IOSFS) as a 2026 revision. One of the roles of the IOSFS is to support and guide Orff-Schulwerk Associations/IOSFS Associated Institutions globally regarding professional development in the fields of music and movement/dance education that follow the Orff-Schulwerk approach.

Courses, workshops, conferences, and other forms of learning offer the necessary opportunities for educators and artists to deepen their pedagogical skills, knowledge, and understanding of the principles and characteristics of this approach. Gaining experience in teaching and expertise in music and movement/dance is an ongoing process, as is the development of aesthetic perceptions and reflective capabilities.

This document provides a framework to assist Orff-Schulwerk Associations and IOSFS Associated Institutions in their planning of professional development in elemental music and movement/dance. It can be read as a map in which each particular culture and country constructs pathways to a practice of Orff-Schulwerk that follow the Fundamental Characteristics and Principles (outlined in Chapter 1), while retaining cultural and individual nuances. The integrity of Orff-Schulwerk is more likely to be maintained in an arena of praxis, discussion, and reflection that adheres to the tenets of these guidelines. These are presented here as a 'best practice' model.

The more distance from its historical origins the more pressing the inquiry for the authentic kernel of this concept as well as the question: how far can this kernel be changed without substantial loss?²

In an age where the provision of learning opportunities is vastly different from those when Orff-Schulwerk was initially conceived, it is recognised that contemporary ways of engaging with the Schulwerk will be experienced. Interpretations of these guidelines will vary depending on a country's environment, language, cultural and artistic expression, and local educational demands.

We trust readers find this document a valuable resource in reviewing current practices and in developing further models for professional development.

¹ Carl Orff quoted in Hermann Regner, Carl Orff's Educational Ideas - Utopia and Reality, in *Texts on Theory and Practice of Orff-Schulwerk: Basic Texts from the Years 1932-2010*, ed. Barbara Haselbach (Mainz: Schott, 1975/2011), (Trans. M. Murray), 178.

² Michael Kugler, Introduction, in *Texts on Theory and Practice of Orff-Schulwerk: Basic Texts from the Years 1932-2010*, ed. Barbara Haselbach (Mainz: Schott, 2011), (Trans. M. Murray), 14.

CHAPTER 1

The Fundamental Principles and Characteristics of Orff-Schulwerk

Hermann Regner (1928-2008), one of the pioneers at the Orff Institute, argued that music education based on the philosophy of Orff-Schulwerk represents a comprehensive and dynamic didactic concept, emphasising the active acquisition of knowledge and skills. These multiple, interrelated elements cannot be acquired simply by memorising many songs, the notes of a major scale, or learning the technique for playing a xylophone.

Elemental music education strives to achieve a balance between the pragmatic, the emotional and the cognitive aspects, [and also] takes into account the anthropological and socio-cultural requirements of learning.³

Furthermore,

Turning towards music will be favourably influenced when the encounter with music...result[s]from a methodical analysis of the work of art...when the child succeeds in taking part in the shaping of a melody, the making up of an accompaniment or in the creation of a simple, musical dialogue. By this means discovering music and understanding music become not only cognitive tasks, but lead to an attitude that determines the entire personality.⁴

The Principles of Orff-Schulwerk

In 2013, Barbara Haselbach and Wolfgang Hartmann, as IOSFS President and Vice President at that time, outlined Principles that encompassed and determined the scope of Orff-Schulwerk. It is these Principles and the Fundamental Characteristics **in totality** that form the basis of this approach, and make it unique in relation to other music educational concepts. Hartmann expands and further describes these principles (summarised here) in his book *Looking at the Roots*⁵.

The individual is at the centre

Orff-Schulwerk is not primarily a specialist music or dance training, but the enrichment of the whole person through the encounter and expression with music and movement/dance. The aim is for students to see themselves as creative beings. For this to happen, learners are provided with opportunities to create their own music and movement/dance.

³ Hermann Regner, Carl Orff's Educational Ideas - Utopia and Reality, in *Texts on Theory and Practice of Orff-Schulwerk: Basic Texts from the Years 1932-2010*, ed. Barbara Haselbach (Mainz: Schott, 1975/2011), (Trans. M. Murray), 184.

⁴ Ibid, 188.

⁵ Wolfgang Hartmann, *Looking at the Roots. A Guide to Understanding Orff Schulwerk* (San Francisco: Pentatonic Press, 2021), 27-32.

The objective of the Orff-Schulwerk is not primarily to learn music and music theory in order to find one's own musical expression. It is rather that students can create their own music in order to understand music.⁶

The social dimension is central to the work

The processes of learning, working, and creating are primarily experienced in the group and develop appropriate behaviours and attitudes. Working in a group encourages individuals to practice the values of kindness, cooperation, acceptance, respect, and gratitude.

It was Orff's idea to include in his fundamental education the social element of making music, the singing, playing and listening together. This goes far beyond the standing side-by-side singing in the children's choir...we know from educational psychology what favourable influence the group can have on the learning activity and learning success of children and young people.⁷

Music is an integral⁸ term

Orff had observed that in the behaviour of our children...music and dance, speech and song, are closely related and are often enacted together, sometimes so that one medium acts as a substitute for another - a gesture instead of a word, a hummed melody instead of a poem. For this reason, Orff-Schulwerk...seeks...music to be danced to, a dance for which music is to be made, the setting of a text, letting instruments speak and letting speech reverberate as sound.⁹

Carl Orff's idea of the unity of music, speech, and dance/movement was not only formed from his observations, but through his readings of contemporary scientific literature related to children's musical development. Moreover, Orff drew inspiration from the concept of *musiké*, a term first used in ancient Greece to denote an artistic performance that incorporated poetry, song, instrumental accompaniment, and dance, thereby merging these elements into a unified whole. Orff's adoption of the concept of *musiké* manifested itself not only in his stage works but also in his educational endeavours.

Creativity in improvisation and composition is at the beginning, middle, and end in Orff-Schulwerk learning processes

In Orff-Schulwerk, the teacher creates opportunities for students to experience themselves as creators and co-creators, encouraging them to discover, select, rework, and refine their ideas. Thus, students are not only reproducing the ideas of their teacher. Creativity and improvisation are the nucleus of the whole work. Students develop their skills in

⁶ Ibid, 28.

⁷ Hermann Regner, Carl Orff's Educational Ideas - Utopia and Reality, in *Texts on Theory and Practice of Orff-Schulwerk: Basic Texts from the Years 1932-2010*, ed. Barbara Haselbach (Mainz: Schott, 1975/2011), (Trans. M. Murray), 186, 188.

⁸ Wolfgang Hartmann (personal communication) 'We do not come to Orff's understanding of Elemental Music by putting two independent components (Dance and Music) together, but see the term Music consisting of two inseparable constituents.'

⁹ Hermann Regner, Carl Orff's Educational Ideas - Utopia and Reality, in *Texts on Theory and Practice of Orff-Schulwerk: Basic Texts from the Years 1932-2010*, ed. Barbara Haselbach (Mainz: Schott, 1975/2011), (Trans. M. Murray), 186, 188.

improvisation and composition when teachers ensure a cyclical process of reflection and development based on what has gone before.

Process and product work hand-in-hand to develop an artistic result

Students bring their energy and creative input into the work process and thereby determine the direction and result. The process and the artistic product carry equal weight. Time allowed for the creative process is essential, for only then can the students' interactive explorations, realisation of creative ideas, reflections, and reworkings lead to fruition. Thus, in an Orff-Schulwerk setting, with its focus on student involvement and decision making, a performance based on teacher-determined ideas may highlight technical skills of players, but does not demonstrate the central tenets of this approach.

The Orff Ensemble offers a unique orchestra

Musical instruments and sound sources that enhance musical play and exploration enable children to have positive experiences. Instruments that offer easy access to simple musical forms and patterns allow early engagement with music and movement in artistic ways. The Orff Ensemble includes a variety of instruments such as xylophones, glockenspiels, metallophones, timpani, and various other percussion instruments. Further instruments (specifically designed or derived from other musical cultures) can be adopted for use in elemental music making.

Orff-Schulwerk can be used in many different areas of music and dance education

Although originally conceived for primary education, Orff-Schulwerk is now recognised, established, and practiced in numerous educational environments, such as middle and high schools, inclusive education, and early childhood music and movement education. Additionally, Orff-Schulwerk practitioners work in a variety of other settings such as aged care facilities and in refugee centres.

As an educational practice, Orff-Schulwerk can be implemented in other cultures

Orff-Schulwerk forms an open pedagogy, its principles being applicable in all educational fields of work. Furthermore, this open pedagogy is adaptable to different cultures. Many countries and cultures far removed from Orff's Bavaria successfully embrace the Schulwerk, honouring and implementing the Principles and Fundamental Characteristics.

Characteristics

Active participation

One important pathway to learning is by being actively engaged in an activity. This engagement can be physical, cognitive, emotional and social. In this sense, we learn by doing, and we learn music by making music. We learn to dance by moving. We develop when we learn through a variety of sensory inputs: visual, aural, tactile, and kinaesthetic.

...practical work stands to the foreground in Orff's idea...The child plays, sings, dances, claps, acts and reacts...In elemental music education every attempt is made to see that hearing and making music should lead to thinking and imagining music.¹⁰

Aesthetics

Aesthetic education allows children to observe and to make connections between artistic disciplines and their own lives. It can inspire them to question and reflect. What is beautiful? What makes a musical phrase or dance phrase captivating, or when is that marriage of music and movement so engrossing? Acts of perception and of cognition expand and develop complexity; the imagination is vitalised.

Artistry

Repertoire and materials offering rich and artistic possibilities for exploration, improvisation, composition, and choreography are essential. Experiences in music and movement/dance always guide towards developing artistic thinking and artistry within individuals and groups. Regardless of the simplicity of the work, or the age of those participating, there is a striving for artistic effort.

...I believe that something of an artist lives in every human being...I therefore see that our educational task includes an artistic element next to the humane one.¹¹

Aural beginnings

In the first instance, music comes to us through listening. In Orff-Schulwerk, the aural (listening) comes before the visual (reading). We learn songs and melodic phrases aurally well before we read it as notated.

Creativity

Creativity is a phenomenon based on relationships between the creative person, the making of something (the creative process), the creative achievement (the product), and the context within which these activities may take place.

Active learner involvement is at the heart of the Orff-Schulwerk approach. An Orff-Schulwerk educator shapes a learner-centred, dynamic environment in which creative experiences can flourish. As they listen, observe, explore, improvise and compose music and dance, participants aspire to heightened sensitivity and artistry. Activities involving a variety of stimuli, such as stories, rhymes, and poetry, rhythmic patterns, melodies, dance movements, and visual art ignite ideas, nurture expression, encourage divergent thinking, and provide the building blocks for generating products of creative achievement, whether individually, in pairs or in small groups.

¹⁰ Hermann Regner, Carl Orff's Educational Ideas - Utopia and Reality, in *Texts on Theory and Practice of Orff-Schulwerk: Basic Texts from the Years 1932-2010*, ed. Barbara Haselbach (Mainz: Schott, 1975/2011), (Trans. M. Murray), 182, 184.

¹¹ Carl Orff, statement recorded in the film: *Das Orff-Institut (1967) in Orff-Schulwerk Informationen*, Nr. 87, (Salzburg: Universität Mozarteum + Orff-Schulwerk Forum Salzburg, 2012), 22.

Elemental

The Orff-Schulwerk approach is inextricably linked to the concept of the 'Elemental', an 'intellectual construct influenced by ethnology and ethnomusicology in the culture of the turn of the century (ca. 1880-1925).'¹² To the pioneers developing the artistic and educational foundations of the Orff-Schulwerk approach to music and movement/dance education, including Carl Orff, Gunild Keetman, Eberhard Preußner, Werner Thomas, Hermann Regner, und Ulrike Jungmair, the concept of the 'Elemental' referred to that which is fundamental or foundational; immediately accessible; it is the core of something, as a basic structure; and closely tied to nature and to intuition.

Elemental, from the Latin *elementarius*, means 'belonging to the elements, primordial, original, initial'.¹³

The Elemental is to be understood as that which is created originally, as that which acts from within itself, which effects from within itself, which organises itself, which renews itself, as an event that establishes itself.¹⁴

The Elemental is not confined to the initial stage. It is at the core of every step of training... it is therefore the basis of the most artistic work.¹⁵

Elemental music and dance

Carl Orff spoke about the integral aspect of elemental music, the activity of making music, as well as the simplicity of musical structure.

Elemental music is never music alone but forms a unity with movement, dance, and speech. It is music that one makes oneself, in which one takes part not as a listener but as a participant. It is unsophisticated, employs no big forms and no big architectural structures, and it uses small sequence forms, ostinato and rondo. Elemental music is...within the range of everyone to learn it and to experience it, and is suitable for the child.¹⁶

In addressing Orff's statement above: *Elemental music is never music alone but forms a unity with movement, dance, and speech*, Gunild Keetman elaborated:

This unity, that even today is quite natural to many cultures and needs no special fostering, has, in most civilised lands, been entirely lost, and only carried on in an unbroken line by children. To preserve and develop this unity for children is one of the main tasks that Orff-Schulwerk has set

¹² Michael Kugler in *Das Online-Lexikon der Orff-Schulwerk Gesellschaft Deutschland e.V.* (orff-schulwerk.de/lexikon, 2019) (Trans. V. Maschat, in *Orff-Schulwerk International: iosfsjournal.com/lexicon-1*).

¹³ Carl Orff, Carl Orff, Orff-Schulwerk: Past & Future, in *Texts on Theory and Practice of Orff-Schulwerk: Basic Texts from the Years 1932-2010*, ed. Barbara Haselbach (Mainz: Schott 1963/2011), (Trans. C. Coogan), 144.

¹⁴ Ulrike Jungmair, *Das Elementare. Zur Musik- und Bewegungserziehung im Sinne Carl Orffs* (Mainz: Schott 1992) 136.

¹⁵ Eberhard Preußner, *Schriften - Reden - Gedanken*. (Salzburg: Akademie für Musik u. darstellende Kunst 'Mozarteum' 1969) 45.

¹⁶ Carl Orff, Orff-Schulwerk: Past & Future, in *Texts on Theory and Practice of Orff-Schulwerk: Basic Texts from the Years 1932-2010*, ed. Barbara Haselbach (Mainz: Schott 1964/2011), (Trans. M. Murray), 144.

itself. It requires, besides the development of musical and language abilities, an elementary movement training of equal aim that is able to provide, through the strong emphasis on rhythmical elements, a reciprocal benefit to musical capacity.¹⁷

Hermann Regner further supplemented Orff's definition.

Elemental music comprises an area of experience that provides primary contacts, sensuous impressions and cognitive impulses and that first allows a child to turn toward music, to perceive it and to experience it, to make it for himself and to learn to understand it.¹⁸

Embodiment

Embodiment refers to the subjective understanding of our body. Embodiment is the way in which we experience life, involving sensory, physical, and emotional aspects that shape our overall self-concept. It encompasses bodily awareness and movement.

The Orff-Schulwerk approach to music and movement education is characterised by its focus on active, intentional, and experiential learning. This approach utilizes the body—through body percussion, gesture, movement and dance, and elemental instruments—to imitate, explore, and create. This process fosters a comprehensive understanding of knowledge, integrating both embodied and cognitive dimensions.

Group work

Orff-Schulwerk is primarily understood as an approach for music and movement/dance learning and understanding within a group. It is through group collaborations, decisions and dynamics, as well as ensemble playing and dancing, that many of the characteristics and principles of this approach are enabled. Still, with consideration of the core philosophy of Orff-Schulwerk, it is possible for teachers to incorporate aspects of the characteristics and principles of this approach in individual tuition.

Just as Orff-Schulwerk can only be experienced and understood through active participation, so the aspects of social learning in Orff-Schulwerk can only be understood by taking part in group work... Working in small groups calls for the ability to collaborate and accept discipline, to listen and observe as well as to pay attention to the expressive power of others... (it) also entails not relying solely on the teacher but on oneself and the other group members.¹⁹

¹⁷ Gunild Keetman, *Elementaria: First acquaintance with Orff-Schulwerk*, (London: Schott, 1970/1974) (Trans. M. Murray) 107.

¹⁸ Hermann Regner, Carl Orff's Educational Ideas - Utopia and Reality, in *Texts on Theory and Practice of Orff-Schulwerk: Basic Texts from the Years 1932-2010*, ed. Barbara Haselbach (Mainz: Schott, 1975/2011), (Trans. M. Murray), 180, 182.

¹⁹ Shirley Salmon, Musica Humana – Thoughts on Humanistic Aspects of Orff-Schulwerk, in *Orff Schulwerk Informationen*, Nr. 87, (Salzburg: Universität Mozarteum + Orff-Schulwerk Forum Salzburg, 2012), 16.

Humanism

A key factor of working with an Orff-Schulwerk approach is considering the person at the heart of the music and movement experience. To value artistic contributions, we recognise the strengths of the individual, their efforts, and their imagination.

It is not exclusively a question of musical education; this can follow, but it does not have to. It is, rather, a question of developing the whole personality.²⁰

Improvisation

The basic requirement for successful improvisation is familiarity with materials and tools.²¹

Improvisation is fundamental in Orff-Schulwerk and occurs across the media of the voice, the playing of instruments, and movement/dance. An improvisation can begin with the simplest forms. Over time, improvisations become more complex, for instance, contrasting rhythmic ostinati in a small group, melodic improvisations on the barred instruments, or improvising with qualities of a given movement phrase. Improvisation is the initiation to creative agency and is of significant importance in understanding musical structures. Ulrike Jungmair writes that “totally free teaching, starting entirely from improvisation, like that with which Orff experimented at the Günther-Schule, knew no previous experience, examples nor theoretical or methodical references.”²²

Pieces from the *Music for Children*²³ volumes are evidence of improvisatory processes leading to elemental compositions. In his *Documentation*, Orff wrote:

With the appearance of these volumes a new chapter in the history of Orff-Schulwerk was started. I knew that the publication and the attendant fixing in notation form did not correspond to the nature of improvisation, but it was unavoidable for the development and expansion of the work.²⁴

He then continues:

Unfortunately, the rhythmic-melodic exercises, offering sample material as it did, was widely misunderstood, since it is possible to practise and perform each piece as it stands. To do this would mean a total failure to recognise the purpose of the book. It is not the playing from notation but the free making of music in improvisation that is meant and demanded, for which the printed examples give information and stimulus.²⁵

²⁰ Carl Orff, Orff-Schulwerk: Past & Future, in *Texts on Theory and Practice of Orff-Schulwerk: Basic Texts from the Years 1932-2010*, ed. Barbara Haselbach (Mainz: Schott 1964/2011), (Trans. M. Murray), 154.

²¹ Wilhelm Keller, *Introduction to Music for Children* (Schott: Mainz, 1963), (Trans. S. Kennedy), 27.

²² Ulrike Jungmair, About the model character of Orff-Schulwerk, in *Orff Schulwerk Informationen - Special Edition: 50 Jahre Orff-Institut* (Mozarteum: Salzburg, 2011), 191.

²³ Carl Orff, Gunild Keetman, *Music for Children* (Mainz: Schott, 1958-1966), (Engl. adaptation - M. Murray).

²⁴ Carl Orff, *Carl Orff Documentation, Vol 3* (Tutzing: Schott, 1978, Engl. ed), (Trans. M. Murray), 115.

²⁵ Carl Orff, *Carl Orff Documentation, Vol 3* (Tutzing: Schott, 1978, Engl. ed), (Trans. M. Murray), 131.

The development of Orff-Schulwerk was halted during World War II but the first decade after this signaled a new beginning in this regard with the publication of the *Music for Children* volumes and the Bavarian radio broadcasts under the direction of Gunild Keetman.

For this reason...the impression arose that the place of dance, movement and acted scenes with the original concept only merited ...mention in the preface (of *Music for Children*). In many places as a result of this misunderstanding the Schulwerk is understood to be...a method of music education and is realised quite without the element of dance. This conception however definitely overlooks the very core of the Schulwerk and constitutes a misinterpretation.²⁶

Inclusivity

Everyone can contribute to a music and movement/dance-making community. We recognise the many forms of human diversity, and are flexible and creative in adapting the environment and teaching strategies to welcome and ensure participation of all ages, abilities, or experiences.

Listening

Listening is a function of perception and is a fundamental part of any music and movement/dance encounter. Attention is directed to a sound source, giving us information about tone quality, sound direction, tempo, allowing us to respond to what we hear. Through attentive listening, we can appreciate the variety of ways in which music is expressed.

Perception and sensitivity

Individual development affects the quality of the group. Those who are aware of their own body, their skills and strengths, the areas that they need to develop further, their environment, and the group, act more consciously in terms of self-realisation and as a member of the social organisation.

Play

Play is the avenue to engage learners in music and movement/dance, enlivening their senses, directing their efforts, and offering fulfilling outcomes. A playful teaching approach, supporting exploration and improvisation, is indispensable in the work with Orff-Schulwerk. Structured playful activities inspire learners through curiosity and engagement. They promote problem-solving, critical thinking, and decision-making. Thus, the imagination is stimulated, resulting in motivation and attentiveness.

Further reading

Numerous articles pertaining to the international scope and interpretations of the Orff-Schulwerk approach can be accessed in the journals *Orff-Schulwerk Informationen*, *Orff-Schulwerk Heute* and *Orff-Schulwerk International*, published by the IOSFS and referenced in the Resources section of this document.

²⁶ Barbara Haselbach, Reflections on the Dance Educational Aspects, in *Texts on Theory and Practice of Orff-Schulwerk: Basic Texts from the Years 1932-2010*, ed. Barbara Haselbach (Mainz: Schott, 1975/2011), (Trans. M. Murray), 202.

CHAPTER 2

Professional Development in Orff-Schulwerk

Learning about the Orff-Schulwerk approach includes the development of pedagogical and artistic skills, and expanding capabilities in music, movement, and dance. A full understanding of this approach is not possible through attendance at a single event or through online activities. Rather, it is built over time through a variety of learning models. Therefore, the IOSFS encourages all those interested in elemental music and movement/dance education to begin and develop their understanding of Orff-Schulwerk through short courses, workshops, self-study, practice, and reflection. Following this initial introduction, sequentially developed courses studied over several years provide the opportunity to delve deeply, broadening knowledge of this approach.

These *Recommendations and Guidelines: Orff-Schulwerk Studies*, separate professional development in Orff-Schulwerk into two distinct categories. The first, discussed here in **Chapter 2**, relates to workshops and other avenues and activities that enhance experiences and help to develop an understanding of the fundamental characteristics, principles, and practices in this approach.

Chapters 3, organised into 3 distinct categories, provide details for certification courses (internationally known as Levels Courses) offered by Orff-Schulwerk Associations or IOSFS Associated Institutions.

The following is a list of possible professional development examples - other than a full university degree program - that promote the understanding of Orff-Schulwerk.

Workshops

Short workshops (several hours-1 day) are experiential and offer activities in some aspects of Orff-Schulwerk pedagogy. Participants may have little or no previous knowledge of Orff-Schulwerk and the presenter is mindful of the range of experiences brought to the workshop. Activities might include

- playing hand-held drums in echo games and canon
- singing songs with simple xylophone accompaniment
- learning simple circle dances with limited spoken instruction
- hearing, repeating, and accompanying rhymes with the body and with instruments
- engaging in activities to help internalise the beat through question-and-answer
- dramatising stories with movement and an instrumental accompaniment.

Weekend workshops offer wider experiences in Orff-Schulwerk. Pedagogical, artistic, and musical modeling is enhanced through a reflective component. Activities might include

- developing body awareness in interpreting graphic scores
- creating ostinati within ternary and rondo forms in various pentatonic scales

- exploring sounds and rhythms on various percussion instruments with a focus on expression
- invent simple movement patterns and forms to music pieces
- developing observational and feedback skills.

Content-specific workshops and courses focus on selected areas being taught through the Orff-Schulwerk approach (such as particular age groups; musical styles; instrumental techniques; a movement focus). Activities might include

- choral sessions
- historical dance
- recorder for the classroom
- scenic interpretations of a fairy tale or a comic drawing

Vacation courses/Summer courses offer a variety of experiences modelling the Orff-Schulwerk approach and are for novices and/or those with considerable experience. These are conducted over several days to a week and often have international presenters. Some current offerings in the English language include

In-depth study courses

Some study opportunities exist in various formats at higher education institutions. Of particular note is the *Advanced Studies in Music and Dance Education (Special Course)* that is taught in English at the Mozarteum University/Orff Institute in Salzburg, Austria (8 months onsite), and the extension to the degree programme Master of Advanced Studies Orff-Schulwerk MA(CE) (approximately 9 months primarily online).

Levels Courses

The label ***Levels Courses*** is a colloquial term that has been used globally within the Orff-Schulwerk community for some time. It refers to extended study courses that span a period of several years. The IOSFS supports the use of this term internationally for ease of understanding. These courses provide a progression of content materials and Orff-Schulwerk pedagogical strategies. The goal of these courses is to support teachers to have a thorough knowledge of this approach, strong interpersonal capabilities, be independent and critical thinkers, and creative in their own planning. Detailed recommendations and guidelines regarding Levels Courses are offered in the next chapters.

Online formats

Such formats include introductory workshops, more general Orff-Schulwerk workshops, area-specific courses in lecture form or practice, and book-study groups. The IOSFS offers various online sessions. Please check the website for information.

Although online offerings have learning possibilities for reinforcing knowledge and exposure to Orff-Schulwerk, it is not recommended to learn solely through this format. Orff-Schulwerk is best experienced in a group in which creating music and movement/dance together within a music-making community is fundamental.

Mentorship programmes

These programmes further develop the skills and strengths of an Orff-Schulwerk practitioner. Such programmes encourage reciprocal learning processes between mentors and mentees that serve to heighten the dynamic process of knowledge transmission and emphasise reflective practices. These intensive programmes might include one-on-one sessions with experienced teachers supporting new teachers, or peer or group mentoring.

Self-study

Self-study provides a continuous opportunity for developing knowledge, reflection, and understanding through reading books, articles, and journals; investigating websites; watching recorded workshops, videos, or lectures; and writing. This may also include allied learning such as voice or instrumental lessons, music theory study, or dance lessons.

Continuing studies

Sometimes referred to as Supplemental Courses or Master classes, these are often designed for those who have completed Levels Courses. They delve deeper into specific areas of Orff-Schulwerk and assume strong skills in music and movement/dance.

Conferences, conventions, and symposia

There are two categories of conferences and such events. The first one focuses specifically on Orff-Schulwerk, and may include research papers along with practical sessions. These are generally organised by an association.

The other category may have a music education, general/arts education, or target group focus, with possible sessions on Orff-Schulwerk.

CHAPTER 3

Levels Courses

Levels Courses provide a more extensive understanding of Orff-Schulwerk than what is possible through short workshops and other learning models. The curriculum of Levels Courses is intended to be rigorous. They are designed as professional development and are organised with course outlines, participation requirements, and sequenced tasks. Such certification programmes, attended over a minimum of three years, assist teachers with a learning pathway in elemental music and movement/dance education.

Exemplary lessons according to Orff-Schulwerk pedagogy demonstrate how the aspects of content, teaching strategies, and relationships are connected. These courses provide a trajectory of learning that, upon conclusion, results in a perspective of creative thinking, playfulness, pedagogical growth, and artistic endeavour in elemental music and movement/dance education.

Through a sequential curriculum, skills and understandings are developed through the body – movement, dance, and body percussion; through the voice – vocal quality and expression embodied in singing and speaking; and through the playing of elemental instruments. Learning through the body, the voice, and the playing of instruments is primarily done in a group.

The artistic and pedagogical applications of Orff-Schulwerk Levels Courses are manifested in varying cultural and language settings. This requires adaptations and sensitivities corresponding to local values and practices. There are central underpinnings highlighted in the **Principles** and **Fundamental Characteristics** of this document that allow for recognition of the Schulwerk in any setting.

3.1 Levels Courses Framework

Umbrella organisation

Levels Courses take place and are organised under the auspices of an Orff-Schulwerk Association or Associated Institution that is a member of the IOSFS. It is the responsibility of the Orff-Schulwerk Association or Associated Institution to submit their own Levels Course curriculum for public access on the IOSFS website. This is conducive to ensuring transparency and facilitates periodic review by the Board.

Course design

Course format

Considerable thought is required when determining the format for each course. Courses take place primarily face-to-face as Orff-Schulwerk best practice is for participants to be within the same physical environment. Online teaching and meetings can enhance the participants' learning but must be used with discretion. Regardless of the format selected, the time needed during a certification programme spans several years.

The IOSFS recommends that for each course, participants spend considerable face-to-face time over a minimum of six consecutive days. This enables the building of community and developing relationships, both with peers and Teacher Educators. To best suit the well-being and needs of participants, various formats and timetables could be considered. For example, starting later on one day; providing an afternoon or day off in the middle of a course; or staggering start and finish times if more than one level is using the same venue.

Course hours

The IOSFS recommends that the minimum amount of time in total to complete a Certification Programme in Orff-Schulwerk Studies is **180 hours**. This includes a minimum of 150 face-to-face hours, plus a maximum of 30 hours in other learning formats, such as online sessions between levels, book study involvement, or allied learning workshops.

Each Association/Associated Institution is best positioned to consider how the above is organised. We encourage considering Level 1 having a longer face-to-face component than the following levels. Level 1 offers the foundation for learning in Orff-Schulwerk and significant time is required to ensure a basic understanding of this approach. This is even more critical in those countries in which not all participants enrol in further Levels.

- An 8 day face-to-face-course, with a rest day in the middle, followed by online workshops and discussions prior to the next level
- A 10 day face-to-face course with lectures, and reading assignments during that time, but outside of the regular course hours
- A 6 day face-to-face course with several book study reflections held online during the year
- A 7 day face-to-face course, with allied learning workshops/courses offered throughout the year (e.g., a body percussion course, or a workshop specific to early childhood)
- A 10 day face-to-face course for Level 1, with a 6 day course in subsequent levels over a four-year period.

Other appropriate organisational forms are obviously possible, depending on the particularities of the local context in which the course is organised.

As Orff-Schulwerk places a strong emphasis on the active involvement of participants working in a collaborative learning environment, full attendance at each phase of the Certification Programme is required.

It is appropriate that homework tasks are given to participants during their face-to-face course. The time that is spent on this homework is **not** included within the course hours recommendation.

Enrolment numbers

A **minimum** number of **10 participants** per Levels group is strongly recommended in order to facilitate small and large group work; to play in instrumental ensembles; to sing as a chorus; to learn and perform folk dances; and to create movement studies.

The IOSFS recognises the difficulty some associations/institutions have in gaining enrolments in the later years of Levels Courses. We encourage considering various options to reach the minimum number. This may include

- Inviting past course graduates to re-attend at a greatly reduced fee, or to assist Teacher Educators
- Asking committee members, or other Teacher Educators to join sessions to increase the numbers.

For optimal learning, a **maximum** number of **30 participants** per group is recommended. However, if a course has the maximum number of participants enrolled, an assistant to the Teacher Educator is required to help with organisational aspects of lessons, as well as to observe and support the participants when necessary.

Participant prerequisites

The IOSFS strongly recommends that participants have some prior experience with Orff-Schulwerk through workshops and other means before enrolling in Level 1. Introductory courses not only provide an insight into this approach, but give participants a sense of the physical, social, and inclusive nature of courses. We recognise that it is not always possible for participants to attend workshops for a variety of reasons including distance from residence to workshops, time or financial restraints, or duty of care for children/elderly. Rather than exclude them from attending Levels Courses, it is important to capitalise on a participant's desire to learn. Teacher Educators cater for the various experiences of each individual.

Enrolling in Levels Courses in different countries of the world can be a very valuable and nourishing experience. In order to further understand Orff-Schulwerk in one's own cultural setting, we recommend participating also in local Courses.

Course progression

- Each Level is taken in a sequential order, irrespective of musical skills and teaching experience. All participants begin with Level 1.
- It is at the discretion of each Association/Associated Institution hosting courses to determine how participants move on from one Level to the next.
- Each Level builds upon the previous learning.
- To process the learning experience and to implement ideas and pedagogical strategies, a period of approximately one year is recommended between each Level. This will ensure that participants are able to apply their knowledge in their own practice before they attend the next Level.
- Full course attendance over the duration of each Levels Course is required to gain understanding and adaptation of the Orff-Schulwerk approach, and to develop artistic-pedagogical skills in music and movement/dance education.
- No more than five years pass before progressing to the next level in a course.

Consideration of Teacher Educators

It is sometimes necessary and desirable to invite international Teacher Educators to be part of the teaching team. However, for the cultural connections to be authentic, we recommend having local presenters as part of the team.

To provide a range of teaching personalities, strategies, and perspectives on Orff-Schulwerk, the Course design includes the necessity for a variety of Teacher Educators. Through experiencing different models, participants can piece together the common threads, whilst recognising the scope of possibilities. The Course Director ensures that each Level has at least two Teacher Educators, and that over the duration of the Certification Programme participants have a range of Teacher Educators within each subject area.

Course content

All Levels Courses offered globally by Associations/Associated Institutions under the umbrella of the IOSFS, include the following media:

- The voice - singing, speech, and other sounds made by the voice.
- The instruments - body percussion, non-melodic percussion, barred percussion, and sounds from other sources.
- Movement and dance - games and activities, traditional dance forms, creative dance, and movement accompaniment.

The following aspects are included in each Levels Course:

- The pedagogical concept of Orff-Schulwerk.
- The Fundamental Principles and Characteristics.
- The historical context for this approach.
- An exploration or examination of pieces from the *Music for Children* volumes.
- Improvising, composing, and choreographing in an elemental style across all media.
- Personal reflection on learning.
- Integration of specific concepts/repertoire of indigenous and/or minority populations of the country in which the Levels Courses take place.
- Integration with other art forms, most particularly visual arts, drama, and literature.

Courses are not limited to the above and may include other media or specific content related to the culture of the respective country.

It is recommended that the theoretical foundations of Orff-Schulwerk as well as connections with contemporary pedagogical ideas are presented in lectures, discussions, and talks over the duration of a Levels Course.

It is valuable to bring all course participants who are on site together for specific activities such as singing, folk dance, or special topics. This enhances the sense of community and pedagogical comradeship, and heightens musical experiences.

Assessment and evaluation

The IOSFS recommends that a significant assessment or evaluation is conducted at the conclusion of the final stage of the Certification Programme. It may be that little formal assessment is desired during the first year(s) of study as the participants undertake the development of music and movement/dance skills from their own starting points.

Suggestions for assessment may include:

- peer teaching
- homework tasks including orchestration assignments and/or choreographic sequences
- written observational and/or personal reflections

- fulfillment and achievement of activities and assignments during each/some of the lessons.

Certification

We recommend Orff-Schulwerk Associations/IOSFS Associated Institutions consider the term Certification Programme when referring to the totality of years in Orff-Schulwerk Levels Courses. The term Accreditation to be used only if applicable in relation to an Association/Institution's standing with any respective governing education authority. If providing participants with certificates, we recommend

- **Certificate of Participation** - provided to participants at the end of each Level prior to the Certificate of Completion.
- **Certificate of Completion** - provided to participants following study in the totality of years in Orff-Schulwerk Levels Courses

Certificates from the Orff-Schulwerk Association or IOSFS Associated Institution entitled **Certificate of Participation** are presented to participants at the end of each level, stating the number of hours that have been completed at a particular stage, and the number of total hours within a Certification Programme.

The **Completion of Certification Programme**, or **Certificate of Completion** is awarded to a participant who has completed the last level of instruction (usually following Level 3 or Level 4), stating the total number of hours of the programme.

As a registered Association/Institution with the IOSFS, it is appropriate for all certificates to include the logo along with the words 'member of the IOSFS'.

Please be aware that the IOSFS does **not** accredit Levels Courses, and so it is incorrect and unacceptable to state or infer this on any certificates relating to Levels Courses.

Suggested readings/texts

Knowledge of Orff-Schulwerk, its history, and the development of artistic attitudes are always part of the learning in Levels Courses.

Participants have access to the relevant *Music for Children*²⁷ volumes for their country. The possible interpretation of these models, the international adaptations, and supplementary volumes are to be reviewed and discussed concerning the unity of speech, music, and movement/dance, and their pedagogical opportunities. Despite the original publication date of the volumes, they remain the clearest and most important resource for developing understandings in Orff-Schulwerk.

²⁷Carl Orff & Gunild Keetman, *Musik für Kinder*. (Mainz: Schott, 1950-54).
 Carl Orff & Gunild Keetman, *Music for Children*. (Mainz: Schott, 1956-1961), (English adaptation - D. Hall, A. Walter).
 Carl Orff & Gunild Keetman, *Music for Children*. (London: Schott, 1958-1966), (English adaptation - M. Murray).

If one wishes today to speak about Orff-Schulwerk with credibility, one must “read” the original notation, study the meagre *Instructions and Notes* in the volumes and connect the many impressions gained.²⁸

Newer publications that provide impulses for creative work, plus texts outlining particular theoretical, historical, and practical aspects of the approach, provide opportunities for reflection and discussion.

The following texts are recommended reading for all Level Course participants.

- Doug Goodkin, *Play, sing, and dance: An introduction to Orff Schulwerk* (San Francisco: Pentatonic Press, 2002).
- Wolfgang Hartmann, *Looking at the roots. A guide to understanding Orff Schulwerk* (San Francisco: Pentatonic Press, 2021).
- Barbara Haselbach, (Ed.) *Texts on theory and practice of Orff-Schulwerk Vol. 1: Basic Texts from the Years 1932-2010*. (Mainz: Schott, 2011), (Trans. M. Murray).
- Barbara Haselbach, *Dance Education: Basic principles and models from Nursery and Primary school*. (Mainz/London: Schott, 1971/1978).
- Gunild Keetman, *Elementaria: First acquaintance with Orff-Schulwerk* (London: Schott, 1970/1974), (Trans. M. Murray).
- Emine Yaprak Kotzian, *Handbook Orff-Schulwerk: Principles of Elemental Music and Movement Pedagogy*. (Mainz: Schott, 2019).
- Michael Kugler, (Ed.) *Elementarer Tanz - Elementare Musik. Die Günther-Schule München 1924 bis 1944*. (Mainz: Schott, 2002).
- Hermann Regner & Minna Ronnefeld (Eds.) *Gunild Keetman: A Life Given to Music and Movement*. (Mainz: Schott, 2004). (Trans. M. Murray).

Articles and other information sources could be selected as additions to the above, particularly if pertaining to a particular country or culture.

Ethics

Ethical considerations are essential to guide the operation and conduct of educators, staff, and participants, and thus enable and maintain a positive, inclusive learning environment. All aspects of Levels Courses employ and uphold the following professional ethics.

Professional conduct

- Professional competence is demonstrated.
- A respectful and cohesive environment is created.
- Safety and well-being protocols are established.
- Integrity towards all is exhibited.
- Professional boundaries are maintained.
- Privacy of participants is valued and confidentiality honoured.

Diversity, equity, and inclusion

- The diversity of participants and staff is acknowledged and welcomed.

²⁸ Rudolf Nykrin, 50 Years ‘Music for Children - Orff-Schulwerk’ in *Texts on Theory and Practice of Orff-Schulwerk: Basic Texts from the Years 1932-2010*, ed. Barbara Haselbach (Mainz: Schott, 1975/2011), (Trans. M. Murray), 278.

- Content for diverse perspectives and cultures is incorporated.
- Self-reflection is encouraged regarding individual biases and presumptions.
- A teaching space in which each person can participate fully is provided.

Course materials

- Suitability of materials
 - When selecting repertoire, be informed regarding the source, context, and the appropriateness, particularly concerning cultural, historical, language, and religious aspects.
- Respecting intellectual property
 - Correct copyright procedures are to be followed.
 - Plagiarising is not acceptable. (Please refer to the information about this on the IOSFS website.)
 - Permission is requested to use music, dances, and games, and are credited to the rightful owner.
 - Ideas, lesson sequences, and any printed material distributed is appropriately referenced.

Permissions

- Unofficial filming or making audio recordings of classes or sessions by participants in Levels Courses is strongly discouraged.
- An end product may be recorded for the personal use of the participating students if Teacher Educators and the group agree.
- To protect the integrity of the course, an Orff-Schulwerk Association/IOSFS Associated Institution taking photos or videos for promotional material must receive written permission from the Course Director, the Teacher Educator, and the participants.

3.2 Organisation

The management of Levels Courses has two components. The first is related to the quality of the educational experience provided to course participants. For this role, we are using the term Course Director. The Course Director is a graduate of a comprehensive in-depth study programme such as the Orff Institute's Advanced Studies in Music and Dance Education (Special Course), or has successfully completed a Levels Course Certification Programme. The other role is concerned with the administrative tasks necessary for courses to be conducted in a professional and sustainable way. This may be a paid administrator or a volunteer. Understanding or knowledge of Orff-Schulwerk is helpful.

Course Director

The Course Director works with a team who is responsible for the overall management of the Levels Courses. They work under the guidance of their Orff-Schulwerk Association/IOSFS Associated Institution and report to the relevant committee. The Course Director is responsible for having a thorough familiarity with these *Recommendations and Guidelines: Orff-Schulwerk Studies*. In consultation with their Association/Institution, they determine the format of courses, select Teacher Educators, prepare and manage the budget, source appropriate venues, and set up course evaluation protocols. When considering how to improve the quality of a course, it is essential to establish evaluation protocols. This includes submitting the course curriculum to the IOSFS for publication on the website. By recognising how others support their courses, course Directors can identify aspects that can benefit their own course. The Course Director reviews these IOSFS *Recommendations and Guidelines: Orff-Schulwerk Studies* at appropriate intervals (five years recommended) and updates the Guidelines produced by their own Association/Institution. Please find more information on page 21 (Attributes for Teacher Educators, last paragraph) and page 22-23 (Course Evaluation).

Teacher Educators

Teacher Educator prerequisites

Teacher Educators actively facilitate the professional development of course participants in an Orff-Schulwerk context. They are conscious of the importance of their role and the aspects of quality in their teaching. They model what they advocate for in the classroom and other learning environments in order to provide participants with deep learning experiences and first-hand insights into the philosophy, diversity, and richness of this approach.

Each Course Director and team are responsible for assessing the appropriateness of the proposed Teacher Educator's qualifications along with desirable attributes. It is necessary that Teacher Educators have considerable knowledge and understanding of Orff-Schulwerk pedagogy, plus significant experience in working with adults. These factors are deemed more important than formal qualifications. Teacher Educator requirements may include:

- Completion of a Levels Course Certification Programme, or attendance at the Advanced Studies in Music and Dance Education (Special Course) at the Orff-Institute in Salzburg.
- A minimum of five years of immersive Orff-Schulwerk pedagogical practice.
- Considerable experience in teaching adults through presentations at Orff-Schulwerk focus events (workshops, conferences, etc.).
- Experience in movement and dance practice, e.g., folk dance, dance improvisation, creative dance, various contemporary and cultural dance styles.
- Specific expertise in movement/dance is required if this is to be a focus of teaching.
- Regular attendance at professional development events in Orff-Schulwerk as well as in related areas.
- Engagement in music practice.
- Vocal competence.
- A bachelor's degree in music or higher.
- A bachelor's degree in dance or higher.
- A bachelor's degree in education, or higher.

Attributes desirable for Teacher Educators

Teacher Educators are collaborators and work respectfully in a team. They are dependable, reliable, flexible and independent. The environment they create is inclusive, supportive, professional, and welcoming. Feedback provided to individual participants is affirming and specific. Teacher Educators are a role model for all those involved in Levels Courses.

Teacher Educators motivate participants to approach music, music-making and dancing joyfully. They stimulate the curiosity and enthrallment for exploring musical and movement ideas and bringing their own ideas to life. These teachers are attuned to the group and encourage attentive and discerning aural and observational skills of the course participants. They choose quality materials and work with them respectfully.

Teaching techniques and teaching processes require a special way of communicating in Orff-Schulwerk pedagogy. Warmth and acceptance in interacting with others, respecting identity, and establishing two-way communication are recognised as important qualities in a Teacher Educator.

Teacher Educators engage in regular professional development opportunities to strengthen and build upon their existing skills. These opportunities include attending workshops and seminars and keeping up to date with current educational research and practice. Other strategies could include incorporating peer observation in lessons and sharing resources with colleagues. Reflective practice is a key component of self-evaluation and central to becoming a more skilled teacher. Such intentional reflection enables a deeper understanding of the choices one makes and allows for challenging one's own work.

Staff supervision and development

The Course Director engages Teacher Educators and ensures that they are familiar with the Association/Institution's specific guidelines and requirements of the Levels Courses. Additionally, knowledge of the history of Orff-Schulwerk and the recommended texts is important as is a recognition of the international Orff-Schulwerk network.

The Teacher Educator demonstrates to the Course Director that they are current in their practice and continue to actively participate in professional development opportunities.

Furthermore, the Course Director oversees the sequencing of the programme across the course subject areas. This helps to establish open communication channels between faculty members, offering the possibility of integration and adaptation of concepts, ideas, and repertoire. This supports the participants to experience the interconnectedness of the Orff-Schulwerk approach.

New Teacher Educator pathways

It is imperative that Orff-Schulwerk Associations/IOSFS Associated Institutions support a pathway of training for new Teacher Educators in Levels Courses. The IOSFS recommends a Mentor/Mentee model. All mentees begin with this process in Level 1 and those who successfully achieve recognition as a new Teacher Educator begin their teaching in Level 1. This process is repeated for those who wish to continue mentoring in subsequent levels. Ideally, a mentee is mentored by a person other than with whom they trained.

Mentor

- Models best practice teaching.
- Recognises the strengths and interests of their mentee.
- Provides time for short teaching sequences by the mentee.
- Engages in thoughtful, non-judgemental, and critical feedback discussions with the mentee.
- Encourages reflective practice.
- Provides a recommendation about the suitability of the mentee to the appropriate body.

Mentee

- Has completed all Orff-Schulwerk Levels Courses in the Certification Programme.
- Applies to be a Mentee to the appropriate body outlining details of previous experience and qualifications.
- Submits a supporting letter of recommendation from a practicing Teacher Educator.
- Observes, discusses, and analyses activities, classes, and sessions with their mentor.
- Prepares short teaching activities for feedback from the mentor.

Following the successful mentoring in Level 1, the mentee undertakes a trial period of teaching in a Level 1 course during which they are regularly observed by one or more Teacher Educators, ideally not the initial mentor. This arrangement acts as a support for the new teacher and allows for further growth via feedback and discussions with the Teacher Educator faculty.

Facilities and equipment

The Course Director ensures that the facilities selected for the Levels Courses are appropriate and offer sufficient space(s) for ensemble, movement, practice and group work, as well as common areas for breaks and rest periods. The facilities address the specific physical needs of all participants (e.g., wheelchair accessible, a sufficient number of restrooms).

A wide range and appropriate number, informed by the group size, of good quality elemental Orff-Schulwerk instruments are provided. Other instruments can be included as appropriate.

Administrative tasks

It is the role of the Course Director and team to prepare a budget to be agreed upon by the relevant Association/Institution. They propose the cost of each course for participants and the payment for Teacher Educators.

Course evaluation

A systematic practice of internal course evaluation, which includes feedback from Teacher Educators and participants, is necessary to guide planning for future courses. Gaining feedback is sought on the quality of instruction, the course organisation, scheduling, venue, materials and communication. Making changes to improve Levels Courses will enhance the reputation of the courses and secure their consistency. Internal course reviews are more discerning when there are clear guidelines related to curriculum, assessment expectations and roles. Feedback is disseminated to the governing Association/Institution.

A course evaluation may include formative assessment protocols, such as collecting direct feedback via participant questionnaires. These are administered immediately after the course to evaluate its relevance, satisfaction levels, and perceived usefulness. Additionally, the Course Director, members of the teaching team, or Orff-Schulwerk-affiliated guests may conduct interviews or facilitate group discussions with participants to encourage critical reflection on their experiences, the effectiveness of the course, and areas for improvement. Lesson observations provide an opportunity to gain deeper insights into the participant engagement, the quality and breadth of group interactions, and the quality of their musical and movement tasks.

Certification

If there is a concern about a participant's level of attendance, active engagement or capabilities (pedagogical, musical, or in movement) in a course, it is the role of the Course Director and Teacher Educators to discuss strategies and alternatives in order to assist the participant to progress in the Certification Programme.

It might be that a Course Director after such discussion, prescribes that the participant is not supported to enrol in the next level. An alternative could be to suggest repeating the level in a different location with a different faculty.

Course Administrator

The administrator is responsible for much of the non-teaching components of the course. This person may or may not have Orff-Schulwerk knowledge and experience. The Administrator is responsible for keeping detailed records of all matters related to the course, including budgetary management, participant information, and documentation related to insurance and venue agreements.

Enrolments

Working with the Course Director, enrolment information is provided to potential participants that outline details of the course being offered including cost, location, selected Teacher Educators, and format of the course. Requested enrolment information requires relevant personal details; previous experience and attendance at Orff-Schulwerk events; completion of prior Levels Courses; area of employment; and additional support requirements.

Enrolments are monitored being aware of the minimum and maximum number of participants recommended in these guidelines.

The Course Administrator keeps records of enrolments and payments, and communicates with participants, keeping them informed prior to the commencement of the Levels Courses.

Venue

The Course Administrator ensures that each space within a venue is set up appropriately and in a timely manner in preparation for the Teacher Educators. Any technology requirements requested by the Teacher Educators are prepared well in advance. A designated area is provided that contains supplies for use in administrative tasks and by Teacher Educators, a first-aid kit, and information regarding a venue's evacuation procedures, public transport and

car parking, and the nearest medical facilities. If catering is offered, it is the responsibility of the Course Administrator to liaise with the relevant people.

Certificates

The Course Administrator keeps accurate records of participants in each Levels Course, including any absences during the course. They liaise with the Course Director about the course certificates. At the completion of the Levels Course or Courses, the list of participants and certificates given are provided to the umbrella organisation of the course.

3.3 Curriculum

Pedagogy

Teaching within the Orff-Schulwerk approach recognises that learners are guided through pedagogical pathways. These are open for creative outcomes, and yet initially teacher-led in structure and content. These pathways - *imitation, exploration, improvisation* and *composition/choreography* - interact with one another, allowing for musical discoveries. In each interaction, agency is experienced, and understanding is strengthened.

Improvising, arranging, and composing occur in the media of voice, instruments, and movement/dance. They can be explored on one's own, or in a group. Personal and group reflection on the outcomes of these experiences provides for growth and understanding. It is precisely the openness and diversity of lesson content and materials that necessitate continual reflection. Teaching processes and the methods used are made transparent, clarified, and analysed in the reflection phase.

A lively interaction between these four pathways enables learners to be creators, meaning-makers, and observe and appreciate the artistic endeavours of their peers.

Imitation is the learning through reproduction by a model. Imitation can be a basis for exploration, improvisation or composition. In a lesson, imitation is one way to provide a framework for what is to come. It may be that a particular rhythmic pattern is learnt through imitation, perhaps via a song or a rhythmic verse or a movement sequence. The learners then have a context for exploration.

Exploration is a playful time of discovery. It is experimenting with ideas, perhaps finding new melodies on the pentatonic scale, discovering movements on tiptoes, or uncovering new sound gestures. Exploration is a step that may lead to more structured improvisation.

Improvisation is linked to exploration but is conducted within a structure. It is intentional and spontaneous. Parameters may be in place such as working in a particular tonality or moving with just one body part. Success or otherwise felt by the improviser often depends on the structure and boundaries that surround it. Accomplishment felt by students develops confidence and encourages further risk-taking and creativity. An improvisational process can lead to a compositional product.

Composition and/or Choreography is a collection of ideas that has been shaped. Composing and/or arranging result in a product that can be remembered and transmitted to others. Composition is borne out of improvisation, although not all improvisation results in composition or choreography. Various ideas are tried out, discarded, and selected in a back-and-forth and intentional manner.

Levels Courses Curriculum

Course Directors work with a team to establish a curriculum that develops participants' understanding, skills, and knowledge of Orff-Schulwerk over the scope of the full course. The exact nature of the curriculum reflects the culture, expectations, and standards of each Association/Institution.

Through learning from different Teacher Educators, participants in Levels Courses are able to piece together the common threads in Orff-Schulwerk and be inspired by the range of possibilities.

All publications by Carl Orff and Gunild Keetman in the "Orff-Schulwerk" series (Schott-Verlag), especially "Music for Children" Vol. I-V, as well as their more than 20 adaptations in other cultural and linguistic circles worldwide and various supplementary materials, can serve as a guide to the development of musical learning and understanding.

Volume I introduces the starting point of two and three note songs, progressing to the five notes of the pentatonic scale. The elemental accompaniments clearly demonstrate how ostinati, drones and borduns accompany melodies. These pieces provide a plethora of ideas in relation to ways of working with material; from assorted instrumentation, two-mallet ostinati, canon possibilities, and rondo forms to allow for improvisation. The Instructions and Notes at the back of this volume provide additional insight into its use.

The structure of **Volumes II** and **III** focus on drones and triads in major modal scales. **Volume IV** introduces the world of minor modes, and **Volume V** is concerned with all seven notes of the minor modes and both major and minor V chords.

The melodic sequencing of each year of a Levels Course Certification Programme is often determined by the examples provided in these volumes. Level 1 focuses on the pentatonic scale which correlates to Volume I. It is up to the Association/Associated Institution conducting courses to determine the appropriate sequencing in further levels.

Despite the lack of a detailed movement/dance pedagogy from Carl Orff himself, there are significant references (see Keetman, Günther, Lex, Haselbach texts listed in the Resources section of this document) that outline the importance of integrating movement and dance in Orff-Schulwerk. It was at the Günther-Schule in Munich, Germany where the innovative dialogue between music pedagogy and artistic dance that was to become the Orff-Schulwerk model of music and movement/dance education, was shaped. Günther wrote:

When I founded the Günther-Schule in 1924, it was my goal to find a means for restoring the natural union between music and movement - music and dance. I sought a method that was not only appropriate for a few intuitive artists, but also an educational approach that would awaken rhythmic

sensitivity and capability, as well as a hunger for dance and music, in all people.²⁹

Instead of analysing the corresponding relationships between music and dance and in the end binding these together again, Orff opens the way to an independent experience of integrated action.”³⁰

Gunild Keetman wrote:

In principle, no Schulwerk lesson should be without movement exercises.³¹

She advocated strongly for music and movement/dance teachers to have appropriate large spaces, in fact, to insist upon a suitable room in order to practice an Orff-Schulwerk approach fully. We realise that this need is not always able to be met but Orff practitioners are creative in finding ways to ensure that movement is a significant component in their teaching.

Orff-Schulwerk media

These *Recommendations and Guidelines: Orff-Schulwerk Studies* provide curriculum information under the three main modes of expression: the voice; the playing of instruments; and movement/dance. We offer some suggested objectives for participants’ learning which is by no means exhaustive.

The voice

The voice is our first instrument. It can soothe, empower, awaken the senses, and be a link for social connection. Our first sounds are musical as our voices explore a range of pitches. The voice can inform, direct, and communicate through language. How we use language in tone, dynamics, and pitch relates directly to the elements of music.

Speech, music, and movement reinforce each other naturally and provide starting points for concrete activities. Rhythm is the common root of speech, movement and music. Singing, dancing and playing provide stimulus for the group and awaken rhythmic sensitivity and capability. Singing as an activity in a group provides a sense of community and is recognised as fundamental to musical expression.

Levels Courses focus on the creative development of vocal forms, the nurturing of personal expressiveness through the voice, and the releasing of the singing voice. Teacher Educators articulate vocal functionality through movement activities and guided imagery. Practical speech/singing activities offer variation of expression and pitch differentiation.

The voice as a media in Orff-Schulwerk has three specific areas.

²⁹ Dorothee Günther, *Das Orff-Schulwerk als elementare Musikübung für Gymnastiker und Tänzer* [The Orff Schulwerk as an elemental musical exercise for gymnasts and dancers], in *Orff-Schulwerk: Einführung in Grundlagen und Aufbau*, (Mainz: Schott 1935) (Trans. E. Gray), 32.

³⁰ Barbara Haselbach, *Reflections on the Dance Educational Aspects*, in *Texts on Theory and Practice of Orff-Schulwerk: Basic Texts from the Years 1932-2010*, ed. Barbara Haselbach (Mainz: Schott 1984/2011), (Trans. M. Murray), 198.

³¹ Gunild Keetman, *Elementaria: First acquaintance with Orff-Schulwerk*, (London: Schott, 1970/1974), (Trans. M. Murray), 107.

1. Vocal exploration
2. Speech
3. Song

Area 1: Vocal exploration

Presenting the voice in expressive ways through vocables³² is critical for developing a recognition of the scope and scale of one's own voice, without the pressure of 'correctness'. Exploring sounds through the voice develops confidence as we find and learn to control our singing voice and distinguish the difference between our singing and spoken voice. We develop our critical listening abilities, plus recognise the physical possibilities of our voice. Guided imagery, movement and playful practice enhance the healthy use and the functioning of the voice.

Objectives for participants' learning

- To explore one's own voice using pitch, dynamics, and expression, through a variety of phonemes, vowel sounds and nonsensical words.
- To investigate rhythmic and non-rhythmic possibilities of vocalisation and vocables.
- To perform various vocal warmups in preparation for singing.
- To use one's own body movement and breath impulse to create a vocal accompaniment.
- To interpret a variety of stimuli through a range of sounds.
- To improvise with free and fixed tonal materials (scatting).
- To engage in rhythmic vocalisations offering variations of expressions, and pitch differentiation.

Area 2: Speech

The speech exercise comes at the beginning of all musical practice, both rhythmic and melodic.³³

See that each word is spoken in such a way that it becomes alive, and concentrate particularly on the sound of each word.³⁴

The poetic quality of the texts, ... is decisive at all age levels if they are to be educationally productive. Infantile baby-talk, bad verses and inferior pieces ... are slovenly and devoid of every poetic intention.³⁵

The linking element between language and music is the rhythm. Speech rhymes and patterns are performed for their own intrinsic value, but also as rhythmic stimulus. Rhythmic patterns are easily performed when words have been associated with those patterns.

³² Vocale - a sound that is used in a particular language, especially one that is not considered a word, for example a sound such as "la" used in music, or an exclamation such as "huh". Cambridge Dictionary. (n.d.). In Dictionary Cambridge.org. Retrieved May 22, 2025.

³³ Carl Orff & Gunild Keetman, *Music for Children*, Vol. 1 (London: Schott, 1958-1966), (English adaptation M. Murray), 141.

³⁴ Ibid, 141.

³⁵ Gunild Keetman, *Elementaria: First acquaintance with Orff-Schulwerk*, (London: Schott, 1970/1974), 11.

The *Music for Children* volumes (most specifically *Volume I*) offer sample exercises to develop an understanding of speech and language as an aspect of music education. These are included to emphasise the importance of original forms of language with reference to the unity of word, movement, and sound. These exercises demonstrate the critical importance of the integrity of texts. Good diction and tonal quality must be stressed from the beginning. The sound palette can be enhanced through dynamics, phrasing, and light and dark voicings within solo and group work and distinguishes it from everyday language.

Speech materials in Levels Courses include a variety of style and literary mood. Materials presented allow for significant creative exploration, experimentation, and artistic development.

Objectives for participants' learning

- To develop expression, intonation, clarity, and dynamics of the voice through engagement with various textual forms that have a range of styles/moods.
- To further the understanding of the beat, rhythm, phrasing.
- To understand the importance of tempo and silence when reading or interpreting texts like stories or poetry.
- To experiment with different meters in speech pieces or texts.
- To incorporate text with movement, drama, and instrumental playing.

Area 3: Song

Singing requires coordination of sound, breath, and auditory perception. It is through singing that the highest degree of pitch sensitivity and security can be developed, essential in the development of total musicality.

A diverse range of repertoire will assist in the development of quality singing. Song material is drawn from one's own culture, and other language and culturally diverse groups. It is the obligation of the Teacher Educator to be critically aware of the cultural nuances of repertoire and the appropriateness of its use in specific settings.

Improvisation plays a part in using the voice expressively as well as singing set pieces. Vocal work assists in the aural patterning of various tonalities used in Orff Schulwerk.

The Teacher Educator models appropriate vocal range and quality, healthy posture, and breathing necessary for well-supported singing. Selected repertoire is pedagogically appropriate and of exemplary musical quality. Songs are carefully chosen to expand musical repertoire and sensitivities and draw attention to the characteristics of the respective original culture of the songs.

Although not presented by Carl Orff or Gunild Keetman, the inclusion of Relative Solmisation with Curwen hand signs are tools that some find useful and complementary to Orff-Schulwerk.

Objectives of participants' learning

- To experience simple songs as joyful ways of voice warmup.
- To develop musicality through a variety of song material.

- To support the creative development of vocal forms.
- To nurture personal expressiveness through the singing voice.
- To sing various songs in unison, canon, and in harmony.
- To improvise over pentatonic, modes, and chord changes.
- To accompany songs with a variety of instruments, body percussion, and movement.
- To coordinate sound, breath, and auditory perception.
- To demonstrate an awareness of appropriate repertoire.
- To extend understanding of other cultures and eras through that country's musical repertoire.
- To establish a song repertoire that includes metre and tonality variations.

The playing of instruments

In the beginning was the drum.³⁶

The original range of untuned and tuned percussion instruments has contributed to the wide interest in Orff-Schulwerk. Simple and easy-to-handle percussion instruments are elemental, and they are fundamental to the Orff-Schulwerk approach, for they are accessible to all. The pitched instruments of xylophones, glockenspiels, metallophones, and marimbas provide the melody with the rhythm, and offer a music-ensemble experience. The Orff Instrumentarium allows for experimentation in creating music and performing music with and for others.

Body percussion is an integral part of Orff-Schulwerk.

Body music, mainly clapping, stamping, and patsching (thigh-slapping) leads in a particular way to the experience of metre, timing and form and strengthens musical expression at all levels of work.³⁷

Self-built instruments and sound-producing objects can also be used. Traditional instruments, as well as instruments from the cultural sphere of each country, can be integrated to extend the range of sounds, depending on their specific use.

A core feature of the use of group instrumentation (classroom percussion or otherwise) is the visible and tangible relationship between music and movement: From body percussion and movement activities with varying dynamics, tempi and flow in space comes a development of musical artistry, transferred to the voice or the instruments.

The instruments as a media in Orff-Schulwerk has five specific areas.

1. Body percussion
2. Untuned percussion instruments
3. Barred percussion instruments
4. Found sounds³⁸
5. Other Instruments

³⁶ Carl Orff, *The Schulwerk: Documentation*, Vol. 3, (New York: Schott, 1978), (Trans. M. Murray), 17.

³⁷ Rudolf Nykrin, 50 Years 'Music for Children - Orff-Schulwerk', in *Texts on Theory and Practice of Orff-Schulwerk: Basic Texts from the Years 1932-2010*, ed. Barbara. Haselbach (Mainz: Schott 2000/2011), (Trans. M. Murray), 282.

³⁸ Found sounds - these are sounds heard in our surrounding environment that are not normally considered 'musical'. See "musique concrète"

Area 1: Body percussion

In play with sound gestures one can see the beginnings of a movement oriented, elemental music making.³⁹

Body Percussion is fundamental to Orff-Schulwerk as a way to make music. It also acts as a support for developing rhythmical competencies and physical coordination. Participants experience their own body as an instrument for musical expression. The historical activities of clapping, patting thighs (patschen), stamping, and finger-snapping provide a suitable foundation for learning about rhythm, dynamics, timbre and texture. Today, contemporary and innovative body percussion sounds are often included in the repertoire such as tapping the chest and the brushing of the feet.

Objectives for participants' learning

- To perform body percussion techniques musically and with fluidity of movement.
- To develop rhythmic skills.
- To experiment with various sound possibilities with the body.
- To perform/improvise body percussion sequences in various meters, rhythmic patterns and small musical forms.
- To use the body for learning as a precursor to transferring to instruments or to dance.
- To embody rhythm, dynamics, tempo and form.

Area 2: Untuned percussion instruments

Parameters such as dynamics, duration of a sound, timbre, and pitch, initiate imitation, exploration, improvisation, and elemental composition through the playing of percussion instruments. In Levels Courses, participants gain basic techniques of playing percussion instruments. A typical range of untuned percussion instruments include frame drums, claves, shakers, bells, wood blocks, and others. Sound exploration and listening activities with different instruments assist with increasing aural perception and developing creative playing techniques. The *Music for Children* volumes and Gunild Keetman's *Elementaria* offer many examples and suggestions for playing instruments, and Teacher Educators are familiar with the examples and incorporate them into their teaching.

Objectives for participants' learning

- To develop playing techniques on a variety of untuned percussion instruments.
- To demonstrate nuanced playing in relation to context.
- To play rhythms of text including proverbs, single words, poems.
- To accompany speech, song and movement.
- To improvise rhythmically within a framework.
- To interpret stories, art works, and graphic notation.
- To hear, see and feel the beat and rhythmic patterns.

Area 3: Barred percussion instruments

³⁹ Gunild Keetman, *Elementaria: First acquaintance with Orff-Schulwerk*, (London: Schott, 1970/1974), (Trans. M. Murray), 22.

It was to her {Keetman} that I gave the task of trying out the different playing techniques of the newly-developed barred instruments. It was she who sketched out the first pieces for these instruments. I am not exaggerating when I say that without Keetman's decisive contribution through her double talent, 'Schulwerk' could never have come into being.⁴⁰

A complete Orff ensemble of barred instruments includes a combination of soprano, alto, and bass xylophones and metallophones, soprano and alto glockenspiels, and appropriate mallets.

The barred instruments are well suited to developing musicianship. They require little formal instrumental technique and the possibility of bar removal to create different scales promotes successful exploration, improvisation, and composition.

Creative play, with two tones, three tones, and pentatonic scales (five tones) are part of the sequential melodic development that nurtures musical improvisation as its beginnings. These experiences are paralleled and enhanced through relevant movement and imagination-stimulating activities. Further development with all expressive Orff-Schulwerk media includes the progression to modal scales and to functional harmonic scales when appropriate. Other Orff-Schulwerk theoretical features include the application and practice of pedal tones, drones (bordun) and ostinati to melodies.

The exploration and performance techniques on barred percussion instruments form a natural progression from the previously explored body percussion, movement and untuned percussion experiences. This includes more challenging aspects of dexterity, including playing with both hands, and playing with more than one mallet in each hand.

Objectives for participants' learning

- To develop technical skills such as relaxed use of the mallets, and coordination between right and left hand.
- To develop artistic sensitivities when playing barred instruments.
- To improvise and create melodies with accompaniments in pentatonic, modes and in functional harmony.
- To improvise melodically within a framework.
- To motivate engagement in music and movement learning.
- To enhance ensemble listening skills.
- To develop the ability to play in groups/ensembles.

Area 4: Found sounds

Homemade instruments and objects that make sound are available as sound sources. These allow for discrimination when selecting sounds for a particular context. The quality of sounds is further developed when exploring and discovering possible ways of achieving a sound.

Objectives for participants' learning

- To develop an inquiring mind and awareness of possible sound sources.
- To recognise the diversity of sounds available.

⁴⁰ Carl Orff, *The Schulwerk: Documentation*, Vol. 3, (New York: Schott, 1978), (Trans. M. Murray), 67.

- To improvise using various textures of sound and to create soundscape compositions.

Area 5: Other instruments

Recorder

The recorder has an historical place and belongs to the musical language of Orff-Schulwerk. It is important to be aware that the *Music for Children* volumes contain a considerable number of pieces that include the recorder. The descant/soprano and treble/alto recorders have been considered as the ‘pipe to the drum’⁴¹.

The recorder has advantages over the barred instruments through the intensity of its tone and because it allows the teacher to observe the movement all the time, to move from one part of the room to another, to phrase the movement through the breath span of the melodic phrase, and to give variety through articulation.⁴²

Levels Courses that include recorder learning and playing offer their participants the opportunity to play a melodic instrument with a different tone colour to the Orff-Schulwerk xylophones. As the recorder is a relatively easy instrument to play (although not so easy to play well), some courses include them. It is up to individual Associations/Institutions worldwide to determine if the recorder is an appropriate and valuable instrument to include within their curriculum.

Ukulele

In recent years, the ukulele has become a popular instrument as it is relatively easy to play. As an accompaniment to songs and as a tool to aid in chord progression understanding, the ukulele has a role. However, it cannot provide the melodic component that the recorder can.

Cultural/Traditional instruments

Other instruments can be added to the ensemble once a learner has had significant barred instrument experience playing, improvising and composing within the structure and nuance of elemental music.

Movement and dance

The unity of music and movement . . . is quite natural to a child. This fact gave me the key for my new educational work.⁴³

...to walk, run, jump, carry, push, and pull...hopping, turning, twisting...where is the playing-field for the sphere of movement that

⁴¹ Ibid, 96.

⁴² Gunild Keetman, *Elementaria: First acquaintance with Orff-Schulwerk*, (London: Schott, 1970/1974), (Trans. M. Murray), 168.

⁴³ Carl Orff, Orff-Schulwerk: Past & Future, in *Texts on Theory and Practice of Orff-Schulwerk: Basic Texts from the Years 1932-2010*, ed. Barbara Haselbach (Mainz: Schott 1963/2011), (Trans. M. Murray), 144.

belongs to the dance? It springs into life with elemental force, it is performed enthusiastically...⁴⁴

The terms *movement* and *dance* are often used interchangeably in Orff-Schulwerk pedagogy. ‘Moving’ for many seems less intimidating than ‘dancing’. There is an historical explanation for movement as a term. In the 1920s and 1930s in Germany, when Carl Orff was working in Munich, the newly arising artistic dance of that time was called *movement* to distinguish it from the traditional art dance, known as ballet. The dancers and the audience referred to these dances as *movement improvisations* or *movement choreographies*. Now, we recognise that these terms, movement and dance, can be used interchangeably.

The unity of music and movement/dance is fundamental to the Orff-Schulwerk approach. Movement/dance is indispensable in embodying and expanding musical skills and concepts, helping students to understand aspects of rhythm, meter, and tempo. In Levels Courses, attention is directed towards promoting body awareness, the development of all senses and the mindful practice of breath, flow, patterns, phrasing, and artistic design. Individual and communal areas of expression are explored both through creative dance, and historical and cultural dance forms.

Movement and dance as a media in Orff-Schulwerk has four specific areas.

1. Movement games and activities
2. Folk/Traditional/Historical/Social dance forms
3. Dance as an artistic medium
4. Movement Accompaniment

Area 1: Movement games and activities

Children acquire much of their knowledge kinaesthetically. Movement games that offer visual, auditory, and kinaesthetic cues are playful ways to teach musical concepts.

Movement activities and games aid in development and stability of the vestibular, proprioceptive and other sensory systems, contributing to self-regulation, discernment of sound, balance, muscle tone, and fine motor skills.

Objectives for participants’ learning

- To develop sensory perception and coordination, and to strengthen bodily presence and posture.
- To support the development of body awareness of one’s own body through a playful approach.
- To aid in the embodiment of musical and kinaesthetic concepts (the beat, the phrase).
- To connect the body and voice through breath and rhythm.
- To learn basic movement components and the accompanying vocabulary (refer to Rudolf von Laban’s parameters of movement).⁴⁵
- To understand small musical structures and forms (call and response, question and answer, binary, ternary, rondo, canon) in and through the body.
- To recognise and experience music and movement/dance shared parameters.

⁴⁴ Dorothee Günther, *Elemental Dance*, in *Texts on Theory and Practice of Orff-Schulwerk: Basic Texts from the Years 1932-2010*, ed. Barbara Haselbach (Mainz: Schott 1962/2011), (Trans. M. Murray), 104, 106.

⁴⁵ See Rudolf von Laban, *The Mastery of Movement* (2nd ed.) (Hampshire: Dance Books, 1960), and Rudolf von Laban, *Modern Educational Dance*, (London: Macdonald & Evans, 1966).

- To develop observational skills and reflective capacities.

Area 2: Folk/Traditional/Historical/Social dance forms

Folk, traditional, historical, and social dances are embodiments and celebrations of cultural heritages, historical narratives, and regional characteristics. The dance steps, attire, and music, serve as visual and aural representations of a cultural identity, conveying values and ideals. In Orff-Schulwerk, learning such dances promotes social growth, cultural awareness and appreciation, and builds a sense of community.

Dance forms, through their step patterns and choreographies, are strongly connected to musical forms and support the structural understanding of elemental compositional and choreographic forms. Regular and irregular metres introduce and reinforce aural recognition and bodily coordination.

Objectives for participants' learning

- To further develop coordination skills and bodily control.
- To develop a basic vocabulary of steps and gestures/handholds and to be able to vary these basic steps, handholds and usual dance formations.
- To respond to various musical qualities in personal body interpretation.
- To translate and transfer a (written or graphically notated) dance description (i.e., from Thoinot Arbeau⁴⁶) to the body.
- To develop skills to perform dances with complex rhythmic structures.
- To improvise and choreograph in mixed meters.
- To recognise strategies in teaching simple dances to a group.

Area 3: Dance as an artistic medium

The artistic component of dance in Levels Courses is designed to inspire expressivity. The focus here is on dance as an artistic medium with distinctive qualities and with the ability to extend and enrich connections to music and speech through pulse, breath, rhythm. Creative dance aims to develop individual pathways of thought and expand imagination. The initiation of explorations, improvisations, and arrangements can transform creative expression into performing artistry.

Objectives for participants' learning

- To further understand the elemental vocabulary of movement.
- To hone the awareness of the body as a musical instrument.
- To expand perception in the sense of aesthetic education.
- To connect the body and voice.
- To recognise the importance of phrasing in movement sequences.
- To create with intentionality and agency.
- To extend body percussion improvisations and choreographies into space and with partners.
- To integrate stories, poems, and visual arts in choreographic sequences.
- To develop observational skills and sharpen pedagogical understanding about the role of movement/dance in Orff-Schulwerk.

⁴⁶ Thoinot Arbeau, *Orchesography: 16th Century French Dance from Court to Countryside*. (New York: Dover, 1948), (Trans. M. S. Evans).

Area 4: Movement accompaniment

Movement accompaniment supports the integration of music, movement, and voice. This is an area that plays an important role in Orff-Schulwerk: listening skills, music and movement improvisation, and personal expression are called upon.

With movement accompaniment the movement can guide the music, and the music can guide the movement and dance. Movement actions can follow musical impulses simultaneously and vice versa. Musicians and dancers react to one another. The musician's vocal and instrumental spontaneous accompaniment is deeply attuned to the dancer's improvisation.

Movement accompaniment is that

...in which music and movement are perceived as integrated disciplines...Musical abilities interlink with skills in movement and dance. Improvisational skills become important, and also the...use of one's own voice.⁴⁷

Objectives for participants' learning

- To accompany basic locomotor movements in different metres with voice, rhythm, and/or melodic instruments.
- To accompany non-locomotor movements in different metres, phrasing, and dynamics, with voice, rhythm, and/or melodic instruments.
- To develop capabilities of spontaneous musical reactions to the temporal, dynamic, and formal aspects of movement, offering both synchronous, complementary and/or contrasting improvisations on an instrument, a combination of instruments or with the voice.
- To develop capabilities of spontaneous movement reactions to the temporal, dynamic, and formal aspects of music.
- To improvise simultaneously with an instrument (or while freely speaking or while reciting a poem or rhythmic verse) and in movement.
- To strengthen improvisational skills in the musical-movement in dialogue.

⁴⁷ Christine Schönherr, Movement Accompaniment - A Core Subject in, *Orff-Schulwerk Informationen*, Nr. 85, Special Edition, (Salzburg: Universität Mozarteum + Orff-Schulwerk Forum Salzburg, 2011), 175-176.

Concluding Thoughts

In the Introduction, we acknowledged the adjustments and growth in the Schulwerk as well as diverse ways practitioners engage with and experience this practice today. Orff-Schulwerk is alive and, as Carl Orff wrote, it will never be conclusive or settled,

...but always developing, always growing, always flowing.⁴⁸

Each country accommodates these *Recommendations and Guidelines: Orff-Schulwerk Studies* in ways to make it practical to work with and for their situations and cultures.

The IOSFS sees its role as supporting Associations and Institutions to be able to offer the best possible learning experiences as they follow these Recommendations and Guidelines. Please contact the IOSFS to determine what support could be made available to you.

The practice of Orff-Schulwerk is demanding and educators following this approach are courageous and often take leaps of faith. They may have a particular strength in one or two areas, but are knowledgeable and creative in all areas; understand the importance of pedagogical strategies; are well-versed in musical understanding; are experienced and confident with moving; are articulate in dance parameters; and are aware of contemporary artistic developments. Educators trust themselves to improvise and to compose in an elemental style. They know when to be in the centre of the happening and when to step back and let students take responsibility.

As educators, we need to challenge ourselves with questions pertaining to the foundational ideas, the principles and characteristics of this approach. Wolfgang Hartmann has written that sometimes when we think about Orff-Schulwerk, we think about the *activities* that take place in the classroom or other teaching contexts. He argues, however, that it is much more. He uses the image of an iceberg, which expresses the relationship between the ‘visible’, namely, the school-related work commonly perceived as Orff-Schulwerk, and the largely ‘invisible’, namely, its anchoring in Orff’s artistic and philosophical thought.

What are the humanistic values we want our students, children, adults in different educational settings to experience? What values do...teachers need to experience in order to be able to include humanistic aspects in their teaching?⁴⁹

An Orff-Schulwerk educator teaches with vision and not only technique. We teach with passion and precision, openness and wide-awakeness, and a willingness to embrace the unknown. We encourage respectful interactions among our students. We recognise strengths, interests, and challenges of each individual, and engage in joyful community music and movement/dance making. Our teaching tends towards making meaning through the creative agency of our students.

Michael Kugler wrote that wherever Orff-Schulwerk appears in its form as elemental music and dance education, it will evoke something of *Orff’s intellectual fire* as well as some of

⁴⁸ Carl Orff quoted in Hermann Regner, Carl Orff’s Educational Ideas - Utopia and Reality, in *Texts on Theory and Practice of Orff-Schulwerk: Basic Texts from the Years 1932-2010*, ed. Barbara Haselbach (Mainz: Schott, 1975/2011), 178.

⁴⁹ Wolfgang Hartmann, Orffs Schulwerk, in *Orff Schulwerk Informationen*, Nr. 87, (Salzburg: Universität Mozarteum + Orff-Schulwerk Forum Salzburg, 2012), 8.

*Keetman's technical discipline; it will bring a healing and creative unrest, and freedom and space for artistic expression.*⁵⁰

We close this document, *Recommendations and Guidelines: Orff-Schulwerk Studies* by offering our best wishes for the endeavours of each Association and Associated Institution engaged in Orff-Schulwerk Studies. Course Directors and Teacher Educators have the admirable responsibility of passing on their experience and knowledge to music and movement/dance pedagogues who work with a wide variety of students in many contexts. Despite the obstacles and challenges that teachers encounter in their careers, the primary purpose of such professional development courses is to ensure that the inspiration, passion, and joy of an Orff-Schulwerk practice are present in every lesson.

Wilhelm Keller, a close associate of Carl Orff, offers a reminder to all those involved in teacher education courses. Adopting the Orff-Schulwerk approach is not always easy or initially successful. Persistence, flexibility and adaptability are key. In return, teachers feel motivated and energised, attribute meaning to what they do and experience wonder, satisfaction, and delight.

The Orff-Schulwerk is a beginning that is not in search of a conclusion, but seeks continual alteration and modification, both indicators of life. As such it is not concerned with special methodological and technical problems - these every educator must solve for himself on the basis of his own experience and with consideration of his professional situation. Rather, it addresses current musical-pedagogical questions of fundamental meaning. A teacher who has recognized the earnestness of these questions will not capitulate after encountering possible difficulties during the first weeks or months of work, only to turn backward into old practices. Instead, he will continue his attempt to accustom himself and his students gradually to the light of new freedoms... Genuine joy in an assignment communicates itself to everyone who works together.⁵¹

⁵⁰ See Michael Kugler, Orff-Schulwerk and the School, *Orff Schulwerk Informationen*, Nr. 87, (Salzburg: Universität Mozarteum + Orff-Schulwerk Forum Salzburg, 2012), 31-35 (in German).

⁵¹ Wilhelm Keller, *Introduction to Music for Children*, (Schott: New York, 1963/1954), (Trans. S. Kennedy), 45

RESOURCES

Orff-Schulwerk Associations, Institutions, and Organisations

International Orff-Schulwerk Forum Salzburg (IOSFS)

The international body responsible for the dissemination and support for those working with Orff-Schulwerk.

Orff-Schulwerk Associations (OSA)

Represented in many countries, these associations are registered with the IOSFS.

Associated Schools and Institutions (ASI)

A variety of educational facilities in different settings encompassing the Orff-Schulwerk approach, approved and registered with the IOSFS.

Orff Institute Salzburg - Mozarteum University, Salzburg, Austria

An Institute for tertiary studies in Elemental Music and Movement/Dance Education.

Orff Centre Munich, Munich, Germany

A state-supported centre for academic research and the home of Carl Orff's compositional and pedagogical works, materials and archives.

Carl Orff Foundation, Diessen, Germany

A not-for-profit organisation responsible for the preservation of both Carl Orff's artistic and pedagogical works.

COMU - Carl Orff Museum, Diessen, Germany

A museum dedicated to the life and work of Carl Orff, housed on the site of his final home.

Detailed information on the above is listed on the website of the **International Orff-Schulwerk Forum Salzburg**: www.iosfs.org/links

Magazine and Journal Publications

Orff-Schulwerk Heute (formerly "Orff-Schulwerk Informationen") (1964-2019)

A bi-annual, bilingual (German/English) magazine. Issues are available online on the IOSFS website: www.iosfs.org/magazine-osh

Orff-Schulwerk International

A bi-annual journal published (English) by the IOSFS journal since 2022:
www.iosfsjournal.com

Orff® – Kunst und Pädagogik/ Arts and Education

A bi-annual, bilingual journal published by the Carl Orff Foundation (German/English)
www.co-mu.de/taetigkeit-kooperationen#kunst-und-paedagogik

Texts

A selected list of resources directly relevant to the study of the Orff-Schulwerk is presented below.

First-generation texts are primary sources and writings referring to the beginnings of the elemental, artistic-pedagogical ideas of Orff-Schulwerk and their subsequent development. These include the volumes, **Musik für Kinder/Music for Children**, arising out of the collaboration of Carl Orff and Gunild Keetman.

Seminal Texts include influential literature written after the first-generation texts. This is by no means an exhaustive list and there are other published texts related to Orff-Schulwerk available.

Orff-Schulwerk editions – other cultures, other languages present first-generation texts and the volumes that have been translated and/or adapted to other cultures and languages other than German and English.

The inclusion of resources is limited to texts that address the nature of Orff-Schulwerk. Therefore, collections of repertoire or texts offering practical teaching materials and strategies are not included. We encourage you to explore resources recommended by the Orff-Schulwerk association in your country.

Unless otherwise stated, all publications are by Schott.

- Schott Mainz: www.schott-music.com
- Schott Music London: www.schottmusiclondon.com
- Schott New York: www.schott-music.com/en/about/worldwide/new_york

Texts - German Language

First Generation Texts

- Haselbach, B. (Ed.) (2011) *Studientexte zu Theorie und Praxis des Orff-Schulwerks, Band 1: Basistexte aus den Jahren 1932-2010*.
- Keetman, G. (1970) *Elementaria: Erster Umgang mit dem Orff-Schulwerk*. Stuttgart: Klett.
- Keller, W. (1954/1980) *Einführung in "Musik für Kinder": Methodik. Spieltechnik der Instrumente – Lehrpraxis*.
- Orff, C. (2000) *Erinnerungen: Leben und Werk*.
- Regner, H. (1989/2005) *Musik lieben lernen. Von der Bedeutung früher Begegnungen mit Musik. Ratgeber für Eltern und Erzieherinnen*.

Seminal Texts

- Gebhard, U. & Kugler, M. (1979) *Didaktik der Elementaren Musik- und Bewegungserziehung*. München: Don-Bosco-Verlag.
- Gersdorf, L. (1981) *Carl Orff: In Selbstzeugnissen und Bilddokumenten*. Hamburg: Rowohlt.

- Haselbach, B. (1971/1981) *Tanzerziehung: Grundlagen und Modelle für Kindergarten, Vor- und Grundschule*. Stuttgart: Klett.
- Haselbach, B. (1976/1993) *Improvisation, Tanz, Bewegung*. Stuttgart: Klett.
- Haselbach, B. (1991) *Tanz und bildende Kunst*. Stuttgart: Klett.
- Haselbach, B., Grüner, M., & Salmon, S. (Hrsg.) (2007) *Im Dialog: Elementare Musik und Tanzpädagogik im Interdisziplinären Kontext: Orff-Schulwerk-Symposium 2006*. Schott. (German and English).
- Hartmann, W. (2024) *Das Orff-Schulwerk verstehen: Grundlagen und Folgerungen (Orff Forschung und Diskurse)*. Wiesbaden: Reichert.
- Jungmair, U. (1992) *Das Elementare. Zur Musik- und Bewegungserziehung im Sinne Carl Orffs*.
- Kotzian, E.Y. (2018) *Handbuch Orff-Schulwerk: Grundlagen der Elementaren Musik- und Bewegungspädagogik*.
- Kugler, M. (Hrsg.) (2002) *Elementarer Tanz - Elementare Musik: Die Günther-Schule München 1924 bis 1944*.
- Orff, G. (1978) *Die Orff-Musiktherapie. Aktive Förderung der Entwicklung des Kindes*. Hamburg: Kindler/Rowohlt.
- Orff, G. (1984) *Schlüsselbegriffe der Orff-Musiktherapie. Darstellung und Beispiele*. Weinheim und Basel: Beltz Verlag.
- Regner, H., Ronnefeld, M. (Hrsg.) (2004) *Gunild Keetman: Ein Leben für Musik und Bewegung*.
- Salmon, S. (Hrsg.) (2006) *Hören, Spüren, Spielen. Musik und Bewegung mit gehörlosen und schwerhörigen Kindern*. Wiesbaden: Reichert.
- Salmon, S. & Schumacher, K. (Hrsg.) (2001) *Symposion - Musikalische Lebenshilfe. Die Bedeutung des Orff-Schulwerks für Musiktherapie, Sozial- und Integrationspädagogik*. Die Deutsche Bibliothek, Books on Demand GMBH.

Music - German Language

Musik für Kinder (Bände I-V and supplements)

Orff, C. & Keetman, G. (1950-54) *Musik für Kinder*

- Band I: Im Fünftonraum
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USA:	<i>American Orff-Schulwerk Association (AOSA)</i>