Legacy and Adaptation: The Orff Approach in the New Zealand School Setting

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Abstract This chapter is based on recent doctoral research by the author, who undertook a critical analysis of the Orff approach in the professional lives and practices of New Zealand teachers in the Aotearoa/New Zealand state school context. In this multiple case study, findings were based on an analysis of questionnaire, observation and interview data. The chapter begins by discussing the Orff legacy, offering a view of its foundational principles and referencing some current critique. It then reports on ways in which teacher participants, drawing on their own understandings of the approach, put it into practice in their classrooms in ways that reflect New Zealand's bicultural heritage and the increasingly diverse character of New Zealand classrooms.

Keywords Orff Schulwerk • Music education • Biculturalism • Cultural diversity • Praxial music education

1 Introduction

Orff Schulwerk, the name most frequently given to the pedagogical practice inspired by the work of composer Carl Orff, and composer, dancer, musician and teacher Gunild Keetman, highlights the European origins of this approach to music and movement education. Austrians and Germans know this approach as *Elementare Musik und Tanzpaedagogik* (elemental music and dance pedagogy) which avoids the problem of solely attributing the approach to Orff and the unfortunate erasure of Keetman in the term, whose work is central to the legacy of this approach. The unfamiliarity of both the name Orff and the term 'Schulwerk' leads many Antipodean educators to a conclusion that the approach implies a mono-culturalism, that renders it irrelevant to our richly bi-cultural and in many cases multicultural Aotearoa New Zealand school settings. However, the wide dissemination of this approach

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into similar seemingly unlikely contexts attests to its perceived applicability by music educators in many geographically and culturally disparate parts of the world. Every year, representatives from many countries around the world gather at The Orff Institute[1] in Salzburg to attend the 'Orff Forum', described by it's current director, Professor Barbara Haselbach, as a think-tank in which leading music teachers from a diverse range of educational contexts are able reflect on the issues involved in the application of the Orff approach in their particular settings.

This chapter draws upon my doctoral research, *The Orff approach in the professional lives and practices of teachers in the Aotearoa/New Zealand state school context* (in process), which was informed by my own Orff-influenced professional practice over two decades as a music teacher in a primary school. Drawing on questionnaire, interview and classroom observation data, this chapter will discuss some of the beliefs that inform the practice of these teachers, illustrated by some relevant examples of Orff-inspired practice in a range of New Zealand school settings (primary, intermediate and secondary) which highlight issues of adaptation in the Aotearoa New Zealand context. My research, I must emphasise, was not premised on the idea that there is one 'definitive" version of what the Orff approach is or should be. Indeed, as discussed below, there are manifestations of it in some settings which have been subject to varieties of critique.

Taken as given that quality music education has a crucial part to play in the intellectual, social and emotional development of the person, and that access to an education in music is the right of every child (Baker et al. 2012; Hoffman Davis 2008; Mills 2005) my research has been informed by a praxial philosophy of music education. According to Regelski (2002), teachers are ethically obliged to engage in a cycle of action and reflection (central to the notion of music education as praxis) in order to reassess from time to time whether the action ideals embodied in the curriculum (any curriculum) are those which ought to be regarded as ideal or good for students. My doctoral research reflects a concern with the question of what is good or ideal for students. In this research, teachers were asked to appraise, in the light of their knowledge of their students, their setting and the New Zealand curriculum, the contribution that the principles and processes of the Orff approach could make to the 'good' of music education in their particular context in Aotearoa New Zealand.

As findings relevant to the issue of legacy and adaptation are presented and discussed in this chapter, readers are invited to evaluate, in the light of their own experience and perspectives, the contribution this approach might make, not only to individual music teacher practice but also to the vitality and development of music education opportunities for *all* students within Aotearoa New Zealand school settings or indeed any state-mandated, music education curriculum.

[1] The Orff-Institute established in 1963 is the pedagogical centre for study, research and dissemination of Orff Schulwerk.

2 My Background

Two decades ago, after having been a primary school teacher for many years, and a keen amateur musician in my private life, a range of serendipitous circumstances led me to becoming a music specialist in an Auckland, inner-city primary school. Music specialists are not the norm in New Zealand state primary schools. Rather, the subject 'Music-Sound Arts' is usually taught (or not taught) by classroom teachers as part of their classroom programme. Although one may argue that the ideal of music as an integrated, meaningful experience in children's daily lives is highly desirable, the expertise required to teach music in the primary school classroom is not usually available in the generalist teaching population. This is due to a number of factors, including the limited opportunities many teachers have to develop either musical expertise and/or professional expertise in music education.

Although I had been a keen amateur musician since childhood, participating in a range of both solo and group musical activities, neither pre-service nor in-service opportunities in my teacher education had equipped me with the confidence or competence to teach music to children in the school setting. After a chance encounter with a book describing the principles of Orff Schulwerk (Warner 1991), I decided to attend an Orff Schulwerk workshop offered by a visiting North American teacher. The highly interactive, hands-on, creative, music-making experiences I enjoyed during this week-long workshop, ignited my interest and curiosity. Subsequently, when I returned to my teaching position and shared my new-found interest, my school principal, who rated highly the part experiences in music could play in the lives of children, persuaded me to take up a position as part-time music specialist in his school.

Thus began my engagement with the Orff approach and music education in the Aotearoa New Zealand primary school context. As I sought to develop a quality music programme for all students, which was both responsive to local context and at the same time fulfilled the requirements of the national curriculum, I drew heavily upon my understanding of the pedagogical approach manifested in the work of Carl Orff and Gunild Keetman, and contemporary interpretations of their work. The philosophy of Orff Schulwerk, in which every person is seen as having an innate capacity to identify as an 'artist', provided me with a basis upon which to a build a conceptual framework and a range of specific tools and skills that shaped and informed the educational activity in my music classroom.

3 Orff Schulwerk

Orff Schulwerk emerged in a European milieu, where a number of theorists and avant-garde artists became engaged with the idea of education, and in particular education in the arts, as being able to enhance the life of every individual, and in

turn the well-being of society. Firmly grounded in humanistic notions (Johnson 2006) and therefore able to be critiqued, to some extent, as being part of the grand modernist project (Allsup 2010), the Orff approach emphasises the part that musical learning can play in the development of the whole person (Dolloff 1993; Goodkin 2004).

Orff's early theoretical writings (reprinted in Haselbach 2011) advocate an approach to music education for children, in which *play* is central. The role of play in children's learning is now highly theorised (e.g. Vygotsky 1978) but in the 1930s this notion in regard to music education was innovative. Orff developed and integrated tuned and untuned percussion instruments into a musical ensemble, which, as a result of the simplicity of their technology, enabled musical play involving exploration and improvisation (Haselbach 2011, pp. 66–68). Central to the Orff approach is the use of language and movement based on themes relevant to the world of the child, as starting places for rhythmic and melodic exploration and improvisation (Goodkin 2004; Hall 1960; Keetman 1970; Thomas 2011; Warner 1991).

In recognition of the international dissemination of the Orff approach in the 1960s, Orff was quick to point out that local adaptation was essential (Orff 1963 reprinted in Haselbach 2011). Local and cultural traditions should compel adaptation to particular contexts of elemental music-making, wherein "music forms a unity with movement, dance and speech" (p. 114). *Music for Children*, composed collaboratively by Orff and Keetman in the early 1950s and translated and adapted into English by Margaret Murray (Orff and Keetman 1959a, b, 1963, 1966a, b) was not to be regarded as a musical canon, but rather as one possible illustration of a musical outcome of the Orff Schulwerk approach (Nykrin 2011; Orff 1932).

Orff's (Orff 1963 in Haselbach 2011) oft-quoted statement, "Looking back I should like to describe the Schulwerk as a wildflower….wild flowers always prosper, where carefully planned, cultivated plants often produce disappointing results", used the wildflower metaphor to describe the way Orff pedagogy had developed from the 1920s to the 1960s, and also illustrated what he considered to be a key principle of the Orff process. "Every phase of the Schulwerk will provide stimulation for new independent growth; therefore it is never conclusive and settled, but always developing, always growing, always flowing…" (p. 134).

De Quadros' (2000) collection of examples of 20 different adaptations of the Orff approach from around the world demonstrates the breadth and diversity of interpretation. These examples include theoretical justifications for the contextualisation of the Orff approach (Drummond 2000; Dunbar-Hall 2000; Goodkin 2000); arrangements or compositions in particular cultural styles (Burton 2000; Takizawa 2000); and two examples of the application of the Orff approach which employ music created *by* children themselves (Hartmann 2000; Marsh 2000).

As mentioned in the introduction, the Orff approach should neither be seen as monolithic nor beyond critique. Dolloff's (1993) critical overview of the Orff approach and the role it can play in the cognitive, musical and artistic development of children elucidates the theoretical ancestry of the Orff approach and describes it as one which "promotes musical development through hands-on active music

making…and a multiplicity of musical activities and opportunities for practising artistic behaviours" (p. 44). However, citing Orff himself, she suggests that an overemphasis on the pentatonic, at least in North America, was a weakness as a result of misapplication.

> Time and again the question is asked whether a child must only play pentatonic, avoiding any other kind of music. This is nonsense of course, since it is both impossible and undesirable to shut a child off from all other musical influences. It is the main purpose of pentatonic training to help a child to form a musical expression of his (sic) own. (Orff 1962, p. 57)

Benedict (2009) used a Marxist lens to critique the Orff approach within the American schooling system as an example of music methodolotary[2] (Regelski 2002). Drawing attention to "the implementation of these methods in a strict and unmindful manner (which) often alienates both teacher and student from musicking" (p. 213), she drew attention to the potential in this approach (or indeed any approach) for slavish mimicry. Similarly, Abril (2013) critiqued a range of negative potentials in the approach, such as the way it can construct an infantile version of childhood or become overly prescriptive and/or formulaic in sequencing learning. When such potentials are realised, artistic development may be limited or suppressed rather than enabled.

A newcomer to the Orff approach may become overwhelmed by the proliferation of material claiming to represent the approach, which can easily be accessed via the Internet. Not only are historical accounts of the development of the Orff approach, and literature that explicate and discuss key principles and processes accessible; as well, there is an enormous and ever-growing body of documentary and YouTube material from teachers, particularly in the North American setting, who identify as Orff Schulwerk practitioners. While such material may be helpful in gaining an initial understanding of the Orff approach, the sheer volume of material and the context-specific nature of much of it may not necessarily illuminate its key principles and processes and may inadvertently contribute to a misinformed construction of a kind of Orff orthodoxy.

Typically teachers pursuing an interest in the Orff approach (as I did) have an experiential introduction to the approach as a result of attendance at a workshop led by a knowledgeable Orff practitioner, in which the adult learner is fully engaged as an ensemble participant. The Orff emphasis on successful participation for all in creative music-making characterised by a unity of movement, speech and music is experienced first hand; teachers as participants do not merely learn *about* a pedagogical process, but learn *in* and *through* that process. Embodied experiences and reflections on those experiences enable participants to come to know and understand both musically and pedagogically how the approach 'works'.

What then are the key principles of this approach? And to whose voice does legitimacy belong in relationship to the articulation of a set of principles? At the 2013 Orff Forum, Barbara Haselbach and Wolfgang Hartmann (2013) provided a

[2]A term coined by Regelski to signify a rigid adherence to a method which fails to take account of local conditions.

summary of the key principles of the Orff approach, which, in their view, differentiated this approach from other approaches to music education. Haselbach's status as the founding dance teacher of the Orff Institute and Hartmann's as a graduate of the Institute and a respected contemporary music educator give considerable legitimacy to the following (summarised) articulation of key principles.

- The Orff approach is not primarily specialist music or dance training but the enrichment of the whole person through means of expression with music and dance.
- The processes of learning, working and creating are primarily experienced in the group and demand and develop appropriate behaviour and attitudes.
- The Orff approach integrates a range of art forms (as in ancient Greek 'mousike')
- By providing appropriate instruments that can be experienced playfully and that do not have technical obstacles, the possibility of artistic expression with instruments can be included in the work.
- The students are creatively involved in the work as an open process and thereby also determine the direction and the result. In the Orff approach the work process and the artistic results have the same importance.
- Opportunities for the student to experience him/herself as a creator and co-creator through improvisation and composition in sound and movement are provided.
- The Orff approach sees itself as an open pedagogy that is applicable in its principles in all educational fields of work and can also be assimilated in different cultures.

The Orff New Zealand Aotearoa (ONZA) document, which guides the delivery of workshops for teachers in New Zealand, offers an expanded picture of the activities and foci that may be found in this approach to music education. The bulleted list of guiding principles which follows is compatible with the principles listed above and reflects a commitment to a flexible and locally responsive adaptation of the approach in the Aotearoa New Zealand context:

> The Orff approach approach includes singing and instrumental playing with percussion instruments, recorder playing, chant, recitation, story, poetry and body percussion. Instrumental playing is also integrated with movement, singing and speech. Theoretical aspects of music and dance are revealed through creative work, practice and performance and then, based on the learning experience, discussed, recorded and written. At the core of the approach are the teaching-learning processes of imitation, exploration, improvisation and composition, which reflect fundamental Orff approach principles:
>
> - rhythm as an important origin of speech, movement and music;
> - an emphasis on speech, movement and music as an integrated domain;
> - a sequential learning process involving imitation, exploration, improvisation and composition;
> - the centrality of creativity and musical discovery;
> - the fostering of inquiry, innovation and active participation;
> - learning progressions from simple to complex, from experience to concept, from unison to ensemble;
> - respect for individual differences – readiness, skill level and activity preference;
> - child-centredness and culturally contextualised learning;
> - a valuing of communal music-making;
> - a focus on artistry and the aesthetic.
> - (Orff New Zealand Aotearoa 2012, p. 9)

4 A Critical, Praxial Approach

Ethnomusicologist Borgo (2013) suggests the use of the plural denotation music(s) in recognition of the phenomenon of "musicking" (Small 1998) as a diverse set of socio-cultural practices. A praxial music education philosophy emphasises the appropriateness of evaluating any music in its own terms, and acknowledges the situatedness and multiplicity of practice, i.e. that musics are "multi-dimensional, fluid, polysemic, and unstable" (Bowman 2005, pp. 70–71). Burnard (2005) suggests that a praxial view offers much to the teacher of general music education:

> …it firmly locates the musical understandings of teachers and learners within our personal autobiographies of learning, so that we find authority in our individual musical experiences. Furthermore, the praxial view of general music education affirms the complexity of children as reflective music makers and validates listening, performing, improvising, arranging and conducting as interdependent forms of creative doing. (p. 267)

Bowman argues that a praxial philosophy of music education recognises the need for "*mindful doing*", (2005, p. 69) which leads to an inevitable engagement with moral and political issues. Bowman suggests that as music teachers we need to be concerned not just with what *is* but with what *ought* to be:

> Music education is not just about music. It is about students and it is about teachers and it is about the kind of societies we hope to build together…. (Bowman 2005, p. 75)

The highly influential educational philosophy of Paulo Freire (1994, 1985, 2011; Roberts 2003) informs critical pedagogy (Abrahams 2005a, b) and challenges educators to engage with what Bowman calls the 'what ought to be' dimension of music education. Freirean dialogical praxis, the process of action and reflection with the ethical goal of humanisation, is highly relevant to a praxial music education seeking to be responsive to the multiplicity of musical practices in ways where the importance and the complexity of the context are recognised and acknowledged (Locke 2015).

A praxial approach to music education, informed by Freirean critical dialogical praxis, demands full and active involvement in learning experiences by all participants in any given socio-cultural setting. All the players in a learning ensemble must be positioned as capable of making valid choices and contributions. This requires a shift in thinking away from notions of music teaching as the identification and nurturing of special talent, towards the offering of opportunities in which all students can engage in meaningful musical behaviour. Abrahams (2005a), drawing on Freirean pedagogy, suggests that critical pedagogues need to ask four questions when planning music instruction: "Who am I? Who are my students? What might they become? What might we become together?" (p. 63). These questions offer a starting point for both procedure and content.

Clearly a critical praxial pedagogy in its concern with particularities of context and informed by a process of action and reflection is not compatible with the imposition of 'once and for all' solutions for programmes, which involve the adoption of a fixed or formulaic method. Reflective music educators with a concern to develop

relevant, contemporary, contextualised, critical practice should regard all 'methods' with a healthy degree of suspicion, as they have a dangerous potential to become a set of formulaic prescriptions that oppress and hinder authentic and ethical musical development.

Advocates of the Orff approach have consistently resisted the description of Orff Schulwerk as a method, preferring to describe the Schulwerk as an artistic approach (Frazee 2012; Haselbach et al. 2008) indicating both an emphasis on artistry and an intended flexibility of application. Orff and Keetman consistently insisted that their substantial body of compositional work, *Music for Children*, (Orff and Keetman 1959a, b, 1963, 1966a, b) be viewed as models to inspire others to create. Frazee (1987) describes the approach as "a pedagogy of suggestion" with "tremendous liberating possibilities" for teachers and students previously confined by the conventional role of music education, which, at its worst, is characterised by mechanical instruction (p. 12). Orff Schulwerk as a pedagogy of suggestion would actively resist prescriptiveness and/or a one-size fits all approach. A pedagogy of suggestion asks both teachers and students to find their own solutions and, at its best, embraces the critical reflection that is at the heart of a praxial approach.

In Shamrock's (1995) view, Orff pedagogy can be thought of as an "idea" (p. 32) based upon "interaction with musical elements through spoken language, singing, movement and playing instruments" (p. 38). Shamrock identified as basic operational principles of the Orff approach:

- Active participation for all learners in a group setting with any intellectualising to emerge as reflection upon experience;
- Opportunities for improvisation and invention of original material included at every level. (p. 38)

On the basis of her research, these principles lend themselves to application within both Western and non-Western cultural contexts, although factors such as the rhythmic and intonation patterns of the mother tongue, dominant pedagogical ideologies and socio-cultural practices of indigenous musics will and should impact upon an adaptation of the approach to any given setting (pp. 32–42).

5 The New Zealand Context

My doctoral project investigated the lived experience of music teachers who had chosen to undertake extensive, New Zealand-based professional development in the Orff approach, as they sought to apply Orff principles and processes deemed relevant in their respective settings. Of the nine participants in the study, six were primary-school music teachers (four specialist music teachers, one classroom-based teacher and one performing arts teacher), one was a performing arts teacher in an intermediate school, one was head of music at a secondary school and one was a music education consultant with extensive previous experience in school settings. In what follows I will discuss findings from my study, in which the application of Orff

principles and processes to the Aotearoa New Zealand school setting can be seen as consistent with a critical praxial approach to music education.

6 The Orff Approach and the New Zealand Curriculum

In the New Zealand Curriculum (Ministry of Education 2007), 'The Arts' is one of eight specified learning areas, within which Music, as one of four arts disciplines, is designated 'Music-Sound Arts'. The following broad categories of achievement objectives form an umbrella for all arts disciplines at each of eight levels:

- Understanding music (or dance) in context;
- Developing practical knowledge;
- Developing ideas;
- Communicating and interpreting.

The New Zealand Curriculum incorporates values,[3] defined as "deeply held beliefs" (p. 10) which should be "encouraged, modelled and explored" and "part of the everyday curriculum", and "key competencies",[4] the development of which is both "an end (goal) in itself and the means by which other ends are achieved" (pp. 12–13). The document was seen to signal an opportunity for teachers and schools to work in new ways (Bull 2009). According to Bull, both a strength and weakness of the curriculum is the way in which the document functions to set the direction for learning and to provide guidance to schools on designing their *own* curriculum. This, she argues, lends itself equally to being interpreted as reinforcement of the status quo or as giving permission for developing something transformatively different. The non-prescriptive nature of the curriculum allowed the teachers in my study to instigate and develop their own music programmes. In addition, the Orff approach was justified in terms of enabling teachers to address the broad objectives of the curriculum contained within the 'values' and 'key competencies' section.

Most participants in my study viewed the curriculum as broadly based and open-ended with several describing it as "not too prescriptive" and therefore allowing for considerable freedom of choice of focus and material. Karen,[5] a music specialist in a primary school, viewed the New Zealand Curriculum as written in such a way that "just about anything could fit", saying she loved the fact that it was not "too prescriptive". She described herself as having a pragmatic approach in which she aimed to have the students purposefully engage in music-making, which she believed she could both broadly connect with, and justify in terms of, the curriculum.

[3] Excellence, innovation, inquiry and curiosity, diversity, equity, community and participation, ecological sustainability and integrity.

[4] Thinking, using language symbols and texts, managing self, relating to others, and participating and contributing.

[5] All names are pseudonyms.

On the other hand, Alex, a music specialist in a primary school, said "I could make any unit of work fit", expressing a frustration with the vagueness of the New Zealand Curriculum, which for her meant that the document lacked sufficient detail to enable the effective planning of a music and/or movement programme.

For many participants, the Orff approach offered frameworks and content that they believed enabled them to perfectly satisfactorily meet the requirements of the New Zealand Curriculum. Belle, a music specialist in a primary school, reported that when planning her music programme, she began with her chosen area of interest and then "made the curriculum fit around this", adding:

> You can cover most aspects of the curriculum through the Orff approach. The Orff approach is wide and varied and you can cover a lot of basic things in a creative way.

Several participants identified distinct connections between the New Zealand Curriculum and the Orff approach. Gladys viewed the Orff approach, as she understood it, as a "comfortable fit" with the curriculum: "It [the Orff approach] is made for it [the curriculum] really, I believe". Rosie, a teacher of teachers with an in-depth knowledge of the Orff approach and a contributing writer to the music curriculum in New Zealand spoke with conviction about the "match" of an Orff-based programme with the requirements or "expected outcomes" of the New Zealand Curriculum:

> There is not anything more potentially powerful than the Orff approach for music and movement education in addressing the principles, values and key competencies that are the expectations of our curriculum document.

Describing the Orff approach as artistic and participatory, Rosie specifically made connections between the music strands and related achievement objectives (AOs) and the Orff approach as follows:

The New Zealand Curriculum: The Arts: Music	Rosie's description of how the Orff approach addresses each AO
Developing practical knowledge in music	The Orff approach emphasises 'practical skills and introduces students to the elements of music through practical experiences.'
Developing ideas in music	The Orff approach 'provides opportunities for creativity, composition and improvisation.'
Communicating and interpreting in music	The Orff approach enables the 'doing of wonderful things to put a performance together.'
Understanding music in context	The Orff approach emphasises 'tapping into the cultural and imaginative world of the child'

Alex expressed her view about the relationship between the New Zealand Curriculum and the Orff approach as follows:

> I don't think if you are teaching in an Orff way you are neglecting the curriculum at all. In fact, I think you are doing a service to the New Zealand Curriculum by teaching in the Orff mode!

Now "aligned" (NZQA 2011, p. 10) with the National Curriculum, the NCEA (high school qualifications system) has become a kind of de facto curriculum in the

senior secondary school. Henry, head of music in a secondary school, described his programme as tailored to the requirements of the NCEA. At the time of my study, he was engaged in an ongoing project in which he was developing through trial and subsequent reflection, a sequential programme in composition for students at Years 9, 10 and 11 which, “borrowing very heavily from the Orff approach”, enabled active engagement with composition. He was anticipating a high rate of success with *Achievement Standard 91092* (‘Compose two original pieces of music’).[6]

7 The Orff Approach and New Zealand as a Bi-cultural Nation

The Treaty of Waitangi is the founding document of Aotearoa New Zealand. The New Zealand Curriculum includes the Treaty as one of the guiding principles underpinning planning of programmes in schools. Honouring of the Treaty involves a commitment from teachers to embrace bi-culturalism. New Zealand teachers are made aware, through pre-service and in-service education, of their professional obligation to honour the Treaty and to fully acknowledge the bi-cultural character of our nation. The document ‘Tātaiako Cultural Competencies for Teachers of Māori Learners’ (Ministry of Education 2011) challenges teachers to know their students’ history, tikanga[7] and world view, and to reflect this in the classroom curriculum and environment (p. 3). As we have already seen, a principle of the Schulwerk is its challenge to teachers to adapt it to their own cultural context. As a person-centred pedagogy, Orff Schulwerk is clearly compatible with the competencies for teachers of Māori students as identified in Tātaiako.

As well, the Orff principle of unity of speech, movement and music resonates with the following description of Māori Music:

> Just as the Māori view the world holistically, so too the music. Māori music is first and foremost an expression of and accompaniment to everyday life and then it is a performing art…It is song-poetry and dance…In the western world and other world cultures, it is relatively simple to identify song, poetry and dance as three separate art forms; but not so in the Māori world – they are all one. (Papesch 1998, p. 12)

In the school-based situation, teachers will encounter kapa haka, in which a community-designated leader works with students, teaches Māori song, dance, chant and haka. Whitinui’s (2004) explanation of the significance of kapa haka from a Māori perspective similarly captures the holistic nature of this art form:

> Kapa haka allows Maori to reveal the potential of self-culture and identity through the art of performing. It also possesses the ability to link the performance to appreciating individual uniqueness (difference) while helping students to come to know the value of human potential (Hindle 2002). Kapa haka instils levels of creativity through the expression of

[6] “Henry” subsequently completed a Masters thesis, which showed that, in stark contrast to previous cohorts, these students all achieved the standard, a number with “Excellence”. See http://www.nzqa.govt.nz/ncea/assessment/view-detailed.do?standardNumber=91092

[7] Behavioural guidelines for daily life and interaction in Māori culture.

> body movements and actions, the expression of words, the connection between the living and those who have passed, principles reflecting life and knowing, as well as, how Maori live today. (Whitinui 2004, p. 92)

None of the participants in this study were directly involved in kapa haka. However, some participants reported on the strength of the kapa haka programmes in their schools. For example Gladys said: “In our school parents come in and run the kapa haka programme and it is fantastic; the children love it and they perform really well.” Francis, a music specialist in a primary school, saw the approach taken in kapa haka as “not Orff-like at all”, describing it as a “very prescriptive approach in which the instructor trains the students in singing and movement routines”. Kate, a classroom teacher in a primary school, saw kapa haka as “a complete form, a complete system on its own, in which specific movements mean specific things”. As a “pākehā person”, she hesitated to become involved because, as she said, “I have limited knowledge of kapa haka and the protocols associated with it.”

Gladys also saw kapa haka as a “whole different style to Orff”, and said that she “really valued the kapa haka programme and would do anything she could to support it”. She added that “kapa haka really developed the students’ musical abilities, particularly their ability to sing harmonies”, commenting that it “ignited the (musical) process” which was what her programme aimed to do as well. She often noticed that the students who were active in kapa haka were the ones drawn to the musical opportunities offered in her programme. She said that she liked to collaborate whenever she could with the kapa haka group to stage musical performances, where her music groups and the kapa haka group performed alongside each other. Gladys expressed the view that “the challenge is to work with the Māori community in a way that is effective and empowering”.

In my own experience of school-based kapa haka, a notable feature that resonates with the Orff principle of successful participation for all students in music and movement education, is the inclusion of all students regardless of background or perceived talent. I recall several kapa haka performances in which the diversity of children participating, including students who faced considerable challenges to their learning in other areas of the schooling context, added a special and memorable dimension.

All participants indicated either through the questionnaire, interview responses or teaching practice, an engagement with New Zealand as a bicultural nation in terms of a desire and/or commitment to integrating Māori material in their Orff-based or Orff-inspired classroom programmes. Several participants reported that access to YouTube had greatly enhanced their ability to open up a much wider range of listening and viewing experiences for their students, mentioning, in particular, examples of traditional Māori musical instruments, recordings of action songs, and retellings of Māori myth. Māori material (action songs, stories, rhymes in te reo[8]) was used in five of the eight classes I observed.

[8] The Māori language.

However, despite the fact that all participants viewed Māori material of unquestioned relevance, some spoke of anxiety about their ability to appropriately handle it and indicated a desire for up-skilling in this area. Alex said that it was incumbent on "all teachers and all music teachers" to be committed to growing their knowledge of Māoritanga in the first instance, by actively finding out "what we don't know". In her view all aspects of the music programme should take account of Māori culture and, in particular, she supported the use of Te Reo in the music programme, adding that there was plenty of suitable Māori material available in schools. Furthermore she said 'the emphasis on rhythm and the use of body percussion' in the Orff approach suggested there was a lot of scope for the Orff approach to:

> really fuse with New Zealand culture and Māori culture in particular. We have a rich heritage of Māori music – It's mind, body and soul….Māori music is always expressed very physically, isn't it?

Her lesson was notable for its integration of Māori material: titi-torea[9] and action song and the use of a story with soundtrack, 'Ihenga' (Aunty Bea 2011) for composition. She justified the use of this story by referring to "the way the traditional Māori instruments and contemporary instruments had been fused together to give a very New Zealand feel".

Kate endorsed the use of Māori myths and legends as a basis for improvisation or composition. This, she said, recognised our indigenous culture, gave students the opportunity to both deepen their understanding of narrative and at the same time gave students an experience of collaborative creativity through the Orff approach to music and movement improvisation and composition/choreography. Kate was concerned about the appropriateness of adapting Māori music for use with Orff instruments, specifically mentioning a possible problem with 'different scale and tuning systems' and issues around the suitability of adding a tuned percussion accompaniment to a traditional melody saying: "I think it would actually detract from it to add a bass line and ostinati." In Francis's view, a commitment to bi-culturalism involved becoming cognisant of indigenous musical 'elements', such as common intervallic patterns and preferred instrumentation, and finding ways to integrate them into classroom music-making.

Phoebe, a performing arts teacher in a primary school, for whom English was a second language and who grew up in the Northern Hemisphere, spoke of the challenges of integrating Māori material, saying:

> As a foreigner I need to have the song explained to understand the meaning and the context. But to teach this material I also need to have a teacher who can guide me through an aesthetic experience of discovering this material.

Despite her self-perceived need for guidance in the use of Māori material, Phoebe's lesson, which I observed, used as a starting point for composition a series of images retelling the Māori legend of Maui fishing up Te Ika a Māui.[10]

[9] Games and songs using short double sticks.

[10] Translated as 'the fish of Maui', Te Ika-a-Māui is the Māori name for the North Island of New Zealand.

Gladys, a performing arts teacher at an intermediate school, who had grown up in rural New Zealand, recalled that as a child she had wished she were Māori because, as she recalled, "a lot of Māori kids I knew at school were so musical that it seemed like the happiest day in their life when they sang, did titi-torea and did the poi.[11]" Māori songs and games were always included in her programme, whether there were Māori students in her class or not. She was aware of lots and lots of Māori students who come into her school who have not had much previous exposure to a school-based music programme but indicate their keenness to learn, with statements such as, "Hey, Miss, I don't know how to play the bass but I really want to." Gladys's approach, she said, was to say, "Okay! Well, you're the bass player then. Here's a chart. Now work it out!" "And," she said, "they just do." This indicates Gladys's belief in her students, her willingness to support risk-taking behaviour for the purposes of new learning and her provision of a flexible structure (providing charts as starting point for the bass player) to support learning.

Given the bi-cultural ideal woven through all curriculum and curriculum-related materials, the application of Orff to material specific to the Aotearoa New Zealand context such as Māori myths and contemporary, well-known traditional Māori songs and dance was an inevitable and natural outcome of the application of the principles and processes of the Orff approach for these teachers. As well, the Orff approach with its emphasis on integration with other art forms was perceived to be a comfortable fit with the participants' overall understanding of Māori Performing arts.

Having said that, participants also expressed some reticence and anxiety regarding an indiscriminate application of so-called Orff musical devices, such as the use of typically Orff intervallic patterns or the Orff instrumentation, to indigenous music, whose "delineated meanings" (Green 2005, p. 80) may not be readily accessible to a person from outside the culture. In other words, there was a recognition of the need to be sensitive to and observe the boundaries set by tāngata whenua[12] in regard to their cultural taonga.[13]

8 Diversity and the Orff approach

Aotearoa New Zealand is home to over 200 different ethnic groups. In recent years, New Zealand's Māori, Asian and Pacific populations have been growing faster that the 'European or other' population. The table below shows the cultural diversity of the school rolls for the eight participants in my study who were classroom teachers (Table 1).

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[11] Balls on strings uses in song and dance routines.

[12] Literally 'people of the land', the Māori term for the indigenous people of Aotearoa New Zealand.

[13] Literally a 'treasure'. Something considered to be of value.

Table 1 Approximate percentages of the ethnic make-up of student populations (Locke 2016, p. 186)

	Māori	New Zealand European	Pasifika	Asian	Other Indian, Middle-Eastern, African
Karen	12 %	18 %	38 %	8 %	24 %
Alex	17 %	59 %	10 %	8 %	6 %
Phoebe	1 %	60 %	1 %	38 %	
Belle	5 %	60 %	5 %	30 %	1 %
Francis	10 %	71 %	3 %	16 %	
Kate	1 %	1 %	94 %	2 %	2 %
Gladys	8 %	48 %	5 %	36 %	3 %
Henry	40 %	22 %	35 %	2 %	1 %

The Principles of the New Zealand Curriculum acknowledge Aotearoa New Zealand as a multicultural society and reference the obligation to acknowledge and value the histories and traditions that stem from the culturally diverse nature of the student population (Ministry of Education 2007, p. 9). Not only is there considerable diversity within the classroom but, as well, advanced technologies enable communication with distant places and the accessing of knowledge and material artefacts from all over the world. Not only has this impacted upon the sense of the *exotic* and *far away*; it has enabled teachers in all parts of New Zealand to find ways of acknowledging and celebrating the diversity of the particular communities within which they work.

The music education community has readily acknowledged the potential richness that a multi-cultural society offers in terms of access to and opportunity for celebration of diverse musical practices (Sheehan Campbell 1997). However, theories of dynamic multi-culturalism (Elliott 1990) and more recently, critical multiculturalism (Benedict 2009; May and Sleeter 2010; Morton 2010) urge us think beyond simple categories of cultural difference. Rather, we need to take account of many kinds of difference: differing musical tastes, differing practices, differing forms, purposes and sources of legitimation of musicking, and so forth (Davis 2005; Jorgensen 1998; Lamb 2010). In line with a vision of arts education as potentially transformative, Morton urges music educators to provide spaces for inter-cultural understanding, critical dialogue and/or socio-political action. In order to achieve this, music education must open itself up to variety, be inclusive and in particular avoid the "fixities" (Greene 1995, p. 163) of a Eurocentric aesthetic sensibility or an essentialising or static view of culture (May 1999).

Belle described the Orff approach as "very open to world music…it looks out the whole time and easily adapts to different world music". Francis spoke of his inclusion of African traditional music repertoire because of the way it integrated music, movement and the opportunity for improvisation – processes which are themselves at the heart of the Orff approach. He also endorsed the idea of "including anything that is going on in culture", including contemporary New Zealand music.

Most participants in this study expressed the view and/or illustrated in their Orffinfluenced pedagogical practice a concern to respond to the *cultural* diversity of

their classroom demographic. However, this orientation sat within the Orff emphasis on the use of pedagogical material and practices that resonate with the lived world of the child (or student). Mary Shamrock (1995) summed this up in stating that "the implication surrounding the speech examples in (*Music for Children*) was that teacher and students in any given situation would develop comparable mini compositions based on text material meaningful and appropriate to the group" (p. 11).

Gladys was aware of criticism of the Orff approach as an out-moded Eurocentric approach, but indicated that this was, in her view, a reflection of a failure to understand that the Orff process was "transplantable in any culture that needs music education like we do". She described the Orff approach as "organic" and as "developing a life of its own as it responded to the particular context". The Orff approach, she said, "enables music to be accessible to everybody and that's good for children, I think – for all learners actually."

Notable in Gladys's lesson, which I observed, was the successful participation of Alice, a child with learning difficulties as a result of cognitive processing impairment. The nature of the classroom ensemble experience was helpful to Alice in the way many repetitions of a piece, as layers were built up and added, enabled her multiple opportunities to attempt a correct reproduction of one particular melodic pattern on her barred instrument. As she was quite well coordinated, and her difficulty seemed to be with pitch rather than with rhythmic patterning, the forgiving nature of the sound of the marimba and the strong scaffold provided by others around her meant inaccuracies did not detract from the informal performance she was part of. The repetitive style of the material allowed her to continually focus on a simple part, while others progressed to more complex parts. Gradually, her approximations grew more accurate, while at the same time her active participation in the musical ensemble was yielding many benefits. She was acting as a musician, listening to others, coordinating eye and ear as she played, and her engaged expression and relaxed demeanour suggested she was fully engaged in a satisfying musical learning experience.

Teachers in the study repeatedly stressed an increased sense of capacity in enabling successful learning experiences for *all* children as a significant impact of their engagement with the Orff approach. For many this involved a significant change in the way they viewed musical literacy. While acknowledging conventional music literacy as *part* of musicianship, it was no longer seen as a pre-requisite for musical participation. Classroom practice reflected this shift to a focus on "aural sensibilities" (Morton 2010, p. 207), which played a central role in activities typically integrated within the Orff approach such as playing instruments, singing, dancing, and story-telling, described by Morton as dimensions of music-making reflective of world-wide traditions which foster inclusivity.

Karen found herself interrogating how the Orff approach functioned and might function in engaging with cultural diversity:

> Orff isn't all about the instrumentarium is it? It's also about recognising and honouring music from other cultures. I've got all these culture-bearers in my class – children who bring with them the music of their culture.

In response to the large group of Pasifika students in her classes, Karen put a strong emphasis on the ukulele in her classroom work. Not only did the ukulele have an appeal for its familiarity; she found it an easy instrument to include in ensemble work as an accompaniment instrument. As well, its C G E A tuning lent itself to melodic exploration of the pentatonic.

Karen experienced the first-hand thrill of working with a "culture bearer" in an interesting process of exchange that resulted from her introducing a Swahili song, *Si Mama Kaa*, to her year 2 class. When a Tanzanian student from this class sang the song to his mother at home, she immediately recognised the song from her childhood days in Tanzania. With much delight she visited the classroom the next day, sang her version of the song and spoke of her memories from childhood related to it. This process not only supported the learning of the song but provided a meaningful and genuine living context, therefore reducing the sense of song as something fixed and static uprooted from another world. The relational process also embodied respect, sincerity and openness, values referred to in Tātaiako, which support learning for Māori (but indeed for others as well) through the development of relationships between school and community.

For Kate, responsiveness to cultural identity involved the affirmation and inclusion of student-led ideas, which expressed their cultural heritage, i.e. Pasifika-influenced gestural movement in choreographed liturgical dance sequences. For Gladys, it was the provision of an opportunity for student-initiated performances, which highlighted particular cultural performance styles or strengths. During the class I observed, she enabled a spontaneous drumming performance, when she became aware of the talent of two West-African boys in her class.

9 Conclusion

Teachers in this study rated most highly, as a key principle of the Orff approach, successful participation for all students. This principle, a cornerstone of the approach, can be seen, however, as the modus operandi for an ethical teacher in any setting, but particularly for a teacher in a New Zealand school setting in which an underlying value of the curriculum is inclusivity (Bolstad et al. 2012, p. 3). Similar to my own experience the Orff approach had offered teachers in this study a range of specific processes and strategies, that enabled this professional ideal of 'success for all' to become a practical reality.

The principled call for the adaptation of the Orff approach to local context involves, on the one hand, adaptation to the New Zealand setting in contrast to the European one (and other countries in which the ideas have also taken root, e.g. Canada, USA and Australia), and on the other hand, adaptation to the context at the local level, i.e. the cultural and socio-economic conditions of a particular school community. This adaptation must also be an ongoing process, informed by other influences, such as advances/developments in musical performance and composition and current thinking/practices of local and international music education communities.

New Zealand music educators, who engage with the ideas of the Orff approach, *may* discover that they can employ content, strategies and resources based on these ideas within a critical pedagogical approach to music education, where they create a rich and varied music programme and encourage learning experiences that are multiple and liberating. Sequences of learning, model lessons or units may inspire or even scaffold planning, but the relevance and vitality of a music programme depends upon a reflexive exercise of freedom in which a cycle of activity and reflection on activity are finely balanced.

Applications of the Orff approach in some New Zealand primary, intermediate and secondary context contexts have resulted in opportunities for students to participate equitably in musical ensembles comprised of authentic (as opposed to 'toy') instruments that do not require highly developed technical or music reading skills (Locke and Locke 2011). Critical dialogical praxis in sound could be said to exist when students are enabled to engage in holistic music-making, i.e. music-making that involves listening, playing, moving, improvising, conducting and so on, which draws on the "autobiographies of learning" (Burnard 2005, p. 267) that the students bring to the classroom.

In conclusion then I ask invite readers to evaluate in the light of their own experience and perspectives, the contribution the Orff approach might make to music teacher practice and to the overall vitality of music education for *all* students, not just within Aotearoa New Zealand school settings but also within any state-mandated, music education curriculum. In the Aotearoa New Zealand context the on-going adaptation of the Orff approach demands of teachers a critical awareness of social and cultural practices, as played out in the communities within which we live and teach. It also demands a sensitivity to the various ways in which identity is expressed through all forms of artistic endeavour – contemporary and historical, mainstream and fringe, traditional, popular and 'high' culture. New Zealand identity and culture are a changing and dynamic reality. Furthermore, it needs to be acknowledged that identity is not a simple or fixed matter but rather, it is argued, individuals are constituted by multiple identities, and simple definitions and delineations can no longer be applied (Mansfield 2005).

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