



CANDIDATES FOR AOSA REGION II REPRESENTATIVE

Joshua Block

1. What do you see as the role of Orff Schulwerk in music education today?

Orff-Schulwerk is a wonderful philosophy in that allows children to express themselves in music, dance, and drama. It has the ability to adapt to different cultures and times which keeps it from becoming dated. Children have always needed to sing, play, move, and create. This is true even more so in the current educational climate. We have a great heritage of wonderful pieces by Orff and Keetman from the volumes, various collaborators over the years, as well as pieces that are created each day in your class by the students. The skills learned in our classrooms are not only transferable to other areas of life, they enrich the lives of the children we teach each day. I think all music teachers should be exposed to Orff-Schulwerk, take levels training, join AOSA, go to conference, attend workshops, join their local chapter, or start a one up in their area. The more I allow children to be creative and collaborative beings, the more I become convinced of the power of the Orff process.

2. What are your leadership strengths and how do you think they would contribute to the work of AOSA and promoting Orff Schulwerk?

I am a hard worker and like to get things done quickly. I love generating and implementing new ideas and also appreciate and understand the value of tradition. I love learning new concepts and understanding how organizations operate. I value streamlining operations and making things easy to navigate. When there is a good idea, I will do whatever it takes to bring it to fruition as quickly as possible. I am a good listener, a respectful communicator, and a good planner. I think logistically and can foresee solutions to difficulties which may occur from new policies and procedures. I have a decent sense of humor, which has proved invaluable while working in a public school system. As the leader of the general music teachers in my district, I have encouraged an atmosphere of idea sharing in the group and continual learning. While I was President of AZ Orff, our board was able to implement several changes which improved the chapter and brought in more members. We also strengthened parts of the organization that had been in place for many years. I think both of those aspects are important. Promoting Orff-Schulwerk is a huge passion in my life.

3. What is the role of the National Board of Trustees as it relates to the general membership and how would you fulfill this role?

The role of the National Board of Trustees is to listen to the members of AOSA, compile their ideas and needs, and work to implement them. Not only are they tasked with meeting the needs of current members but they are entrusted with the financial stability and longevity of the organization. A large part of that is attracting new members. There are many ways to attract new members and we should explore all of them. We must then work to ensure that those members, in a variety of teaching situations, continue to find the organization useful. It is a labor of love by servant leaders who want to give back to an organization that has meant so much and done so much for them. I believe that there are ways the national organization and the local chapters can work together to make each other stronger. Many of our members find their first exposure to the Orff process at a local workshop, often at the gentle prodding of a mentor teacher that they admire. Once



CANDIDATES FOR AOSA REGION II REPRESENTATIVE

they arrive, the power of the process takes hold. As a regional representative, I would work to communicate with the local chapters to help them take full advantage of opportunities available to them from AOSA and also communicate their needs and desire back to the national organization.

4. What is your vision for AOSA and Orff Schulwerk in the future?

My vision for AOSA and Orff-Schulwerk is to grow not only in the number of teachers and students that it reaches, but in their depth of knowledge and experience. With technology, we have the ability to communicate and stay connected, even at long distances. However, we know there is no substitute for singing, creating, and holding hands while dancing together. In addition to using the full array of digital resources available to us, we have to remember that our greatest resources are human. We have amongst us, members with boundless knowledge of the history and development of this organization. We also have members who understand the reality of teaching music today. There are those who can present a workshop full of ideas that will create magical experiences for young children and others who have the organization skills to make sure that the rent is paid so we can have these workshops. We have teachers of students who never expected to become musicians and teachers of musicians who never expected to become teachers of those children. We have to figure out how to collaborate not only while we are gathered in one city, but also when we are spread across the country. I envision technology that does not replace us gathering together to learn, but fills in the gaps between those times, strengthening and increasing our learning. In the future, I would like young teachers to seek us out, not just because of our publicity on the web and among the music education community, but because they remembered how much fun it was to sing, play, dance, and create as students in an Orff classroom.

Armando Campos

1. What do you see as the role of Orff Schulwerk in music education today?

Orff Schulwerk is extremely relevant in present day music education. The organic way in which music making happens through this approach embraces the very best practices that are in play in our schools: Kagan, 21st Century Skills, Common Core just to name a few. As such, skilled Orff Schulwerk teachers not only teach but inspire their students not just to have fun making and moving music but also help them to develop their creative/problem solving skills, their interpersonal skills and their communication skills.

2. What are your leadership strengths and how do you think they would contribute to the work of AOSA and promoting Orff Schulwerk?

Among my leadership strengths are a servant's attitude and my passion for the testimony to the Schulwerk. I keep my ears open and seek to bring both people and ideas together. AOSA is all about supporting its members by providing quality professional development opportunities and leadership development. These are vital for the propagation of its membership and for the advocacy of Orff Schulwerk in music education as a whole.



CANDIDATES FOR AOSA REGION II REPRESENTATIVE

Armando Campos (continued)

3. What is the role of the National Board of Trustees as it relates to the general membership and how would you fulfill this role?

The role of the National Board of Trustees is to keep their collective eyes forward but keep checking their rear view mirror and their blind spots. Personally, I like to take a visionary approach to most things. This is what I mean by keep one's eyes forward. I reflect on things that work and listen for ideas that can only improve what I already have in place. If need be, I discard what has been proven to be inefficient. I believe this is the purpose of the surveys that the NBT sends out to its membership periodically. Finally, I converse with people I trust and care about to access my blind spots. Likewise, the NBT forms committees that explore various possibilities of current issues that may be of concern for the general membership both present and future.

4. What is your vision for AOSA and Orff Schulwerk in the future?

My vision of Orff Schulwerk is to have every music teacher, whether elementary or secondary, both understand and appreciate the validity and relevance of the Schulwerk. I would have them further understand that Orff Schulwerk reaches out and incorporates the work of other methodologies such as Kodaly, Suzuki and Dalcroze. Through its work over the years, AOSA is well under way in training teachers who go on to teach in Music Education programs at the college level. My vision for AOSA is that more and more Schools of music have an Orff trained master teacher not only teaching teacher preparation courses but also heading their departments.