

Meg Tietz: Region III Representative



BIOGRAPHY

Meg Tietz teaches K-5 music at Bay Elementary in Seabrook, TX. She is an active presenter for local and national workshops and conferences and teaches Orff Levels at SMU in Dallas, TX, and UST in St. Paul, MN. Meg is the current president of the Texas Gulf Coast Orff Chapter.

CANDIDATE FORUM

1. What do you see as the role of Orff Schulwerk?

To me, Orff Schulwerk is the embodiment of the true nature of children, their inherent joy, playfulness, and inner beauty. Orff Schulwerk gives children the opportunity to collaborate with one another to solve problems and to participate in the actual creation of music. There is a heavy emphasis on multiple choice tests in education today. Because of this, children are losing their ability to think broadly and creatively. In a world where screen time starts nearly at infancy, children (and adults!) are increasingly unable to successfully interact and empathetically engage with one another. Yes, Orff Schulwerk is a way to engage children in the ownership of their musical learning, and a wonderful way to help them gain confidence and success as actual musicians. However, our current world, I believe Orff Schulwerk is necessary to help develop so much more than just musical skills and understanding. I firmly believe Orff teachers are helping to develop greater humanity in our future generations.

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

I think my strength as a leader is the ability to see the big picture and a clear path toward the intended goal. I am comfortable spearheading ideas when needed but am also able to defer to other members of a group if another is better suited in a particular role. I can clearly articulate my thoughts and am extremely passionate about the importance of Orff Schulwerk. I listen well and can help others to see opposing viewpoints in situations where emotions are firmly entrenched. I think these attributes would serve me well as a representative on the National Board, since its members are called upon to have the vision for our organization and then collaboratively implement it.

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?

I believe it is the role of the National Board to support both the mission of AOSA as a whole and the interests of the individual educators within it. NBT members are asked to think beyond themselves and their own personal interests to ensure the health and continued growth of the organization. They are constantly striving to develop new ways to support Orff educators with resources, advocacy materials, and professional training opportunities. They are the visible face of our organization, and as such, they need to model passion for Orff Schulwerk, teaching in general, and professional excellence.

I have greatly enjoyed the opportunity to support my local teachers as the vice-president and president of my local Orff chapter. The experience on this board has prepared me for the collaborative efforts that would be required if I were selected as a region representative. My role as a teacher educator has allowed me insights into the struggles teachers are facing every day and what they are looking for in their professional learning. My history in education as a suburban public-school teacher, a teacher at an elite independent school, and now as a Title I public school teacher give me a wide range of experiences that help me to be more empathetic and understanding of teachers in a variety of teaching situations.

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

AOSA has made huge strides in the last few years to offer greater resources to their membership and has so much to offer. I hope that the organization continues to think broadly about innovative ways to attract and embrace new members and to support, develop, and encourage their current ones. I also believe we should continue to pursue finding the commonalities between different approaches to music education. Standing together with mutual respect, admiration, and understanding can only make us, and our professional organizations, stronger.

I think it is important, as Orff Schulwerk moves forward, that we find ways to articulate clearly what we have to offer to the educational world at large. So often, a difference in terminology or vocabulary holds us back from being seen as relevant “real” teachers. I am hopeful that Orff teachers strive to not only educate the people who are already invested in our work, but also the outside world. If teachers in other subject areas, administrators, and other music teachers knew the ways that Orff Schulwerk encourages the 21st century skills of collaboration and teamwork, creativity and imagination, critical thinking, and problem solving, it would be much easier not only to engage new members in this work, but also to be seen as legitimate and valuable to the world of education as a whole. We already know the importance of this kind of teaching, but it is our job to now communicate it to the outside world.