

Lorelei Batislaong: Vice President



BIOGRAPHY

Lorelei is a 16-year veteran of the music classroom. She considers teaching and service in leadership roles most valuable as she pursues a Ph.D. at The University of Texas. An avid wonderer, Lorelei realizes the more she learns, the more questions she has. (But wouldn't have it any other way.)

CANDIDATE FORUM

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

The role of Orff Schulwerk in music education is as a premiere approach focused on active learning and creative expression in the music classroom. Orff Schulwerk reminds practitioners to place the child and their natural tendencies as a creator and musician in the forefront and to value their abilities regardless of where they may lie. Orff Schulwerk is a bastion for compassion, collaboration, and creativity within the music education community and should strive to remind our colleagues to embrace process, growth, and journey while analyzing the product or destination.

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

My leadership strengths hinge on balance. I have a strong vision and sense of how to complete tasks, but value adaptability because the environment continually (and most times without warning) evolves. I am persistent and driven, but believe goals are rarely achieved by one person's determination but instead accomplished through collaboration. I am comfortable facilitating but find absolute pleasure in supporting colleagues by being a dependable worker. I am passionate but temper impulsivity with objectivity and a healthy dose of skepticism. I enjoy problem-solving, deep reflection, and thinking.

I am passionate about AOSA and these characteristics would be an advantage in service to the organization. I have been honored to serve in the past, and in experiencing the altruism of the people that comprise AOSA, I am motivated to contribute to that goodness and AOSA's mission. The experience I have gained in other organizations has lent a wider perspective to music education in general, but it is with AOSA that I feel the most ownership. I am with family. I am home.

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?

As leaders at the national level we engage in a dance between the micro and the macro. The policies enacted should be in service to the bigger picture but always informed by our mission to support local leaders and local chapters, the foundation of our organization.

The effectiveness of the NBT lies in leading our organization in true reflection, celebrating our successes as well as recognizing organizational structures that create barriers to sustaining a healthy organization – membership and attendance at the local level and involvement at the national level. National leaders have the power and the responsibility to break down systemic barriers within our organization through envisioning a more equitable organizational structure and then sponsoring policy that shows our belief in such an organization. It is possible and within the scope of the NBT to make lasting policies that encourage membership from historically underrepresented populations of teachers and as a result, make a difference in the lives of so many more music students.

I believe participating in two-way conversations with local chapters places AOSA in a position of understanding teachers' needs and concerns, especially if they are not apparent from a cursory glance. Members of the NBT are the conduit between local and national and they are the representatives of the membership. All membership. We fulfil our role of guiding the national organization by maintaining transparent conversations with the membership and then following through with discussions on how best to address the concerns brought up in those conversations. I would fulfil this role by listening, reflecting, and advocating on behalf of local chapters and their leadership, knowing that this benefits AOSA as a whole.

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

My vision for AOSA is to continue to be a leading professional organization in music education. I envision AOSA continuing to hold a seat at the table amongst other organizations and to pique interest with innovative programs that serve as a model of a holistic and fulfilling music education. I envision AOSA leading the way for other organizations to reflect upon their practices and in doing so, inspire others to address the disparities of representation amongst membership and leadership in music education. I do not hold naïve expectations of a revolutionary movement to solve the world's problems in one fell swoop, but believe we are capable of measured, meaningful steps towards addressing these issues and modeling that process for other organizations.

Orff Schulwerk will embark on an exciting and complex journey if it is to attract new educators while maintaining valued experienced teachers. Orff Schulwerk should first and foremost honor the fundamental tenets of the approach – the shared experience of music through the cultivating of creativity and collaboration, but to remain relevant, practitioners of the Schulwerk cannot shy away from evolving to reflect the changing environment and the children we teach. In essence, if Orff Schulwerk is to grow and avoid stagnation, we need to be confident improvisers. Not improvisation in the sense that we make things up as we go along, but improvisation as we understand it in the Schulwerk and as musicians. If the Schulwerk is to persist, we as its stewards, should understand the framework in which we can fluidly create the environment for a beautiful human connection shared among the inhabitants in a music classroom. I envision AOSA and Orff Schulwerk adapting, while honoring that which stays constant in the Schulwerk. The joy of music.