

“Between Freedom and Ritual” - means of expression with music and movement for people with disabilities

Documentation and Evaluation

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Contents

I History and Development (40:00)

II Insights into practical work

1. Introduction (10:00)
2. Theme-centred activities (25:00)
3. Materials and Instruments (21:00)
4. Qualities of relationship (10:00)

III Background and Reflection

1. Excerpts from a round of talks with Shirley Salmon, the wardens of the 2 Lebenshilfe sheltered workshops and students of the Orff Institute (13:00)
2. Excerpts from an interview with Karin Schumacher (7:00)

Introduction by Prof. Dr. Regina Pauls (Leipzig / Salzburg)

This present DVD has been designed with such professional competence that both content and arrangement of the documentation transparently clarify the far-reaching and manifold influence of music and movement within social work and integrative pedagogy.

Here the fundamental assumption is supported that musical, rhythmic and artistic activities can trigger a central, emotional awareness also amongst people with different degrees of disability.

Music, with its inherent expressive and interlinking possibilities, implicates an immeasurable opportunity for the development of elemental interactivity using varying levels of communication. The practical fields presented here reflect, in a both fascinating and logical way, the unity of practical work and theoretical insights in this field. The sequences in *Part II, “Insights into practical work”* accurately elucidate the enormous success of musical and movement orientated work with the participants from the ‘Lebenshilfe’ sheltered workshops at the Orff Institute. We visually experience the integration of each separate individual into the group and how, step by step, elemental abilities and proficiencies emerge, thus uniquely influencing the overall behaviour of each participant. We can perceive how, in association with the different instruments, with movement, with voice as well as the assortment of stimulating material, links are continually established to the personal realm of experience.

Artistic impulses from the music and dance teachers allow the relationship between self and interpersonal perception, between individual and group, between you and I, to become clearly visible. This completely unique correlative dimension stimulates creativity– indeed even makes it possible.

Examples from theme centred work show in what way music and dance teachers initiate events targeting especially rhythmic structures that can be perceived on multi-sensory levels. Consequently through these passages emotional experiences and reactions can be released. These lead in their turn, beside the concrete – pictorial thought and deed activities, to a sensation of happiness and expectation evoking the sentiment and desire for repetition and which are suited to focusing powers of concentration and implementing acts of volition. Having seen the participants of the ‘Lebenshilfe’ group in diverse musical and movement activities, we become able to comprehend that music constitutes human beings’ most intensive and emotional power of expression and that it can therefore be perceived as the strongest influence of self-fulfilment in social intercourse.

In the teaching sequences we are shown varied facets of music targeting enjoyment in playing, dialogue and compatibility and, always, self-competence. The dialogue forms are so developmentally supportive because each member of the group is allowed space and time during the exploration phases to interact freely with rhythms, body percussion and material. Feedback clearly shows the effect that these stimuli can have.

In the group introduced here we experience a quite unique, deeply touching, joyful and expressive mood giving us the certainty that sound, voice and movement together are elemental phenomena bequeathing fundamental effect. Thus it is extraordinarily stimulating to experience how frankness, surprise and achievement satisfaction pair, how “boldness” grows steadily hand in hand with aesthetic experience. This artistic activity is more than just stimulation, here it is procedural creativity. In this context insight into the practical work of the appraisal of *The qualities of relationship (II 4)* is especially remarkable. For the first time music and dance teachers, as well as therapists have a research instrument available which reliably shows them the quality of personal relationship which, in its turn, empowers them to work more accurately, specifically, carefully and individually.

Finally it remains to emphasise that this documentation is the result of long-term work in the field of musical educational science with people who have a disability. The content of the work can be verified by teaching and research. Moreover this documentation is a true treasure trove for all those working in education.

Contents

Part I of the DVD *History and Developments* gives an insight into the practice of Elemental Music and Dance Education according to Orff-Schulwerk with people with disabilities at the Orff Institute. Wilhelm Keller (2020 – 2008) pioneered the use of Orff-Schulwerk with people with and without disabilities and always looked for the creativity and individuality in each person. His groundbreaking integrative / inclusive work was continued and developed further by his students. Educational and artistic examples from teachers at the Orff Institute as well as from graduates show the expansion of this work in diverse fields.

Part II *Insights into practical work* shows examples from a group of adults with diverse disabilities who came to weekly sessions at the Orff Institute. In the course of one academic year 6 sessions were filmed and ‘special moments’ selected. Through this approach, examples

were collected that show excerpts of some of the contents. The following questions were posed:

Which structures are suitable for the particular group?

What is the relevance of rituals and free space?

Which instruments and materials facilitate independent playing and creating in order to communicate more effectively?

Under what conditions can an individual play, become creative and realize their own ideas?

In the *Introduction* the context of the music and movement sessions is presented and the phases of the sessions are outlined. In *Theme Centred Activities* examples are shown that demonstrate how the chosen topics can be presented in a multi-sensory way using music, movement, speech, materials and pictures. Differing ways of perceiving and the importance of productive musicality through exploration and improvisation are presented. The third chapter *Materials and Instruments* presents examples using ropes as well as activities with various instruments that differ in their form, sound, handling and playing techniques. In chapter 4 *The Qualities of Relationship* examples from work with three participants are shown. The AQR observation instrument (to assess the quality of relationship), that was developed by Schumacher and Calvet, is used in order to determine the ability to be part of a group. Additionally it shows to what extent the educational approach corresponds to the individual's ability to form relationships.

Part III *Background and Reflection* complements parts I and II and poses various questions. First, excerpts from a discussion with the wardens of the sheltered workshops and students of the Orff Institute who were in this teaching practice group are shown. These are followed by excerpts from an interview with Karin Schumacher in which questions concerning participants, goals, approaches are addressed.

The DVD documents this specific approach but also pursues relevant questions concerning structure and free space, instruments and methods. We hope that the stimuli and impulses that it contains will be used to develop ideas for various groups.

Shirley Salmon

The Significance of Video Documentation in Artistic Educational Procedures

Since the beginning of the 1990s the specialised field "Media Didactics" has become better established at the *Orff Institute* and work with electronic as well as digital media has gained increasing significance in artistic - pedagogic training. From the specific point of view of my own work with audio-visual media two separate clearly defined branches have developed:

1. The documentation of teaching procedures: systematic recording and evaluation of teaching sessions, lessons and project results can be extremely supportive and efficient in the analysis and reproduction of artistic-pedagogic procedures.
2. Multimedia implementation of scenic projects: multimedia applications have already become most attractive in the presentation of artistic pedagogic projects. Virtual pictures and projections, sound collages and lighting effects have become significant aesthetic components of scenic performances.

An intensive field of work at the *Orff Institute* is the development of video documentation, which on the one hand demonstrates the didactic and pedagogic themes of the training or focuses on the complex pedagogic environment of elemental music and dance education. On the other hand it clarifies the history and development of this artistic-educational school of thought.

Documentation can cover several teaching sequences as equally several semesters. It is possible for students to be involved in the filming and evaluation thus gaining experience and knowledge of the technical or dramaturgical connections in filming. Teaching at the *Orff Institute* is mainly procedure orientated and takes place in an educational and communicative open framework. These open teaching situations with their focus on interactive procedures present special requirements for camera work.

The documentary film relies on the authenticity of events as they occur; an observer or cameraman who is integrated into such dynamic group processes, discovers that the suspense created is physically palpable conveying the wish to join the group personally, joining its collective acting, dancing, playing and singing. In order to produce cinematic authenticity and suspense it is more or less necessary to enter into the very spirit and to relinquish the role of outsider or neutral observer. The camera is mobile, once following the group, then in the centre and again on its outskirts thus creating tense and evocative pictures. The cameraman's aim is literally to include his audience, a significant artistic and aesthetic challenge to his filming talents. The pictures must convince and events embrace him in order to achieve his entire emotional involvement. Often it is the extraordinary angles and adjustments of the camera that especially distinguish a film.

Personally, my own challenge when filming these interactive teaching procedures are the transformations in the artistic processes; the expressions on the faces of people and children, the physical changes they undergo when completely absorbed in the action and creative activity. In these and similar filming situations the cameraman's meticulous attention and powers of observance are greatly challenged. One of the most important prerequisites is the acceptance of filming by all participants so that no one feels uncomfortable. Mutual trust must be established with regard to the cameraman and his work so that all participants feel at ease and are not irritated in any way. The students, children or adults involved in the teaching should be able to feel equal responsibility for the film work and gain valuable experience from it.

As a consequence of highly sensitive group processes technical and cinematic requirements must often be entirely adapted to the sensitivity of the group.

Coloman Kallós

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