

SEMESTER 1 - SPECIAL COURSE, March 2014

Advanced Studies in Music and Movement Education – Orff Schulwerk, “The Special Course” was introduced by Dr Herman Regner in 1969. It was a decision made with his colleagues as they were enjoying the influx of international visitors during the Summer Courses so decided to create a course that could offer the same subjects as the German students studying at the Institut. He realised the expense for students from other countries was great and so offered a course that would run over nine months. It was offered to Orff pedagogues from around the world and delivered in English. The course varied from one or two semesters annually until the mid-1980s when the fee structure was changed and the course was offered every two years.

Australia was very well represented from 1969 to 1989 with 35 people attending, second only to USA. We have such a strong Orff Schulwerk heritage in Australia and it's reflected in that strong representation at Salzburg courses.

Dr Carol Richards, Dot Thompson, Richard Gill, Sarah Glennie, Diana Humphries and Heather McLaughlin are some familiar names among past participants. Elizabeth Nolan was our first representative in 1969. Mhairi Beresford and William Ness completed the course in 1988. The last participant before me was Peta Harper attended in 2010.

It is great to see that we still make the journey to Salzburg. I would like inspire you to embrace this Orff Schulwerk and consider coming to the Orff-Institut either for a Summer School or this special ten month course. Orff's final words from his speech for opening of the Institut in October, 1961 were:

“Though here in this Institut we continue to work, collect experiences and make experiments, the Schulwerk complex is complete and proven, so that one has to accept it as fact. The structure of Schulwerk, however, is such that the existing material can be developed in many ways. In all modesty, but with emphasis, I would like to conclude with Schiller: I have done my part. Now do yours.”¹

The course encourages international students. A very special feature of the course is the visiting International presenters who have been many and varied since 1969. This year International Presenters were invited to present a range of topics throughout the two semesters: This year they are:

Andrea Sangiorgio, Italy (*Didactics of Elemental Music*); Wolfgang Hartmann, Germany/Spain (*Orff Schulwerk Sources and International Adaptations*); Soili Perkio, Finland (*Music for Different Age Groups: Infants*); Sophia Lopez-Ibor, Spain/USA (*Composing with*



The Entrance with Special Course friends, Clara, Carmen, Ploy, Bethany and Bareum

¹ Orff-Schulwerk Past and Future Dr. Carl Orff, published by B. Schott translated by Margaret Murray



The tree lined Frohnbergweg a familiar walk to the Orff Institut

and for Children); Doug Goodkin, USA (Ensemble and Improvisation, Didactics); Wolfgang Stange, Germany/UK (Music and Movement with Special Needs).

Working intensively for a week or two with these people is a unique opportunity to delve into the way they use the Orff Schulwerk approach. The time spent in these sessions has allowed me to ask questions about their education philosophies, and their experiences teaching adults and children, I was stimulated by their creative pedagogical skills. It has been a great opportunity for me to gain a deeper knowledge of Orff Schulwerk.

The international presenters are a wonderful attraction, but the quality of the local presenters has always been and still is exemplary. This year they were:

Movement and Dance:

- Basic Choreography and Improvising; with and for Children (Susanne Reboltz, Doris Valtiner-Pühringer and Christa Coogan)
- Movement and Accompaniment (Christa Coogan / Mari Honda)
- Movement and Dance Technique (Andrea Östertag)
- Social Dance : Modern and Historical (Andrea Östertag and Monika Mittendorfer)
- Elemental Music and Dance Theatre (Manuela Widmer)
- Music and Dance (Ari Glage / Andrea Östertag)
- Orchestration / Composing and Arranging (Reinhold Wirsching)

Instrumental

- Percussion Ensemble (Mari Honda)
- Ensemble: Experiencing Rhythm with Voice, Body Percussion and Instruments (Ari Glage)

History and Didactics

- Integrating the Arts (Barbara Haselbach)
- Didactics of Elemental Dance (Barbara Haselbach,
Vocal)
- Vocal Work with Children (Christiane Weibnitz)
- Choir (Reinhold Wirsching)

Pedagogy and Practice Teaching (Shirley Salmon)

Music and Dance for People with "Special Needs" (Shirley Salmon)

Music for Different Age Groups: Infants (Soili Perkio)

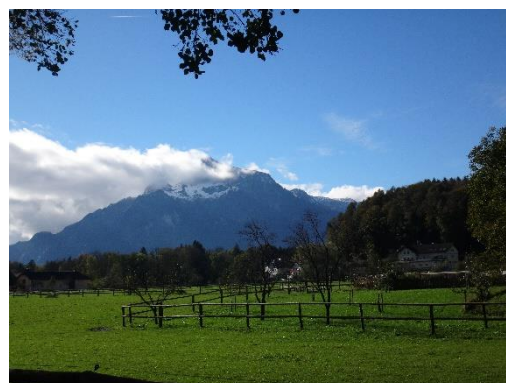
Music for Different Age Groups: Teens and Young Adults (Michel Widmer)

Instrument Building (Ernst Weibnitz)

Why did I decide to come?

I attended my first Summer Course at the Orff Institut in 2005 where the special course was promoted and I immediately could see it as a fantastic opportunity to totally immerse myself in Orff Schulwerk and learn from successful and learned Orff pedagogues, some who worked with Orff and Keetman. I wasn't able to return immediately and decided in 2012 that I would work towards coming here, so finally realising my eight year dream I arrived in September, 2014 to begin nine months at the Institut.

It is easy to fall in love with the beautiful city of Salzburg on the Salzach River, surrounded by majestic mountains. It's a very satisfying place to study. You can ride your bike and are greeted by friendly Austrians with 'Groß Gott'. The Institut is surrounded by farmland and close to Untersberg (1,963 above sea level), the largest mountain close to Salzburg. The mountain is visible from most of the rooms at the Institut.



My Music education journey has- been from the Orff Schulwerk approach, beginning at WAOSA's inaugural conference in 1994. . Completing the Levels in Australia and Level 3 in St. Paul, Minnesota coming to Salzburg for the Special Course, was for me, the next logical step.

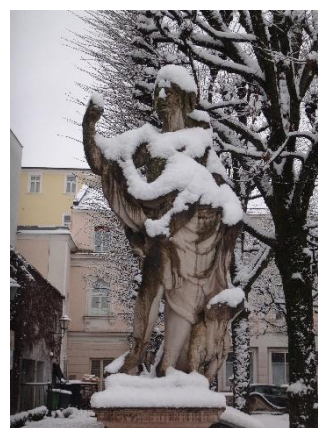
My aim in attending the special course was to:

- Gain a deeper understanding of the pedagogy and history.
- Application of Orff Schulwerk for special education.
- Consolidate and learn more instrumental skills.
- Experience and understand the importance of movement and dance in the approach.

The course has fulfilled my aims as I will explain. Also, as this is an international course with students from Thailand, Poland, Spain, Finland, South Korea and Jamaica I have asked them questions about the position of music education in their countries and how Orff Schulwerk is being applied in their schools and will include a summary of their answers.

MOVEMENT

I didn't learn to dance formally as a child and at the age of thirty was introduced to creative music and dance at my first Orff workshop with Christoph Maubach. The skills I have gained from studying with both Robyn Staveley and David Spurgeon have enabled me to understand and benefit from the ideas being presented here.



Andrea Östertag suggested we write a movement diary expressing how we felt after each session with her so we could see if we had progressed. It was a great suggestion as I have been able to look back and know that I definitely have. I'm sure many of you have had wonderful experiences in movement sessions in workshops and levels courses and felt inspired to do more. I have always felt that way and so it's good to come here and have two classes per week in technique, choreography and composition. There have been extra classes with Christa Coogan and Irina is modern choreography of Carmina Burana for Insitut dance group 'Das Collectiv'. These classes are a feature for all students at the Insitut and a very vibrant and relevant part of the Schulwerk. The main benefits for me were, being able to explore movement in more depth with partners in areas of trust, expression, creativity, non-verbal exploration; internalising metre / pulse / rhythmic motives. After experiencing these concepts through my body I have had success whilst singing and playing. The flexibility, balance and the enjoyment of mastering movement sequences has also been a positive. It demonstrates to me that the link between music making and movement is invaluable.

MOVEMENT DIADACTICS

Barbara Haselbach is an iconic figure at the Insitut. She was as the one of the first staff members with Orff and Keetman and it was a privilege to listen to her share her knowledge of the history and importance of movement in the Schulwerk. I have enjoyed challenging questions like:

- What is movement?
- Barbara says:
 - ²"Movement is change of material in time and space through energy"
- Dorothee Gunther ³speaks about:
 - Movement in relation to physical world.
 - Movement in relation to play
 - Movement in relation to cultural customs
 - Movement in relation to sport
 - Movement in relation to dance and drama

The depth of our class discussion has also enhanced my understanding and to have Barbara there to share her views from many years of exploring, teaching dance and creative movement with Orff approach has been an invaluable experience.

SPECIAL NEEDS and INCLUSIVE EDUCATION with Shirley Salmon

Shirley Salmon, co-director of the special course, is very experienced teacher of children with special needs and inclusive education with Music and Movement. Her sessions gave me a great deal of information about the history and application of Orff Schulwerk and also the leading pedagogues in this field around the world.

² Univ. Prof. Barbara Haselbach, Didactics of Elemental Music and Dance Education (2) Special Course 2014/15. P 1

³ The Phenomenon of Expression in Aesthetic Education. Barbara Haselbach. 2000 p. 31

Music therapy has always been an interest of mine but I have been unable to follow that path. We learned about the amazing work that has been carried out with Orff Schulwerk Music and Movement. It is now an area of Orff Schulwerk that I intend to explore on my return.

Some leaders in this field are:

- Gertrud Orff (Orff Music Therapy)⁴
- Willhelm Keller (disabled children and adults, integrated groups, Elemental Music Theatre)
- Claus Bang (music and musical speech therapy with deaf children)
- Karin Schumacher (Therapy with children with autism and association disorders)
- Prof.Dr.Georg Feuser (International authority/researcher in Inclusive Education)
- Karl Hofmarksrichter (Music with deaf children)
- Victoria Sherbourne (Developmental movement)

Willhelm Keller was a contemporary of Orff and was one of the first staff members at Insitut in 1961. His work encouraged many especially his daughter Manuela Wider with Elementary Music Theatre and son-in law Michel Widmer with Inclusive community work. He began "Institute for Social and Musical Special Education"

Shirley explains: ⁵*Willhelm Keller was the pioneer of music and movement in inclusive education and community work recognized that for the development of the whole person was central and referred to it as 'Musica humana'.*

A quote which reflects his philosophy is:

Elemental Music is "not just a hearing experience, but something more embracing, namely an integration of motor, visual and acoustic forms of experience, which still remain functional even after the loss of one component" (1975) ⁶

CIRCLE SONGS

Ari Glage offered sessions in Ensemble: Experiencing Rhythm with Voice, Body Percussion and Instruments.

The sessions were like a therapy sessions with listening, silence, non-verbal music making and intuitive responses to each other and with Ari. The concepts that made the most impact on me were Circle Song (Community Singing) and an introduction to TaKeTiNa. Harmonies, vocal exploration, body percussion, dynamics, solos, singing lyrics, different scales,

A Song circle works with Ostinati, rhythmic fill - ins, motor and interlocking patterns and percussion. We sang short melodic motifs and used them as an impetus to improvise a solo in the centre of the circle. Being in the centre of the circle whilst the rest of the group sang

⁴ Shirley Salmon – Music and Dance for People with "Special Needs", Special Course 2014/15 p1

⁵ *Musica Humana – thoughts of humanistic aspect of Orff Schulwerk – Shirley Salmon*

⁶ Shirley Salmon -

melodic ostinato. This process continued when one person would sing and then another person would respond to the pattern, either with a complementary pattern or a harmony and then all would follow to create a thick texture of melodic clusters. The melodic motifs were accompanied by body percussion or beat patterns through gross body movements. All of these elements created a meditative state whilst standing in a circle. For me it was a wonderful way to explore my own vocal ability and increase my skills. In this structure were we also able to experience poly metre with singing.

Ari is an Advanced Rhythm Teacher in TaKeTiNa. *“TaKeTiNa is a unique musical group process to activate musical and human potential through rhythm. By TaKeTiNa rhythm teaching everyone gets access to his/her rhythmic talent. The learner is guided directly to the musical experience of elementary building blocks that are embedded in the consciousness of every human being.”*⁷

The process from my experience has been very powerful. It begins with a speech pattern that copies a beat in your feet moving from left to right. The group continues this until the pattern and beat are clear and stable. Accents on beats are then introduced with clapping. Once again time is taken to allow this to consolidate before adding complimentary rhythmic speech patterns which eventually become melodies. These patterns are taught through imitation. The product of this process gives the participant a mixture of rhythm and melody which creates a thick texture. Similar to Orff Schulwerk the teaching is working from the simple to the complex and at the pace of the participants.

The descriptions of the classes are just an example of the many experiences I have had. I especially appreciated the visiting teachers whose expertise in their specialized areas enhanced the program greatly.

My plans when I return home:

- Developing an Orff Schulwerk Music and Movement program
 - students with special needs
 - Aged Care
- 2016 National Conference – Tutti in Hobart.
- WAOSA workshop – first one planned already in the city and country.
- Continue work at University of Notre Dame, Fremantle with Education students.

Ideas from my work here will benefit the students in the different settings where I will work mainly as a result of the inspiration and access to new colleagues and mentors from Europe and other parts of the world. My work at the university will be enhanced especially as I have been able to view teachers working in Austria and to support the notion that every child in Australia should receive a music education and our work at Notre Dame supports this philosophy.

Orff Music Education in other countries.

⁷ <http://www.taketina.net/page/information/about>

The benefits of this international course gives an opportunity to learn how Orff is implementing in other countries.

Monika Kionka, Poland; Clara Cruz-Bonal, Spain; Ploy Yosapol, Thailand.

Monika:

In my country, Poland, music education is based on three, varied methods: Emil Jaques-Dalcroze's method, Zoltán Kodály's method and Carl Orff's approach. For many years, there has always been Dalcroze Eurhythmics in the kindergartens to assist the child during the first stage of education. After Ursula Smoczynska-Nachtamn completed studies at the Carl Orff Institute, she returned to Poland and the Carl Orff Polish Society in Warsaw was established. Twice a year, the Carl Orff Association holds 'International Workshops'. A new idea has emerged to include one meeting each month that focuses on discussion about Orff Schulwerk. We are now seeing a growth in teachers who are using this approach to music education. During primary school of music, music classes in I-III mainly focuses on Eurhythmics with elements of the Kodály method (e.g. Solfa hand signs). As time goes by, this subject is divided into ear training and Eurhythmics. Currently, it is called Eurhythmics and the Rhythm Ensemble. The subject focuses on more freedom of music-making and social actions, especially in the case of movement interpretation of music. In classes IV-VI pupils can participate in rhythmic activities that have many opportunities to experience movement, singing and playing of musical instruments. These students come to this lesson voluntarily. A small group of 4 to 6 students are invited to continue their studies at the Faculty of Eurhythmics during secondary school. They study the subjects of eurhythmics, movement technique, piano improvisation, rhythmic ensemble, and psychology with pedagogy, voice training and the methodology of eurhythmics. With ever changing educational requirements, this schedule will change in the next 4 years. If students want to become professional educators, they must graduate studies at the Faculty of Eurhythmics. There is no department of Carl Orff's or Zoltan Kodály's system, but students learn about them during the course.

Where do you teach Orff Schulwerk?

Monika:

I am a teacher at the State Music School in Katowice. I work full-time, which includes 23/18 per week. Subjects which I teach in the Stanislaw Moniuszko Primary School of Music are rhythmic classes to children of various age groups and a school string orchestra. In the Karol Szymanowski Secondary School of Music I lead a girls' choir and rhythmic classes with movement technique, piano improvisation and dance, rhythmic ensemble on a Eurhythmics Department. The core curriculum and educational requirements are based on the Dalcroze method.

I graduated a one-year course of Carl Orff Music Education at the Frederic Chopin Music Academy in Warsaw. I have been a member of the Carl Orff Polish Society in Warsaw since 2005. I also participate in meetings, twice a year where offer additional materials, scripts with ideas on how to conduct classes. There is no time to consult on fundamental questions of bettering ourselves as teachers.

I do not have much space to use the Orff-Schulwerk in my teaching environment because the Dalcroze method is firmly established. I have started to modify the Dalcroze method and add some Orff elements to my teaching.

The situation a music classes at the kindergarten has changed last year ago. These classes was removed because wanted to give opportunity to participate all children. These classes were paid so not everyone can attend these classes. Now, everyone can go but sometimes lead them not professional teachers, sometimes classes are in the afternoon, or they do not exist at all.

Clara:

I teach Orff Schulwerk in Cloudefaula, a music school of Girona (Catalonia).

Ploy:

I teach at Mirabell Studio (a private music school). At Mirabell Studio, we have music and movement class for 0 – 7 years old. We have private lesson for instruments. We educate our teachers and send them to teach at many kindergartens. When I go back to Thailand, my boss and I will have more Orff class at our school such as prenatal music class and children choir.

Is Orff widely used in Schools?

Monika:

From what I know, not. I know that in Poznań Music University they have subject Orff-Schulwerk for students.

Ploy:

From what I know, many universities that have music education department, they teach Orff Schulwerk and also other approaches. The students who become music teachers later, they will adjust their own methods to fit the curriculum for the school they are working.

In Thailand, we have (not many but are growing) alternative schools. They are private (citizen owned) school that provide special curriculum. Some school, they send their music teachers to study at Orff training courses. There are few schools that are Orff Schulwerk emphasized such as Jittamett Kindergarten, Plearnpattana School, and Changphueak Kindergarten.

Is music education available for all children? Is it a permanent part of the curriculum for school aged students. e.g. Primary School / Middle School or Senior School.

Monika:

I work in music school so I don't know what and how looks like music education in normal primary school. They have subject like music but probably only 1 an hour pre week.

Clara:

Not so much

Ploy:

Yes, it's in our curriculum – music and arts subject. But it depends on the teacher. Some schools have good music teacher, but some don't have any music teacher (especially in rural area).

When I was young, my school (in Bangkok) had these music classes - Thai instruments, recorder, basic piano, and choir singing,

What Orff Training is available?

Monika:

Orff training takes place twice a year in Warsaw or another city in Poland. There are invited guests from other countries. Every time workshops leads teachers how are involved with Polish Orff Association.

Clara:

In Spain we have two Orff Associations: Orff Catalunya and Orff Spain and they organize Orff courses; summer course, weekend course, one day course, etc.

Ploy:

Thai Orff Schulwerk Association provides Orff training course (from foreign teachers) around 2 times per year.

Some universities, they have Orff training as part of music education department and sometimes they provide courses too.

Summary on Music Education in other countries:

I have found it interesting to learn how Orff is used in other countries. Music Schools are very popular in Europe catering for students that learn an instrument and also receive group sessions of Music and Movement and Choir. I can see that this would be something that we could encourage the instrumental teaching schools in Australia.

I was not able to get information from all of my fellow students in the course, but hopefully this will give a cross section of different views from the use of Orff Internationally.

Thank-you

I feel very privileged to have had the opportunity to come to the Insitut and study. At this point I acknowledge financial assistance from ANCOS through the Humphries, Park Smith fund; WA Orff Association, Orff Association SA and Orff NSW. This assistance has allowed me to cover travel costs, and extra course costs. Thank you to all.

I look forward to telling you about the final semester of the course and how my plans come together when I come home in the 2016 issue of Musicworks.

Bibliography

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