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»Zwischen
Freiraum und Ritual«

Ausdrucksmöglichkeiten mit Musik und
Bewegung für Menschen mit Behinderung



»Between
Freedom and Ritual«

Means of expression with music and
movement for people with disabilities

Shirley Salmon
Coloman Kallós



Contents

Part I of the DVD *History and Development* 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 (1920 – 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 his 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 and 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

