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AN INTEGRATION OF MUSIC THERAPY THEORY AND ORFF-SCHULWERK TECHNIQUES IN CLINICAL APPLICATION

By

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ABSTRACT

AN INTEGRATION OF MUSIC THERAPY THEORY
AND ORFF-SCHULWERK TECHNIQUES IN CLINICAL APPLICATION

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Evelyn Joyce Adelman

This descriptive study proposes an adaptation of the Orff-Schulwerk methods of music education for use in music therapy. The background and main principles of Orff-Schulwerk are delineated and viewed in relationship to the main processes and goals in music therapy. The Schulwerk is offered as one possible solution to the problem of moving from the theories of the music therapy discipline into effective application in the clinical setting. Orff-Schulwerk is shown to be a resource to the therapist which is greatly flexible and adaptable especially in working with emotionally disturbed and learning disabled children. The overlap of the therapy and the educational settings as well as distinct characteristics of each are discussed. Case studies and therapy sessions involving emotionally disturbed and learning disabled children serve to illustrate how the Schulwerk can be applied in various clinical situations. Finally, the implications of the Orff-Schulwerk as a tool in the remediation of sensory-motor deficits are discussed in regard to developmental learning theories and current research of human brain functioning.

Dedicated to,

Tom Zinser

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CHAPTER I

INTRODUCTION

It is a rare music therapist who embarks on her[1] career without committing to memory the William Sears outline of "Processes in Music Therapy" (see Appendix). These processes or principles, as presented by Sears are explained and suggested for use in setting therapeutic goals. The therapist must design settings which demand reality-ordered, time-ordered, attentive-appropriate behavior in such a way that taps the affective, creative, manipulative skills of participants on the individual's level. Such design sets the stage for developing meaningful relationships with others, and successful experiences of self expression. By working towards such goals, the therapist contributes significantly to the treatment of clients having physical and/or emotional problems.

Unfortunately, in the actual mechanisms of reaching these goals, the music therapist is, to a great extent, on her own. Neither awareness of goals, rationale, or theory offer the means for practicing music therapy. The music therapy student graduates having taken courses which present the theoretical material essential to the discipline. Classes and lessons which develop musicianship and some pedagogical skills are

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[1]Due to the fact that the majority of music therapists are women, the femine pronouns shall be used. Clients/participants will be denoted by masculine pronouns for the sake of brevity and contrast.

also a part of the program. In addition to classes in psychology and music, she has frequently accumulated some volunteer experiences or even some supervised practice in a 1:1 situation with one, or several client(s). Yet like many other professionals, the aspiring therapist is often bewildered upon encountering her first, or even a new, clinical assignment.

What kind of additional training can be given to prepare the music therapist to do her job? What kind of methods can she learn in order to most effectively use her skills toward achieving physical/emotional changes with clients? Could such methods provide a basis for planning and implementing a holistic and developmental approach to music therapy, while providing the tools and materials flexible enough to meet the needs of particular clients, situations and facilities? How does one acquire the knowledge and skills to move from theoretical principles and traditional music training to scientific and artistic application in clinical practice?

This thesis proposes that one solution to the problem of developing a practice in accordance with the theory may be found in the work of contemporary German composer, Carl Orff (b. 1898).

Historical development of the Orff system for working with children will be traced. Next, a review of the Orff Schulwerk literature is presented as it is being applied in our own country today by various music educators. The third section incorporates a detailed integration of Orff techniques with music therapy theory based on the Sears outline. Finally, a number of case studies and treatment sessions serve to illustrate the application of Orff technique in various clinical situations.

CHAPTER II

INTRODUCTION TO THE ORFF-SCHULWERK

Background

During the 1920's, a new interest in physical education swept across Europe. This interest generated attempts by a number of educators and musicians to integrate aspects of dance, rhythm, and music with gymnastics and sports. Prominent among these were music educators as Jacques Dalcroze, choreographer and teacher Rudolph VonLaban and composer Carl Orff. Dalcroze and Laban succeeded in establishing dance-gymnastics integration as a fundamental part in the education of European children. Seeking an ideal setting in which to develop his own ideas regarding a "reciprocal interpenetration of movement and music education," Carl Orff co-founded the GuntherSchule in 1924.

With the help of a piano maker, Karl Maendler, Orff developed an orchestra which was termed "instrumentarium," consisting of "xylophone-like instruments" modeled after those of Africa and Indonesia, as well as recorders, gambas, lutes and various non-pitched percussion instruments. This institute devoted itself to pedagogical studies for those preparing to teach children. Techniques were taught for playing the instruments such that the players would be able to improvise and create accompaniments for dance.

Much political opposition existed to the new forms of education being taught at the institute. In fact, during the 30's opponents of

the methods went to the extent of burning down the institute. The volumes then being written and all the instruments were destroyed. Orff temporarily set aside his interest in music education. However, in 1948, a new opportunity arose. He was asked by Bavarian Radio to write music "of the kind that children could play by themselves for a new broadcast series."[2] Orff accepted the challenge as a new chance to experiment.

> His belief that "the unity of music and movement that young people... have to be taught so laboriously, is quite natural to the child... movement, singing, speaking and playing became unified elements in his children's pieces."

With Gunild Keetman, Orff co-authored The Schulwerk[3] which became the basis for a new educational system and was used in production of radio broadcasts given by unprepared school children from about eight to twelve years of age. Orff referred to these volumes as "elementary music."

> "Elementary music is never alone but forms a unity with movement, dance and speech. It is music that one makes oneself, in which one takes part not as a listener, but as a participant..." (p. 6).

Orff emphasizes the Latin derivation of "elementary" as "pertaining to the elements, primeval, rudimentary..."[4] (p. 6). In the sense that these Orff elements are analagous with earthiness and "roots," the music therapy tenets are as the tops of the trees.[5] If those tenets represent

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[2]Carl Orff, "Orff-Schulwerk: Past and Future," Orff Re-Echoes, ed. by Isabel Carley American Orff-Schulwerk Association Publication, copp. 1977, p. 5.

[3]Full title of these works is Orff-Schulwerk Music for Children, Music By Children, henceforth to be abbreviated O-S.

[4]Ibid., #2.

[5]The tenets here refer to "Processes in Music Therapy," William Sears, Chapter 2 of Music Therapy, ed. by E. Thayer Gaston, pub. by MacMillan Co., NY, copp. 1968, outlined on p. 33 & 34. (See Appendix of this paper.)

the thinking part of us, our "head" so to speak, this "elementary music" is as the visera, the guts. Both are needed.

Volumes of Orff-Schulwerk have been translated into many languages. Because of their "elementary" nature, their emphasis is on integrating the natural forms available for human expression. They provide the possibility of building from the simplest idea into forms that are experienced as pleasing and even sophisticated, without years of formal preparatory musical training; for these reasons the Schulwerk may be used as a tool, an invaluable asset to music therapists who wish to apply the theoretical constructs of their discipline in their practices.

The application of O-S in American elementary music education is reflected in the writings of a number of individuals. For example, Grace Nash, a leading exponent of O-S, has written:

> "This is a multi-sensory and mixed media approach in which the components of music are the vehicles for total growth of the individual - not in a lonely, fearful world, but in a music-making ensemble world of strong excitement, total involvement and high commitment to achievement of the immediate goals at hand...
>
> ...It results in a gestalt-like continuing growth of the individual, in his perceptions, receptivity and freedom with responsibility."[6]

One widely recognized music therapist who has studied and adopted Orff-Schulwerk in her work with developmentally disabled for many years is Carol Bitcon. In Alike and Different, she describes some of the main ingredients of O-S:

> "Orff-Schulwerk is a creative process which involves every participant through participation in the process. The process,

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[6] G. Nash, 1972. "The Nature of the Child and What He Needs; A Creative Approach to Music for Total Growth" (a pamphet). Distributed at workshop at Andrews University, Berrien Springs, MI, 1975.

> in addition to music, concerns itself with the complexities of the body, the spirit, and deepest feelings common to all mankind. It is concerned with all possible forms of communication... A principle of O-S is to start education by utilizing and stimulating the participant's total predisposition to express himself so that any other specialization can be built upon this broad and solid basis..." (p. 2).[7]

Therapy, Education - The Controversy

Naive therapists argue that O-S was developed for the purpose of music-education; that is, to impart musicianship skills and education for children. In actuality, Carl Orff's system concerns itself first and foremost with the total growth of the child.

"Carl Orff's approach to music education for the child begins with the premise that feeling precedes intellectual understanding. ...So it is with music. Feeling precedes understanding."[8]

As further support for Wheeler's statement that "feelings precede understanding" stands the writing of Florence Cane. She defines three main human functions: movement, feeling and thought, and expresses her belief that an individual begins life actively employing only two of these three functions, movement and feeling. The third function, thought, is "more or less asleep in the unconscious."

Cane draws a correspondence between the human functions, movement, feeling, and thought to underlying principles of art. She relates the function of movement to the principle of rhythm; feeling to dynamics and harmony; and thought to balance. She concludes:

> Since the principles of art correspond to human functions, one may therefore gradually integrate functions through the practice of art. By this fortunate relation, the teaching of art can be

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[7]Bitcon, Carol RMT. Alike and Different, Rosha Press, Santa Ana, CA, 92705.

[8]Wheeler and Rachcek, Orff and Kodalay Adapted for Elementary Schools, 1972 (p XIX).

> a valuable method for the growth and integration of the individual.[9]

In Wheeler's introduction, he describes some processes of early childhood development, beginning with those sensations felt by the infant. He experiences these sensations before they are shaped into ideas and verbalized. "Once verbalized, considerable time lapses before he learns to read and write about them." (p. XIX ibid) Wheeler then discusses Orff's approach to learning which is based upon step-by-step development.

Bevans who works with multiple handicapped children states some of the assumptions underlying O-S:

(a) rhythm is present in all of life
(b) rhythm and movement must be interwoven
(c) few children are a-musical (p. 42)

Further, the author observes that ensemble work of O-S leads to the formation... "of good listening habits, self-awareness and heightened consciousness of the environment that is based on pattern and order"[10] (ibid, p. 43).

Rosenblum and Mittleman[11] concisely extract the core teaching principles common to most all O-S sessions:

(a) child discovers an experience
(b) child repeats the experience
(c) child makes up his own like experience
(d) child discovers new experience(s) that require understanding the first experience
(e) child repeats the new experience... and so on.

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[9] Cane, Florence. The Artist in Each of Us, Pantheon Books, NY, 1951, p. 34.

[10] Bevan, J. "The Exceptional Child and Orff," Music Education Journal 55:41-43, March, 1969.

[11] Rosenblum, Lois and Mittleman. "Orff and the Urban Child" Music Education Journal 55:41-44, March, 1969.

Throughout the learning process the child is creating his own experience ... (p. 42). These authors stress that Orff processes are "experiences in the now," the present reality. The child is improvising and creating, on the spot, as the impromptu takes its course.

Although the music educator and the music therapist use many of the same O-S materials, their emphasis may differ. The educator's goals may be more oriented toward learning musical skills and comprehension; the therapist employs the processes to change attitudes toward one's self and one's world and/or one's behaviors.

Along with the criticism that O-S is the province of music educators, another criticism is frequently leveled by music therapists. Various therapists claim that O-S is just a "specialty"; that it is in some way limiting, or that it is "fanatically adhered" to by clinicians or educators who work with it. It is felt that this view is a limited conception and that this paper will demonstrate that O-S is by no means a closed system. No rigid dictates exist, nor any methods which preclude the use of any desirable material. Instead, O-S lends itself by providing forms and tools for approaching many materials from music, movement, drama, speech or art that one desires to employ with most any sort of client.

CHAPTER III

AN INTEGRATION OF MUSIC THERAPY AND ORFF-SCHULWERK PROCESSES

Experience Within Structure

Returning to the constructs of the music therapist's sourcebook (Sears, p. 33), a thorough integration can now be proposed. The first section headed "Experience Within Structure" states that: "Music demands time-ordered behavior" (p. 35). In other words, music, unlike many other forms of expression, is never static. It moves through time, flows and changes from moment to moment, and requires total commitment to the "present," to a process taking place now. One cannot return to leave one's "mark" later on, for it usually would not fit later on. Therefore, the participant in music-making must commit himself to the moment-to-moment process.

If this need for commitment be the case, the music therapist must provide forms alluring enough to maintain the immediate and continuous attentive participation of the clients. Orff-Schulwerk offers some structures of vast adaptability. Derived from folk traditions throughout the world, O-S forms are characterized by diversity and sequencing.

The unifying elements provide for security and familiarity. For example, one of the most common forms is the rondo, (ABACADA...). Such compositions are like huge club sandwiches; they begin and end with a chorus (A), and in between each contrasting passage or "episode" (B, C, D...), the chorus recurs. Usually in Orff-Schulwerk, the whole group

performs the chorus each time, while individuals of small ensembles with preselected themes provide the episodes. In each case, the whole group must be alert as the chorus inevitably rolls around at intervals, and episodic performers must be alert to claim their turns.

This example of the rondo form was invested after a group of the author's clients returned from a visit to the zoo. The chorus occurs in compound duple meter:

> The animals at the zoo,
> They seem to talk to you,
> And you can tell them by their sounds
> If you have seen them too.

The above is the "A" section. After each repetition of "A" (with accompanying body rhythm), each child made the sound of some animal, the group echoed this call and then all chimed in with the chorus. Thus an "experience in structure" was provided. The therapist was able to join the group process without herself eliciting each single contribution, and as each member performed his sounds, each took his turn in time, ready to start and stop and join in the chorus. "Time-ordered behavior" was demanded. Needless to illustrate, infinite variations to this simple improvisation are possible. The "structure" and time-ordered behavior are always inherently demanded by the forms, be they canons, questions-answers, repetitions, ostinati or sequences.

Furthermore, the demand for "reality-ordered behavior," also set forth by Sears, fits into the O-S systems. In order to fit into the composition, the participant must be aware of the mode or the theme. He must confine his participation and improvisation to the particular event. This may mean handling an instrument, thinking of a real animal to imitate, demonstrating awareness of a phrase length, or even playing,

singing, moving in some way that, for example, expresses his own name. If his responses are reality-oriented, the group reinforces him by repeating or sequencing his idea but always in some way incorporating his contribution. If not, there may be confusion or pauses that often lead to confrontation; or there may be another invitation to join the group in a "real" and meaningful way.

Although the experiences demand various degrees of reality-orientation, the music therapy experiences are purported to allow for "ability-ordered behavior" (Sears, p. 36). Rarely is the music therapist blessed with a homogeneous group of clients in terms of performance ability. Thus, the challenge of providing experiences that allow for all the different physical and psychological response levels may at times be tremendous. Bevan [12] states that the "... flexibility of O-S allows for maximum musical participation... involving creative contributions at varying proficiency and interest levels" (p. 42). For those who are too inhibited or for some other reason unable to sing, they may play instruments or be involved in body percussion ostinatos or movement. Arrangements for the O-S "instrumentarium" (composed of wood and metal xylophones, blockenspiels, and other space-frame instruments) may be adapted such that challenging parts are included for those with higher ability/skill levels, while simple parts are included which offer success to those with less ability. Built on simple harmonies and rhythmic ostinatos, the overall effect of the Orff ensemble can be highly pleasing and participants can sense the importance of contributing their own part, whatever it is.

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[12] Bevan, J. "The Exceptional Child and Orff," Music Education Journal 55:41-43, March, 1969.

The O-S processes are designed to facilitate growth and improvement of skills, ability, sensitivity and overall sensory-motor integration. Beginning with a "germ" task such as walking a beat, singing one simple melody, or playing a simple bordun, the task keeps expanding in scope and complexity. An emphasis is placed on performing more than one task at once: singing and playing, chanting and moving and playing, or any combination of motor and speech processes. These combinations require usage of both brain hemispheres and lead to greater coordination and sensory-motor integration of individuals.[13] Because the participants add on constantly, though gradually, to the "germ" task, they can continue to progress at their own rates and experience a sense of "mastery" at each level.

Still maintaining the theme of music therapy as providing "experiences within structure," we are taught that "music evokes affectively ordered behavior" (Sears, p. 37) and, as it is commonly experienced, "music may elicit extramusical ideas and associations" (p. 38).[14]

In this section of the outline, Sears refers to the controlling influence which music exerts on one's moods and behavior. He talks about having patients listen to different kinds of music finding that variations in tempo, dynamics, mode, etc. may reduce or stimulate physical

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[13]Much of the research in the area of right/left hemispheric functioning is described in relationship to disciplines other than music therapy. Several relevant materials regarding this topic are listed in the reference section by Ayres, Brown, and Ferguson. Pines delineates the functions of each side and explains their significance from pgs. 140-148 in her book, The Brain Changers. She applies the "split brain theory" to methods in her subsequent book, Revolution in Education. Both books are listed in the reference section.

[14]Ibid., #5.

or mental activities. Music therapists are often called upon to "calm the patients down" or to "make the patients more lively."

This effectiveness of music to "evoke affectively ordered behavior" is widely accepted and in fact provides the basis for a multi-million dollar business, the Muzak Corporation. Muzak is piped into restaurants, doctor's offices, shopping centers; Muzak is ubiquitous in our land. It is supposed to calm us down, hurry us up, control us in a variety of unsuspected fashions. On the less cynical side of this mood-controlling attributed to music, we know that people form extra-musical associations to pieces of music. The piece may be linked to the memory of a certain era or event in one's life, or the "mood" of the music may seem to convey itself to the listener, who may then use it as a stimulus to fantasizing, soul-searching, or to uplifting his energy level.

Sometimes a shared listening and rap session facilitated by a music therapist can lead to exploring some very meaningful personal experiences and feelings, and to a client's dropping some defenses and opening himself to the other(s). But such sessions often do not go far enough. They may be pleasant, relaxing or cathartic but the music therapist often wishes for a form or a mode of taking things further. She strives to deepen the awareness of newly formed insights or to find creative outlets for emerging feelings. Because the Schulwerk processes draw from all the arts, it is possible to expand upon themes, ideas and qualities and to transform them from one medium to another.

As previously described in several examples, "music provokes sensory-elaborated behavior... demanding... increased sensory usage and discrimination" (Sears, p. 38). The O-S facilitation of "sensory-motor" integration has already been described. Two additional Orff objectives

are "to use speech and movement natural to the child as the springboard for musical experiences," and "to encourage the feeling that speech, movement, play and song are one" (Wheeler, p. XIX).

All the senses come in to play. There are words that are fun to say, that "taste good," feel good; words that stimulate movements or musical sounds, words that delight in being sung. Some of the most enjoyable chants consist of nonsense syllables chanted in the form of question/answers, canons, or sequences over rhythmic, melodic or body-percussion ostinatos. Grace Nash, a Dr. Suess of the American Orff-Schulwerk illustrates in her chant "A Hearty Breakfast" a symbolization of tastes and smells combined with cooperative rhythmic and coordination play.[15] Seeing the different instruments and visual aids of musical symbols and concepts is an important part of the Schulwerk. Auditory discrimination is also demanded at increasingly more complex levels. Participants are asked to hear individual motifs, melodic lines, rhythm patterns, changes in harmony or texture as they perform. Sensitivity to the others' musical efforts becomes a necessity if one is to fit his own part into that of the group as a whole.

In addition to the above mentioned multi-media experiences, an important source of material is poetry. Creative movement and musical settings of poems draw upon sight, movement, audition, and feelings of participants. In working with sound settings, Orff instruments lend themselves wonderfully to such interpretations. Recorders, voices and all the space-frame instruments, sometimes played in unorthodox methods,

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[15]Nash, Grace, "Music with Children," 1972. A pamphlet distributed at Andrews University summer workshop, Berrien Springs, MI, 1975.

are used to create mood and sound effects, to heighten the awareness of both content as well as technical aspects: beat, accents, meter, alliteration of the poetry. Body movement is another avenue for integrating the mood or message of the poem. Such creative movement, either by itself or in conjunction with the sound setting, is used to interpret or express the poems. One example of a poem that lends itself to such interpretations is "Dream Keeper" by Langston Hughes:

> Gather stardust, earthdust, stormdust
> And splinters of hail.
> One pocketful of dreamdust
> Not for sale.[16]

Experience in Self-Organization

The second main heading in Sears' outline of music therapy constructs is "experience in self-organization." The music therapist undertakes to provide situations in which self-motivation and personal choice play a large part. Even the client's preference for one kind of music rather than another is an expression of himself. Furthermore, the way in which he does listen, practice, improvise, interpret or perform are also personal expressions. The music therapist who is facilitating or motivating such expressions is confronted with two main tasks: The first is to build a relationship in such a way that the client feels safe and accepted and is encouraged to share himself with the therapist or, if this be the setting, the group. The second is to provide material to stimulate the interest, effort and when applicable, creative participation of her client.

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[16]Hughes, Langston, "The Dream Keeper" in The Dream Keeper and Other Poems, New York, Alfred Knopf, 1932.

Grace Nash discusses the contribution of O-S material to stimulating creative participation when "active learning" takes place.

> ... When the individual sees relevance to his world in the subject matter or problem at hand; when the media are acceptable to his nature and needs; when involvement engages the faculties and emotions; when the goal or media appear so desirable that failure is no deterrent to his participation, but rather a motivation to try again; when the media offer reason to contribute his ideas, to listen to others, and to participate; when the result adds achievement and knowledge that he esteems for himself... (p. 2).

Further discussing O-S and "active learning," she explains that:

> This approach is directed toward such active learning by utilizing the elements and techniques found in play; where the child learns the fastest, is the most creative and flexible; where failure is no deterrent to trying again; where his interactions are provocative and joyous; where problem-solving takes place through testing and evaluating; where the game at hand can stop at any point to be continued later flexibly. Play contains strong elements of repetition essential to the child's security. Within this repetition there will be differences in starting points, in patterns, climaxes, endings and extensions.[17]

Through Orff's approach, partly based on improvisation, the potential for music as a medium for self expression can be realized. In fact, Schulwerk is brought to completion only through the individual's elaboration or response to a given theme or problem. Self-expression is necessarily a part of this process in a way that requires self-organization and focused response.

The claim is made that "music provides compensatory endeavors for the handicapped individual" (Appendix). Three facets of this tenet apply to the O-S. The first is that because the Schulwerk is a

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[17]Nash, G. Creative Approaches to Child Development with Music, Language and Movement, NY, Alfred Pub. Co., Inc., 1974. An additional book in support of these concepts is Success Through Play by Radler and Kephart. The book deals with perceptual training, vision and intelligence and motor skills as "foundation stones of progress." (See References.)

developmentally based system, individuals can be drawn in as participants regardless of their deficits or handicaps. The flexibility and broadness of scope assure that activities can be designed to maximize participation based on the resources of the individual right from the beginning. At a later time demands are systematically created to build upon these resources and compensate for handicaps. Some of this aspect of the Schulwerk has been discussed with regard to its being adaptable to participation according to various "psychological and physical response" levels.

In addition to the adaptability of the Schulwerk to include participants with all types of handicaps, a second attribute can be emphasized. The O-S can be specifically and systematically applied to actually aid handicapped individuals in compensating for overcoming their handicaps. To exemplify this attribute, applications of work with the deaf, crippled or learning disabled children follow. The multi-sensory approach of Orff is such that it is being used with deaf children so that they can respond to rhythms with movement and speech because they can learn to see and feel these rhythms. Individuals with physical handicaps can be systematically taken through the "basic core movement" sequences;[18] Sequences that may entice them to develop other or redevelop residual physical capacities in order to be able to play the Orff instruments and join in the movement sessions. Finally, work with learning disabled

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[18]Barbara Grenoble, music teacher and Orff clinician in Denver, employs the O-S basic movement core which involves a particular sequence of locomotor patterns, accompanied by a hand drum or tambourine moving from simple steps (walk, run, jump, stomp, tiptoe and ho) paired in opposites, to composites (skip and gallop) and later, to expressive movement. The process is traditionally repeated many times until the sequence becomes automatic and internalized. At more complex stages, the child is involved in higher level responses of weight shifts, changes in center of gravity, and "midline crossings."

children allows significant application of O-S principles. The possibilities for developing peripheral vision, for facilitating sensory-motor integration through vestibular and proprioceptive stimulation, and for intentionally performing such tasks as reading and responding to symbols backwards (as well as forwards) are methods of compensatory endeavors that address the learning disability problems using Orff techniques. Descriptions of various adaptations for different clinical situations appear in Chapter Four.

The third point in which the Schulwerk concurs with the therapeutic call of compensating for handicaps regards the actual musical skills and appreciation gleaned from participation in Orff-oriented music therapy sessions. Because sessions have been systematically planned for success at each level and for constant expansion upon skills being developed, certain individuals may become proficient in some area of musicianship. This proficiency and/or interest and enjoyment comes to serve the individual in such a compensatory manner that he can maintain involvement in music, though his handicap precludes participation in certain other areas of his life.

"Music provides opportunity for socially acceptable reward and non-reward" (Sears, p. 40). So it is with Orff-Schulwerk processes. It is as if Orff songs, chants, and game forms were fashionable, functional garments with special pockets in which to fit the individual contributions from participants. Referring once again to the rondo form, there are predictable intervals in which individuals interject their own rhythm, or rhyme or melody response, followed by the inherent reinforcement of the chorus' inevitable re-entry. It is as though the group is attending to and accepting the individual's expression and incorporating it within

their process. The need for the therapist to stamp her approval, to stop the flow with a judgmental, often-repetitive "go-ood!" is almost eliminated. Also, as clients experience success at a task, the promise of more instruments to play, more challenging motions or parts to incorporate may serve as further incentive and reward. And the participant's teeth and metabolism may in the long run be spared many doses of sugar, e.g., "M & M's" or "Fruit Loops."

These processes and forms must be skillfully and sensitively employed to meet the music therapist's perpetual challenge of "enhancing pride in self,... providing successful experiences, providing for feeling needed by others, and providing enhancement of esteem by others..." (Sears, p. 40). Bevans[19] describes how, in working with multiple handicapped, a group selected the poem of one of the children and set it to music (p. 43). In this author's own music therapy sessions, spontaneously composed Orff chants often form the chorus or the ostinatos for "Good-bye improvisations" as individuals are discharged. A simple chant employed was as follows:

"Good-bye friend (Da-vid)
You're leaving for home;
But we want you to have
All the gifts in this poem."

The chant, accompanied by body percussion ostinato, served as the chorus to a rondo. Each individual went into the middle and freely "gave a 'gift'" (e.g. new friends at your school, lots of sunshine, courage to do scarey things, a hassle-free week with parents), speaking and improvising freely on the temple blocks. Each and every response was accepted

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[19] Ibid., #10.

and followed by chanting of the chorus. The child who was being honored did not leave that session "empty-handed."

Experiences in Relating to Others

The third and final section of Sears' outline of music therapy constructs is headed "Experience in Relating to Others" (p. 33). Sears is clear in defining this provision of the music therapy setting.

> ... The music is the reason for being together. Ensemble music... requires the individual to subordinate his own interests to those of the group if music is to result; this demand, although possibly enforced by another person, objectively derives from the music and not from the other person ... (p. 41).

Sears rightly emphasizes the centrality of the musical piece which calls for cooperation and interaction. The music therapist is concerned with how the individuals function in the process, how the individuals interact and how they feel about themselves as learners, performers and as persons.

The music therapy situation often elicits more sharing and meaningful (group) interaction than individual or group therapy sessions in which verbal interchange is the vehicle. Having been actively involved in both music therapy and 'group therapy' at the same children's psychiatric hospital for nearly three years, it is apparent to the author that the structure and/or content of music serves to unite the group. There is less need to contrive subject matter and, thus, there is less artificiality in the setting. Sharing things and ideas, as well as conflicts, seems to be generated by the music therapy processes and the desire for a worthwhile product or experience.

Ensemble playing of any sort is bound to develop sensitivity to both the sounds and the individuals who produce them. Because the

Orff-Schulwerk is built upon repeating rhythmic patterns, the participants must feel the beat together. The patterns can be adapted to most any skill level and clients of all levels are required to listen to one another in order to coordinate their parts. Because much of the Schulwerk emphasizes improvisation, it is crucial that each individual must develop a strong sense of the underlying beat and, at some level, underlying harmony in order to fit his part into the process.

Another device used at many levels of the Schulwerk is the conversational format. The musical "conversation" in Orff encompasses a rigorous step-by-step evolution. Using a movement, body-percussion or a selected instrument the child learns first to echo and then to provide phrases, or movements to be echoed by others (i.e. to act as the "conductor"). As feelings for "phrase lengths" begin to gel, the process moves on to the question/answer phase in which the answer matches the length of time of the question. The answer must relate to the question - tonally, metrically, stylistically, and additionally provide a sense of finality. The key factor is to listen and match the length of the question with one's improvised answer. Various levels of sophistication may be sought as skill and comprehension increase. When the element of equal duration in the question and answer has become familiar and meaningful, the answers then may come to be segmented or diminished. Eventually free dialog ("conversation") occurs between the instruments or through movement. By this point the events are more meaningful, more related. The music therapist may decide to pull any of the steps out of context if the group is ready and needs an alternative media through which to communicate. Cooperation and awareness of others is a requirement of this form of interaction.

Actually, this Orff and Kodaly[20] question/answer interaction was awarded universal recognition and significance in the recent movie, "Close Encounters of the Third Kind." Aliens and Earthlings performed question/answer communication with Kodaly hand signals and huge synthesizers complete with different timbres and light shows.

We are told that "music provides for acceptance of responsibility to self and others," (Sears, p. 34) by incorporating both self-directed and other-directed behavior. There are immense numbers of possibilities for bringing about situations to facilitate such responsibility in relating. Delegating responsibilities, roles in performances, dances, having one client "tutor" another who lags behind for one reason or another... the potential is boundless. Joining in with one's part at the right time may be a realistic and appropriate expectation placed on the individual by the song or chant or game itself. For others, being prepared and on time may be signs of progress.

One of the more controversial tenets deals with the abstract inclination of music to "enhance verbal and non-verbal social interaction and communication" (Sears, p. 43). Many people misconstrue this assertion to mean that music corresponds to some specific counterpart in idea or feeling; that if one listens in the "right" way, one can understand ideas expressed musically by those unable or unwilling to verbalize. Such communication is difficult to prove with any objectivity. Rather than dwell on this notion, some alternative ideas for applying this tenet will be shared in the following chapter, particularly under the section on psychodrama.

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[20]Kodaly is a contemporary of Orff who evolved a similar developmental approach to teaching music to children.

Whether the tasks be pre-arranged compositions for voices, instruments, movement or something on the continuum toward improvisation and spontaneity, "cooperation" is always sought. And when "competition" is a necessary theme, there are many possibilities for adapting games or tasks. Auditory discrimination games and games requiring isolation of rhythms and then guessing nursery rhymes merely clapped by the therapist or a group member are but two examples of challenges to stimulate "socially acceptable forms of competition" (Sears, p. 43). On a more sophisticated level, problems arising from rampant competition may be dealt with through some of the psychodramatic/music-movement processes described in Chapter Four.

Finally, one of the consequences of Orff-Schulwerk administered as music therapy is that the participants often acquire some basic music skills. They strengthen their sense of and ability to express the beat. They learn to handle instruments; their fine and gross motor skills improve along with their coordination. They often learn to coordinate eye-hand in response to some sort of notation, be it hand signals for scale tones, rhythmic notation or actual music notation. They learn to play in ensembles; to direct and follow directions; to discriminate and make auditory judgments; to sing together as well as to sing one line independently while hearing others; to concentrate, while others play different parts, on their own part. They frequently become less inhibited about moving and performing "solos." Any combination of these skills or qualities may be acquired as the individual participates in therapeutically planned O-S sessions. These skills may later lead to the client's pursuit of instrumental study and perhaps his subsequent acceptance into a choir or an instrumental group when he rejoins his community.

CHAPTER IV

EXAMPLES AND CASE ILLUSTRATIONS: PUTTING THE THEORY INTO PRACTICE

The purpose of this chapter is to present some specific incidents and cases, the processes of which are aimed at meeting various therapeutic goals through application of Orff-Schulwerk techniques. The collection of examples serves to exemplify some of the theoretical material of the previous chapters. At times parts of the theory are reiterated to clarify the underlying principles of each specific case. It must be stressed that most incidents described have been taken out of their context and must be viewed in this light. It is not intended that these isolated examples serve in and of themselves as agents of therapeutic change. Rather, they are in most cases exemplary incidents representing one session, or portion of a session, in an ongoing process of treatment incorporating many facets: e.g. group dynamics, acclimation to the media and the setting. For the sake of consistency, the examples are presented in an order which follows the sequence of the Processes outline by Sears (shown in Appendix).

"Music Permits Ordering of Behavior According to Physical Response Levels"

M was a seven year old boy who had suffered from severe asthma throughout his life. During the years preceding his hospitalization he was restricted to his bedroom as his parents intended to limit his stress and prevent his exposure to infection. All who entered his room wore

surgical masks. In his sixth year his parents prohibited friends from visiting or even entering the room; the boy was confined to bed, and soon afterward, they themselves ceased to visit their son. They did not want to risk his contact with any infection, and they devoted themselves only to preserving his life. The boy ceased to talk and he lost most of his vocal skills and his muscle tone; he regressed to the existence of a vegetable, requiring at onset of his hospitalization total custodial care.

The music teacher, B. Grenoble, at the hospital,[21] worked in close collaboration with the physical therapist. At first the boy showed no motivation to communicate, nor to perform any motor functions, even those required for simple activities of daily living. However, the more he observed the developmental music program, the more eager he became to participate. As he progressed through the "core movement-reeducation," he regained his ability and will to move, dance, skip and run up and down the halls, and he greatly enjoyed singing and at any cost of exertion, playing the Orff instruments! Along with the redevelopment of his ability to function and the rebuilding of his self concept and the working through some of his emotions, he was assisted in facing his apprehensive parents who were both surprised and terrified at the gains he had made. The music teacher, together with the physical therapist, had met him at his level, and through a step-by-step process of movement education (a mainstay of the O-S), had remotivated him, reeducated and retoned his muscles. The redevelopment of his verbal/vocal skills also occurred.

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[21] See footnote #18.

Indeed, music permitted "ordering of behavior according to physical response levels."

"Music Provokes Increased Sensory Usage and Discrimination" (Sears)

This same music teacher was faced with a brain damaged child with severe auditory discrimination problems, a six-year old who had been mainstreamed into the regular classroom, perhaps inappropriately, for music class. It was soon discovered that he was greatly overstimulated by all the sounds of the O-S ensemble. Previous to this class, he had already experienced the frustrations of his disability and the constant failures to which it had led. The teacher soon removed him from the large class and placed him in a small group ensemble. For many weeks this group was presented with, heard, and employed only one instrument at a time. Because they worked in the O-S tradition, offering an inexhaustive number of ways in which to explore and experience one instrument, this not only maintained children's interest, but offered them that first necessary measure of success. Eventually, as the boy's ability to discriminate and tolerate more sounds increased, the child's awareness of sound developed. By the age of eight, he became a fine musician, able to play the recorder with great skill, able to improvise and sight read on a par with many college music students. Along with his skill, his self-esteem grew. He was able to take on other tasks of academic learning, to rejoin his grade level peers, and to have the courage and problem solving skills necessary to compensate for his auditory handicap.

In viewing this case, adaptation of O-S methods provided for success at this individuals own ability level despite apparent limitations. Because of O-S's emphasis on the multi-sensory approach, one is not limited

to one's hearing to experience either music or one's environment. O-S employs all the senses to support each other. Therefore, whatever strengths and resources remain can be employed in the restoration of residual functioning and compensate for the handicaps. The "teacher" in this situation functioned as a "therapist," manipulating the materials and processes so as to provide successful experiences, and to assist the child in compensating for his handicap.

It has been demonstrated that Orff techniques provide for ordering of events according to a variety of psychological and physical ability levels. Going one step further, a familiarity with Orff-Schulwerk processes provides the music therapist with tools with which to work when entering into a situation where a wide discrepancy in abilities exists. Upon occasion, this author had planned a session to include four emotionally disturbed pre-adolescents, clients of similar skills and levels of acclimation to the hospital program. At the last moment, she was informed that two of them had been placed on room restriction, and a third had been called to attend a rescheduled family therapy session. In addition, a new client, the current ward scapegoat, was to be included. This child suffered from organic-brain syndrome; he was often extremely clumsy, impulsive, overactive, inappropriate with peers, as well as odd in appearance. The remaining group member, a bright, aloof, highly skilled, and somewhat cocky individual groaned upon learning of the new group composition. Feelings of distance, lack of relatedness or purposefulness were immediately prevalent.

The decision was made that a need for cooperation would have to be created. Warming up consisted of echoing, clapping and other body and rhythms, (echoes), permitting each client and the attending psychiatric

aide a turn at leadership. Next, in accordance with O-S sequential processing, one person was to respond to snaps, one to claps, one to patschen (slapping thighs), and one assumed the role of conductor or initiator. After each had had a turn at each role, a discussion ensued determining a high pitched instrument to represent the snap, a medium range contrasting instrument to represent the clap, and a lower instrument to respond to the patschen. The triangle, claves, and hand drum were chosen, respectively. Roles were exchanged and each conductor experimented and struggled with how to 1) lead so that others could follow and 2) obtain the contrasts in rhythm and timbre that were pleasing to him. Each participated at his own level, each person's role was necessary to the whole, each left the session feeling a sense of success and relationship. The final observation is admittedly subjective, verified only in the clients' willingness to continue their experiences together in sessions that were to follow.

When the members rejoined the group for the next session, new attitudinal and interactional problems presented themselves. Each time a practical knowledge of O-S techniques served the therapist with opportunities to pool inherent differences and ability levels of the group into worthwhile experiences. One particular group became especially intrigued with a series of short movements alternated with temporary "freezes" in transition from one body position to another. They enjoyed supplying the drumbeat cues for the movements of other members of the group and striking the cymbal to cue the "melting" back to original positions. In so doing, they not only improved auditory acuity and reflexes, awareness of body and position in space, coordination and control of body, but they struggled with issues of leadership, feedback, flexibility, and problem solving.

"Music Provides for Cooperation in Socially Acceptable Forms and for Sensory-Elaborated Behavior"

A broup of seven emotionally disturbed children, aged seven to eleven at the previously referred to psychiatric hospital participated in Orff oriented creative dramatics sessions led by this author. The purpose of these sessions was to heighten the awareness of one's self, others, and the environment. The children explored different dimensions of experience such as space, sound, emotions, and roles. The following example illustrates several techniques that draw upon sensory-elaborated behavior.

The sessions frequently began with all of the children finding their spaces on the floor, lying relaxed-hands at sides, without making noise (Orff approach emphasizes that all music begins from silence/all movement from stillness). On one occasion, just prior to entering the music room, the usual bickering, mutually hurt feelings and high anxiety levels prevailed among the group. Initially they resisted the directive to surrender their defenses to the floor and to give up their verbage to lie quietly in the semi-darkness. Next, a few rounds of nervous giggling spread through the group. As they heard the therapist speaking calmly, quietly, for them to "locate" and relax the various parts of their bodies from the toes up, the restlessness subsided; a few individuals even summoned the trust to close their eyes; the rest responded to the suggestion to look at the ceiling. After general group relaxation was apparent, the group explored all different facets of the word "bend." The hand drumsignaled "bend" and they were to express a different idea of the word, or to use different parts of the body in doing so. From this exploration, the children were directed to stand and walk "as if

they had become puppets with no hinges." In the course of these exploratory movements, the puppet master added various hinges (as the improvised story progresses). After many stiff-legged, awkward travels around the room, and with all hinges at last reclaimed, the group discussed the uneasiness and proceeded to observe different hinges in the room. Each one had a chance to express his "hinge" in body movement. Several children spontaneously joined to become a pair of glasses. Several "hinges" were selected as well as sound effect accompaniments on percussion instruments. A simple story about a lonely old rusted barn door hinge evolved, dramatized and accompanied with improvised sounds.[22]

Children in this group expressed a new awareness of their own bodies and some understanding of those who are less fortunate in their physical endowment. Guided by the therapist, this contrast in experience between themselves and handicapped persons was discussed before the conclusion of the session. The discovery process began with the word "bend." Each child, in his own quiet relaxed space found different ways in which his body could express "bend." Next they were guided to experience in a new way the various hinges or joints in their bodies. Then they used their own hinges to stimulate or express various moveable objects within the room. Through these experiences, enhanced body awareness and problem-solving remained the central theme.

The child in these situations had gained awareness of and relationship to his environment through use of his body, his senses, and his insights gained from facilitated discussion. Empirically, it was judged

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[22]Credit University of Denver Certification Programs. The session was an adaptation of their concept in movement education lesson planning.

that the group left the room with a more focused, relaxed attitude and a more cooperative spirit with one another.

"Music Evokes Affectively Ordered Behavior"

A group session with pre-adolescents at the same psychiatric facility has been chosen to illustrate the tenet that "Music evokes affectively ordered behavior." As mentioned in the previous chapter, the music therapist often assumes the role of rap-session facilitator in which recorded selections serve as the stimuli. The frustration is that such sessions often do not seem to go far enough, however, pleasant, relaxing, or cathartic they may be. Drawing upon the Schulwerk processes of transforming and translating themes into all different modes of personal expression, the group to be described has experienced a wide range of improvisation and participation in their "art/music" session.

Six emotionally disturbed pre-adolescents placed together for music therapy established some degree of comfort as a group. This group often began sessions sharing feelings about relationships with parents. One day, the author played the Crosby, Stills, Nash and Young song "Teach Your Children"[23] for the group. Several of them had heard the song previously. A discussion ensued about needs that their parents do not fulfill for them and parents' needs that they do not fulfill, and about feeling misunderstood, rejected, rejecting. Many feelings surfaced, individuals who rarely shared were bursting with feelings on this subject. After several minutes each one chose a color of construction paper and boxes of pastels were placed in the center of the table. The children were asked to make line drawings or symbols to describe their relationships

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[23]Record "Teach Your Children," Crosby, Stills, Nash, Young from Four Way Street.

to their parents. The results were original, diverse and of proud significance to the "artists." They were eager to guess about each other's drawings and more so to discuss their own. Further, they asked that the drawings be saved so that they could refer to them later.

This group with various turnovers in clientele has improvised and taped instrumental "sound poems" or sound settings to various pieces of surreal and modern art. They have also created string-gesture body sculptures and performed interpretive group stringart movements to the music of Eric Satie.[24] Together we search for qualities and themes in works of art or music, we relate these to ourselves, to each other, and we recreate them in different media as our own personal expressions.

Sometimes the therapist seeks to evoke affective behavior and deal with it in a more specific or confrontive manner. For example, ten e.d. children at the hospital ranging in age from 8 to 10 were seen together as a group along with their two classroom teachers twice a week and additionally at least once a week in groupings no larger than 4:1 by this therapist. Certain distractive behavior was continuously exhibited by various members of this group during the sessions. They would tear at wallpaper or decorations, abuse instruments or equipment in ways that they themselves hardly seemed aware of. Seeking to confront and halt the behaviors without continual nagging or doling out restrictions, this therapist tried several different approaches. It appeared that much of the touching and playing idly with objects was a response to anxiety. Many of the most flagrant offenders were otherwise sucking thumbs, pulling at their hair, cracking knuckles, etc. When confronted

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[24]Record "Velvet Gentleman," Music of Eric Satie Deram DES 18036.

directly on these behaviors, the usual responses were defensive denials. One day when a client stuck his boots up under the wallpaper, the chorus of a rondo was invented as follows:

Things to fiddle with, nails to chew
When I'm nervous, this is what I do.

A body percussion ostinato was agreed upon to sustain the beat and group focus, and in between choruses, each child in succession was to "show" (not "tell") one thing he did when he was nervous. The children begged to be able to go around again and again, and finally some of them began to show their property destroying responses to their anxiety. Each felt safety and acceptance in that everyone had shared similar feelings and various outlets for these feelings. Rather than feeling blamed or put down they could own and assume more responsibility for these behaviors. In succeeding sessions, it became easier to confront the issue and to ask whether a particular child had something he wanted to share about what was "making him anxious," rather than why he was "wrecking the music room!"

Another example of dealing with a specific affectively-ordered behavior occurred within this grouping of children. One ten-year old boy was preoccupied with feelings of self-pity and jealousy. His peers were often influenced by his negative thinking or inspired to provoke his sense of weakness through negative patterns of their own. One day, during a small group music therapy session (4:1), the client was handed a drum. Together he and this therapist arrived at a chorus or a rondo:

It's not fair!
It's not fair!
I told you a million times that
It's not fair!

He decided to beat the drum forcefully only on the words "It's not fair."

The group chanted the chorus each time in unison with all the pout and self-pity they could muster. Each individual was to supply one of the verses (BCDEF...). Each verse was a comment on something for which the individual was very grateful and would not like to be without. Eventually many things from eyesight to teachers to personal attributes were mentioned.

After the session, it was suggested that the children say this poem to themselves, with additional verses at those times when they felt picked on or treated unfairly. It was affirmed that feelings of self-pity and feelings of gratitude are both common and real parts of human experience. But it was intended that each become aware of his good fortunes and strengths. During several team meetings in subsequent weeks, teachers, nurses, and psychiatric staff offered unsolicited reports of having heard the children mumble some chant, and then having seen them pull out of some negative patterns more quickly and spontaneously.

Sometimes the opposite direction is pursued to evoke affective behavior. A poem or a song or a dance provides the basis for a session. Some of the rich and vivid poetry about events, feelings, or ideas serves to enhance one's awareness of one's feelings, one's environment, and one's life. From Chinese and Japanese poems to the poetry of Langston Hughes, e.e. cummings, A.A. Milne, a multitude of phenomena have been captured, spoken about, or composed into music and pictures and photographs.

The flexibility of Orff-Schulwerk processes is only limited by the particular therapist/teacher/facilitator. "Affective behavior" and "sensory-elaborated behavior" are the keys to such sessions.

An Experience "Within Structure" and Beyond

In evaluating all of the cases and examples presented, it is seen that none is lacking in the component of providing "experiences in relating to others," which is a constant concern of music therapy. Along with this inherent provision is also the process of "self-expression with choice." Several brief examples are cited to emphasize these important therapeutic goals.

On one occasion, this author was summoned by an excited group of children to witness a surprise performance. With the help of their classroom teachers they had sewn hand-puppets to play the roles of various zoo animals. A small audience of staff and patients was assembled. The show began. It was their own adaptation of the poem shared earlier (on page 10) about the animals at the zoo. The presentation incorporated definite rondo form, and used the technique of "sequencing" as each animal sound was added one at a time to the chorus rhyme. Once again form and sound had been translated into dramatic idiom to be rendered by puppets. The group processes, decision-making, cooperation, taking turns, allowing individual characters to express themselves, and adhering to form, had all gone into this production.

O-S lends itself well to various uses of puppetry. One use is that of imagining one's own body as a puppet. The purpose of such imagery is to promote relaxation and also trust, the latter regarding children moving or manipulating their fellow "puppets." Another use of puppetry is to entice shy children to participate. Shy children often identify and want to become involved with "shy puppets" (be they animal, plant, or other types of characters). Puppets also serve as a safe media in that the children using them are temporarily removed from the real world

even a step beyond other types of role playing. Puppets may be used to confront the children in a less treatening way or to interrupt patterns of maladaptive behavior. In addition to these implications for use in treatment, puppets can be employed to represent different musical concepts and motifs.

"Self-Expression with Choice"

Another example derived from Orff-Schulwerk techniques demonstrates a practical approach to "self-expression with choice." The exercise has been used on numerous occasions for groups ranging from two to thirteen clients. On one occasion, this therapist familiarized the children with the idea of graphic notation to symbolize various types of body movement - both statuary and locomotor. For example, as they came to relate the symbol of a dotted line (-----) to a walk across the floor, they worked on variations of the walk and of the corresponding notational possibilities. They went on to explore various movement interpretations of each others' graphics, or conversely to draw notation of another's movement improvisations. In true O-S fashion, both the drawings and the movements lent themselves to sound accompaniments as well as super-imposing forms (ABA, rondo, sequence, canon, etc.). Throughout the explorations, the concept of self-expression, without the stigmas of right or wrong, was emphasized. For example, five people demonstrated that one "picture" could be interpreted at least five different ways. The children's enjoyment of problem solving and movement seemed to be enhanced when the judgment aspect was de-emphasized.

In addition to providing the self-expressive emphasis, this type of session serves as fertile ground for working on relating to others. Sometimes the therapist, having taken two children through the processes

described, has told them that she would turn her back or go to another corner and they must work out an ABA form using two pictures or two movements; or she has had them invent instrumental accompaniment for a "dance" already worked out. She then danced through her interpretation of their sounds or played sounds for the movements they had worked out. Cooperation was elicited in a natural way during such sessions. Provided the warm-up was sufficient to familiarize clients with the process, they have enjoyed working out their forms on their own and surprising the therapist with the result.

A Group Experience in "Relating to Others"

At this time, a poignant case involving "relating to others" is shared. The setting was a regular education class of third graders in a Colorado elementary school.[25] One day the music teacher and children were informed that a new child, who had been badly disfigured as an infant during an explosion, was about to join the class. On the day that he actually appeared, no child or teacher had imagined the extent of his disfigurement. The children, prepared though they were, screamed in horror when they saw him arrive at the doorway. He had no real facial features to speak of. Also, he had no hands; stumps protruded from his wrists. The teacher attempted to continue with the usual circle games and other Orff activities, but no one wanted to be near B____, certainly not hold his "hands." The teacher enlisted the help of a student she thought most likely to cooperate. Many sessions beginning with B____ standing between teacher and this particular student filled the succeeding

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[25]Discussed at University of Denver O-S certification program, summer of 1978 by Barbara Grenoble. At this time she granted permission to include the case study in this program.

weeks. As the children saw B's will to join and participate just as they did in all movement, singing, and eventually playing the pitched and non-pitched percussion instruments, they soon became intensely involved in aiding his participation. As each new experience was approached they became involved in analyzing the steps and the techniques involved, and then in problem-solving ways to help B accomplish each new task. They decided upon mittens with mallets sewn into them to enable him to play the xylophones. They helped him to perform body percussion and to perform with hand puppets and to be a fully functioning member. They became his defenders on the playground, his devoted friends in and out of the classroom.

The group had done so much exploration of different sounds; they had enacted various puppet stories, especially related to animals with large ears. Because big ears came to represent being a good listener, ears became correspondingly important and valued. At the end of each summer they eagerly awaited B's return to witness the work of plastic surgeons who first rebuilt his ears and then various other facial features. In this story the division between "education" and "therapy" is particularly ambiguous.

Music is a Form of Non-Verbal Communication

Finally, an example is offered of the most widely-quoted tenet, that "music is a form of non-verbal communication." Derived from processes in psychodrama, some unique forms of non-verbal communication have been used by this author to facilitate greater awareness of interactive patterns, i.e., to work out "hassles." With one group of seven emotionally-disturbed pre-adolescents, the clients frequently arrived at the music therapy room deeply involved, or stuck, in conflicts and hassles with one another.

This therapist requested that one of them situate the other in some symbolic position to re-create the role which that person seemed to play. This role could be based on the specific situation or a more general depiction of on-going hassles between the two. For example, the identified patient chose a boy whom he felt to be always upon a "pedestal," preaching self-righteously. Therefore, the identified patient or protagonist now became the "director." He placed the other boy, the antagonist, on a chair and pointed his finger directly at himself. Further, the "protagonist" was asked to select (Orff) instruments and players to accompany the movements of both the protagonist and the antagonist, respectively.

The protagonist was then to move as he felt he usually did, interacting non-verbally with the antagonist. The antagonist was to more, also non-verbally, playing out his assigned role as perceived by the protagonist. After this movement, musical vignette, the directorship was reversed and the perceptions of the other (formerly the antagonist) were played out, again with accompaniment on the Orff instruments.

On some occasions, roles have been reversed altogether in order to have the protagonist demonstrate exactly how he perceived the role of the antagonist. On other occasions, the two individuals involved in the conflict have either used (Orff) instruments alone to express their conflict, or, more effectively, used instruments to direct the accompanying movements of "dancers" whom they have selected to perform their roles non-verbally. Many variations have been tried. The productions are followed by "processing" sessions. Feedback is given on the technical aspects of how sensitively the instrument accompanied the movements or vice versa. After this evaluation, on a less threatening dimension,

group members give their interpretations of what feelings were portrayed. The members of the group also discuss their observations of the individual to reinforce his reality-testing. Similar experiences of their own are shared and, in the last stage, some problem-solving may be possible.

Orff instruments also lend themselves well to "playing personalities." Children love to "play each other," to be "played," to guess who is being played, to explain why they chose the particular instrument and/or style of playing to portray that personality. There is room for disagreement, alternate interpretations and ultimately, playing oneself!

Summary

This chapter was devoted to exemplifying the Orff-Schulwerk techniques as they may be applied therapeutically in various clinical situations. The first two examples were case studies of individuals who participated in total O-S programs over a period of time, each for one year or more. Although sessions in those two settings were administered by a music educator, the goals and outcomes also quality as "therapy." The O-S programs were used to motivate the individuals to redevelop their strengths and compensate for handicaps while experiencing success within peer groupings. In accordance with the music therapy tenet, the first three cases illustrate that sessions may be designed to include individuals participating despite divergent physical and psychological response levels.

A further example was of an Orff-oriented session in creative dramatics with emotionally-disturbed children demonstrating the eliciting of "sensory-elaborated behavior" as well as "socially acceptable cooperative behavior." Children in this session used a combination of body movement, sound setting and story telling in ways that enabled them to

become more aware of their environment and of one another. The concept that is most significant in this example is that of "relatedness." Children were experiencing this relatedness in the present, the immediate circumstances of "here-and-now."

A description of music-group therapy with emotionally-disturbed pre-adolescents illustrated the integrated use of different art forms in a session dealing with discovery and expression of feelings. This session re-emphasized that working with O-S techniques is not equivalent to "adopting a system," i.e., becoming locked into an exclusive, prescribed formula of delivering music. Rather, O-S lends itself to inclusion of all forms of artistic expression and to the personal insights gained as one participates in transformation of themes and feelings from one media to another.

Next, two examples with younger emotionally-disturbed children included differently structured sessions in which "affectively ordered behaviors" were evoked. More specific feelings (anxiety, self-pity and jealousy, respectively) were brought into awareness and dealt with in a more direct and confrontive manner. Both examples employ the rondo, a musical form described in the previous chapter which is frequently used in the O-S.

A discussion of the uses of puppetry to provide for experiences within structure and to encourage relationship skills through some special types of role play is included. A brief description of one group's usage of puppets to develop an earlier O-S experience shows how they had internalized a feeling for "form." They had retained the structure of their earlier creation and had transformed the idea into another idiom. Rather than occurring haphazardly, their play contained artistic

elements and they experienced a sense of order that still allowed for individual self-expression.

Further descriptions of some techniques for stimulating "self-expression with choice" follow. The techniques, which also foster cooperative relating among clients, offer the possibility to demonstrate that people react to the same stimulus in many different ways and that there is no "right" or "wrong" way. Judgment is de-emphasized, free-association and self-expression are encouraged as clients work out their "movement problems."

Next, a specific case study was presented to describe a long process of relationship building. The O-S program in an elementary school became the setting in which a disfigured and handicapped young boy gained membership into a "regular classroom" peer group. The children's enthusiasm for participating in Orff-oriented games, singing, dancing and playing of instruments moved them to empathize with how another child might also want to "play." They worked out solutions to help him compensate for his handicaps and in so doing, came to understand and appreciate the techniques involved in their own participation.

Finally, a unique method for employing music to enhance non-verbal communication was discussed. Orff instruments were used to facilitate a psychodrama session by allowing a media of expression for clients who, for various reasons, refuse to verbalize.

CHAPTER V

SUMMARY, CONCLUSIONS, IMPLICATIONS

Summary

One problem common to most disciplines is that of moving from their theoretical constructs to their practical application. This problem is one prevalent in the field of music therapy. The purpose of this paper was to offer one solution to this problem by presenting O-S techniques that can be applied in clinical situations. In Chapter 2, the background of the Schulwerk was discussed, both its origins in Europe and its dissemination in America. During the 1920's, German born composer Carl Orff, in response to educational trends of the period, began to design a system of integrating music and movement education for children. He sought to have children participate in the creation of dance and music based on his assumption of an already inherent unity of movement, speech and music. Several decades later, music educators in North America recognized the value of O-S processes and began to adapt them for American children. A few discriptions by American exponents of O-S which point to a "therapeutic" nature of O-S were also presented in this background chapter. The overlap as well as the distinction between education and therapy were mentioned as each incorporates the core teaching principles of O-S.

In the third chapter, an integration of the Orff goals, principles and processes with those processes of individual therapy was explored

and described. In this connection, it was noted that as one grows in a sense of relatedness to other people, one also deepens an awareness of one's relationship to his life-space. One is using the space and the sounds in immediate surroundings and is often drawing from realities and environments that exist for one elsewhere as these are brought to the here-and-now (experience). This sense of relatedness may be experienced as feeling "grounded," e.g. "things really do fit together," "there is an order," "I am part of it all." The structures of O-S are offered in such a way as to make sense, rather than the commonly experienced "arbitrary authority," or on the other hand, total chaos. Certainly these theoretical themes are subjective and difficult to measure or document, but establishing and deepening a sense of relatedness seems to be an overriding aim of the music therapist.

Finally, the growth of self-awareness is an inherent goal fostered by the music therapist. "Self-awareness" includes one's "self-concept" especially as a "learner"; awareness of one's body and of "body language"; of one's feelings, needs, attitudes, resources and limitations. One learns in a fresh way from his on-the-spot, unrehearsed responses and improvisations as the process unfolds. He is provided with the challenge to respond and express himself in a variety of media, often untinged by previous failures or dead ends. As the participant enriches the quality and awareness of his own inner world, or subjective reality, he comes to take responsibility for his actions, he comes to assert himself and to act rather than to always react in a passive or victimized manner. It is the task of the therapist to structure the experiences and direct the patient's focus in such a way that he continually expands his awareness of himself and of himself with others.

A review of these "therapeutic tasks" and methods of application was presented in order to clarify the function of O-S in clinical practice. The initial attractiveness of the Orff approach lies in its accessible sound-producing paraphernalia, the security of the repetition, the invitation to creativity, and/or the inherent acceptance of each personal expression and contribution. O-S methods in the hands of a sensitive therapist entice participation at a wide range of levels. They provide motivation for the individual to take the first step toward joining the group or toward attempting a new task which, once tried, bears a high potential for experiencing success.

The emphasis on rhythm and, in a broader sense, on form inherently reinforces a participant for being appropriately oriented in time and space. The developmental nature of the O-S seems to offer a great chance of success at each step and seems to facilitate overall learning. It builds self-esteem and confidence in one's ability to learn, as it follows a developmental sequence of learning, beginning with the senses and development of gross motor to fine motor skills and progressing to more cognitive forms of learning.[26]

Some of the processes described are used within sessions in order to focus on short-term therapy goals. Motivating (appropriate) participation, providing a sense of structure in which individual self-expression is safe and valued, and setting the stage for cooperation, exploration and discovery are some general goals around which sessions are built.

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[26]A thorough discussion of developmental learning, emphasizing sensory and gross-motor development as the basis of cognitive learning is found in Newell Kephart's book, The Slow Learner in the Classroom, especially Chapters 3 and 4 "The Motor Bases of Achievement" and "The Perceptual Process."

In addition, goals which are more abstract and long-term were included and also elaborated in the fourth chapter, which provided examples to illustrate the theoretical material of Chapter 3.

As one incorporates the therapy aims that have been described, one is bound to join the clients in building a sense of "relatedness." This quality of relatedness encompasses many aspects. The participants come to understand old words, ideas and feelings in new context, i.e. to find their meanings and to feel related in new ways. For example, a group may explore and play with the traditional rhyme:

"Touch Blue
Touch New
Touch Through"[27]

Through sound and body movement, as well as feeling and thought, one comes to establish a new relationship to each of these words to themselves and as they relate to each other. Material for explorations which lead to new "relatedness" is abundant and omnipresent.

In addition to deepening meanings and understanding as described, one learns relatedness in the form of "freedom with responsibility."[28] There is freedom to improvise, to relate to a theme with many types of self-expression, but one must adhere to some underlying form(s), to some rules and limits governing sounds and expressions which seem to fit, as well as how these sounds, etc. may or may not be produced, and to one's part, one's responsible role, within the ensemble or process. As one

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[27] Wampler - And Early Sing.

[28] The Concept of "Freedom with responsibility" is explored in depth by Stuart in Neurophysiological Insights into Teaching, p. 118 and also Montessori's book, The Montessori Method in chapter V which deals with "Discipline through Liberty."

experiences his part within the group, sharing the turns for attention and participation, one deepens a sense of belonging or "relatedness" to the group. He gains a sense of being part of a whole, sharing and realizing commonalities and differences in relationship to the other people involved in the process.

Bearing in mind the goals and attributes that have been reviewed, some situations which incorporate the O-S processes are recalled. Most of the illustrations in Chapter 4 involved children with various emotional disturbances, the majority of whom were residents of a private psychiatric hospital at which the author works as a music therapist. These children ranged in age from 5 through 14 and included children with a wide (spectrum) of diagnoses: depressive, neurotic, anxiety reaction, schizoid and psychotic reactions of childhood. Several cases did present children with physical handicaps and learning disabilities, but even these problems were treated so as to address also the accompanying emotional problems.

In addition to the examples described, several other situations in which music therapists might successfully employ O-S techniques are suggested. Due to the use of repetition and sequencing, as well as an emphasis on developmental processes and sensory-motor integration, O-S can be an effective way to work with the deaf. The emphasis on use of the whole body, all the senses, as well as cognitive faculties offers the possibility that O-S might be a valuable tool in working with the blind. As a method which offers developmental processes for movement education and which provides an alluring enticement of accessible sounds and other self-expressive avenues, O-S might provide valuable methods to the therapist working with the physically handicapped. O-S lends itself

significantly to work with learning disabled children because it deals with areas concerning: self-image, emotional development, group relationships, creative thinking, visual and aural perception and conception, language development, and motor skills.[29] And, finally, in accordance with the main point of this paper, O-S can be adapted to effectively meet the needs of children with a variety of emotional disturbances, especially in a residential treatment center. In all the above mentioned settings, effectiveness depends upon skillful adaptations of materials and methods for the particular clients whom the music therapist serves.

Conclusions

From the preceding discussion of the origins, principles and forms of the Orff-Schulwerk "Music for Children," and a proposal for their application in the music therapy setting, one can draw several conclusions. The first of these conclusions is that Orff-Schulwerk is a flexible tool, which can be effectively adapted to a wide range of clinical situations. Although O-S has first been the province of music/movement education, it is well suited to demands of a variety of music therapy settings. O-S is not a curriculum and is not intended (to apply) to the clients' cultivation of musical skills and knowledge, nor is it suggested to be the only "tool" or method of any music therapist. But it is a musical system which offers unique possibilities for creative thinking, problem solving and session planning/implementing for the music therapist who has studied, participated, and been trained in O-S principles and techniques. It is a tool that can be employed for diverse functions from facilitating

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[29] A paper called "The Schulwerk in Special Ed," Barbara Grenoble, distributed through the University of Denver certification program.

creative dramatics with a group of children to instructing a client on a 1:1 basis on a particular musical instrument.

To conclude that O-S is a "tool" seems in one sense to be an understatement. In some ways O-S is more accurately described as a tool chest from which one may pull and employ an immense assortment of tools. Within this system, one may draw upon a wealth of techniques to incorporate body awareness, expressive movement or pre-determined dance sequences. One may adapt methods of imparting the sense of beat and rhythm to a group of clients who can use these musical elements to develop its sense of commonality and ensemble, with a sense of "belonging" or "groupness." In addition, one may choose from a treasure chest of games which elicit cooperation, coordination, problem solving or other goals for which games are designed while also providing the clients with the joy of singing, chanting, producing or responding to sounds. Orff-Schulwerk provides the therapist with methods to assist children in learning to develop their senses and sensitivities, particularly their auditory sense. The therapist who has experienced and studied O-S has some purposeful ways to help the clients successfully approach and learn to master certain instruments that lend themselves to ensemble playing. Whether O-S be (metaphorically) viewed as a tool, or tool chest, the conclusion is the same: it is flexible and diversely adaptable to the demands of the music therapy setting.

A second conclusion is that the O-S has value as a developmental system. Processes are best begun at their simplest, most elementary level. The germ idea of a song or dance of "happening" must be isolated and presented in as pure a way as possible. Subsequently, layers or modifications are added and integrated according to a logical process so

that the idea grows in scope and dimension. An example of the developmental aspect of O-S is the "basic-core movement" (see Chapter Four) in which basic locomotor patterns are performed to the rhythmic accompaniment and cuing of a simple percussion instrument (usually a hand drum or tambourine). As the basic-core steps become a familiar sequence, variation and adaptation become possible. As these steps in relation to respective rhythm patterns become internalized, the clients' coordination and motor planning skills develop sequentially and systematically.

In a more general sense, O-S techniques are based on developmental learning principles.[30] The children participating in O-S sessions are aided in various ways to relax. Relaxation often necessitates movement as the antithesis of being "cooped up," constrained, sedentary. After some degree of relaxation has been attained, concentration is sought. A number of games and processes exist within the volumes of Schulwerk to enlist concentrative (faculties) of the child. Along with these two functions of learning, the self-image of the child is of constant importance as he experiences each step in his development and learning. He must be made to feel successful at each step along the way. Next, the senses must be heightened and appealed to.[31] According to Grace

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[30]"Developmental learning" refers to educational philosophies such as those by Newell Kephart and Maria Montessori. Specific references to some of their writings are mentioned in other footnotes, in this Chapter, (e.g. #24).

[31]An article by Carol Donnell-Kotrozo supports the idea that "we learn best when we experience... with all our senses" (p. 35). She describes methods of inducing "synaesthetic" responses in students especially in relationship to the arts and to music. (Intersensory Perception of Music - Color Me Trombone) M Ed. J., Dec. 1978.

Maya Pines in Revolution in Learning, refers to Montessori's emphasis on "using as many pathways to the brain as possible" (p. 206). However, Newell Kepart cautions that when using the multi-sensory

Nash, the child progresses from learning through his tactile and auditory channels, next through his sense of smell, then taste, and only last does he develop his visual sensory powers. By the time the visual sense becomes an important channel of learning, the child is usually combining all the other senses.[32]

Throughout their growth and development, children seem to require muscular learning along with cognitive learning. O-S again follows a natural developmental order in emphasizing gross motor functioning at early stages. It is only after certain locomotor and statuary gross-motor functioning has been mastered that the children devote themselves to refining their movements such as playing smaller instruments along with quicker and more complex passages and patterns. Inherent in the Schulwerk materials, that are drawn from folk and nursery literature, are finger plays as well as movement tasks to involve larger muscles of the body.

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approach with learning disabled children, all presentations must be "truly redundant," i.e. they must reinforce each other specifically and not add new material (p. 68-70) Learning Disability: An Educational Adventure.

[32]Materials on the "pyramid of learning" presented by Grace Nash, Berrien Springs workshop, 1975. She draws her thinking from Pines, Ferguson, and Allen and Brown, listed in bibliography section.

Montessori does not generalize such a "pyramid" or delineation of sensory functioning. She does, however, discuss educating the tactile senses and the senses of taste and smell before vision, in Chapter XIII of her book The Montessori Method.

Getman draws a different sort of pyramid which he calls the "visuomotor complex." He also places "vision" second highest on the pyramid set underneath "cognition" which is the top of the pyramid. He and Kephart both differentiate "vision" from sight and acuity. Vision refers to "the child's ability to interpret the world and one's own relationship to the world." Children with Learning Disabilities, Janet Lerner, Houghton Mifflin Co., Boston, 1971, p. 138-139.

Brian Way draws a circular representation of human development numbering chronology of developmental functions beginning with

Because of the systematic nature of applying the methods within the single session and also of planning treatment sessions over a period of time, O-S is concluded to be a "developmental" system. There always needs to be a reason for choosing a beginning point, then an ensuing direction and an intentional goal in both applying O-S and in practicing music therapy.

So far it has been concluded that O-S is a tool which can be of great value to the music therapist. Further, it qualifies as a "developmental" system in several definitive means. In addition to its "developmental" nature where O-S isolates distinct elements and systematically integrates ideas, tasks and creations, the converse description is also concluded to apply, i.e. the O-S system is "holistic." O-S purports to address and incorporate the whole person, the whole group, the whole domain of ideas or concepts that relate to any given theme. With the simultaneous involvement of as many of the scenes as possible, through the integrated combination of movement, language, singing and playing of instruments. In each process, the usage of functions from both brain hemispheres at the same time is sought. The language and cognitive functions are demanded along with motor functions and imagination and intuition. The emphasis is on learning through play, and play may be viewed as using both hemispheres of the brain. Development of motor skills and cognitive fluency are not to be valued without constant focus on self-awareness and building of self-esteem. Feelings of the participants are of constant and emphatic concern as they experience the

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"concentration progressing to intellect." Development Through Drama, Humanities Press, NJ, 1967, p. 13.

processes. The more the music therapist seeks to address and treat the whole individual, the more she will find O-S materials and methods applicable.

This reference to the therapist leads to one final conclusion. In all of the therapeutic tasks described here, it must be concluded that it is neither the music nor the "methods" which affect change in participants. In all of the situations, recognition must go to the therapist or teacher who facilitates the processes described. An article by Ruth Barnard serves as a poignant reminder of this point.

> How can music accomplish these therapeutic tasks?... The answer is so simple as to be startling. It cannot. It is not the music which is the real therapeutic agent, but the music therapist. It is he who molds the music to the therapeutic goals, who guides the patient in making a therapy experience out of the work or recreational activity with music. It is the atmosphere he creates, the relationship he established with the patient, the direction in which he turns their attention that makes music therapy out of musical activity.[33]

The O-S is only a tool in the hands of the music therapist. It is not a directory or a text. Further, the therapist seeking to employ these methods must be able to conceive and construct plans which begin with the simplest gesture, task or idea and which progress into integral, often complex "events" or "beginnings." But in addition to this prerequisite, the therapist needs to be able to adjust, interrupt or scrap the plans on a moment's notice in order to accommodate other non-previously anticipated demands of situations.

Implications

The importance of the qualifications and role of the therapist (herself) has been the focus in the final conclusion. Not only must she be

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[33] Music Therapy, 1952, p. 48.

able to plan and implement developmentally, hostically and purposefully, but she also must be in command of a wide variety of techniques and materials. She must be able to recognize situations and goals for which O-S methods are unsuitable or insufficient.

There are some general "types" of clients or settings where O-S techniques might not be appropriately employed. Several examples are mentioned. With some types of organic brain disorders, certain O-S processes would be overly stimulating. The experiences, if presented at all, would have to be greatly scaled down in complexity rather than emphasizing the integration of tasks and (brain) functions. In addition, there is little research to show that O-S techniques are effective with autistic children. While the repetitious aspect might be useful, there are probably other methods that would show more direct efficacy. Another situation in which the techniques would require an almost total overhaul would be in attempting to use them with physically or emotionally impaired adults. Certainly some of the forms and ideas could be employed, but the materials, the "Music for Children" as it is literally called, would frequently not be acceptable or sufficient for adults. Also, the adolescent and pre-adolescent clients would suffer in many respects were they to be limited to a strict "diet" of O-S. For this age group, the emphasis on peer culture almost requires the use of current, popular materials as a stimulus to building relationships, developing a sense of belonging and relatedness. Some of these materials may be presented in original forms and modes by a therapist who understands the developmental approach to building upon ideas (in an O-S-like manner). But the rhythms, harmonies and melodies would likely be more sophisticated than those utilized, especially in the early phases, by the Schulwerk.

In the related field of "music education," the use of the O-S or "Music for Children" presents a great deal of controversy. This controversy is worth exploring in that there often exists a fine line between that which is deemed "therapy" and that which is "education." Those two disciplines overlap to the extent that certain sessions could not easily be classified as one or the other. In part, all therapy incorporates education or re-education. Human growth of any sort involves learning. But, conversely, education or learning rarely occurs without an emotional experience. The educator is frequently dealing with issues such as self-concept, motivation, fear (of failure), interaction of peers within the classroom and the guilding of trust relationships between teacher and pupils. In addition, both music therapy and education are involved with facilitating aesthetic experience(s) with the participants, even though end goals may differ. How one best deals with these problems and aims, particularly the last, is then the matter of the controversy.

There are many music educators who oppose the O-S approach for different reasons. One such educator, Flagg, claims the system is "out of touch with today." She claims that use of these methods is too slow, that O-S re-enacts the history of music.[34] The claim of O-S recapitulating music history may indeed be a valid description which would be a reason for either valuing or rejecting the O-S process depending upon one's point of view. For some the idea of (re)discovering the growth and development of music is the most ideal way to comprehend it. To learn and create from the vantage of a "composer" might be judged a

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[34]"Orff Syst. in Today's World" - Marion Flagg - M.Ed.J., Dec. 1966, p. 23.

unique learning opportunity.

Other educators consider themselves protective of all the time which O-S methods and materials detract from both the study of the vast heritage of music literature and the uncomprising discipline required to develop the skill and mastery of a musical instrument. These educators feel that even the thoroughness of the rhythmic and overall theoretical foundations engendered by participation in an O-S type program is not as valuable, in the long run, as the knowledge and skills gleaned through more traditional approaches.

Further, it is argued that "Music for Children" is as it says, no more than "music for children." Some criticize that such delegation or classification is as inappropriate (uncalled for) as suggesting that there should be special "food for children." There is the belief that great classics are for everyone; that the fold-type melodies of the Schulwerk are unnecessarily limiting and do not (in themselves) lead to experiencing the finest repertoire. Some are even offended at the notion that various art forms would require or submit themselves to "integration." Cannot poetry, for example, stand on its own? Is it ethical or necessary that poetry be used for speech ensembles or sound settings; is the poetry not enough in and of itself? Refusal to yield to the popular trends of "sugar-coating" material or "instantizing" or "popularizing" seems a strong and valid stance. Such concerns imply that the interdisciplinary or multi-media approach represent such compromise. Some music educators are further dismayed at the thought of "using music to enhance academics." They feel that music deserves an "absolute" realm, a time and place of its own and they point out that teachers of other subjects do not sacrifice their subject area to come in and help the children learn their music!

It is imperative that those involved in any area of teaching music to children be aware of these apparent short comings of the O-S approach. Mainly, they represent the drawbacks of applying O-S as an exclusive system of music education. Some of the criticisms which would apply to education in the strictest sense, would actually qualify as strengths in the therapy setting. The simplicity of the folk rhymes and music offers some universal qualities and messages and beauty all its own. The combining of forms and functions facilitates integration physiologically, emotionally and cognitively. If, as Flagg states, O-S subjects the child to the recapitulation of "all of music history,[35] the child would experience a developmental process of discovery. Such a process might be seen as particularly effective for "special children" who do not easily accept or make sense of readily-packaged concepts and performance expectations. And often these children (and all children) have some "channels" more open and accessible than others; therefore, presenting a concept or task to be experienced with more than one sense as well as through use of the body is a more certain way to actually reach a child and help him internalize an experience or concept. Another benefit is offered in relationship to the therapy setting. Most hospitalizations do not provide the extensive period of time necessary for the mastering of an instrument. The Orff instrumentarium offers the possibility of participation in a musical ensemble at a wide range of proficiencies without a length preparation period. The immediacy of this gratification may be of great value in therapeutic respects.

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[35]See footnote #34. Flagg's claim that O-S is bent upon the recapping of "all of music history" seems open to other interpretations or points of view.

In summarizing these ideas, the implications are that O-S is not suggested to serve as the only system in the hands of the music therapist. Further, it is implied that therapy and education overlap in many significant goals and methods. However, it is the differences between the two realms which present the possibility that some of the limitations of O-S in education serve as strengths in the practice of music therapy. A final implication in evaluating some strengths and limitations is that one must realize situations in which O-S is not sufficient or appropriate and must then call upon other approaches to reach the goals.

In addition to recognizing some significant limitations of the Schulwerk, there are other implications of the material in this paper. Frequent allusions have been made to areas of brain functioning and physiological aspects of sensory-motor function. This realm of study is one of relatively new concern for music therapists and educators. In recent years, "sensory-motor integration" has been the domain of physical therapists and occupational therapists. These professionals have experimented and demonstrated, for example, the important of vestibular and proprioceptive stimulation in attempting to develop reflexes and coordination in the developmentally disabled. Such activities as jumping and spinning are emphasized for aiding development of balance and coordination as a foundation for all motor tasks and, as some believe, all cognitive learning. In fact, many educators are becoming more and more interested in the "split-brain" theories which propose that various functions are predominantly associated with one (hermisphere) or the other of the brain. Educational researchers are now attributing certain learning disabilities to abnormal predominance of one hemisphere. For example, most children learn to read by sounding out words

phonetically, which is thought to be a left brain function. A predominantly "right-brained" child may never be successfully taught to read by this system because this hemisphere is more apt to preside over intuitive or visual associations rather than analytic. Therefore, such a child supposedly learns by being presented with a picture along with the written symbols.[36]

Other learning research points to the theory that in a hierarchial pyramid of learning, cognitive learning is the final step. The child, especially in early stages, must learn through his senses and through use of gross motor functions. Many contemporary Orff clinicians teach that learning is more successfully accomplished by pairing the rote and the cognitive with movement and sensori-associations. Such functioning demands integrative performance of both hemispheres simultaneously.[37]

This whole realm of sensory-motor integration is developmentally and holistically addressed by O-S methods. Such vestibular stimulating motions as spinning and jumping are easily worked into any number of O-S activities.[38] Further, constant demands for simultaneously playing and

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[36]This idea was presented at a seminar called Know Your Mind, by Gabe Campbell, President of Unison, Inc. He refers to Barb Brown's writings in Supermind in his discussion on "verbal and visual perceptions in the left and right brain." Dec., 1978, First Congregational Church, Traverse City.

[37]Grace Nash, Scottsdale, Arizona and Marsha Beck of the Raskob Institute, Orinda, CA. Kephart, also supported this tenet in his book Slow Learner in the Classroom, p. 65. Ayers discusses the importance of "inter-hemispheric communication" throughout her book Sensory Integration and Learning Disorders, Many of the techniques she suggests for application by therapists may be effectively adopted to music therapists.

[38]The therapeutic effects of vestibular stimulation are explained by Ayers in "Basic Concepts of Occupational Therapy for Children with Perceptual-Motor Dysfunction," p. 155-156 and 159, in The Development

singing, moving and speaking, or any combination require combined usage of both sides, might strengthen the necessary link between hemispheres.[39] Another sensory-motor concern to which the Schulwerk lends itself effectively is the problem of crossing the midline of the body.[40] Gross motor tasks in addition to the obvious ones of spinning and turning often involve midline crossing. Performing ostinatos (repeated patterns) on both the body and the Orff xylophones constantly, though, developmentally call for crossing the midline. Such remediation is especially necessary to learning and developmentally disabled children.

Another concern of those committed to studying (right/left) brain function is that of levels of relaxation. Almost all spiritual disciplines make use of repated words sounds (mantras) to induce states of deep relaxation. There are many who believe that learning cannot even take place unless some degree of relaxation has been attained. Ironically, the possibility exists that children begin to best receive information after they have long settled down and almost appear to be bored, tired, "daydreaming," in response to the constancy of the teacher's

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of Sensory Integrative Theory and Practice. Techniques for such theory she describes in Sensory Integration and Learning Disorders, p. 119.

[39]Thomas Regelski delegates various functions of musical behavior to either of the two hemispheres. He presents the dichotomous view that the left side is "analytic," i.e. breaks things down to components, whereas he deems the right side, "holistic." He cites convincing experimental research as evidence that singing alone requires integrated bihemispheric function, p. 31-38. "Who Knows Where Music Lurks in the Mind of Man?" M.Ed.J., May 1977.

[40]Kephart defines the problems of directionality and midline on p. 47-48 of his Slow Learner in the Classroom. He describes his methods of observing situations in which a child has problems with "midline crossing." p. 140 Ibid. Occupational therapists administer standard tests to detect midline problems. The most frequently used is the Ayers' Perceptual Motor Test.

voice. Other examples of such "floating" or "automatic pilot" occur at times when one is driving or performing a variety of repetitive ongoing motor tasks. Such tasks do not preclude one from simultaneously engaging in conversation, thinking, listening, watching, tasting, or smelling. People who train in aerobic endurance sports such as running or swimming report experiencing meditative-like states of relaxation and accompanying heightened alertness.

In Orff-Schulwerk many parallels exist. The ostinatos are performed with body sounds or on percussion instruments while singing or speaking is simultaneously done. Some implications are that relaxation and focus are reached by the group, and that each pupil is strengthening his integration of nerves and muscles over a period of time. Further, it is implied that such functioning might generalize such that those who master Orff techniques would develop more dependable reflexes and would, so to speak, be better at "thinking on their feet."

All of these implications suggest the need for research and experimentation. Use of biofeedback devices along with other long-term tests and studies might or might not serve to confirm the implications that Orff-Schulwerk does strengthen bihemispheric brain functioning and facilitate sensory-motor integration. Further, research is needed which would demonstrate that gains and accomplishments within the O-S therapy setting generalize to others areas of participants learning and living. Such research, in fact, would be valuable to test all music therapy goals that one endeavors to reach by using the Orff-Schulwerk methods.

One final implication of this paper related to O-S training. Having explored the methods and materials of the Schulwerk, it should be clear that to master them and be able to apply them requires a great

deal of preparation. Currently, one may attend special certification programs at various universities throughout the continent and Europe. Also, many curricula for students studying music education incorporate study of some of the principles and techniques. It is suggested that music therapy curricula would be significantly enhanced by incorporating some of the methods or by at least presenting students with an introduction to them so that they become aware of the invaluable set of resources that is available. Such an introduction would illuminate the planning of moving from the theories (of abnormal psychology, mental and physical dysfunctions) to the clinical practice of helping impaired or disabled persons through the use of music.

APPENDIX

APPENDIX

PROCESSES IN MUSIC THERAPY[41]

A. Experience within structure
   1. Music demands time-ordered behavior.
      a. Music demands reality-ordered behavior.
      b. Music demands immediately and continuously objectified behavior.
   2. Music permits ability-ordered behavior.
      a. Music permits ordering of behavior according to physical response levels.
      b. Music permits ordering of behavior according to psychological response levels.
   3. Music evokes affectively ordered behavior.
   4. Music provokes sensory-elaborated behavior.
      a. Music demands increased sensory usage and discrimination.
      b. Music may elicit extramusical ideas and associations.

B. Experience in self-organization
   1. Music provides for self-expression.
   2. Music provides compensatory endeavors for the handicapped individual.
   3. Music provides opportunities for socially acceptable reward and nonreward.
   4. Music provides for the enhancement of pride in self.
      a. Music provides for successful experiences.
      b. Music provides for feeling needed by others.
      c. Music provides for enhancement of esteem by others.

C. Experience in relating to others
   1. Music provides means by which self-expression is socially acceptable.
   2. Music provides opportunities for individual choice of response in groups.
   3. Music provides opportunities for acceptance of responsibilities to self and others.
      a. Music provides for developing self-directed behavior.
      b. Music provides for developing other-directed behavior.
   4. Music enhances verbal and nonverbal social interaction and communication.

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[41] Sears, William, "Processes in Music Therapy" from E. Thayer Gaston Music in Therapy, MacMillan Co., NY, 1968, p. 33.

5. Music provides for experiencing cooperation and competition in socially acceptable forms.
6. Music provides entertainment and recreation necessary to the general therapeutic environment.
7. Music provides for learning realistic social skills and personal behavior patterns acceptable in institutional and community peer groups.

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