

CHAPTER II

ORFF SCHULWERK IN NORTHEAST OHIO, 1944-1969

Mary Tolbert

In 1944, prior to the end of World War II, music educator Mary Tolbert accepted a position as music instructor at the Ohio State University (OSU) School where experimentation, demonstration, and research were expected in every area of the curriculum.¹ The school was a laboratory for “the study of how children learn and for demonstrating innovative programs nationally, statewide, and on campus.”² Mary was given the responsibility of developing a music program consisting of lower school students, grades K-6, and upper school students, grades 7-12.³ Tolbert’s program grew to resemble Carl Orff’s approach in Europe – an approach Tolbert became acquainted with in 1937.

The Orff Schulwerk seed, which later took root in central Ohio, was originally planted in 1937 when Mary Tolbert and other students participating in the Institute for European Studies were provided an opportunity to study overseas under the aegis of Columbia University. This experience included meeting with leading educators, musicians, composers, dancers, and artists, and visiting numerous schools, community art centers, and museums. Tolbert learned about the work of Dalcroze, Laban, and Wigman, and observed firsthand the work at the Guenterschule in Munich and the demonstrations

¹ Mary Tolbert, letter to Patricia Osterby, in “Orff Schulwerk in North America, 1955-1969” (Ed.D. diss., University of Illinois at Urbana-Champaign, 1988), 350.

² Ibid.

³ Ibid.

with children directed by Gunild Keetman at the Mozarteum in Salzburg. A visit to the Berlin Museum led Tolbert to discover the Museum's impressive collection of Javanese instruments, under the curatorship of Curt Sachs and Robert Schunemann. Such instruments provided one model for the instruments that would become a critical component of Orff Schulwerk. Mary returned to the United States with this knowledge and other ideas concerning choral speech, movement, and improvisation. The trip motivated her to study Dalcroze pedagogy and improvisation with Elsa Findlay while attending Columbia University. When Ohio State University engaged her as a faculty member (1944), Mary Tolbert brought with her a vast knowledge concerning contemporary trends in music education, including the Orff Schulwerk approach.

Tolbert eventually obtained numerous barred instruments to be used by children participating in the OSU program, and she began examining more closely the work of Orff, Keetman, Dalcroze, and Laban. By 1954, Mary was presenting Schulwerk concepts at OSU and across the nation. Important to note, however, the focus of Tolbert's OSU program was "dedicated to studies of how children develop, what they learn and how and what teachers teach, not to any restricted dissemination of a single method or approach."⁴ It wasn't until February 5, 1958 that Orff Schulwerk was given its first publicized inauguration in Ohio, when Doreen Hall, credited for helping introduce the Schulwerk in Canada and across North America, was invited by Mary Tolbert to present a two-week OSU summer lecture and demonstration course of Orff Schulwerk principles with children and teachers. The venture proved successful, but Hall had to decline an

⁴ Ibid., 354.

invitation to return the following year.⁵ Dr. Egon Kraus, Executive Secretary for the International Society for Music Education (ISME), took up the call as guest lecturer for the 1959 OSU summer music education workshop, and presented a demonstration titled “A German Approach to Teaching Children’s Music.”

After return trips to Germany, Austria, and the Orff Institute, Tolbert continued efforts to integrate the Orff Schulwerk approach into school curricula, not only through OSU’s established music education program, but by way of a nationally published textbook series as well. The first identified use of the Schulwerk approach and use of original materials appeared in the 1961 Allyn and Bacon, Inc. six-volume series, *This is Music*, edited by Tolbert.⁶ Book two in particular included excerpts from Orff/Keetman’s *Music for Children* published by Schott in 1956.⁷

Curriculum supervisors and principals from ninety Ohio school systems were invited subsequently to observe OSU’s music education program, which included the Center for School and Educational Experimentation and a laboratory for children’s music. Ruth Pollock Hamm, then teaching in the Shaker Heights, Ohio, City School District, visited the lab school with fellow music teacher Marguerite Salisbury. This observation, along with Hamm’s Schulwerk training, would lead her to assist with a 1963

⁵ The full text of Doreen Hall’s Ohio State University lecture may be found in *Orff-Schulwerk in Canada: A Collection of Articles and Lectures from the Early Years (1954-1962)*, edited by Doreen Hall, published by Schott.

⁶ “President’s Message,” *Chapter One News* 10, no. 1 (fall, 1998): 3.

⁷ Ibid. Allyn and Bacon, Inc. stopped reprinting Orff materials in subsequent publications. The inclusion of Schulwerk excerpts initially, however, brought national attention to Doreen Hall’s work and to the Toronto Workshop for Schulwerk. The use of instruments in the classroom that was prescribed in the *This is Music* series led to development of classroom instruments across the nation.

state of Ohio curriculum guide outline titled *Music Education in Ohio Elementary Schools (Kindergarten, Primary, Intermediate Level)*, written under the direction of Dr. Marjorie Malone Coakley, Supervisor of Music for Ohio. Traces of the Schulwerk approach are found throughout the guide within both the textual outline and in photos. In addition to Ruth Hamm, the 150-page document was developed in cooperation with many Ohio music educators, administrators, supervisors, and classroom teachers, including Mary Tolbert, future AOSA charter member Stanley Rowland, and future Cleveland Chapter member Virginia Hoge Mead.⁸

Ruth Pollock Hamm

Few could have predicted that a European trip taken by Walter Blodgett during the summer of 1960 would in part lead to the growth of Orff Schulwerk in northeast Ohio. Walter Blodgett was Curator of Music at the Cleveland Museum of Art and the choir director at St. Paul's Episcopal Church in Cleveland Heights. Ruth Pollock Hamm and her husband, Arthur, were members of the choir.

Blodgett had discussed "Carl Orff" and "Orff Schulwerk" with Hamm prior to his European excursion,⁹ and was prompted to purchase the first two volumes of

⁸ Stanley Rowland was a founding member of both OSA and the Greater Cincinnati Chapter (#7) and treasurer of the national organization from its inception to 1995. Virginia Hoge Mead is well known as a Dalcroze eurhythmics specialist. Mead, once a resident of Stow, Ohio, was a professor of music education at Kent State University in Ohio, and a Greater Cleveland Chapter member from 1970-1971. She continued her national AOSA membership into the 1983-1984 academic year and served as a Chapter One sponsored clinician in December, 1972; March, 1976; January, 1982; November, 1983 (National Conference); February, 1986 and October, 1995. Now retired, Mead resides in Sugar Land, Texas.

⁹ Orff Schulwerk slowly became recognized and known amongst North American music educators via conference sessions, conservatory/university programs, lectures, and industry publications and related materials. Patricia M. Osterby, Ed.D., in her monumental work, "Orff Schulwerk in North America, 1955-1969," indicates that Americans became aware of the Schulwerk on many summer European tours.

Orff-Schulwerk: Music for Children, (Margaret Murray editions) while rummaging in a music store in Munich, Germany.¹⁰ The volumes, then relatively unknown to American music educators, were purchased as a gift for Ruth who immediately became interested in the fascinating use of poetry, words, and sound gestures.¹¹ Hamm had an interest in choral speech for some time and had used it in school programs. She soon memorized many of the speech and sound gesture examples found in the volumes and began to use speech in metric patterns and with improvisation.¹² Ruth's exploration of the Schulwerk had begun, and would lead to training and study in the years to follow.

Winnetka, Illinois

Between 1961 and 1962, sessions relating to Orff principles appeared at numerous divisional music educators conferences. While attending a regional conference, Hamm, wandering the exhibitor area, discovered additional Schulwerk volumes in English with a new name attached to them: Doreen Hall. The exhibitor had no knowledge of the Margaret Murray editions. He sent Ruth, however, a registration form for a one-week workshop in Winnetka, Illinois under the direction of Doreen Hall. The Winnetka workshop was held during the summer of 1961 and sponsored by The Music School Settlement of the North Shore.¹³ At the time, Hamm was aware of an ISME course also to be held that same summer, in July at the Mozarteum Academy in Salzburg, Austria. Two

¹⁰ *Orff-Schulwerk: Music for Children*, Copyright by B. Schott Soene, Germany

¹¹ Martha Riley, "An American Orff Pioneer: Ruth Pollock Hamm," *The Orff Echo* 35, no. 1 (fall 2002): 24.

¹² Ruth Pollock Hamm, interview by Patricia Osterby, in "Orff Schulwerk in North America, 1955-1969" (Ed.D. diss., University of Illinois at Urbana-Champaign, 1988), 404.

¹³ Hamm, 404.

children, a husband and a mother to care for made studying abroad unfeasible for Ruth, and the summer workshop at Winnetka proved to be a welcomed alternative.¹⁴

By the summer of 1961, Hamm had become familiar with Orff Schulwerk based primarily on the Murray editions of *Music for Children*. The workshop at Winnetka, however, introduced Hamm to the approach firsthand by a trained Schulwerk clinician, providing Ruth with many of the answers she had been looking for in teaching music at the primary school level.¹⁵ It was at the Winnetka workshop that Grace Nash, Jacobeth Postl, and Lillian Yaross befriended Ruth Hamm. These friendships, among others, proved most rewarding for Ruth personally and professionally, especially in the operations of AOSA, which come later.¹⁶ Dr. Starling Cumberworth, head of the music theory department at the Cleveland Music School Settlement, also attended the Winnetka workshop and met Ruth Hamm. This encounter brought Hamm employment as an Orff Schulwerk specialist at the Music School Settlement, beginning in 1963.¹⁷

The training in Winnetka included recorder playing, movement, improvisation and hands-on demonstrations with children. Movement was primarily non-locomotor, using sound gestures, while improvisation progressed from echo clapping to question-answer phrase building. Vocal improvisation was also incorporated and lap patterns were

¹⁴ Riley, 24.

¹⁵ Hamm, 405.

¹⁶ Ibid.

¹⁷ Janice Rapley Soderberg, "Development of the Orff Schulwerk in American Elementary Education" (M.A. thesis, San Francisco State College, 1970), 54.

used as an approach to the instrumental ostinati.¹⁸ The techniques presented by Hall at Winnetka greatly influenced and strengthened Hamm's teaching the following school year. In an interview reprinted in Patricia Osterby's previously cited study, Hamm describes the changes that occurred in her teaching as a result of the workshop.

There was a continuation of metric speech, with sound gestures to re-enforce the feeling for meter. By using new vocabulary words from the language reading program in a metric pattern, I saw an opportunity to augment the reading program as well as strengthen rhythmic training. Sound gestures were transferred to non-pitched instruments. I used simple melodies in my selection of song material, drawing upon materials from both the Murray and the Hall editions and their supplemental publications. This was especially true in the primary grade levels. Song-form had been very important in my program previously and now I added canonic and rondo forms in speech and sound gestures as well as in singing.¹⁹

Toronto, Canada

Because Ruth Hamm had taken a workshop with Doreen Hall, she had the good fortune of experiencing Gunild Keetman's instruction the following summer at the 1962 Schulwerk Teachers' Course at the Royal Conservatory of Music, University of Toronto. In addition to Keetman, the conservatory arranged to have Carl Orff and others from the Orff Institute as headline attractions for the summer course and mid-session conference.²⁰ Hamm recalls:

During one particular class session on improvisation, I was in the front row with other students playing on glockenspiels. It was obvious Miss Keetman wasn't really pleased with some of the improvisations. As I heard them, I sensed a need for some structure. When it came my turn, my improvisation was in ABCB form. This was what she wanted. Later on during the session Dr. Orff came into the

¹⁸ Hamm, 405.

¹⁹ Ibid., 406.

²⁰ Osterby, 148.

classroom and Miss Keetman came back to me to improvise for him. A special thrill!²¹

Hamm was one of two Americans from Ohio attending the Toronto Schulwerk Teachers' Course. The course also acted as a reunion for many of those who attended the workshop in Winnetka. It gathered those who were practicing the Schulwerk throughout the United States, many of whom later organized the Orff-Schulwerk Association and chapter affiliates. The experience made Ruth a "believer" in the approach; she went on to attend the 1963 and 1964 Toronto Schulwerk teachers' courses.²² Hamm's desire to further her studies abroad was also realized during the summer of 1965.

Salzburg, Austria

Between July 16 and July 24, 1965, the Orff Institute in Salzburg hosted the first English-speaking Schulwerk training course under the direction of Margaret Murray. Ruth Hamm and old friends from Winnetka and Toronto – Jacobeth Postl, Joe Matthesius, and Virginia Hoge Mead – attended the course, along with four other American students. Course instructors in addition to Murray included Dr. Hermann Regner, Wilhelm Keller, Barbara Haselbach, Walter Bergmann, and Polyxene Mathéy, from Greece. Hamm knew Mathéy from the Toronto workshops in 1963 and 1964, and recalls in her 1993 article her first impression of the instructor:

The place was the new Edward Johnson Building at the University of Toronto Royal Conservatory of Music; the time, the summer of 1963. In a large music classroom I waited with others to meet the Orff Schulwerk teacher from Greece, with whom I would continue my training from the previous summer

²¹ Hamm, 407.

²² Hamm, 407. Chapter One co-founders Grace Benes, Gretchen Garnett, Betty Jane (B.J.) Lahman and Avonelle Webster also attended the second Toronto Schulwerk Teachers' Course in 1963 alongside Hamm.

under Gunild Keetman. A few skeptical thoughts kept rising in my mind until the door opened and we were introduced to Polyxene Mathéy, an attractive and vivacious lady in her early sixties. Moving with grace to the center of the room, she greeted us in a congenial tone of voice...and amazingly, she was speaking English!²³

Mathéy used hand drums for rhythmic echoing combined with frequent canonic movement. Due to her ethnic background, irregular and demanding Greek rhythms were often incorporated throughout most sections of the course. Due to her masterful teaching and these types of subtle challenges, Mathéy developed a rapport built on respect and admiration with many of the workshop participants, including Hamm.²⁴ She began a correspondence and friendship with Mathéy that lasted over twenty years until her death.

The Spread of the Schulwerk in Northeast Ohio

Like Ruth Hamm, many in the northeast Ohio area were getting acquainted with the Orff Schulwerk approach. Cecil Munk, then director of the Baldwin-Wallace College (BWC) Conservatory of Music in Berea, Ohio, returned from Canada in the early 1960's with notes and a recording of a children's Schulwerk performance that he shared with future Cleveland Chapter member and BWC adjunct professor Audrey Stansfield.²⁵ Munk suggested that Orff Schulwerk was something Stansfield should learn more about. In searching for summer programs to help her with this "new way of teaching," Stansfield discovered that Ruth Pollock Hamm was going to teach an Orff class at the

²³ Ruth Pollock Hamm, "Polyxene Mathéy-Roussopoulou: A Portrait," *The Orff Echo* 26, no. 1 (fall 1993): 11.

²⁴ *Ibid.*, 11.

²⁵ Audrey H. Stansfield, survey interview by author, November 14, 2004. Stansfield was instrumental in introducing Orff Schulwerk into the Berea, Ohio, City School District, and eventually became an active member of the Greater Cleveland Chapter serving as treasurer from 1984-1990.

Cleveland Music School Settlement, June 1964.²⁶ Ruth Hamm had been promoting the Schulwerk actively in area workshops as early as 1963.

During the same period, Ruth Hamm presented her first Ohio Music Educators Association (OMEA) workshop on March 4, 1963 in District IV – Cleveland. She went on to present workshops in the following OMEA districts: District VII – Jeromesville, January 23, 1965; District V, February 5, 1966; District VIII, February 12, 1966; District XII – Cincinnati, October 28, 1966; and District VI – The College of Wooster, November 8, 1968. St. John’s College in Cleveland and The Cleveland Association of Nursery School Teachers invited Ruth to present workshop sessions in the area, and by 1969, many other professional associations, school systems, and colleges and universities throughout the United States did the same – in Colorado, Indiana, Iowa, Kentucky, Michigan, Minnesota, Nebraska, New York, Pennsylvania, Tennessee, and West Virginia.²⁷ In June of 1969, Martha Wampler, project director of the Orff Schulwerk centered ESEA (Elementary and Secondary Education Act) Title III Bellflower project, invited Hamm to be a panelist and session presenter at the International Bellflower Symposium in Bellflower, California. Jim Wallace, Music Coordinator of the Supplementary Education Center in Cleveland, visited a pilot class of the Bellflower

²⁶ Ibid.

²⁷ In 1967, Hamm was hired to help evaluate the Memphis (Tennessee) City Schools ESEA (Elementary and Secondary Education Act) Title III project titled *Developing an Innovative and Exemplary Music Curriculum for Memphis Elementary Schools*. The curriculum incorporated the educational approaches of Orff, Kodály, and Florida-based educator Howard Doolin.

Project two years earlier on March 29, 1967.²⁸ Wallace subsequently presented a workshop for the Greater Cleveland Chapter on March 4, 1973.

The outline and techniques of Ruth Hamm's workshops usually were organized to present a first exposure to Orff Schulwerk. Hamm often used children for demonstration lessons and attempted to show how various techniques used within the Schulwerk approach could lead to "what music education should be," not "what it had been."²⁹ In her interview with Osterby, Hamm explains:

I used echoing in speech, with singing, with sound gesture rhythms, and with instruments: then phrase building after the initial imitation, explaining that children develop "vocabulary," which leads to improvisation. Canonic and rondo forms were always a part of any presentation. Drum canons with locomotor movement were well received. "Free" canons were always intriguing to participants, especially when using the singing voice. This is a wonderful way to begin part-singing. In a one- or two-day exploration of Orff Schulwerk, a hint of how it expands in later stages, as well as the ease with which Orff Schulwerk adapts to various grade levels and student abilities, could be shown by presenting a well-known canon such as "Frere Jacques" with a simple pentatonic instrumental accompaniment, then with Doreen Hall's setting in *Nursery Rhymes and Songs*, Schott Ed. #5143, and finally with Gunild Keetman's setting in *Chansons Infantines*, Schott Ed. #4890.³⁰

In addition to her workshop presentations, Hamm wrote "Orff Defended" in 1964, a spirited defense of the Schulwerk approach in rebuttal to the position taken by Janice M. Thresher in her article, "The Contributions of Carl Orff to Elementary Music Education."³¹ Ruth believed that Thresher failed to correctly express Orff's ideas, and her

²⁸ *Orff Schulwerk: Design for Creativity, A Report of the Project Creativity and Participation in Music Education*, by Martha Maybury (Smith) Wampler, Project Director (Bellflower, California: Bellflower Unified School District, October 31, 1968), 32.

²⁹ Hamm, interview by Osterby, 413.

³⁰ *Ibid.*

articulate rebuttal sparked the interest of many teachers nationally who had not yet heard about Orff Schulwerk.³² What “Orff Defended” did to help spread interest in the approach nationally, Hamm’s article “Carl Orff’s Schulwerk: A Challenging Approach,” published in the official OMEA publication, *Triad*, accomplished at the regional and state wide level.³³ The latter article explained the philosophy and techniques of the emerging pedagogy. Both articles demonstrated Ruth’s strength as a writer, a skill that would help influence and inform educators to the present day through numerous articles, reviews, and other publications.

Orff Schulwerk inevitably spread throughout northeast Ohio and the state, based on the national exposure the approach was getting through various forms of media. One such example with ties to the Cleveland Public Municipal School District was the publication of an article in the March, 1969 issue of the *Music Educators Journal* titled “Orff and the Urban Child.” Authored by Cleveland Public School teacher Lois R. Mittleman, the article provides a synopsis of the Schulwerk process and makes a list of concepts with definitions as they are experienced by “Schulwerk” students.³⁴ Mittleman

³¹ Thresher’s article appeared in the January, 1964 *Music Educators Journal*, volume 50, number 3. Hamm’s rebuttal appeared in the April-May, 1964 *Music Educators Journal*, volume 50, number 5.

³² Riley, 25.

³³ Hamm’s article, “Carl Orff’s Schulwerk: A Challenging Approach” appeared in the November, 1965 *Triad*.

³⁴ Osterby, 210. The Greater Cleveland Chapter membership lists/directories have no record of Mittleman ever being a member. The inaugural membership list of the Orff-Schulwerk Association does list Mittleman as a charter member, yet no record exists of her name on any subsequent AOSA membership lists or directories.

asserted that special needs children often find success within the Schulwerk process, resulting in effects that are far-reaching.³⁵

Shaker Heights City School District
and the Cleveland Music School Settlement

In 1963, the superintendent of the Shaker Heights School System, upon recommendation from Ruth Pollock Hamm's principal, supported the Orff approach as the thrust for the Malvern School where Hamm taught.³⁶ The district followed Ruth's instructions and purchased \$400.00 worth of instruments from Studio 49™ in West Germany. The order was shipped down the Great Lakes St. Lawrence Seaway because the size of the instruments prevented them from being mailed. The initial order included two soprano glockenspiels, three alto glockenspiels, one soprano metallophone, one alto metallophone, one soprano xylophone, two alto xylophones, one bass xylophone, and two timpani, all of which Hamm moved from classroom to classroom.³⁷ The shipping method, and the fact that the school system found it necessary to hire a broker for the release of the instruments off the ship, reflected how difficult it was to obtain Orff instruments during the period. The lack of equipment in most other area school districts at that time resulted in students receiving "much more movement, speech, singing, body percussion, and drumming than appears to take place now in the classroom."³⁸

³⁵ Coralie Anderson Snell "The Philosophical Basis of Orff Schulwerk" (Ph. D. diss., University of Southern California, 1980), 127.

³⁶ Riley, 25.

³⁷ Ruth Pollock Hamm, survey interview by author, October 26, 2004.

³⁸ B.J. Lahman, survey interview by author, November 1, 2004.

Ruth Hamm was employed as an elementary school music specialist in the Shaker Heights City School District, from September, 1950 until the end of January, 1977, when she retired from public school teaching. Concurrently, Hamm taught Orff Schulwerk in a studio environment at the Cleveland Music School Settlement, from the fall of 1963 to the end of the 1968 school year.³⁹ At the Settlement, Hamm taught nearly ten classes weekly during after-school hours and on Saturdays, each class containing twelve to fifteen students. The instruments used at the Settlement were purchased in the same manner as those for the Shaker Heights School District.

As early as 1960, even prior to obtaining Orff instruments for her teaching, Hamm had developed ideas for body movement and choral speech based on her exposure to the Murray volumes. Hamm also incorporated a recorder ensemble, and taught small groups of fourth and fifth grade students during the school day.⁴⁰ Ruth later asserted in one of her articles that the participation, excitement, satisfaction, and enjoyment of the children were the most remarkable outcomes of the classroom experience at both Malvern and Mercer Elementary Schools where she taught.⁴¹ In an interview with Orff pedagogue Janice Rapley Soderberg, Hamm provides further curriculum details, stating:

Orff is the core of the program, but the curriculum also includes a sequential program of experiences to promote acquaintance with certain orchestral literature and to increase familiarity with orchestral instruments and their sounds. This is especially desirable because the children attend the Cleveland Orchestra's

³⁹ At the Settlement, Hamm taught under the auspices of Dr. Starling Cumberworth and the music theory department.

⁴⁰ Soderberg, 109.

⁴¹ Ruth Pollock Hamm, "The Challenge of the Orff Approach for Elementary Music Education," *PMEA News* 32, no. 3 (March, 1968): 19.

Children's Concerts in the fourth, fifth and sixth grades as well as listen to live chamber music programs yearly in their school.⁴²

Dr. Margaret L. Stone, a longtime Cleveland Chapter member and scribe for most workshops spanning the organization's first decade, recalls her observations of Hamm's teaching within her study, "Kodály and Orff Music Teaching Techniques: History and Present Practice":

Music reading and notation, which the original Orff books did not emphasize, were developed by Mrs. Hamm through the use of many visual aids. Magnets of various colors represented note values. Geometric figures such as triangles, squares, circles, etc., aided the transition of music from aural to visual meaning.⁴³

During her tenure at Shaker Heights, Hamm, along with music educator Marguerite Salisbury and chairman of the music department Dr. Reynolds Ellis, developed an elementary music curriculum for the district. Publication of the project in the form of an elementary music curriculum guide was completed and accepted in the fall of 1970 by the Shaker Heights Board of Education.⁴⁴ The curriculum guide, one of the first of its kind to incorporate the Orff approach with current American educational ideas, offered suggestions for musical development at eight levels. The procedures of each level were divided into aural development, rhythm, melody, notation, harmony, and form.⁴⁵ A bibliography of books, films, and records was also included as a final section. The

⁴² Ruth Pollock Hamm, quoted in Janice Rapley Soderberg, "Development of the Orff Schulwerk in American Elementary Education" (M.A. thesis, San Francisco State College, 1970), 109.

⁴³ Margaret L. Stone "Kodály and Orff Music Teaching Techniques: History and Present Practice" (Ph. D. diss., Kent State University, 1971), 136. Hamm's 1978 *Orff Echo* article, *Reading Notation: One Approach*, made available her ideas on music reading and notation to the national AOSA membership.

⁴⁴ *Ibid.*, 37.

⁴⁵ *Ibid.*, 137.

curriculum guide reflected Ruth's belief that Orff techniques could strengthen language arts.⁴⁶ Hamm's lessons often taught rhythmic sensitivity through metric speech and body movement, and combined linguistic elements of reading with the Orff approach.⁴⁷ Ruth's extensive work with speech, proverbs, rhymes, and sayings led to her 1970 publication for classroom teachers titled *Metric Language: Rhythmic Reading*. Soon after *Metric Language* was published, Dr. Hermann Regner, then head of the Orff Institute in Salzburg, invited Ruth Hamm to write a supplementary book to accompany the *Music for Children* American edition. Regner's request led to the publication of *Fence Posts and Other Poems*. Hamm's second supplementary volume, *Crocodile and Other Poems*, was submitted and accepted by Regner a short time later.

Summary

Ruth Pollock Hamm's first and subsequent publication dates extend past the foundation date of AOSA and affiliated chapters, yet represent the end of a decade's worth of influence and industry by a great music education pioneer. To state that Ruth Hamm was solely responsible for the rise of Orff Schulwerk in northeast Ohio would be an overstatement, as exemplified by the many other individuals that have been mentioned. However, to not acknowledge Hamm's enormous role in spreading the Schulwerk both regionally and nationally would not do her justice or provide sufficient credit. Indisputably, many had a role in the spread, growth and proliferation of Orff Schulwerk in northeast Ohio prior to the formation of AOSA and subsequently the

⁴⁶ Riley, 26.

⁴⁷ Hamm, quoted in Soderberg, 111.

Greater Cleveland Chapter. Hamm's role is certainly worthy of honorable mention.

Hamm and many others continued to advance the Schulwerk movement after this time period, but it was the formation, leadership and growth of the Greater Cleveland Chapter that moved forward and broadened the development of Orff Schulwerk in northeast Ohio.