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## ORFF MUSIC-PEDAGOGICAL CONCEPT IN GREEK PRIMARY SCHOOLS

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**Abstract:** The aim of present research is to investigate the music pedagogical work of Carl Orff with the main goal of proving its dissemination in Greece, its adaptation to Greek data and its influence on Greek music education, with Polyxeni Mateu as the forerunner of this process. Polyxeni Mateu played a decisive role in spreading Orff's educational work in Greece, because she was the first one who, after studying with him in Germany, adopted the same educational goals as him and wanted to return and realize them in Greece. A source of this research was the collection regarding the modern pedagogical practices of music teaching in primary education focusing on the widespread "idea" of the Orff system. Carl Orff was one of the most important figures of the 20th century in the field of music and music education. His restless spirit gave birth to an innovative and completely innovative music pedagogical idea, which differed both in its content and in its goals from any other until then. The main goal of his music pedagogical conception was the musical development of the child, but also the development of his all-round personality, through creative musical activities during which the relationship that the child develops with music is completely experiential and interactive with a central focus on improvisation and game. The product of this conception is the creation of the music-pedagogical work Orff-Schulwerk. According to the etymology of the word "Schulwerk", the work was intended to be introduced in schools and was created to fulfill the goals of Orff's idea of music education. Schulwerk provides a fairly large range of suggested songs and exercises to enhance the way Orff promoted music education, rather than adhering to their literal and sequential instruction. As the work spread internationally, Orff tried to emphasize to musicologists and educators who showed interest in his work that Orff-Schulwerk is not an exportable product ready to be played in any country, but a work that should be adapted to music heritage of each people so that through this process the cultural elements of each people that are taught are highlighted beyond the work.

This research is a first approach to creating a thorough analysis of Orff's idea with the aim of applying it to the primary education of Greek schools. Moreover, through the study of other modern music education systems, research, I intend to develop the idea of a model music education program that will adapt to the practices required by the technological development of our era. The research is based on an updated bibliographic review through articles, books, scientific works of the past and recent years.

**Keywords:** Carl Orff, Polyxeni Mateu, Greek music education, primary education, new music education program

### 1. INTRODUCTION

Most music education systems were developed in the last two centuries and proved that music education is achieved more effectively, with active participation of the student with all his senses. Their main characteristics are the use of a creative teaching method of active student participation and hands-on experience. Music education systems were therefore born from the need to create a pedagogical method, complete and scientifically documented, for teaching music and basic musical concepts in the classroom, based on the characteristics of the child's age and all-round development (Micha, 2022, Michalopoulou 2018). One of them is the popular Orff system.

Orff introduced a type of music to music education that he called "elementary or elemental music" and described it as follows: "It is music that one has to compose on one's own, combined with words (song, recitation) and dance (expressive movement), and which in the initial stage does not follow the course of the established musical interpretation" (Kiminou-Printaki, 1998). Elemental music is not a simple concept that can be understood only by the analysis of its individual elements, such as scales, intervals, rhythmic and melodic shapes, but the relationship that develops between music and the individual must be taken into account. Composing in the process of musical act. According to Keller, (Tsaftaridis, 1997) "elemental music involves people of all ages and classes to make and enjoy the music they can depending on the degree of their education or talent", Carl Orff's music pedagogical approach is quite widespread in Greece, where it was first introduced in 1962 by Polyxeni Matei, an Orff student at the Gunther School and later a collaborator in international seminars in Salzburg.

In Greek schools and conservatories, many elements of Orff's approach are used in teaching, such as music in combination with movement and speech, the utterance of speech for the performance of a poem, a rhyme or a song, the musical investment of a story, a fairy tale or a proverb, the experimentation with the voice and the instruments, the traditional Greek songs and mainly the pentatonic ones, the resounding movements for the rhythmic accompaniment of a song or a piece of music and the musical games with or without movement.

The implementation of Orff's approach in Greek schools and conservatories requires some basic material infrastructure. The music teacher should provide the exact number of Orff instruments corresponding to the number of children in the class, low tables for the instruments to rest on, and a specially carpeted floor and the formation of an empty space in the center so that they can move freely. In the course of music-motor education in Greece, children usually use Orff percussion instruments to accompany a piece of music, but without prior experimentation with the various sounds that these instruments can produce, or have identified similarities and differences in their sound color, their way of playing, their shape, and other such elements.(Collective Project,2018)

Also, the music educator should know which categories of instruments can be combined to produce a good and auspicious result.Orff's music-pedagogical approach could support much of a music-motor education course, as it uses music alongside Orff movement, speech, song, and instruments. At an early age, children enjoy motor activities, storytelling with sounds, and children's songs accompanied by rhythmic Orff percussion instruments of indefinite pitch (sticks, maracas, tambourines, drums) or playing in the Glockenspils. for songs with a few notes. At older ages children are taught traditional Greek dances that they learn to sing, perform on Orff instruments and dance to. At the same time, the music educator must give them information about the origin of the dance and the customs and traditions of the respective area.(Agalianou,2021)

Starting from the Greek version of the pedagogical idea, we find that the Greek version of Orff – Schulwerk presents significant differences from its German version. The differences between the German version and the Greek version are found at the level of structure and not in the pedagogical part.

Firstly, Polyxeni Mateu has published two issues that contain dances and songs that are in no way structured in the same way that she has Orff structured his quintet work, not completely adapted to it. But what is certain is that the musical material, the language and the orchestration, exude the Greek identity, which Orff himself had encouraged her to do. Orff was interested in emerging from each country he taught, the personal color of each culture emerging, so that it would be understood and accepted by him. After all, as Polixeni Mateu herself said, she was not interested in adapting her own books to Orff's books, because she believed that the basic melodic and rhythmic elements can be taught to children with material suitable for the specific culture. For this very reason, Mateu, both in the Greek version of Schulwerk and in her teaching work in general, uses proverbs, classic and modern literary texts and Aesop's fables, in order to better approach Orff's work through the Greek cultural heritage. Regarding the structural elements of the Greek version, we can say as it follows from its two issues that three of the four categories that we saw in the German can be distinguished, and these are: The rhythmic, the melodic and the accompanying elements.

<b>German version of Orff's work</b>	<b>Greek version of Orff's work (based on the work of Polyxeni Mateu)</b>
The amount of Schulwerk books, which in the German version is five	The amount of Schulwerk books in the Greek version is two
There are four structural tools of the Orff approach simple rhythms 2/4,3/4,4/4	Pokyxeni Mateu used three of the four structural tools Mixed rhythms related to the rhythms used by Greek music
The German version contains extensive exercises and examples for each of the "tools" that structure his work	The Greek version lists indicative songs and dances, elementarily incorporating some of the above elements.

## 2. METHODOLOGY

This research has a theoretical background where the researchers are in the process of getting to know the assumptions that govern it regarding the search and acquisition of knowledge during research. The research begins with a brief historical review of the main points of the of the pedagogical idea Orff and how it is connected to the Greek data of primary education. More specifically, the study focuses on a) the course and evolution of the content of the Orff system, b) the contribution of Polyxeni Mateu to the dissemination of the Orff system.

The data of the research comes from a) bibliographic references b) proceedings of the annual meetings of the IOSFS and the issues of the magazine Orff Heute c) practice of the researcher as a music educator and d) participant observation as the author is a PhD student of the university For the drawing conclusions was followed by the inductive content analysis and comparative study of the dataIt adopts the philosophical paradigm of pragmatism in which multiple realities, Practicality, Combinatory methodology and a formal and informal mode of language are

used (Creswell, 2003). This particular philosophical way of thinking was chosen as pragmatism is based on philosophy and science, creating knowledge that is practical and useful for these purposes. Therefore, philosophy and scientific knowledge have one main purpose: the detection and satisfaction of needs. In this way, the content of our thoughts is determined by the way we use them. All concepts that are formed and used are not infallible representations of truth, but we find them to be true after the fact, having served us for something. Peirce, the founder of Pragmatism, is considered a great philosopher and by some a scrupulous realist and an idealist at the same time.

### **3. RESULTS**

The results obtained from the research showed that the implementation of the experimental program had a positive effect on both the musical development and the socio-emotional development of the children. The results obtained from the application of the Orff pedagogical work proved to have a positive effect on both the musical development and the socio-emotional development of children aged 5-12 years.

From the analysis of the developmental profile of each child, the following findings emerged for all the children in the experimental group:

1. Most of the children, namely 70% of the children (i.e. 11 out of 15 children) showed an improvement in the general level of their musical abilities, as assessed through the continuous assessment of their attitude towards music, of their psychomotor musical skills, their musical perception and their ability to represent musical concepts.
2. Most of the children, namely 75% of the children (i.e. 11 out of 15 children) showed an improvement in their socio-emotional behavior during the research.
3. Regarding the individual areas of musical development, greater improvement was seen in children's attitudes towards music, singing, musical perception, representation and musical creativity, while less improvement was seen in movement with music, and even less improvement in playing instruments.
4. Comparing each child's musical development and socio-emotional development showed that children who improved in musical development were also those who improved in socio-emotional development. It is even worth noting that children who showed an impressive improvement in terms of their musical development showed a correspondingly impressive improvement in terms of their socio-emotional development.

### **4. DISCUSSION**

The purpose of the work as I mentioned above was the application of the Carl Orff system where its application was evaluated in the classrooms of the schools where the research was carried out in order to evaluate the degree of response of the students. Taking into account the above results, the students from the first day apart from their home behavior, their active participation in the activities was felt. In particular, the application of the Carl-Orff system was chosen as a supplement to an audio story where the content of the story and therefore the musical accompaniment varied depending on the class. After the appropriate instructions were given, and the implementation of the activities began, we came to the conclusion that the students showed great interest in the combination of movements and sounds. In addition, an activity which, although it was known to the students (pantomime), presented a difficulty at the beginning, in being able to highlight their role correctly. But the moment the music was played at the same time, the children began to visualize what was assigned to them with more ease. This connects us to something that has been mentioned in the theoretical framework. That is, they connect the music with their bodies, creating spontaneous movements. Here arises a question that is a concern for many music pedagogues who claim to apply the Orff "system". Mainly this question arises because of the massification of the Orff approach.

### **5. CONCLUSION**

At the level of Orff teaching in Greek schools the following applies: The Orff's work is not a system but a philosophy with a strict structure. In essence Orff's philosophy and approach describes how, and then the instructor thinks. This specific work attempted to firstly examine the history of Orff music education in Greece, through various sources, and secondly the impact on children aged 5-12 years. From the research, the following was found:

The Orff Schulwerk approach is a holistic approach with very specific principles, ideas and vision from its creator. It is based on the tripartite music - speech - movement, but the weight given to each part varies from country to country and from class to class. In other words, it is a strictly structured, but nevertheless person-centered approach. Because of its demanding and very specific structure, any adaptation of the Orff vision is about adapting the material to the ideas by Orff. For example, the approach in Greece adapts any material to the patterns and "tools" used by this approach.

The results obtained from the statistical processing of the data were also confirmed by the continuous observation of the children of the experimental group. The analysis of the developmental course of each child, through the

observation lists, which were completed after each lesson, showed that most of the children in the experimental group significantly improved their musical abilities during the research. These results agree with the results of other researches, which have shown that, when children are given opportunities to express their understanding of music, through movement or virtual representation, their musical perception and musical skills are enhanced.

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