

ORFF'S PEDAGOGICAL IDEA IN THE GREEK AND GERMAN VERSION OF THE EDUCATIONAL SYSTEM

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Abstract: The Orff's philosophy has become internationally recognized as an effective and creative music education method. It is used in different countries at different levels of education, from kindergarten to university as well as in musical organizations and musical orchestras. The purpose of this research is the analysis of Orff's pedagogical idea during its application in two countries, in Germany (Orff Schulwerk) and in Greece in order to investigate the common axes of the pedagogical idea as well as the different approaches. As methodological tool, comparative analysis and observation was used in order to help develop a better understanding of the relationship between music and the "society" of the school both theoretically and practically. Through the comparison of the two countries which have different musical traditions and musical styles and techniques, the common roots in order to understand the basic principles of the Orff philosophy. According to the results, Carl Orff's German version focuses on the use of natural scales and chords produced by these classical and baroque organizations. Carl Orff's idea are the scales are kept in their natural state. On the other hand, the Greek version of the Orff system puts more emphasis on the free and traditional way of learning music. Consequently, the use of traditional Greek musical instruments is more common in this version, as well as the development of rhythm through the experience of the musician. However, both versions of Orff's system have common elements such as the emphasis on listening and the focus on the natural scale. In both cases, the goal is to develop the individual's musical sense and improve their perception of music. Both versions of the Orff system also attempt to encourage creativity and self-expression through music.

Keywords: Carl Orff, Orff Schulwerk, German version of Orff's pedagogical idea, Greek version of Orff's pedagogical idea

1. INTRODUCTION

The concept of the Orff Schulwerk was developed by Carl Orff and her partner, Gunild Keetman. Orff was a German composer who wanted to create a system of music education that would allow children to develop their musical skills through play and creativity. Keetman, who also had a musical education, collaborated with Orff and together they developed the Orff method, which combines elements of pedagogy, musicology and play aesthetics. The idea was to create a music education framework that would emphasize student creativity and individuality, while placing music at the center of education. Initially, the Orff system was developed to teach music to children in school education, but then spread to other settings such as music schools and youth orchestras (Keetman, 2011)

Carl Orff never referred to the term "system" in describing his approach to music education. Instead, he often used the term "activities" to describe his philosophy and method. Orff believed that music education should be a process of discovery and creation through student involvement and collaboration. Consequently, Orff approached music education as a philosophy and a practical approach based on the active participation and creativity of students.

In Germany, the Orff has become very popular in education since the 1950s. Carl Orff founded the Orff Institute in Salzburg in 1961, with the aim of spreading the method throughout the world. The Institute continues to operate to this day and offers educational programs to educators and artists from around the world. In addition, there are many schools in Germany that use the Orff system in teaching music. In Germany, the Orff's method has also been used in theater and choreography, as Carl Orff had originally focused on creating music for theater and dance. His method has influenced many composers and musicians, as well as other music education methods developed later (Carl, Keetman & Murray, 1950)

Orff Schulwerk understands music as an integral process of human culture, linked to the development of imagination, creativity and self-expression. Music is part of a wider pedagogical approach, which recognizes the importance of children's active participation in the learning process and adapting teaching to the needs and abilities of each student.

The pedagogical idea Orff system became known in Greece mainly through the schools and teachers who undertook to apply its principles in the teaching of music. In the 1990s, the training of Greek teachers by foreign teachers of the Orff system began in Germany, which led to the implementation of the system in more and more Greek schools. (Tsaftaridis, 1997).

In addition, the various music events and festivals organized in Greece often include workshops and presentations of the Orff system, which has contributed to the spread of knowledge and its application in the country. In addition, there are special music schools that offer training in the Orff system in Greece.

Polyxeni Mateou (1921-2003) was one of the first Greek musicians to introduce the Music-Kinematic Education of the Orff in Greece. She was recognized as one of the most decisive figures for the introduction of the Orff-Schulwerk system in Greece and its spread. Since the 1960s, Mateou has trained many teachers in the use of the Orff method in teaching music to children, and she founded and directs the Orff Research Center in Athens. Polyxeni Mateou created and promoted an approach to music education that combines pedagogical theory of Carl Orff with Greek musical traditions and Greek cultural heritage. Her approach is to teach the Orff system through a playful and creative approach to encourage student participation and self-expression. Her work in the field of music education and the promotion of the Orff system in Greece have led to the creation of many organizations and schools that teach the Orff system in our country. She was a musician and an educator and introduced the Orff system to several schools and other educational groups in Greece. He also gave a significant number of seminars and educational programs in various regions of the country, contributing to the spread of the Orff system in Greece (Kopsida, 2018).

2. METHODS

In this research, as a methodological tool, comparative analysis was used through the bibliographic sources and archival material collected as well as the methodological tool of observation through attending seminars and trainings of Orff's pedagogical idea (Cohen, Manion & Morrison, 2008). The comparative analysis was chosen on the one hand to explore at a theoretical level the common and different elements between the two different educational systems, traditions and musical pedagogic programs and the different approaches that use the Orff method. On the other hand, the methodological tool of observation which is one of the basic methodological tools of science. In the present research, it was chosen as a tool to evaluate the theories in relation to the practical part that included monitoring in primary school classes. More specifically, the researcher attended two schools in Athens in three classes of the school (third, fourth and fifth grade) where the music teachers had integrated activities and lesson plans according to the standards of the Orff music-kinetic course.

The research questions of the study are as follows:

- What are the basic principles of Orff's pedagogical idea and how is it applied in the Greek and German educational system?
- How do the Greek and German versions of Orff's pedagogical idea differ from each other?
- What is the role of music in Orff's pedagogical concept and how is it integrated into the educational system?
- What is the importance of collaboration and creative expression in Orff's pedagogical concept?
- What are the effects of Orff's pedagogical idea on educational practice and how does it affect children's development?

3. RESULTS

The Orff method has gained international recognition and is used in many countries around the world. However, there are some differences between the Greek and German versions of the method.

One of the basic differences is in the way specific percussion and improvised instruments are used. In the Greek version of the Orff method, traditional Greek musical instruments are used, such as lyres, tambourines and tambourines, while in the German version, standard percussion instruments such as castanets and drums are usually used. Also, the Greek version of the Orff method focuses on the use of vocal singing and dancing, while the German version focuses on the use of music and rhythm. In Greek education, music is treated as a science, with an emphasis on theory and musical tradition. The differences in the use of instruments and rhythms between the Greek and German traditions are significant and are also reflected in Orff's teaching (Hunter, 2019).

In the Greek tradition, traditional musical instruments are widely used and often accompany the songs. The rhythms are free and depend heavily on the performance of the musician and the performance of the audience. In contrast, in the German tradition, the use of instruments is more varied and often based on academic education. Furthermore, rhythms in German music are usually more fixed and more defined than theory, with less freedom in performance. In German version of the Orff system, students are trained to play music with metallophones, drums and clarinet. Furthermore, the German version of the Orff system focuses more on the development of harmony and melody, and less on learning rhythm (Carl, 1933a). Another important point of difference between the German and the Greek version of the Orff system is the way in which tuned and untuned scales are used in music teaching. In the Greek musical tradition, the use of unsynchronized scales is quite common, while in the German tradition, harmonic scales

are mainly used. Another difference between the German and Greek Orff systems is the way musical scales are used. In the German Orff system, students learn to play various musical scales, such as major and minor, as well as musical scales based on long notes and whole notes. In the Greek version of Orff, the musical scales used are mainly the pentatonic and diatonic scales (Carl & Keetman, 1989, Carl & Keetman, 1958)

Secondly, the most obvious difference is the language. While the Orff system was developed in Germany and is usually used with German text, Greek lyrics are used in Greece. This does not change the basic principle of the Orff system, but the lyrics must be well chosen to meet the goals of the system.

Another difference is the frequency and duration of the courses. In Germany, the Orff system is usually part of universal music education and is taught at school during the week. In Greece, Orff training is usually taught as an extracurricular activity course and may be less frequent. Also, teachers in Greece who teach Orff usually have less expertise in the system. Another important difference between the German and Greek Orff systems is the approach to teaching music. In Germany, the Orff system is often combined with the Kodaly method, which focuses on learning music through singing and vocal development. Thus, students learn to recognize musical elements and reproduce them with their voice, before transferring them to the instrumental instruments (Frazee J. & Kreuter K., 2017).

In contrast, in Greece, the Orff system approach focuses on the development of rhythmic skills through the use of Orff instruments. Students learn to play music with their own hands and develop the skills of coordination and precision in rhythm. After that, the Orff system continues to teach students how to recognize musical elements and reproduce them on the instrumental instruments.

In the German version of Orff Schulwerk, the teaching focuses on the development of the child's auditory and motor perception, using various musical instruments such as percussion, airphones and different percussion instruments specially designed for Orff Schulwerk. Teaching is based on the child listening to music and expressing himself through movement and the use of musical instruments. Also, the German version has a specific teaching framework, with different levels of difficulty and goals for each level. In the Greek version of the Orff system, there is often a strong emphasis on learning rhythm through traditional Greek dances and songs. In addition, traditional Greek musical instruments such as the baglamas, the lyre and the clarinet are usually used to create music (Kopsida, 2018).

Despite these differences, both versions of the Orff system share common goals and principles. In both systems, the aim is to encourage the cultivation of musicality, creativity and collaborative work among students. The Orff methodology focuses on learning music through self-expression and improvisation, as well as the active participation of students in the learning process (Beegle, 2001)

In the German system, rhythms are taught through the Orff top board, which is a large board with dots corresponding to specific rhythms. The teacher or musicologist can use this board to show how each rhythm works, and students can play these rhythms with a variety of musical instruments.

In the Greek Orff system, rhythms are taught through the use of percussion instruments such as timpani and bells. Students learn to play the rhythms through practice, without having to understand the theory behind them. In the German Orff system, students learn to use their bodies as a musical instrument, producing rhythm and sound with their use. Specifically, they use their bodies to rhythmically stomp on the floor, beat their chests, thighs, and arms, clap their hands, and play with all kinds of objects that can make sounds, such as percussion and cruises. This helps students develop a sense of rhythm, synchronized movement and collaboration with other musicians, as well as creativity and confidence in expressing themselves through music. Another example of the use of the body in the Orff system is the use of the hands as percussion instruments, also known as "percussion". Students learn to use their palms, fingers, and knuckles to create various sounds and rhythms. They may also use objects such as wooden boxes or crates to create a distinctive knocking sound. Using the hands as percussion instruments allows students to develop percussion, rhythm and collaboration skills as they play together as a group. (Brass, 2010)

The Orff system suggests a multitude of activities that can be applied in the school context, but also in other musical environments, such as music schools and youth orchestras. These activities help develop musical sensitivity, collaborative skills and creativity (Brass & Lehto, 2016)

In Greece, some of the recommended activities of the Orff system are the following:

- Use of limited musical scales and rhythms, allowing children to create musical themes using available musical instruments and their bodies.
- Collaboration and group composition exercises, where children work together to create a musical composition.
- Rhythm and melody awareness exercises through body movement.
- Training in the use of various musical instruments, such as percussion and metal sounds
- Learning songs and dances from various cultural traditions, including Greek traditions.
- Composing music using various musical elements such as rhythms, melodies and harmonies.

- Improve listening skills by listening to music and recognizing various musical elements and structures.
- Create musical scenes and performances using various musical tools and elements.
- Organization of musical concerts and performances with the participation of students.
- Collaboration with other subjects, such as language, literature and art education, to develop cross-linking skills and creativity.

In addition, in the German Orff system, various activities and games are used to teach music, such as building and orchestrating musical phrases through a limited series of notes or copying and modifying musical works. In addition, learning music is usually accompanied by kinesiology activities and dances(Carl,1933b)

In Greece, the basic rhythms are many and varied, as they come from different regions of the country and different traditions. Some of the best known are Zeibekikos, Hasapikos, Sirtos, Kalamatianos and Karsilamas.

In Germany, the basic rhythms used in the Orff system are 4/4, 3/4 and 6/8. However, music instructors and students usually engage in a wide variety of tempos, depending on the goal of the activity and the music they are listening to and playing.

4. DISCUSSIONS

In education in Germany, the Orff method has been integrated into schools and pedagogical training for many years. Many teachers and musicians use the Orff *Sculwerk* as a method of teaching music, and many schools have concerts and performances with music created using this system. The Orff is not only used to teach music, but also to develop social skills such as cooperation and communication between students. Students learn to listen to others, collaborate and create music together. In Greece, the music education idea of Orff has started to be introduced into schools and music teaching in recent years. However, the introduction of this teaching method in schools is still limited. Educators and musicians in Greece have begun to recognize the benefits of the Orff method and are trying to incorporate it into the teaching of music in schools.

One of the challenges in the introduction of the Orff system in education in Greece is the lack of suitable teachers and musicians who are specialized in the use of this method. Additionally, limited school budgets may make it difficult to expand music instruction using the Orff system.

In Germany, the Orff system has been introduced to music teaching for decades and is a permanent component of education. Teachers and musicians in Germany are specialized in using the method and have developed extensive teaching programs based on this method. Combined with the recognition of the importance of music education in children's development, the Orff method continues to evolve and adapt to changes in educational technology and society. In addition, this method allows students to express themselves through music and develop their creativity, thus expanding their skills and abilities.

In Greece, the Orff system is used in school education as a method of teaching music to primary school children. It is usually used in the context of the music lesson and is often combined with other teaching methods, such as musical performances and musical motor education. The Orff approach in the Greek school focuses on children's creativity and enhancing their musical skills. Students learn to develop their musical aesthetic through playing and practicing rhythmic movement and improvisational music production using objects and their bodies(Kotzian,2019).

In addition, the Orff approach in the Greek school is also applied to special educational needs, such as in schools with children with disabilities or learning difficulties, with the aim of improving mobility and cooperation and communication skills. The use of music and movement within the Orff system helps improve children's mobility, cooperation and expressiveness. In addition, the development of rhythmic and auditory skills can help strengthen the language and social skills of children with special needs.

In Germany, the Orff philosophy is more widespread in primary education and is mainly applied to teaching music. In Greece, although it is used in isolated cases, it is not so widespread in the school environment. Also, the process of applying the Orff system may differ between the two countries. In Germany, teachers who implement the system usually have special training in music and the Orff system. In Greece, training in the Orff system is not so widespread, and there is usually no special training for teachers who use it(Regner,2013)

5. CONCLUSIONS

The Orff's philosophy of Orff has become internationally recognized as an effective and creative music education method. It is used in different countries at different levels of education, from kindergarten to university. The various techniques of the Orff system are used to encourage creativity, expression and cooperative work among students. Students learn to use their bodies, various percussion instruments and other musical instruments to create music. The Orff concept philosophy is based on the principle that music is a natural expression of human nature and should be taught in a way that is accessible and fun for all students. The Orff idea in Greek education has been used for decades in schools as a method of learning music. The basic idea of the Orff system is the use of instruments specially made

for this system, such as the Orff xylophone, the Orff metallophone and the Orff glockenspiel. Children learn to play these instruments and compose their own pieces of music. In Germany, the Orff method is an important part of music education and is widely used in schools and educational institutions. Teachers and music instructors are trained in this method and apply it to teaching music to students. The Orff method is integrated into the curriculum and has been recognized as an effective approach to music education. Subsequently, the Orff method has been applied in other countries, such as Italy, Spain, Japan and China, gaining international recognition as a valuable method of music education (Steen, 1992). Overall, the Orff method is recognized as an effective and creative approach to teaching music to students. Its continuous evolution and adaptation to changes in educational technology and society, as well as the encouragement of creativity and expression. In Greece, the Orff method has started to be introduced in music education and there are some schools and educational institutions that offer related training programs. However, this method has not yet been integrated into the school curriculum and is not widely known to teachers and music instructors. The introduction of the Orff method in Greek music education can be beneficial for the creative development of students and for the development of their musical skills. In addition, it can contribute to the preservation and promotion of Greek musical heritage and tradition, giving students the opportunity to explore traditional musical instruments and the rhythms of Greek music. In both systems, emphasis is placed on developing students' creativity and self-expression through music and dance. However, there are also similarities in the use of the Orff system in the two versions. In both cases, Orff is used as a means of developing musical sensitivity and awareness of rhythm and sound. In both cases, the fun and educational experience is provided through collaborative work and creativity.

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