

Charles University in Prague
Faculty of Education
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DIPLOMA DISSERTATION

**Orff-Schulwerk and its Application
in Music Education in Cyprus**

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Music Education – Choral Conducting

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Study programme: Teacher Training for Secondary Schools (N7504)

Univerzita Karlova v Praze

Pedagogická fakulta

Katedra hudební výchovy



DIPLOMOVÁ PRÁCE

**Orffův Schulwerk a jeho aplikace
v hudební výchově na Kypru**

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Hudební výchova – Sbormistrovství

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DECLARATION

By submitting this diploma thesis on the topic of Orff-Schulwerk and its application in music education in Cyprus, I confirm that I have prepared it under the guidance of the thesis supervisor independently using the sources and literature mentioned in the thesis. I further confirm that this work was not used to obtain another or the same title.

Praha July 2022

ACKNOWLEDGMENTS

I would like to take this opportunity to express my gratitude and warmly thank all the people, lecturers, friends, family who have been great contributors in creating and completing this work.

First of all, I am greatly thankful of my supervisor prof. PhDr. Stanislav Pecháček. I would like to express my deep appreciation for his invaluable guidance, support, and advice throughout the five years of my studies.

I am greatly indebted to all my professors in Charles University that have helped and supported me in my journey of discovering myself as a teacher, long before I started this dissertation.

I cannot thank enough my dear friend, Kyriaki Sandberg, who shared her valuable time and helped in the editing, linguistic and grammatical correction of the text. Her help was essential in completing this work, and it is deeply acknowledged.

Special thanks go to my professors and fellow students in Moraitis School in Athens who have been a great inspiration for this dissertation and my journey in Orff-Schulwerk. Deepest gratitude goes to Ms. Katerina Sarropoulou, for discussing with me and gifting me the book of the Basic Texts of Orff Schulwerk (1932–2010).

Last, and most importantly, I am greatly indebted to my wonderful parents and brother for their lifelong support and love. Thank you for believing in me, supporting me, encouraging me and pushing me through every step of my journey. To them I owe everything, and I am grateful for their unconditional love and sacrifices. This dissertation is dedicated to them.

ABSTRACT

This diploma dissertation examines the life of the composer Carl Orff, focusing more on his pedagogical work that resulted in the creation of the now well-known and widely used Orff-Schulwerk method and how it could be applied in a Greek-Cypriot setting.

Aims of the work:

- A brief introduction to the life and musical work of Carl Orff
- History of the Orff-Schulwerk and Orff-Schulwerk Music for Children
- Characteristics and Pedagogical Ideas of Orff-Schulwerk and elemental pedagogy
- The English Adaptation of Orff-Schulwerk Music for Children by Margaret Murray
- Application of Orff-Schulwerk in Greece and Cyprus and suggestions for application and improvement
- Lesson plan for a Greek-Cypriot class setting

KEYWORDS

Carl Orff, Orff-Schulwerk, Music for Children, elemental pedagogy, lesson plan, music education, Orff-Schulwerk in Greece, Orff-Schulwerk in Cyprus, music-kinetic education

ABSTRAKT

Tato diplomová práce se zabývá životem skladatele Carla Orffa a zaměřuje se na jeho pedagogickou práci, která vyústila ve vytvoření dnes již známé a široce používané metody Orff-Schulwerk a na to, jak by mohla být aplikována v kyperském prostředí.

Cíle práce:

- Krátký úvod do života a hudebního díla Carla Orffa
- Historie Orffova Schulwerku
- Charakteristika a pedagogické myšlenky Orffova Schulwerku elementární pedagogiky
- Anglická adaptace Orffova Schulwerku Margaret Murray
- Aplikace Orffova Schulwerku v Řecku a na Kypru a návrhy na aplikaci a zlepšení
- Vyučovací plán hodin pro prostředí kyperské třídy

KLÍČOVÁ SLOVA

Carl Orff, Orff-Schulwerk, Hudba pro děti, elementární pedagogika, hudební výchova, plán vyučovacích hodin, Orff-Schulwerk v Řecku, Orff-Schulwerk na Kypru, hudebně-pohybová výchova

Contents

Introduction	8
1 The Life and Work of Carl Orff	10
1.1 Early years	12
1.2 The Musical work of Carl Orff	15
1.2.1 The study of the Old Masters – Lamenti	15
1.2.2 Trionfi – Trittico teatrale (Triumphs – Theatrical triptych)	16
1.2.3 Fairytales	19
1.2.4 Bavarian world theatre.....	22
1.2.5 Theatrum Mundi	23
1.3 The Personal life of Carl Orff	25
2 The Pedagogical work of Carl Orff	27
2.1 History of the Orff-Schulwerk	27
2.1.1 Socio-cultural background.....	27
2.1.2 The Günther-Schule (The Gunther School).....	29
2.1.3 The Orff-Schulwerk, Musik für Kinder (Music for Children, 1950–1954) ..	32
2.1.4 The Orff-Institute.....	34
2.1.5 Continuation and spreading of the Orff-Schulwerk	36
2.1.6 Adaptation of Orff-Schulwerk worldwide.....	38
3 Orff-Schulwerk and Elemental Pedagogy	41
3.1 The components of the Orff-Schulwerk	43
3.1.1 Rhythm	43
3.1.2 Creative - expressive movement.....	45
3.1.3 Singing.....	45
3.1.4 The Orff Instrumentarium	47

3.1.5	Improvisation.....	55
3.2	The pedagogical ideas of Carl Orff.....	57
3.2.1	The principles of Orff Schulwerk and Carl Orff’s educational ideas.....	57
4	Music for children by Margaret Murray (1957–1966).....	61
5	Application of Orff Schulwerk in a Greek-Cypriot setting.....	65
5.1	Historical background.....	65
5.1.1	Orff-Schulwerk in Greece	65
5.1.2	Orff-Schulwerk in Cyprus	68
5.1.3	Suggestions and warnings for the application of Orff Schulwerk in a Greek-Cypriot setting	69
5.2	Lesson plan for the Secondary School.....	72
	Conclusion.....	83
	References	86

Introduction

My meeting with the Orff-Schulwerk in my second year (2017/18) in Charles University has not only determined my course as a student but especially my philosophy as a teacher and pedagogue. It was in July 2018 that in the course of attending the *Letní seminář Klubu sbormistrů* (Summer Seminar of The Choirmaster's Club) in Kutná Hora I attended a class of PaedDr. Lenka Pospíšilová. I remember myself being so thrilled by the way she was explaining things and having such an amazing flow in the class, but also, of how her class positively challenged me both musically and physically. I was very eager to learn from her, and I caught myself thinking, "Wow, I would like to teach like that too.". I bought all the books she had brought to show us that day, and immediately started searching who she was and what she did. That was my first meeting with Orff-Schulwerk, but it wouldn't be the last time, I would be surprised by what it could achieve and how it could challenge me. By the third year of university, I had the luck of having as my teacher Mgr. Ludmila Bajerová who taught the class *Pohybová výchova* (Movement education), which gave me a new perspective on the connection of movement, music and speech. As time went on, I took every chance of educating myself in the method, such as volunteering in projects of Mrs. Bajerová and observing classes of Mrs. Pospíšilová as part of my university practice. During a conversation with Mrs. Pospíšilová, I expressed to her my interest in the method and my desire to further educate myself, and that I was currently searching for schools that could offer that. She immediately mentioned the long tradition of Orff-Schulwerk in Athens, and thus in September 2021 started my educational journey in the Orff-Schulwerk educational programme at the Moraitis School in Athens.

Having decided that I would like to continue my pedagogical work in Cyprus, and in the philosophy of Orff-Schulwerk, this thesis serves as a deeper exploration of Orff-Schulwerk, and the look for a way, to marry this method, of Western culture roots with the Greek-Cypriot Eastern music culture.

The thesis consists of five chapters. In the first chapter, we will meet Carl Orff, the man and composer, concentrating especially on his childhood, which determined who he was to become as a pedagogue and composer. We will map his later life through his works as a composer and get to know him out of his own words, those of his collaborators and his

family as said in the documentary film *O Fortuna!* by T. Palmer (1995) as well as the official website of Carl Orff, which offer important information and personal testimonies on Orff's personal life and musical works. In the second chapter, we will investigate Orff's pedagogical work, by looking through the history of Orff-Schulwerk; how it all started at the Günther-Schule, what led to the creation of the five multi-translated and publicized volumes *Orff-Schulwerk, Musik für Kinder*, the foundation of Orff-Institute, continuation, spreading and adaption of the Orff-Schulwerk worldwide. In the third chapter we will clarify and analyze the term Elemental music, and Orff-Schulwerk's pedagogical ideas and components. The fourth chapter will be a short analysis of the one of the first-generation adaptations of Orff-Schulwerk, the five-volume English adaptation *Music for Children* by Margaret Murray, so as to be inspired and understand Orff-Schulwerk more through examples. Finally, chapter five will be devoted to the historical background of Orff-Schulwerk in Greece and Cyprus, give suggestions on its adaptation in the Greek-Cypriot culture as well as an idea for a lesson plan based on the findings of the thesis.

The literature and sources used in this thesis include among other complimentary publications and researches on Orff-Schulwerk: the Greek publication of the book *Basic Texts on Orff-Schulwerk (1932–2010)* edited by B. Haselbach and K. Sarropoulou, which is a collection of articles by pioneers of Orff-Schulwerk and Orff himself, *Introduction to Music for Children (1957)* by W. Keller and translated by Margaret Murray, the documentary film *O Fortuna!* by T. Palmer (1995), the official website of Carl Orff and the official website of Studio 49.

1 The Life and Work of Carl Orff



Carl Orff (Carl Orff, n.d.)

Carl Heinrich Maria Orff is one of the most known composers and educators of the 20th century. The German composer and educator was born on the 10th of July 1895 in Munich and died in the same town on the 29th of March 1982. As a composer he is mostly known for his scenic cantata *Carmina Burana*, which is to this day one of the most performed classical music pieces. As an educator he is known for his developmental approach used in music education known as *Orff-Schulwerk* or *Orff Approach*. The approach is child-centered and based on the principle of Orff's elemental music where music, movement, drama, and speech are seen as one, as it is in the child's world of play. The Orff Schulwerk supports that every child can learn music. Learning music must not be regarded as the ability of reading notes or perfecting a solo instrument, but as learning to understand and enjoy making music. Orff said "I believe that every human being has an artist inside them, this possibility can be encouraged or destroyed...My guiding principle has always been to encourage." (Palmer, 1995).

Chronological biography of Carl Orff (Orff-Stiftung, n.d.-b)

1895 Born on 10 July in Munich	1947 Receives music prize from the city of Munich; first performance of <i>Bernauerin</i>
1898 Birth of his sister Maria (Mia)	1943 First performance of <i>Die Kluge</i> and <i>Catulli Carmina</i>

<p>1900 First piano tuition and first recording of compositions on a slate</p> <p>1905 Music composed for his own puppet theatre</p> <p>1912-14 Studies at the Academy of Music in Munich</p> <p>1914 Further studies with Hermann Zilcher</p> <p>1916 Musical director of Munich Chamber Theatre</p> <p>1917 Military service, trapped on the Eastern front</p> <p>1918 Musical director in Mannheim and Darmstadt</p> <p>1919 Study of old masters of the 16th and 17th century; private circle of students in Munich</p> <p>1920-27 Married to Alice Solscher</p> <p>1920 Studies with Heinrich Kaminski</p> <p>1921 Birth of daughter Godela</p> <p>1924 Foundation of Günther School in Munich</p> <p>1925 First performance of new arrangement of <i>L'Orfeo</i> by Monteverdi</p> <p>1926 Begins cooperation with Gunild Keetman</p> <p>1930 Performance of <i>Entrata</i> originally by William Byrd</p> <p>1931 First editions of Schulwerk</p> <p>1932 Arrangement and adaptation of the St Lukas Passion attributed to Bach</p> <p>1932-33 Musical director of Munich Bach Society</p> <p>1936 Music for Olympic Festival: <i>Einzug und Reigen</i></p> <p>1937 First performance of <i>Carmina Burana</i></p> <p>1939-53 Married to Gertrud Willert</p> <p>1939 First performance of <i>Der Mond</i> and first performance of <i>Ein Sommernachtstraum</i> (3rd version)</p>	<p>1944 Günther school closed down by the Nazis</p> <p>1948 First school radio broadcasts <i>Orff-Schulwerk. Musik für Kinder</i></p> <p>1949 First performance of <i>Antigonae</i></p> <p>1950-54 Schott Music publishes <i>Orff-Schulwerk. Musik für Kinder</i></p> <p>1950-60 Director of master class for composition at the Music College in Munich</p> <p>1953 First performance of <i>Trionfo di Afrodite</i></p> <p>1954-59 Married to Luise Rinser</p> <p>1956 Member of the fraternity <i>pour le mérite</i> for arts and sciences</p> <p>1959 First performance of <i>Oedipus der Tyrann</i>; honorary professor of the University of Tübingen</p> <p>1960 Married Liselotte Schmitz</p> <p>1962, 1963 and 1966 Gives lectures on <i>Schulwerk</i> abroad</p> <p>1968 First performance of ›Prometheus‹</p> <p>1972 Honorary professor of the University of Munich, awarded Great Cross of Merit by the Federal Republic of Germany</p> <p>1973 First performance of <i>De temporum fine comoedia</i></p> <p>1975-81 Work on the documentation <i>Carl Orff und sein Werk</i> in eight volumes</p> <p>1982 Died on 29 March in Munich, buried in the Chapel of sorrow in the monastery church of Andechs</p>
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1.1 Early years



Mia and Carl Orff 1903 (Orff-Stiftung, n.d.-s)

Herman Regner, in his article *Carl Orff's Educational Ideas – Utopia and Reality* (1975), shared childhood memories that Orff had told him and concluded that all Orff's childhood memories testify to his unusual sensitivity, his obvious wide range of interests, in botany, history, languages, poetry and music. Orff's educational ideas have their roots in his personal experience.

Orff was born on July 10th, 1895, in Munich into a musically oriented family of officers and academics. His grandfathers were both major generals in the army and they were also active in academic fields. His grandfather Carl von Orff (1828–1905) seems to have been a strong influence on the composer's early life. He was active in geodesy, mathematics and astronomy and Carl Orff said that his grandfather was the most prominent figure in the family and that he will never forget how he was permitted to go with his grandfather every year during Holy Week to the dimmed St Michael's Church, to hear the Penitential Psalms by Orlando Lasso (Orff-Stiftung, n.d.-p). The Resurrection Day that Orff remembers in Munich, was celebrated with lights and colors, with incense, with choirs, church organ, wind orchestras and cannonades. His grandfather Karl Koestler (1837–1924), an enthusiastic amateur musician and founder of an orchestral society, was Orff's first biographer – he had Orff's early lieder published in 1911.

Heinrich Orff, Orff's father, was an army officer to the Imperial German Army and was interested in music, he played the piano and a variety of string instruments. Orff

remembered how their house was so close to the military camp that he could listen to the rehearsals of the military band. He also remembered their colorful formal uniforms, the “theatre” of the military parades of the Bavarian Royal Guard with the feathers, whistles, drums, and trumpets (Regner, 1975, p. 109).

“My mother possessed a quintessentially artistic nature and was a fundamentally intelligent woman” (Orff-Stiftung, n.d.-u). Orff was fond of his mother, Paula Koestler, who was a trained pianist, and it was she who primarily recognized the musical talent of her son. She was his first piano teacher at the age of 5. Orff remembered sitting on the piano and trying to create accompaniments while his mother played – one day he even tried playing on the piano with a meat grinder. Apart from piano lessons he also took violoncello and organ lessons. There are records of visits to concerts and theatre dating back to the year 1903.

When Orff was fascinated with something he was above and beyond dedicated and determined to achieve whatever he put his mind onto. At the age of eight, after attending a concert with works of Beethoven and Mozart, he was so fascinated, that for days and weeks all he wanted to play were Beethoven’s symphonies on the piano arranged for four-hands, with his mother, until he learnt them by heart.

Orff’s lifelong interest in theatre and stage music that started early in his childhood. Orff, in the documentary film *O Fortuna!* by Tony Palmer (1995), mentioned “As a child I was always making up little stories and little songs. From the age of six round the breakfast table, with some help from my mother, I wrote my first novel. But it was my puppet theatre which gripped my imagination.”. At the age of 10 he got as a present a puppet theatre that became his first experimental laboratory of musical drama. After visiting a marionette theatre, he staged puppet plays that he accompanied with dramatic musical effects. His daughter Godela (1921–2013), in the same documentary, talks with joy about how she remembered the puppet theatre as a child and how her grandparents did all the sound effects and her father cut out little silhouettes, wrote the stories and sung the songs. At the age of 13 Orff went for the first time to the opera to see *The Flying Dutchman* by R. Wagner. The strong emotions made him forget his real life and he was enchanted by the show for weeks (Regner, 1975, p. 110).

From 1905 to 1907, Orff attended the grammar school Ludwigs gymnasium and in 1907 to 1912, the grammar school Wittelsbach Gymnasium in Munich, where he was recruited in the church choir and his high soprano voice soon gained him solo roles. He was not fond of school "... It did not make a great impression on me, I found it boring...I considered lessons at school as a compulsory exercise...The only subject I found really absorbing was ancient Greek." (Orff-Stiftung, n.d.-x). Orff later said about languages in general "Language has always interested me as a child I wrote songs to words by Nietzsche..., at 17 I wrote an opera in Japanese... later I wrote an opera in French, from Maeterlinck! And then of course *Carmina Burana* in Latin ... My God Latin! Who on earth will understand that? To that I replied, and I believe that a dead language is often more alive than what we think of ... Latin and Greek are central to our European culture" (Palmer, 1995).

By 1912, at the age of 16, having already had some of his songs published and written an opera (*Gisei, das Ofer*), he started studying at the Academy of Music in Munich where he stayed until 1914. Orff found the tuition in the Academy over-conservative. Orff supported the idea that music should please and be good for the health. He then independently started following the major trends of avant-garde and especially studying Schoenberg's harmonic theory and works and the music of Debussy. The influence of the avant-garde movement in his work, can be seen up to 1914, until he realized he was heading the wrong direction and he was again irretrievably attracted to his long love, the theatre.

In 1916 Orff was the musical director of the Munchner Kammerspielen. After a short military service in 1917–18 during the World war I, where he was buried alive in a dugout on the Eastern front and was seriously injured, he returned and held the position of the assistant Kapellmeister first at the National theatre in Manheim and then at the State Theater in Darmstadt until 1919.

1.2 The Musical work of Carl Orff

In this chapter we will be looking into Orff's adulthood life through his work as a composer. His pedagogical work will not be analyzed in this chapter.

The description will not be strictly chronological but rather based on the categorization of his compositions as they can be found on the official website of Carl Orff:

- The study of the Old Masters – Lamenti
- Trionfi – Trittico teatrale
- Fairytales
- Bavarian world theatre
- Theatrum Mundi

1.2.1 The study of the Old Masters – Lamenti

“I discovered a music which was as familiar to me as if I had long been acquainted with it and had merely rediscovered it. This was an inner congruence which deeply moved me and triggered off something completely new within me.” – Carl Orff (Orff-Stiftung, n.d.-r)

From 1919 Orff worked as a freelance composer and teacher in Munich and searched for his own personal style up until 1931–32. The composer's long interest in theatre dragged him into the medieval and Renaissance music, the music of the, as he called them, – old masters – of the 16th and 17th centuries. Specifically in December of 1917 he wrote down in his diary the command “study the old masters!!!” (Orff-Stiftung, n.d.-y). He began to immerse himself in the literal sense of the word in the works of the old masters, and continued to do so, for the next ten years.

In 1921, Curt Sachs attracted Orff's attention to Monteverdi by saying to him “You are the music dramatist to the manner born and your field is the stage. Go and train with the best music dramatist!” (Orff-Stiftung, n.d.-y). Orff adapted three of Monteverdi's works: *Orpheus* (Orpheus, 1925/40), *Klage der Ariadne* (Ariadne's Lament, 1924/39), *Tanz der Spröden* (Dance of the Brittle, 1925/40). This friction with Monteverdi's music had great significance for the development of Orff's musical language, he said “My study of Monteverdi's works was decisive for me, as I was not primarily concerned with historical

transcription and adaptation, but more with the search for the development of my own style on the basis of a master work of a past age” (Orff-Stiftung, n.d.-r).

Orff’s schooling with Monteverdi is concluded in *Lamenti – Trittico teatrale liberamente tratto da opere di Claudio Monteverdi* (Laments - Theatrical triptych freely based on works by Claudio Monteverdi) published in 1958, which is a shortened version of Carl Orff’s adaptations.

1.2.2 Trionfi – Trittico teatrale (Triumphs – Theatrical triptych)

Trionfi is a trilogy of cantatas; *Carmina Burana* (1937), *Catulli Carmina* (1943), *Trionfo di Afrodite* (1951).

Carmina Burana (1937)

Carmina Burana was Orff’s breakthrough as a composer since prior to that he was known more as a music teacher and specialist in early music. Since before the premiere of *Carmina Burana* that had a great financial success, his activities as an educator and composer brought him little money. In fact, his daughter Godela remembered those years, as years of poverty and hunger saying “My God we were so poor. Counting the pennies to see what we could afford to eat... we had one Swiss Franc which was worth a lot in those days and one American dollar ... and that is what we lived on!” (Palmer, 1995).

In 1934, Orff came upon the 1847 edition of the manuscript *Carmina Burana* by Johann Andreas Schmeller, which was to change the course of his career as a composer and make him known to this day. *Carmina Burana* is a collection of 254 medieval songs and poems from the Bavarian monastery Benediktbeuren from the 11th to 13th century. Orff was inspired by this, and during the years 1935–1936 with help of Michel Hofmann (an enthusiast of Latin and Greek) he selected and organized 24 of the poems into a libretto mostly in secular Latin, with a small amount of medieval German and Old French. The topics of the libretto are the uncertainty of fortune and wealth, the fickleness of fortune and wealth, the ephemeral nature of life, the joy of the return of Spring, and the pleasures and perils of drinking, gluttony, gambling, and lust (Wikipedia contributors, 2022c). The result was the secular cantata *Carmina Burana: Cantiones profanae cantoribus et choris cantandae*

comitantibus instrumentis atque imaginibus magicis (Songs of Beuern: Secular songs for singers and choruses to be sung together with instruments and magical images)

Carmina Burana is the first cantata of the trilogy of cantatas and is by far the most famous. It consists of solo soprano, tenor, and baritone, two mixed choirs, one boys' choir, and a larger orchestra. The cantata has twenty-five movements in total and is divided into a three-part structure set within the frame of the chorus *O Fortuna* (Fortune, Empress of the World), and its repetition. Great deal of the composition's structure is based on the idea of the Fortuna Wheel¹ turning. Within each scene, and sometimes within one movement, the wheel of fortune turns, joy turns to bitterness, and hope turns to grief. *O Fortuna* completes this circle, through being both the opening and closing movements.

O Fortuna! (Fortune, Empress of the World,)

I. In Spring/In the Meadow,

II. In the tavern

III. Court of Love / Blancheflour and Helen

O Fortuna! (Fortune, Empress of the World)

“This work displayed the unmistakable ›Orff style‹ in its full-blown version from both musical and dramatic-scenic aspects.” (Orff-Stiftung, n.d.-g)

Orff supported the dramatic concept *Theatrum Mundi*² in which music movement and speech were inseparable. He called Carmina Burana a scenic cantata with the goal that it would be staged with choreography and stage action. The work was staged at its premiere in Frankfurt, June 1937, but since then the cantata is performed rather in concert halls and leaves the magical images to the audiences' imagination. There has been a choreographed version filmed and directed by Jean-Pierre Ponnelle in honor of Orff's 80th birthday.

The musical style of the composition is simple; it contains little development and polyphony is noticeably absent (Wikipedia contributors, 2022c). The influence of the “old

¹ In medieval and ancient philosophy the Wheel of Fortune, or Rota Fortunae, is a symbol of the capricious nature of Fate.

² See page 23.

masters” and especially Monteverdi’s are quite visible in the work with its straightforward diatonic melodies (ABC Classic, 2019). It avoids harmonic complexities and sounds rhythmically straightforward and simple.

The premiere of the piece was a huge success and its popularity continued to grow even after the war to a point where by the 1960s became part of the international classic repertoire. His daughter Godela said “*Carmina Burana* was very daring. First, it’s in Latin. Who understands that? Second, nothing happens. Third, the rhythms ... Well, the critics called it ‘Nigger Music’” (Palmer, 1995). She then recalled the night of the premiere “At the premiere in Frankfurt I was just sixteen, we were so nervous. My father was dripping in sweat! There were members of the Nazi party present, so the atmosphere was very tense. The first part came to an end: Silence and I thought: “Where is the applause?” so I shouted out, in his enormous theatre ‘Why don’t you applaud?!’” (Palmer, 1995).

Catulli Carmina (Songs of Catullus, 1943)

Catulli Carmina is the second cantata of the trilogy *Trionfi* and it was composed during 1941–1943. Shortly after the success of *Carmina Burana*, Orff was asked by several theatres to add a second work than did not fill an entire evening. Its’ title indicates the main material used in the cantata – the poems of the Latin poet of the late Roman Republic, Catullus. To that the composer also added texts of his. The performance of the work was on November 6th, 1943, in Leipzig.

The piece is divided into three parts: 1. Praelusio 2. Catullus play (3 acts), 3. Exodium. In the prelude, we hear groups of young women and men singing to each other of eternal love and devotion “Eis Aiona” – “forever” in Greek. The groups are then interrupted by the sarcastic comments of the old men that urge them to listen to the songs of Catullus. The story that follows is that of Catullus who falls in love with Lesbia, a woman who does not remain faithful to him and that leaves him heart broken. The way that the poems are selected and the order that they are put in apparently intended to show young people on stage that love will not last forever. In the postlude, however, the young people decide to completely ignore the message and they once again sing “eis aiona”.

The cantata is scored for soprano and tenor soloists, a mixed choir and an enormous percussive orchestra including four pianos, timpani, bass drum, 3 tambourines, triangle,

castanets, maracas, suspended and crash cymbals, antique cymbal, tam-tam, lithophone, metallophone, glockenspiels, wood block, xylophone, and tenor xylophone.



Carl Orff in 1942 (Orff-Stiftung, n.d.-b)

Trionfo di Afrodite (Triumph of Aphrodite, 1951)

In the last of the three cantatas Orff, for the first time, combined Ancient Greek poetry with Latin. The composer himself describes it as a ‘concerto scenico’ (scenic concert). The premiere took place in 1953 in Milan, Italy.

1.2.3 Fairytales

Der Mond (The Moon, 1939)

In February of 1939, *Der Mond* premiered in Munich. *Der Mond* is a 75-minute opera in one act based on a Grimm’s Fairy Tale³ but Orff described it as ‘A little world theatre’ (Wikipedia contributors, 2021). The work is meant to be played along *Die Kluge* (The Wise Girl, 1943) in the same evening.

The story is about a universe split between heaven, earth and the underworld all overseen by St. Pete (Schott Music, 2017). The fairytale tells the story of four young men who steal the moon because their country does not have a moon and is always dark. They succeed and upon their deaths, as a reward each one takes a piece of the moon to their graves.

³ A German collection of fairy tales by the Grimm brothers, Jacob and Wilhelm, first published on 20 December 1812.

As soon as the moon becomes full again it lights up the underworld and wakes up the dead. St. Peter who notices, goes to the underworld to retrieve it, and hangs it again in the sky.

The score consists of various male soloists, children and mixed choirs and a full orchestra with Orff's typical percussion set like for example small tympan, tambourine, xylophone, cymbals.

The music is largely based on the elemental range of stylistic structures as developed in the Dorothee Gunther School with the frequent use of vocal and dance forms based on songs (Orff-Stiftung, n.d.-1).

Orff said about his creation: "De Mond, is very close to my heart it was my first theatre piece and my God, it caused me problems everyone said it was impossible to stage. I wanted an 'overworld', like heaven and an 'underworld' under the sea. The only way to do it was with puppets." (Palmer, 1995).



Clemens Krauss, Carl Orff, Rudolf Hartmann and Josef Kugler at work on the first performance 1939, from left to right (Orff-Stiftung, n.d.-1)

Die Kluge (The wise girl, 1943)

As mentioned earlier, *Die Kluge*, is often paired with Orff's *Der Mond*. Around 1938 Orff started working on a fairy tale work that would provide a contrast to *Der Mond*.

Die Kluge is a 90 minute long, as referred by Orff, fairy tale opera in twelve scenes. Its full title is *Die Kluge. Die Geschichte von dem König und der klugen Frau* (The Wise Girl. The Story of the King and the Wise Woman). The plot is about a wise girl, who is

mistreated and not believed by her father and husband, but after various lessons both realize, she is indeed right, thus a wise girl.

The orchestration consists of woodwinds, brass and percussion instruments and a piano, harp, or celesta. The soloists are bass, baritone and tenor and a soprano.

While Orff had discovered his musical style with *Carmina Burana*, it was in *Die Kluge* that he discovered his dramatic style. Orff wrote the libretto himself in a highly individual linguistic style that gives his composition its particular character. All aspects that he used focus on creating a taut and graphic dramatic effectiveness: direct speech, the terse syntactic sentence structure, the antithetic style of dialogue, a descriptive use of language and the doggerel verse⁴ that gives the text an artistic folk style (Orff-Stiftung, n.d.-n).

Ein Sommernachtstraum (Midsummer Night's Dream, 1939)

„No dramatic works of the Western world have exerted such a great influence on me as the Greek tragedies and Shakespeare. They have both accompanied me my whole life and have stimulated me in my artistic exploration. My periodically repeated study of Shakespeare has had an influence on most of my other compositions. [...] “– Carl Orff (Orff-Stiftung, n.d.-o)

In 1939 he responded to the governments call to write new incidental music for *A Midsummer Night's Dream* since the music of Felix Mendelssohn had been banned. Orff had already composed music for the *A midsummer Night's Dream* long before, in 1916, but he quit the work because he was called up to fight in the First World War.

In the years of the Nazi Germany (1933–1945) Orff had been a very controversial personality and his relationship with German National Socialism and the Nazi Party has been a matter of debate and analysis, that I would not like to indulge into more analyzation or commenting, as this is not the matter in question to this dissertation.

I would like to close this matter by something the renowned music critic Alex Ross (1995) in his article *In Music, Through, There Were No Victories*, in my opinion successfully managed to differentiate these two aspects “Strauss and Orff were assiduously cultivated by

⁴ Poetry that is irregular in rhythm and in rhyme, often deliberately for burlesque or comic effect.

the Nazi regime not because they had exceptional sympathies with the Nazi movement, but because they had a self-evident power to affect broad audiences. Their surrender to Nazi overtures is an ineradicable stain on the biography of each; but the music itself commits no sins simply by being and remaining popular. That *Carmina Burana* has appeared in hundreds of films and television commercials is proof that it contains no diabolical message, indeed that it contains no message whatsoever.”.

1.2.4 Bavarian world theatre

“And thus, a larder stocked with rich language which was previously only accessible to a few is now open to all Bavarians and fellow German citizens...” (Orff-Stiftung, n.d.-m).

Orff was deeply influenced and connected to his roots and to his family, “I am an Old Bavarian born in Munich: this city, this country and this landscape have all given me a lot and exerted a significant influence on my personality and my work” (Orff-Stiftung, n.d.-h). “Where and when one is born affects everything, as a child we absorb everything, we forget nothing” (Palmer, 1995).

In supporting his roots, he wrote three pieces in Bavarian dialect, and he wrote his own librettos. In 1947, he wrote *Die Bernauerin* (The Bernauerin), as a memorial to his homeland, which found inspiration in the homonymous work of Friedrich Hebbel and traditional songs.

Later in 1953 he composed the comedy *Astutuli – Eine bairische Komödie* (A Bavarian comedy) which is rather a work for acting rather than singing. The instrumentation consists exclusively of percussion instruments which provide a background and accompaniment for the text.

In 1955 he wrote the easter play *Comoedia de Christi Resurrectione* (Comedy of Christ's Resurrection). This Easter play was triggered off by the reaction to Orff's well-known Christmas story *Weihnachtsgeschichte* (Nativity of Jesus), which was written within the context of the Orff Schulwerk for Bavarian Radio school music programmes, and music by Gunild Keetman. The broadcasting company commissioned Orff to compose an Easter play for a television production. The work is in triadic form: the core section which consists of the text in dialogue is transcended by the framing musical sections (Orff-Stiftung, n.d.-j).

In 1960 Orff decided to compose a prequel to the easter play and wrote the Christmas play *Ludus de Nato Infante Mirificus* (Miraculous play of the Birth of the Child) which is in the same triadic form.

1.2.5 **Theatrum Mundi**

Orff was a supporter of the dramatic concept *Theatrum Mundi*⁵ in which music movement, and speech were inseparable. Orff was fascinated by the Greek language, which inspired him. He said, “It is indeed the Greek language which like no other fuses both music and gesture.” (Orff-Stiftung, n.d.-w).

In 1948 Orff composed his tragedy *Antigoniae*, and its premiere happened a year later in Salzburg. *Antigoniae* is a musical setting for the tragedy, however it functions as an opera. The opera is completely based on the translation of Friedrich Hölderlin.

Orff's musical setting created a novel form of musical theatre in which the poetic text itself becomes musicalized through the declamation of the singing voices (WikiFox, 2021). The most interesting thing about this piece though is the unusual orchestration with a strong percussion section that clearly represents Orff's composition style. Among others it consists of six pianos and the pianos at several points are struck with various items such as wooden drum and timpani sticks, and a plectrum.

In December of 1959 Orff's tragedy *Oedipus der Tyrann* by Sophocles also on the translation by Hölderlin was premiered in Stuttgart.

Later in March of 1968 premiered the tragedy *Prometheus* by Aeschylus, but this time, the original libretto in ancient Greek was used.

Orff's last work, *De temporum fine comoedia* (Play on the End of Times) had its premiere at the Salzburg Festival in August 1973 and was performed by Herbert von Karajan and WDR Symphony Orchestra Cologne and Chorus. In this mystery play, Orff summarized his view of the end of time. The play is in Greek, German, and Latin and has three parts,

⁵ *Theatrum Mundi* (or the Great Theater of the World) is a metaphorical concept developed throughout Western literature and thought, apparent in theories of the world such as Plato's Allegory of the Cave, and a popular idea in the Baroque Period among certain writers.[1] This metaphysical explanation of the world portrays the world as a theater (apparent in Shakespeare's saying that "all the world's a stage") wherein people are characters and their actions form a drama, with God as the author, specifically for some Christian thinkers (Wikipedia contributors, 2022a).

with each part having its own characters. Again, the orchestration has a large percussion section.

In the years from 1975 to 1981 Orff worked on the autobiography of his life and works, the documentation *Carl Orff und sein Werk* (Carl Orff and his Work) in eight volumes.

Carl Orff died in Munich in 1982 at the age of eighty-six and he was buried in the Chapel of Sorrow in the monastery church of Andechs. His tombstone bears the Latin inscription *Summus Finis* (The Ultimate End), taken from the end of his last work, *De temporum fine comoedia* (Wikipedia contributors, 2022f).



Orff's grave at the Andechs Abbey church

(ViennaUK, 2007).

1.3 The Personal life of Carl Orff

In 1920 Orff found love and got married to his first wife Alice Solscher with whom he had his first and only child Godela (1924–2013). Their marriage did not last long, and they got divorced five years later in 1925. Godela described the relationship with her father as rather difficult at times, saying “He didn’t want me, He had his life and that was that. There was no space for me in his married life. Some of his wives were a bit older than me, some were even younger... I wanted my father for myself. Absurd I know, but if you love someone that much you want to possess them” (Palmer, 1995).



Godela Orff congratulating C. Orff after the world premiere of his *De temporum fine Comoedia* in 1973 (Büchtemann, 2020b).

Orff remarried three more times with the marriages not lasting too long apart from his second marriage with Gertrud Willert, with whom he was married for fourteen years. His third wife, the writer Luise Rinser, to whom he was married for only five years (1954–1959), said about Orff: “If he had been a less great person, he would have gone mad. He was fascinating, nonetheless, there is madness in his music... He had, within him, such demonic forces, even as his wife and friend I was worried for him. He dreamt of witches, for example. He had an incredible imagination; he would often wake up in the middle of the night and he would be screaming and screaming, saying “I have seen the devil”” (Palmer, 1995). Rinser also said, that he was drawn to the ancient Greece and Greek tragedies so much, that he should have been born during that period and not in the catholic Bavaria. She even went as far as to say that he was incapable of love and that he used people; in her case, as a young and beautiful woman at the time, even if he was married to her, he used her to get out of his

depression. About his music Rinser said, that even though he was not a church going person, his music had spirituality and non the least he was buried in a Baroque church.

Orff based on Rinser's description seems to be a very complex and troubled human being, fighting his own demons and darker sides. On the other hand, this "madness" of his could be considered the source of his imagination and drive for originality and creativeness, that led him to become one of the most recognizable and respected artists in the world of music and education.

Alastair Harper (1956) in his article *Carl Orff: Alpha or Omega* described Orff as "a composer of but tenuous account; yet in him there can be discerned, through the tangle of contemporary musical forms, a virility and promise of endurance which may yet succeed in transferring to his reputation some measure of greatness. His works, which every year secure for themselves a wider appreciation in Europe and the U.S., bear the stamp of our crucial times."

The composer Herman Reutter in the *Gedenkbuch Carl Orff* (Memorial Book Carl Orff, 1985) – which is full of tributes from those who performed Orff's works – wrote: "Where can we find a second creative spirit whose life's work encompasses everything in infinite, unlimited spaces and highlights the place that is due it! The range extends from the *Theatrum Mundi* to fairy tales, from intimate love stories to rustic farces, from Bavarian folk play to Attic tragedy, for which Sophocles and Hölderlin were the powerful magicians and inspiration. Christmas idyll, Easter passion dawn in the midst and to crown it all, a play from the end of times resounds." (Büchtemann, 2020b).

2 The Pedagogical work of Carl Orff

2.1 History of the Orff-Schulwerk

2.1.1 Socio-cultural background

Orff (1963) in his article *Orff-Schulwerk: Past & Future*, expressed that the best way to understand Orff-Schulwerk and what it aims to achieve is to follow its course of creation. In the same article, he characterizes Schulwerk as a “wildflower” and himself as a “passionate gardener”. Schulwerk, like a wildflower that grows where it finds a fertile ground, was born out of existing ideas of that time that found fertile ground in his work. Schulwerk was not born from a certain plan, but out of, as he saw and understood, a necessity. That is true since Orff was not the first to think that it was time to make changes.

At the at the turn of the 19th century to the 20th century the world of education was shook when the New Education Movement or otherwise Reform Pedagogy comes alive, whose development peaks in the 1920s and 1930s. The movement was formed by educators from all over the world that wanted to create a new pedagogical theory. A theory, which saw living and learning as one process and not as something that can be separated, in which the child and its needs are the center of attention. It was based on the ideas of naturalism and the ideas of J. Rousseau, which criticized the way of living after the industrial revolution and supported, that people should connect again with mother nature, and their elemental routes. People and schools like Marie Montessori and the Montessori school, Rudolf Steiner and the Waldorf school, Peter Petersen and The Jen Plan, John Dewey and The Pragmatic Pedagogics, Helen Parkhurst and The Dalton’s Plan, and Celestin Freinet and The Modern School, completely changed the approach of education.

Modernism is the corresponding revolution in the world of arts, that immerged in the late 19th century to 1930, and includes among others, the avant-garde movements like impressionism, expressionism, futurism, abstract art, atonal music and 12-tone technique, Dadaism, expressive dance, and the theatrical reform (Encyclopedia Britannica, n.d.). Examples that mostly have to do with music education are the Jaques-Dalcroze’s school in

Hellerau where the *Dalcroze eurhythmics*⁶ were developed, the school of Rudolf von Laban⁷ in Monte Verità, the school of Mary Wingman in Dresden, who used completely original ways of accompaniment in her choreographies, and the Gunther School in Munich by Carl Orff and Dorothee Günther.

All these movements and schools no matter their area of expertise have in common the term innovation, they, one way or another, aimed for something that reformed the old, and searched for something new and different. They were all based on the principle of ‘avant-garde and laboratory’ (Kugler, 2010). The principle is that the protagonists initially establish a community with a small group of students that has a laboratory character. Within this community the protagonists implement their innovative ideas. After a while comes the natural consequence, the need for the organization and methodical dissemination of their material and method of work. For the transmission of their ideas and methods to be genuine and correct, the protagonists upgrade former students of the community to helpers or teachers, which continue correctly spreading the work and method.

Also, in the late 19th century and early 20th century emerged the science of Comparative musicology, the primary precursor to ethnomusicology, with the International Musical Society in Berlin in 1899 acting as one of the first centers for ethnomusicology. Comparative musicology, defined Western musical traditions as the standard and to that all other non-Western music, were compared. This enabled the western cultures to come into contact and be influenced by the music culture and instruments of non-western cultures such as Indonesia, Africa, China, Japan etc.

All the above-mentioned information, aimed to create a socio-historical background and prove that indeed Orff-Schulwerk as we know it today, was not born from a certain plan but was formed gradually, and was influenced by the time in which it was created. Emil Jaques-Dalcroze and Rudolf von Laban influenced Dorothee Günther’s goals. The goal of a new person, shaped by rhythm, comes from Dalcroze, the goal of unleashing the creative potential through an expressive kinetic/motor education, comes from Laban (Kugler, 2010).

⁶ A method that uses concepts of rhythm, structure, and musical expression using movement (Wikipedia contributors, 2022b).

⁷ The ‘Founding Father of Expressionist Dance’ (Wikipedia contributors, 2022d).

Orff was inspired by the ethnomusicology of the time and the term *primitive*, (primitive music, primitive instruments) which meant the return of the ‘civilized’ people back to their original roots, back to something pure, not influenced by the rules of civilization (Kugler, 2010). To do that they investigated non-Western tribal cultures. For Orff a great influence has been the German musicologist Curt Sachs who talked about the importance of kinesthetic dimension in other cultures (non-western), when playing music using their bodies (Kugler, 2010).

The development of the Orff Schulwerk can be separated in three big eras:

1. The foundation of the Gunther-Schule (1924–44) and the *Orff-Schulwerk*, *Elementare Musikübung* volumes (Elemental Musical Exercises 1932–35).
2. The Bavarian Radio broadcasts (1948–53) and the *Orff-Schulwerk*, *Orff-Schulwerk*, *Music für Kinder* volumes (1950–1954).
3. The foundation of the Orff-Institute in Mozarteum university in Salzburg (1961) and the globalization of the Orff-Schulwerk.

2.1.2 The Günther-Schule (The Gunther School)



The building of the Günther-Schule in Munich (Orff-Stiftung, n.d.-z)

As mentioned earlier, in the early 20th century Germany was dominated by the influences of Emile Jaques-Dalcroze, Rudolf von Laban, and Mary Wingman – it was the era of rhythm and dance movement.

During their first meeting in 1923, Dorothee Günther⁸ and Carl Orff discovered their common belief in the symbiosis between music and dance and started a professional relationship. In 1923 they began a trial course which had reasonable success and decided to found their own school of music and dance.

In the autumn of 1924 Gunther and Orff founded the *Günther-Schule*, a training center for gymnastics, music, and dance. The school began as an evening course for seventeen young women ages eighteen to twenty-two (Pruett, 2003, p. 180). Gunther was the director and public person for the school while Orff was the musical director.

What distinguished the Günther-Schule from other schools of that time is that the cofounder of the school was a creative musician with interest in dance. „From the beginning there was a special emphasis on all musical endeavors, and I found an ideal field for experimentation for my ideas.” (Orff, 1963). In the school Orff developed his concept of elemental music, which means the synthesis of music, language, and movement as one. The school combined in a new way music and movement and “the center of gravity of music education shifted from the one-sided harmonic element to the rhythmic” (Orff, 1963). Also, in the years of Günther-Schule, Orff developed new uncomplicated and easy to play musical instruments that are known as the *Orff Instruments* and can be found in schools all over the world.

The curriculum of the school included among others, as Gunild Keetman (1978) wrote in her article *Memories of the Günther-Schule*: gymnastics, music-rhythmic physical education, dance physical education and modern artistic dance, singing, breathing and voice theory, anatomy, physiology, massage, harmony, didactics of pedagogy, art history, piano and improvisation, conducting, choir, technique of playing the beaked flute and improvisation, percussion technique on Orff instruments and improvisation, movement drawing.

Günther-Schule belonged in the schools that used the ‘avant-garde and laboratory’ principle, so naturally, the need of a methodical and organized transmission of their work, emerged. Maja Lex and Gunild Keetman are the example of the students being promoted to

⁸A gymnastics teacher with a degree in graphic arts and art history who also engaged in the education of speech and was an author (Haselbach & Sarropoulou, 2018, p. 293).

that position. Maja Lex entered the school in 1925 and followed in the steps of Günther, and Gunild Keetman, who entered in 1926, followed in the steps of Orff. Keetman especially meant to become one of the most important collaborators of Orff and helped in shaping and spreading the Orff-Schulwerk all over the world.

In 1930, the *Tanzgruppe Günther* (Günther Munich Dance Group) was created with Maja Lex being the choreographer and Gunild Keetman the musical director. The dance group had its own accompaniment using Orff instruments and during the performances musicians and dancers normally changed roles. The group became famous very soon and had tours around the world. These tours attracted many new students to the school, and educators became more and more interested in the way of Orff's and Günther's teaching.

As Orff's and Günther's methods became even more popular there was a project proposal by the Ministry of Culture of Berlin for a reformation in education where Orff's elemental music would be part of the primary school curriculum. The result of this effort, was the publication of *Orff-Schulwerk, Musik für Kinder, Musik von Kindern, Volkslieder* (*Orff-Schulwerk, Music for Children, Music by Children, Folk songs*) by Schott, Verlag. The project though, due to various reasons was never implemented.

In the years 1932–1935 the series *Orff Schulwerk-Elementare Musikübung* (*Orff Schulwerk-Elemental Musical Exercises*) was published by Schott, Verlag. The writers were C. Orff, G. Keetman, H. Bergese, and W. Twittenhoff. It included publications such as, *Exercises for percussion and hand drum, Exercises for timpani, Exercises for the beaked flute* etc.

The term *Schulwerk* does not mean 'work for school' but 'schoolwork' or 'schooling'. Demetris Varelas put it very nicely by describing it as "Schooling through working" which means learning through creating and working (Βαρελάς, 2015). The first publications of Orff-Schulwerk were created out of the need for material for the vocational classes of the Günther-Schule and for young people and adults, and they should not be confused with later versions of the *Orff-Schulwerk Music for Children*. To conclude, the first publications of Orff-Schulwerk are rather a collection of rhythms, texts, melodies, songs, and instrumental pieces deeply influenced by dance and movement – as it was the main object

of the school – that were created and collected because of the work within the Günther-Schule.

The Günther-Schule was closed by the National Socialist party in the autumn of 1944 and was destroyed by the bombings in Munich along with most of the instruments and materials.

The Gunther-Schule building was opened again in 1988 where the Orff Center in Munich was founded; its objective is to “encourage the active study of the life and works of the composer Carl Orff and provide new impulses for research into his oeuvre” (Orff-Stiftung, n.d.-t).



C. Orff and G. Keetman in 1973 after the world premiere of his *De temporum fine Comoedia* (Büchtemann, 2020a)

2.1.3 The Orff-Schulwerk, Musik für Kinder (Music for Children, 1950–1954)

After the end of the World War II when the Gunther-Schule burned down and along with it, all the materials and a substantial number of instruments that Orff and his colleagues collected. Maja Lex and Günther had left for Rome, and it was a time of regression in general. Orff himself took a step back from education and was working on his opera *Antigone*.

All was about to change when he received a call from the Bavarian Radio. Dr. Panofsky, a worker there, had found an old recording from the time of the Gunther-Schule, which contained music for dance with the Orff-instruments, and presented it to the director of the educational programme A. Schambeck. During this call, Orff was asked if he could create something similar; music for children that could be played by the children, and in the form of a series of broadcasts.

Orff (1963) in his article *Orff-Schulwerk: Past & Future* expressed how he was intrigued by the offer since he could continue what he started but this time do it even better. The first Schulwerk was mainly for young people and educators, but Orff believed that rhythm education should be taught also to younger children. Also, Orff believed that in the first Schulwerk they had not emphasized enough on the importance of voice and speech, and with children, there could be no other starting point other than the voice, rhyme, speech, and song. Movement, song and playing would now be one. The idea of creating a new education system for younger children fascinated him.

Along with the help of Gunild Keetman and Rudolf Kirmeyer they started creating the material and songs for the broadcasts and in the autumn of 1948, they started filming the first episodes with unprepared children aged 8-12 years old and using the surviving instruments from the Gunther-Schule. That is how the new Orff-Schulwerk, for and with children, was created. The content of the broadcasts was based on everything that was easily accessible to all children.

The broadcasting of Musik für Kinder – Musik von Kindern (Music for Children – Music by children) lasted five years and the broadcasting had huge success, more and more schools were participating and wanted to acquire the Orff instruments. The high demand of instruments led to the creation of Studio 49 by Klaus Becker. The Radio also organized various competitions where children had to create melodies and accompaniments on a given rhyme and texts, and the prizes were mostly instruments. The children along with their rhymes and melodies were also sending paintings and sketches, which is proof that the Schulwerk was being understood properly and that it was stimulating the imagination and creativity of children not only in the field of music.

The result of these five-year broadcasts was the publication of the five volumes *Orff-Schulwerk, Musik für Kinder* from 1950 to 1954 from Schott, that were used as the basic material for the adaptation of the Orff-Schulwerk worldwide. As Orff said in *Carl Orff und sein Werk, Band III "Schulwerk"* (1976), what emerged was “a music exclusively for children, played by children, sang and danced by children, and even in a similar way a creative world could be created by the children themselves” (Haselbach, 1984–2010). Willem Keller wrote an introductory book *Introduction to Music for Children* published in 1954, and “tries to answer all the questions asked ... about the praxis of Orff-Schulwerk” (Keller, 1974, p. 4).

In her article Barbara Haselbach⁹ (1984–2010) mentioned that there was a significant problem to these publications. The radio broadcasts, naturally, emphasized more on listening, and limited the use and significance of dance and movement, as it was in the first Orff-Schulwerk. Even in the publications of *Musik für Kinder*, the need to connect music with dance movement and stage performance, was sparsely emphasized and could not be expressed properly in writing. This led to misinterpretation of Orff-Schulwerk in some countries where Schulwerk is practiced without dance and is understood as a method of only music education.

2.1.4 The Orff-Institute

Since the huge popularization of the broadcasts and publications of the five volumes the natural outcome was that, more and more people got interested in the method and not only from Bavaria. Foreigners that encountered the Schulwerk through various seminars, went on to continue and adapt it in their countries. Orff believed that the volumes *Musik für Kinder*, several recordings, and a film was enough material, but that was far from true. As popularity grew bigger so did the questions and so did the wrong adaptations and uses of Schulwerk’s ideas and instruments (Orff, 1963). This created the need of the creation of a central training institution for future Orff-Schulwerk teachers.

Already since 1951, by the order of Dr. Eberhard Preussner, the director of the Mozarteum Academy, Gunild Keetman was teaching Schulwerk classes in the spirit of the

⁹ A member of staff (1961–2019) and a professor (1974–) at the Orff institute and the president of Orff-Schulwerk Forum (1994–2018).

Gunther-Schule and not to students of gymnastics/dance, but to children aged 4-12 and graduate music teachers of the Mozarteum (Haselbach,1984–2010). These lessons, in contrast with the radio broadcasts, enabled again, the activation of the importance of dance and movement in Orff-Sculwerk, and the musical and dance activities were not differentiated but rather emerged from within each other.

In 1961, Carl Orff established the Orff-Institute at the University Mozarteum in Salzburg as a center for elemental education in music and dance. The Institute views – and focuses on – the transdisciplinary artistic work in music, dance, and language as the foundation of musical socialization and development of personality. The Institute offers Bachelor and Master study programmes in German, a postgraduate course in English, professional development courses in German, International Summer courses in English and International Orff-Schulwerk Symposia every 5 years (Approaches, n.d.).

In the years 1963–1975 the vinyl series *Musica Poetica, Orff Schulwerk* was produced by Harmonia Mundi Records which represents the definitive documentation of the Schulwerk in sound. The title *Musica Poetica*¹⁰ of the recordings indicates the meaning of the word, language, and poetry in Schulwerk. The series included ten records and each record contained a detailed commentary by Dr. Werner Thomas. The content was the arrangement of selected material in the five-volume *Musik für Kinder*, material from supplementary volumes, and new material. The series was also published in CDs in 1994.



The Orff Institute (Luckyprof, 2012).

¹⁰ Musica poetica in 16th–17th Century Germany, was the art of composing music in schools and universities by developing "figures" by analogy with rhetoric (Johnston, 1979).

2.1.5 Continuation and spreading of the Orff-Schulwerk

Apart from the Orff Institute in Salzburg there are more institutions and organizations that contribute to the continuation and spreading of Carl Orff's work.

These are the:

- Carl Orff Foundation
- Orff Center Munich
- Carl Orff Museum
- Orff-Schulwerk Associations
- International Orff-Schulwerk Forum Salzburg

Carl Orff Foundation

By the will of Carl Orff, on 17th of May 1984 the non-profit Carl Orff Foundation was established in Dießen am Ammersee, in Bavaria, where he lived from 1955 until his death. His residence has been preserved in its' original condition. The foundation's goal is the preservation of the artistic and educational estate of Carl Orff and protects and disseminates his intellectual and artistic legacy. It financially supports Schulwerk courses in national and international Orff-Schulwerk associations. The Foundation is the owner of the trademark ORFF® (Orff-Stiftung, n.d.-e).

Orff Center Munich

The Orff Center Munich was established in 1988 in the building of the Gunther Schule in Munich. Its objective its goal is to encourage the active study of the life and works of the composer Carl Orff and provide new impulses for research into his oeuvre (Orff-Stiftung, n.d.-t). The Center works in cooperation with the Carl Orff Foundation and the Bavarian State Library.



The Orff Center in Munich (Orff-Stiftung, n.d.-d).

Carl Orff Museum

The Carl Orff Museum is also located in Dießen am Ammersee, Bavaria. The museum displays the life and works of the composer, extracts from Orff's works and musical examples can be played and stage scenes, music and manuscripts examined. A selection of Orff instruments is available and can be played.



The Carl Orff Museum Building in Bavaria (Bach, n.d.)

Orff-Schulwerk Associations

The *National Orff-Schulwerk Associations* are organizations of teachers inspired and motivated by Orff-Schulwerk Elemental Music and Dance Pedagogy. They work using the principles of the Orff-Schulwerk approach, adapting, and developing it with respect to the language and culture of their own countries (IOSFS, n.d.-d). Currently, there are 48 Orff-Schulwerk Associations in existence around the world (Orff-Stiftung, n.d.-k). The Associations are licensed and approved by the Carl Orff Foundation.

International Orff-Schulwerk Forum Salzburg

The International Orff-Schulwerk Forum Salzburg (IOSFS) is a non-profit organization whose primary purpose is the worldwide promotion and further development of the Orff-Schulwerk. It was founded in 1961 along with the Orff Institute and had the name *The Seminar and Information Centre for Orff-Schulwerk*. Through the years it changed many names and became an independent association.

It is a network of national Orff-Schulwerk Associations, Associated Schools and Institutions and individual members around the world. Its mission is to collect, to document and to publish international information about the work with Orff-Schulwerk, to further communication between institutions or individuals, to be an advisor for pedagogical questions and to initiate events or support them (IOSFS, n.d.-a).

The IOSFS publishes the quarterly magazine *Orff-Schulwerk Heute* and has published the book *Texts on Theory and Practice of Orff-Schulwerk Volume I – Basic Texts from The Years 1932–2010*. The book contains articles of pioneers of the Orff-Schulwerk such as C. Orff, G. Keetman, D. Günther, W. Thomas, H. Regner, W. Keller, B. Haselbach, U. Jungmair, M. Kugler and R. Nykrin. The book has been originally published in German/English and has been translated so far in Spanish, Persian, Chinese, Greek, and Russian (IOSFS, n.d.-b).

Based on my latest findings, since 2019¹¹ the Carl Orff Foundation no longer collaborates¹² with IOSFS.

2.1.6 Adaptation of Orff-Schulwerk worldwide

According to W. Thomas, Orff-Schulwerk must be viewed as a ‘model’: “The word model characterizes so much a blueprint for something that will be created, i.e., a template as well as the reduction of what has already been created, i.e., an illustration. The model structures the basic lines so that they take a descriptive and tangible form. ... The model is didactic and - in the broadest sense of the word - pedagogical. It stimulates the imagination; creates stimuli for study, change and development. This is exactly what applies to Schulwerk and the intentions of its author.” (Regner, 1984, p. 152).

In the adaptation of Orff Schulwerk, we must always start with the experiences of children. Orff during an interview in his 80th birthday commented “if you work with Schulwerk abroad you must start from the beginning, considering the experiences of the

¹¹ „Until 2019 the magazine was supported financially by the Orff Institute, the Mozarteum University Salzburg and the Carl Orff Foundation. Because these institutions stopped their support, the magazine cannot be produced for the time being.“ (IOSFS, n.d.-c).

¹² „New licensing procedure for the ORFF®-Schulwerk Associations. „With immediate effect, the «Carl Orff Foundation (COS)» has terminated its collaboration with the International Orff-Schulwerk Forum...“ (Orff-Stiftung, n.d.-e).

children in the specific place. And children in Africa have other experiences than those in Hamburg or Stralsund, others in Paris and still others in Tokyo... Schulwerk aims to provide in each of its phases, stimuli for its autonomous, further development. Thus, it is never final and closed but is constantly evolving, being created, and flowing.” (Regner, 1984, p. 141).

Since its publication, the original five-volume Orff-Schulwerk Musik für Kinder has been adapted in English, Swedish, Dutch, Spanish, Portuguese, Japanese, French, Czech and Slovak, Chinese, Korean, Italian, Polish and Ukrainian versions. Additional versions in African, Brazilian, Greek, and Welsh, Ghana, Italian, Bolivian music, also exist (Regner, 1984). There is also an edition in Braille.

The foreign publications according to Herman Regner can be distinguished in two generations:

The first generation of publications were more of a translation of the German texts along with the use of some local songs and texts. Amongst the English-speaking countries, one of the most successful adaptations of the original volumes is that of Great Britain, as Murray was the only one who included English folk songs instead of the German ones used in the original volumes (Regner, 1984, pp. 145-146).

The second-generation publications are more of a free adaptation. They include prototype exercises and songs and to a considerable extent, they refuse to adopt rhythmic and instrumental pieces. Examples are publications like the Spanish edition (1969), the Danish edition by M. Lange-Ronnefeld (1969).

An example of a free adaptation worth mentioning, is the then Czechoslovakian edition (1969–1996) by Ilja Hurník and Petr Eben. When Carl Orff saw the Czechoslovakian edition for the first time he commented: “completely different, but very good” (Regner, 1984, p. 149). The Czechoslovakians showed great interest in Orff-Schulwerk and made various attempts to implement it in their musical education, for example Ladislav Daniel in Olomouc, Jan Dostal in Strakonice. The real change was made by the musician and musicologist Vladimír Poš, who encountered the method in 1964 at a conference in Budapest. Fascinated by Schulwerk, he contacted Keller and invited him to give seminars in Prague. This led to Keller meeting Hurník and Eben and the publication of *Česká Orffova*

Škola (Czech Orff School). The Czechoslovakian edition consists of four volumes: *I. Začátky* (Beginnings), *II. Pentatonika* (Pentatonic), *III. Dur – Moll* (Major — Minor) and *IV. Modální tóniny* (Modal tones). What makes this edition stand out is that its creators, significantly concentrated on methodology and accordingly divided the volumes. In the first volume especially, they devoted two chapters explaining the principles of Orff-Schulwerk as well as a detailed explanation of its basic methodological aspects with the help of Wilhelm Keller and Jan Dostal. All the music included is based on the Czech, Moravian and Slovak culture and Hurník and Eben chose to compose and arrange easier songs that could be used in earlier ages.

Another notable example of a free adaptation is the American edition. The material is not divided into volumes according to its musical characteristics, but according to school levels (pre-school, primary, upper-elementary). Also, it provides brief teaching tips that help the teacher to orient, organize the material, and process it methodologically.

All the above-mentioned publications however different may be, they are all based on the same characteristic means that establish intense and essential relations between the person, music, and dance: (Regner, 1984)

- a) the special relationship of music with dance
- b) the special relationship of music with language
- c) the use of simple musical instruments
- d) the urge for improvisation and creativity.

Through the years other publications that are based on the Orff-Schulwerk method can be found, many of them functioning as a teacher's guide or containing ready lesson plan ideas. Examples of that are: *Elementaria: First Acquaintance with Orff-Schulwerk* (1974) by Gunild Keetman, *Exploring Orff: A Teacher's Guide* (2005) by Arvida Steen, *Play, Sing, and Dance: An Introduction to Orff Schulwerk* (2002) by Doug Goodkin, etc.

3 Orff-Schulwerk and Elemental Pedagogy

Looking through Orff-Schulwerk's history and the components of Music for Children we can understand that indeed it was not created from day to day, and it was not planned, it arose from the same element that is crucial in its application – improvisation!

To understand the philosophy behind this approach of Orff we must first understand the concept of elemental music on which all Orff-Schulwerk is based.

Orff got his inspiration from the music culture of non-western countries, the cultures that haven't been yet formed or affected by the 'modern civilization', called, in the start of the 20th century, by the ethnomusicology of the time 'primitive'. Under the term primitive instruments, we understand mainly percussion instruments. The word primitive however was seen as something barbaric and against evolution, so Orff used the term 'elemental', in order to protect his pedagogical goal.

And who better to explain elemental music than its own creator: "What then is elemental music? Elemental music is never music 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. It is unsophisticated, it employs no big forms and no big architectural structures, and it uses small sequence forms, ostinato and rondo. Elemental music is near the earth, natural, physical, within the range of everyone to learn it and experience it and it is suitable for the child...Elemental music, word and movement, play, everything that awakens and develops the powers of the spirit, this is the 'humus' of the spirit, the humus without which we face the danger of a spiritual erosion." (Orff, 1963, p. 91; Wild, n.d.).

Günther also said "it should not start from the standard, from the given, but to create possibilities, which in no way set conditions, but which awaken even in the adult the live momentum for play." (Kugler, 2010, p. 27)

Elemental music is deeply connected with movement, dance and speech and it arises from improvisation, and it supports the active participation of its creator. Music is born inside the human and that's how its teaching should start; from silence, from the inner listening of oneself, the sound of the heartbeat and breathing. Elemental music is not about

the professional training of a person, but it supports the first and basic steps, that should precede any music lessons or exercises on theory. In elemental music the music learning does not start with the actual music lesson, but it starts with a game. Melodies and speech should be presented on their own through improvisation and rhythmical games. Children do not need to be ordered to start playing with instruments, or dance and move while they sing, they do it naturally and they do not need to be schooled.

Orff-Schulwerk is based on exploration, that is why one of its fundamentals is improvisation. Through exploration of the simple forms of the elements of music and improvisation on them, the children study and understand the elements of music, so they can work with them in their more complex forms.

3.1 The components of the Orff-Schulwerk

The components of the Orff-Schulwerk method that at the same time constitute the means of practicing it are (Ανδρούτσος, 1992, p. 105)

- A. Rhythm
- B. Creative- expressive movement
- C. Singing
- D. The Orff Instrumentarium
- E. Improvisation

These components are constantly practiced and mixed with each other in various ways.

The process of teaching in Orff includes (Ανδρούτσος, 1992, p. 105)

- a. the exploration of space through movement
- b. the exploration of the sound through the voice and the instruments
- c. the exploration of form through improvisation

The students during that evolve (Ανδρούτσος, 1992, p. 105)

- a. from imitation to creation
- b. from part to whole
- c. from simple to complex
- d. from individual to collective

3.1.1 Rhythm

Rhythm in its broadest definition is the most primitive element, it exists everywhere and in everything we do, in our walk, our movements, our speech, even our heartbeat. It is rare that any human will listen to a song with strong beat and not tap or move their bodies to the beat. No child will naturally stay put while singing, it will clap or dance. The sound gestures (clapping, tapping on the body etc.) and dance come naturally without any sort of needed schooling.

The term Rhythm in Orff-Schulwerk is discovered and developed through a) rhythmic speech and sound gestures and b) rhythmic movement.

The rhythm of the speech helps the child grasp the concept of rhythm and different types of measures easily with the use of rhythmic declamation¹³ on words that children use daily e.g., their name, fruit names, colors, animals etc. For example, the child can understand the 3/4 measure by simply using a three-syllable word with accent on the first syllable. Then the 2/4 measure can be introduced by using two-syllable words. Later, continue with full declamation of sentences to introduce harder rhythmic patterns and aspects. This is an example of speech exercises from Music for Children Volume I - Margaret Murray:

I

Examples

Pear tree, pear tree; ap-ple tree, ap-ple tree; plane tree, plane tree; sy-ca-more, sy-ca-more; bram-ble bush, bram-ble bush.

II

Al-ban, Ai-dan, He-le-na, A-ga-tha. Pan-cras, Fran-cis, Bar-na-bas, Do-mi-nic, Gre-go-ry.
 Mo-ni-ca, Ur-su-la, An-tho-ny, George, Bar-tho-lo-mew, Cris-pin, Au-gus-tine, Pe-ter and Paul.
 Touch wood, touch wood, 'tis sure to come good

Speech exercises (Murray et al., 1958, p. 50)

Rhythmic movement is derived from simple, natural daily movements that children do. A child is not afraid to move freely and to express themselves; turning, jumping, stomping, running etc. may for them be part of a game but it is crucial because it creates a rhythmic order. The teacher should take advantage of this free movement of the child and help to be proceeded by the rhythmic movement whose goal is to help the children consciously control their body's movements. By accompanying the speech with sound gestures in the form of ostinato, helps the children to develop the skill of simultaneously completing two rhythms, that of the speech and that of the movement.

The exercises of rhythms for imitation that are played by the teacher and imitated by the children, help in developing the children's memory, both musical and kinetical. These exercises are then proceeded by rhythmic canons, rondos and even completion of rhythms.

¹³Using the rhythms of the language or the rising or falling of the pitch to express the text.

3.1.2 Creative - expressive movement

When the child achieves controlling the rhythmic speech along with the rhythmic movement then it can move on to using their body to express the music they listen to. All kinds of movement that are necessary in human life, develop on their own guided by the instinct and innate drive of the child to move and imitate. The child learns to walk, to jump, to run, to rotate, to push, to pull, to climb, to carry, etc. experiencing in an elementary way all kinds of movement without being taught by anyone. Imitation and imagination are key. Words that describe or create a picture can be helpful to them to understand the movement they need to recreate. Mimicking the teacher, animals, nature elements, colors, various shapes, acting out a fairytale, songs that their lyrics suggest movement, use of materials such as scarves, balls, balloons.

It is important for the children to explore through expressive movement:

- a) the whole space, its dimensions (high, mid, low level) and different directions (diagonals, straight lines, corners, spiral, circles),
- b) the different types and energy of movement; explosive, soft, round, edgy, fast, slow,
- c) how are these movements connected with our breathing, body posture, heartbeat.

After the children grasp these concepts through different exercises then they can move on to create their own compositions of movements, and simultaneously through movement understanding the term of form in music.

3.1.3 Singing

As well as rhythm and movement, singing comes naturally to a child from an early age and it is a key tool that contributes in the development of musical skills. Orff-Schulwerk is often referred to as of a more rhythm-oriented system because it suggests that the children move on to singing after they have developed their sense of rhythm. Although it does consider singing as an elemental form of musical expression, in contrary to common belief it does not accept it as the primary form of musical expression, and in no way the base of elemental music (Keller, 1962, p. 75). This fact though does not mean that the method does not support the development of singing skills, instead it suggests its simultaneous development along with speech and movement. Sound gestures and dancing has always accompanied expressive singing.

The elemental factors of creating a melody in Orff-Schulwerk are developed through breathing, speech, and murmur (Orff, 1932, p. 57). Singing is the first step toward discovering the concept of melody. Melody exploration in Orff-Schulwerk though does not start with the major scale or the basic triad, it starts from the cuckoo-call (descending minor-third) that can be found in many nursery songs and then continues to the pentatonic scale. Melody singing in Orff-Schulwerk is the base for improvisation and personal exploration of sound by the child, and as soon as a melody is created then the children can move on to instruments and apply that melody on the instruments.

A typical exercise for the creation of a melody is to ask the children to melodize a familiar form of speech (rhyme, poem) emphasizing on the elements of the speech and rhythm (syllables, intonation, repetition, contrast, rhythmic values), on a selected number of notes of the pentatonic scale. In Volume I of Music for Children we can find more than 40 nursery songs and rhymes that can be used starting from the connection of the voice with rhythm and sound gestures and then the addition of instrumental accompaniment.

To take it a step further in the exploration and alteration of a melody in volume I of Music for Children we can also find exercises on melodies to be completed. The concept is similar to the exercises of rhythms for completion but this time not only with rhythm but also with notes. Again, there can be a limit of notes allowed to be used and the teachers can use aid such as tuned percussion instruments. A great aid to help children with correct intonation and picturization of the intervals and pitches are the, today widely known, *Solfège hand signs*, *Kodaly hand signs* or *Curwen hand signs* developed by John Curwen and implemented and popularized by Zoltan Kodaly. The Kodaly method includes many educational aims and subjects and among them is the movable-do solfège and the Solfège hand signs. The idea behind the Solfège hand signs is that each tone is given a certain shape, thus creating a system that becomes a great tool for the singer. They serve as a visual aid that creates a physical association of a pitch and helps connect the inner hearing and reading of pitches with musical performance (VanderGraaff, 2022).



Kodaly Hand Signs (Kodaly Hand Signals, n.d.)

3.1.4 The Orff Instrumentarium

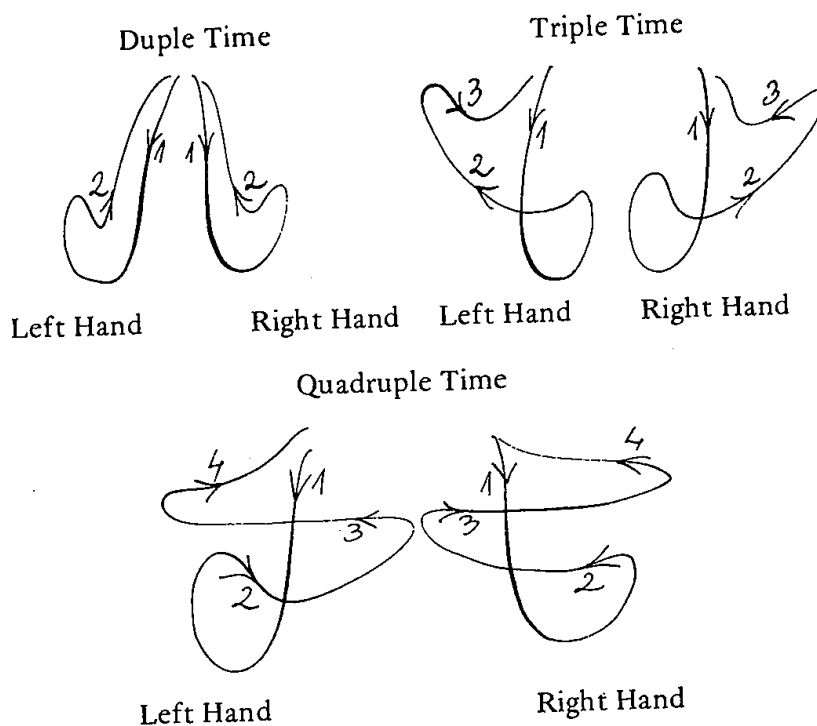
Orff-Instrumentarium (original German), *Orff Instruments, Instrumentarium of Elemental Music* or *Orff Orchestra Ensemble* (Haselbach & Sarropoulou, 2018, p. 276), all are used to define the instruments created or used in the Orff-Schulwerk. The key was rhythm and Orff ultimately wanted to make sure that the students would be able to accompany their movements and dance with music on their own.

The Instrumentarium of the elemental music, is based on the principle that all the different sounds are the result of the body's movements, which are controlled by the musicians' hands and mouth with the senses of hearing and touch participating more than sight. The Orff instruments allow direct connection to the body since they produce direct sound without needing any special skills from the performer. These are instruments that find their correspondence to the sounds produced directly by the body, such as the voice (recorder), the clapping (drums, tambourine, sticks etc.), the clapping of the hands on the thighs (metallophones, xylophones, glockenspiels, etc.), tapping the feet on the floor (adjusting or tying idiophones to the foot, etc.) (Haselbach & Sarropoulou, 2018, p. 277).

W. Keller in his introduction to Orff-Schulwerk has a complete guide on playing techniques on all Orff instruments and that is why, as part of the Instrumentarium and the playing techniques for percussion instruments, also includes *conducting exercises* and *sound gestures*. That is completely normal since, the since the first “percussion” instrument we can come in contact and must get familiar is our own body and what sounds it can provide. This helps in the developing of correct playing techniques for later playing on percussion instruments.

Conducting Exercises

In Orff-Schulwerk the *conductor* has the role of the central percussionist who as ‘concertmaster’, leads the group rhythmically. All students should get familiar with choir conducting techniques (without a baton) for that the teacher must be trained not only to conduct the group but also teach the techniques to their students, guide and correct them.



Conducting patterns (Keller, 1974, p. 7)

Sound gestures

Sound gestures are sounds made by hitting on various parts of the body. The art of producing sound with the different parts of the body is today called *Body Percussion* or *Body*

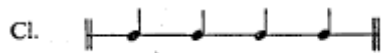
Music¹⁴. The International Body Music Festival was founded in 2008 and is held every year. The first *International Day of Body Music* was celebrated in 6th of February of 2022 in memory of Fernando Barba¹⁵ and will be held on the first Sunday of February from now on.

A general rule for notation of the sound gestures is that when the right hand/foot is playing or both hands/feet together the note stem is upwards (♯), when the left hand/foot is playing the note stems are downwards (♮). When the hands play together and separately then the stems are upwards and downwards (♯♮). The four basic sound gestures are: (Keetman, 1974, pp. 20-21)

- a. **Finger-snapping (Sn.)** is the highest in pitch and it is not necessary that everyone will be able to do it, they may never manage.

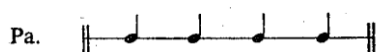


- b. **Clapping (Cl.)**, which can be hollow or flat according to the position of the palms. All varieties of clapping and clapping surfaces of the palm should be discovered and explored.

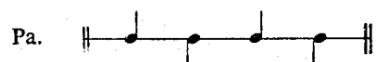


- c. **Knee-patting (Pa.)**, which is the patting with flat hands on the thighs near to the knee.

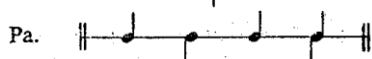
both hands simultaneously



single slap of right (♯) and left (♮) hand



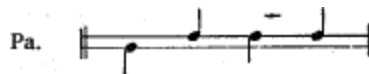
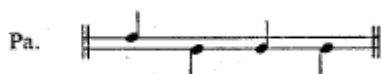
hands together (♯♮) and separately



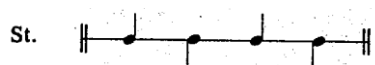
¹⁴ The difference between the two terms is that in Body Music, the production of sound with the voice, is included (IBMF, n.d.). For more information visit <http://www.internationalbodymusicfestival.com/about.shtml>

¹⁵ Fernando Barba was a leading figure in the development of Body Music and died on 4th of February 2021.

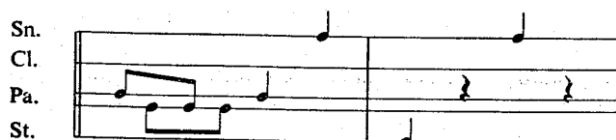
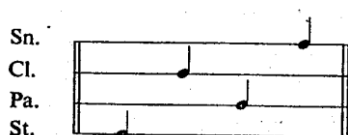
crossed over (right hand on left knee and vice versa). upper line=right knee lower line=left knee



- d. Stamping (St.)** it is the action when placing the sole of the foot on the floor. It is performed standing or sitting. Various sounds can be produced according to the part of the foot used (toe, heel). Attention must be paid in order not to apply too much pressure when stamping to avoid injuring the knees.



Here is an example of notation for all sound gestures combined:



History of the Instrumentarium

The Orff-Instrumentarium was created during the years of the Gunther-Schule, where “Orff was always in search of new sounds and full of ideas, he was constantly carrying new instruments to try them, and he always assigned us with more tasks with great enthusiasm.” (Keetman, 1978, p. 44).

First variable that affected the type of instruments is that Orff saw rhythm as a natural basic (primitive) form, of human expression. From the prehistoric ages humans used their bodies and various bone, stone, or wood instruments in creating rhythm accompaniment for their voices. Orff-Schulwerk is rhythm oriented and the need for rhythm-oriented instruments is imperative.

The second variable that affected the type of instruments used was that Orff wanted to move away from the piano accompaniment – which was at the time the main way to accompany dances and song – and awaken the student’s creativity through their own music playing, by improvising and creating their own music. The students though could not easily do that on instruments like the piano, the guitar, or the violin since these instruments were evolved and sophisticated, and to play them one needed a substantial amount of knowledge

and practice. That of course was against the concept of elemental music which “is easily accessible to the amateur, in terms of its performing and dancing character” (Orff, 1963, p. 87).

That is why he sought to create and use a set of instruments that were versatile in sound, uncomplicated-easy to play, foremost rhythm-oriented, primitive, and close to the body sounds. Though non melodic rhythm instruments were easy to find and access, due to jazz development and popularization, a set of instruments without any melodic instruments would be incomplete. So, Orff had to find melodic instruments that would meet his expectations.

In 1928 Orff received a *Kaffir Piano* from some of his friends delivered to him by a sailor from the Cameroons. “It was a kind of xylophone built from a small rectangular box that still had the words *10000 Bretterstifte* (10000 Wooden pegs) printed on it. The instrument had ten bars attached to the open side which were tied together with string. It was played with only one mallet and according to Orff had an amazingly good sound.” (Studio 49, n.d.-a).

It was clear that he had found what he was looking for. In creating his own Kaffir-Piano, he found help in the enthusiast instrument maker Karl Maendler, with whom he created the first xylophones, metallophones, and glockenspiels. Certainly, xylophones, metallophones and glockenspiels already existed but Orff’s were far different. They had removable resonating bars which made it much easier for the children to handle, remove or replace bars accordingly and thus make the teaching experience much easier.



The “Kaffir-Piano” (Studio 49, n.d.-a). Latest model xylophone AX2000 (Studio 49, n.d.-a).

In the Orff ensemble belongs the beaked flute or as commonly known the recorder. There is nothing more primitive than the recorder, after all the oldest surviving instrument is the 60,000-year-old Neanderthal flute made from a bone. The beaked flute was also fundamental to renaissance and baroque ensembles. In the 20th century though the beaked flute had been more of a museum instrument (Orff, 1963, p. 86). In comparison to other wind instruments that require from the player to know a certain technique, the recorder only requires the ability to breathe in and out correctly. With the help of his friend Curt Sachs, Orff acquired a quartet of recorders soprano, alto, tenor, and bass, constructed based on the old models.



Different types of recorders (Pixabay, n.d.).

Lutes, guitars, bowed strings and violas da gamba were also used in playing the base, ostinato, or *bordun*¹⁶ lines.

In 1948 Klaus Becker, a student of Maendler, due to the constant demand of Orff instruments, founded the workshop *Studio 49* and worked closely with Orff in further developing of the instruments. The workshop is to this day the official provider of Orff Instruments worldwide.

It is important to note that, not all musical instruments included in the Orff Instrumentarium have been created by Orff himself. During the development of Orff-Schulwerk, many new instruments were used, developed, or created, which have as a point of reference their versatility in sound and simplicity. Hand-made musical instruments can

¹⁶ A repeated pattern using only the tonic and dominant pitches of the scale (first and fifth steps) of the scale, sounding within one octave with the tonic (1) sounding below the lowest pitch of the melody it accompanies and most commonly sounding on strong beats (AOSA, 2013)

also be a part of the Instrumentarium. The goal of the instruments used is, to create layers of rhythmic and/or melodic patterns to accompany singing, moving/dancing and storytelling and create unity.

Classification of the Orff instruments

<p>Instruments with bars and single bars mounted on a resonating box (Klangbausteine) <i>(Have removable bars, can be diatonic or chromatic)</i></p>	<p>xylophones (soprano, alto, bass), metallophones, glockenspiels (soprano, alto), resonator bars (soprano, alto, bass, contrabass)</p>
<p>Instruments with stretched skin <i>(Can be also tuned)</i></p>	<p>hand drums, frame drums, tambourines, bass drums, smaller drums, tambour, many models of timpani</p>
<p>Rhythm instruments</p>	<p>cymbals, finger cymbals, triangle, wooden drums, woodblocks, tubular woodblocks, temple block, sticks, castanets, maracas, guiro, cow bells, agogo, vibra slap, jingle matrix, rainstick, jingles rattle, sleigh bells</p>
<p>Wind instruments</p>	<p>recorder (soprano, alto, tenor, bass)</p>
<p>String instruments <i>(Mainly used as bass/ostinato/bordun instruments)</i></p>	<p>guitar, lute, viola da gamba, bowed string instruments</p>
<p>Hand-made musical instruments</p>	<p>the children create their own instruments out of everyday materials, this gives them the chance to experiment with sound and this adds new timbre into the ensemble</p>

Studio 49 also makes instruments only in pentatonic scale such as pentatonic alto glockenspiel, xylophone and metallophone, pentatonic plucking psaltery and pentatonic C soprano recorder.

In their page they have ready sets of instruments for specific groups and ages. These suggestions can be varied or supplemented according to individual needs. Sets for ages 0-4, 4-6, and 6-10. Also set for therapy for adults or children and handicapped people.

Mallets and technique of playing

To have the best quality sound out of the xylophones, metallophones, and glockenspiels, resonator bars, timpani, or hand percussion, it is important to use the proper type of mallet. The material that the mallet is made of significantly changes the sound of the instrument – dynamic, timbre, duration, character.

All educators should be aware of the basic various uses and aspects of different mallets on the same instrument when preparing a lesson or arranging a song. That will help them in creating the right atmosphere and character of sound much easier. Of course, the ability to experiment and try new things is never prohibited.

There are different types of mallets. There are mallets with wooden, plastic, felt or wool wrapped head. The mallets have different color according to the instrument they can be used on.

The following table was created based on the Studio 49 mallets categorization:¹⁷

Instrument	wooden mallet			plastic mallet			wool			felt		
	S	A	B	S	A	B	S	A	B	S	A	B
Glockenspiel	red beige	white	–	–	white	–	–			–		
Xylophone	–			black, orange	yellow	–	green	dark red, red	dark red, grey, blue	–	white	–
Metallophone	–			blue	–	–	green	dark red, red	dark red, grey, blue	–	–	–

Studio 49 also makes:

- mallets for woodblocks with wooden and plastic head,
- brush or mallet with felt head for tambours and hanging cymbals,

¹⁷ S = soprano, A = alto, B = bass.

- and merino wool mallets for timpani and kettle drums.

Included in the Orff Instrumentarium are also considered the sound gestures or body percussion.

In conclusion, because the Orff Instruments are versatile, uncomplicated, and easy to play, this allows the users of them to get as much creative as their own body allows them to. When used accordingly and properly they can become a great help for the educators in achieving their educational goals and a grand tool for the holistic music and personal development of the student.

3.1.5 Improvisation

“Improvisation is the art or act of improvising, or of composing, uttering, executing, or arranging anything without previous preparation: Musical improvisation involves imagination and creativity” (Collins English Dictionary, 2012). From this definition of improvisation, I would like to point out the words, imagination, and creativity. Orff-Schulwerk apart from the significance of the rhythm also emphasizes on the significance of improvisation and that can be shown throughout this whole thesis. Every activity in Schulwerk one way or another, almost always, takes the form of improvisation; individual, group, instrumental, vocal, or kinetic. Improvisation in an Orff-Schulwerk lesson is the guide to how and what that lesson will turn out to be. One of Orff’s great pedagogical ideas according to Regner (1975) is that he does not accept the music lesson as a school of reproduction and performance. The discovery and perception of music happens much more effectively when the student is actively participating in the creation of music as it is part of a behavior that defines the person as a whole. Improvisation in Schulwerk can in no way be compared to a professional improvisation; its goal is to develop and establish the spontaneous and creative thinking of the child.

An often misconception and myth about improvisation is that when used in younger ages and amateurs it causes chaos and confusion, that is why it is not applicable. It is key to acknowledge and understand, that improvisation in Orff-Schulwerk is controlled; certain rules and structures must be set beforehand. Improvisation can be achieved in the form of an instrumental or vocal improvisation on a bordun, or an ostinato, continuation of a melody or rhythmic pattern, setting a melody on a text etc. The rules, points and restrictions to every

improvisation are set by the team and the teacher together. Surely, those restrictions will, at some point of the improvisation, be bended a little by the individual and the group. As controversial as this might sound, the better a free improvisation is controlled by a structure the “freer” and more successful it will be.

3.2 The pedagogical ideas of Carl Orff

3.2.1 The principles of Orff Schulwerk and Carl Orff's educational ideas

(Hartmann & Haselbach, 2018; Haselbach & Sarropoulou, 2018)

1) The center is the human being

One phrase that you can find in almost every publication associated with the Orff-Schulwerk is that its concept is learning by making music and not learning in order to make music. Schulwerk's history proves that it does not aim to teach children music in its traditional form of reading notes or to perfecting instrument technique playing. Elemental music education aims for the authentic meeting of the person with music, in which the essence of the musical object is in proportion to the stimulus, the level of understanding and the maturity of the person. Once the children become the active music maker, they are inspired and become motivated to dig in deeper into the great world of music.

2) The social dimension

“Humans are social beings, and we are happier, and better, when connected to others.” – Dr. Paul Bloom¹⁸

The terms cooperation, group, team etc. are used widely in general psychology and pedagogy and their benefits are so much more than their disadvantages. The importance of the group work is significant in the alternative pedagogical approaches that we introduced in the beginning (Montessori, Waldorf...) and it is not any different in Orff-Schulwerk.

Singing, dancing, and speaking can be experienced so much better in a group where everyone learns from everyone, and rivalries and tendencies of competition can be avoided easier. In Orff-Schulwerk, it is common that when learning a song, dance etc. everyone learns all the parts together and then they split into individual sections. In Schulwerk, the group sets the rules that should be respected by everyone. The role of the teacher is to support in creating a strong bond and good communication in his group and not to be the all-

¹⁸ Canadian American psychologist whose research explores how children and adults understand the physical and social world with special focus on language, art, morality, religion, and fiction.

important authority. He simply points the way and makes suggestions, while giving enough room to the students to co-determine and create forms of cooperation.

The terms ‘game’ and ‘playing’ are often met in Orff-Schulwerk. A game can be an activity that one engages in for amusement or fun, but also the playing of people together, the physical need of the human to move and clap while they sing, the need of an answer to a question. A monologue in music is also possible, in the form of players playing with themselves for themselves. But again, that monologue almost always expects an answer, a prayer, a shout out to the mountains, a theatrical monologue. A musical form is based on a dialogue; from-to, question-answer, call-echo. Harmony is created by the consonance of more than just one voice and that required at least two people singing. The simultaneous development of rhythmic and metric patterns along with their subdivisions can appear in group music. A game in Orff-Schulwerk is not an activity that only aims to entertain children without purpose, on the contrary it is a carefully planned activity with certain goals that takes advantage of the relaxation and excitement that children find themselves in during the game which ultimately educates them.

Lastly, in a Schulwerk oriented class you will never see the students seating in individual desks that are away from each other, you will always see that they form a circle, and everyone gets the chance to lead, talk, sing, dance. In a circle, everyone can see and hear everyone and most importantly no one is more forward, backward, lower, or higher than the others. This forms a sense of equality and respect in the group while at the same time allowing everyone to express their individuality.

When children learn to co-exist, freely communicate, cooperate, and create, using one of the most liberating, and creative means of communication – music and movement – one can imagine how better more productive and actively social adults they are to become.

3) Music is an integral term

Music in Orff-Schulwerk is an integral term, it is viewed in a much broader sense that encourages the creation of bridges with other forms of artistic expression. Music is never music alone, but it interacts and complements dance, movement, speech, instrumental playing, painting, poetry, and any other form of art.

A person that is sensitive to movement can experience movement visually and can express it on paper. If children experience something with their body, say a short path in the classroom and then are asked to draw that path they will be able to easily draw that path since they experienced it bodily and visually.

4) Creativity in the context of improvisation and composition

In the western musical reception, creativity in improvisation and composition defines only people of great talent that can compose masterpieces or experienced musicians that can gratefully improvise on their instrument. Many musicians schooled in the western music tradition hesitate to improvise or compose since they are either feeling unworthy, embarrassed or they are being blocked by all the music theory rules and barriers that they keep thinking about when asked to improvise or compose something. They believe that to improvise you must have the knowledge, first.

Orff concentrates on the exact opposite, that music making should emerge from improvisation. It is amazing how freely children improvise and express themselves kinetically and phonetically before they are bombarded by all the rules, so Orff concentrates exactly on that. He uses the freedom that the children have in expressing themselves as a strong tool to cultivate the knowledge.

5) Process and product – the interplay of development and artistic result

Orff-Schulwerk is a process-oriented teaching; this means that the final product is to be formed and altered by everyone in the process of teaching. The goal should be flexible to include the children's creative contributions. The educational path and the artistic results cannot be separated from each other in the Orff-Schulwerk. A strictly fixed goal leads to a fixed and robotic class where children are passive executors. Children in an Orff-Schulwerk oriented class must be given the chance to contribute and make suggestions to a basic open structure that has been set by the teacher. Of course, the teacher must know when to control the creativity and make decisions to select the definitive version of the product.

6) The so-called "Orff Instruments"

The Orff-Instruments are now internationally recognized and identified immediately they are small, easy to use and accessible, they can be found in almost every school.

Unfortunately, though, it is mistakenly believed that, by using a couple of xylophones and glockenspiels, automatically the lesson is identified as ‘Orff-Schulwerk’ oriented. This is one of the reasons that many think Orff-Schulwerk is just playing arrangements on Orff-Instruments. These instruments, as we already explained are inspiring and connected deeply with movement and dance, they are the extension and amplifier of the sounds that we can produce with our body, and not just mere means of executing a piece.

7) The Orff-Schulwerk is useful in all areas of music and dance education

What started in 1925 as an alternative music educational programme for young adolescent dancers in the Gunther-Schule, became this multifunctional, multipurpose tool that is widely used by various fields in its own unique adaptation. From individual publications on certain issues to entire volumes, works and books. From young ladies, to children, teachers, toddlers, and elders. Today it is used being widely established in early childhood music education, primary and secondary level education, instrumental teaching, dancing, theatre as well as in the field of inclusive pedagogy, therapeutic work, and activities for seniors. For example, the music in volumes four and five of Music for Children as well as other supplements, show clearly that working in the style of Schulwerk can continue in the secondary level. Also, Orff’s volumes for piano and violin show the way of using it in instrumental teaching.

The simplicity of the method’s foundation and approach, and the fact that it gives freedom to the teacher, once understood, to expand and adjust the method to their needs, allows Schulwerk to be adaptable and implementable in a wide spectrum of fields.

8) The Orff Schulwerk allows its adaptation in other cultures

As mentioned above the simplicity and adaptability of Schulwerk’s makes it not only adaptable to different fields and ages but also in different languages and cultures. Since after the radio broadcast of the Schulwerk, it became popular and drew the attention of foreign pedagogues and students who studied at the Orff institute. The diversity of the method derives from the fact that not one of its creators ever called or introduced it as a method, they always used the words, suggestions and ideas and encouraged their followers not to copy those ideas but to adjust them according to their own cultures, abilities, and experiences.

4 Music for children by Margaret Murray (1957–1966)

The English of Music for children edition by Margaret Murray, as mentioned earlier, belongs in the first generation of publications, and is considered amongst the English-speaking countries as the most successful adaptation of the original volumes. Murray was the only one who included English folk songs instead of the German folk songs used in the original volumes. That is the reason I chose to elaborate on this edition, because it has the same structure and number of volumes as the original publications, but is also adapted to the culture it was created to be taught in.

The publication consists of five volumes, and each next volume is the continuation of the previous, with tonality being the base of the general structure:

- I. Pentatonic,
- II. Major – Drone Bass-Triads,
- III. Major – Dominant and Subdominant Triads,
- IV. Minor – Drone Bass-Triads,
- V. Minor – Dominant and Subdominant Triads.

In all volumes all the chapters should be practiced simultaneously and not separately or as a sequence. All the volumes also include an extra chapter with instructions and notes explain and give guidance for each chapter of the said volume.

I. Pentatonic

The first volume consists of four parts, that should be practiced simultaneously, and it has the most exercises and material, compared to the other volumes:

- A. Nursery Rhymes and Songs (40 nursery rhymes, songs, and canons with easy instrument accompaniments)
- B. Rhythmic and Melodic Exercises
 - a. Speech exercises
 - b. Rhythms for imitation
 - c. Rhythms for clapping, melody making and fitting words to rhythmic patterns
 - d. Rhythms for ostinato accompaniments

- e. Rhythms over ostinato accompaniments
- f. Rhythms to be completed
- g. Rhythmic rondos, examples, and exercises
- h. Songs with rhythmic accompaniment
- i. Rhythmic canons
- j. Exercises for knee slapping
- k. Melodies to be completed
- l. Rondos
- m. Canon exercises
- n. Ostinato exercises for tunes percussion instruments

C. Instrumental Pieces

The first volume has the most significance since here, the foundation for the success of the further work, is built. The volume tonically starts from the two-note call of the descending third minor, famously known is the ‘cuckoo call’, then is followed by three note melodies and keeps developing until the pentatonic scale is reached. Mainly rondo and canon forms are used but also AB, ABA forms and variations on the theme. The volumes’ rhythmic exercises are used throughout the practice with all the proceeding volumes. On this note I would like to explain some important terms used throughout all the Orff-Schulwerk volumes:

The cuckoo call

Orff prefers the ‘cuckoo call’ since it is found greatly often in children’s songs from all over the world and the G-E notes have the correct height, (neither too high nor too low). For the children to understand this interval the teacher should give them examples of it in nature or provide a physical association with the body, e.g., the Kodaly hand signs. Pentatonic frees the child from the dominance of the major and minor tonality. This allows them to improvise freely and not be distracted or limited by the rules of theory and harmonization. Also, in a larger group the absence of semi-tones makes it possible to play freely without any dissonance.

Bordun/Drone Bass

A repeated pattern using only the tonic (1st) and dominant (5th) pitches of the scale, e.g., C-G, sounding mostly on strong beats and within one octave with the tonic sounding below the lowest pitch of the melody it accompanies (AOSA, 2013). The bordun is often played by bass instruments e.g., bass xylophone, bass metallophone or by string instruments ex. guitar.

Ostinato

is a short, repeated pattern which is used as accompaniment, and it can have either rhythmic or harmonic texture. In performing an ostinato, we can use speech, movement, pitched or unpitched instruments and body percussion.

Canon

A form of imitation of the melody where successive performers follow the first performer(s) after a given duration. A canon where each entrance occurs at the same interval and the voices are identical, is called a round. Canons may also be performed with each performer/group beginning simultaneously at a different starting point within the piece and continuing to perform successive parts, creating an overlapping effect (AOSA, 2013).

II. Major – Drone Bass-Triads

The second volume introduces the major scale or the Ionian mode, starting with the drone bass of six and seven notes and tonic, supertonic, and submediant triads. It contains mostly songs and instrumental pieces, and the rhythmic exercises should be used and continued from the first volume.

It is divided a bit differently with its parts being:

A. Drone Bass

- a. with six notes
- b. with seven notes

B. Triads

- a. the tonic and supertonic triads
- b. the tonic and submediant

III. Major – Dominant and Subdominant Triads

The third volume continues expanding the tonality based on what has been already implied in many of the exercises of the earlier volumes, built on drone bass and ostinato. It consciously uses the dominant and subdominant triads. Again, here the rhythmic exercises of the first volume should be used and exploited.

The volume consists of three parts:

- I. The Dominant Triad,
- II. Other Keys,
- III. The Subdominant Triad,
- IV. Sevenths and Ninths.

So far, the children have been using material in C major that has gradually been build up from the cuckoo, through the pentatonic scale to the complete major scale. In the third volume we are introduced to other scales containing sharps (#) and flats (b).

IV. Minor – Drone Bass-Triads

The fourth volume introduces the Minor scale, “a new world of sound” (Murray et al., 1958, p. 2), and the texts demonstrate a wider range of experience and feeling. Also, in this volume folk songs are significantly used.

The difference from the major scale volumes is that here not only one mode is used but different minor modes. We find songs in Aeolian, Dorian, and Phrygian mode. Orff notes in the beginning that the rhythmic exercises in volume five should be practiced concurrently with this volume.

In part one – Drone bass, there are music pieces in the Aeolian, Dorian, and Phrygian mode and in part two in the tonic, leading note, median and other triads.

V. Minor – Dominant and Subdominant Triads

The fifth volume is the corresponding of the third volume but for minor and with it the elementary harmonic foundations of the seven-note scale are established.

5 Application of Orff Schulwerk in a Greek-Cypriot setting

5.1 Historical background

5.1.1 Orff-Schulwerk in Greece

Thrasylvulos Georgiades

Orff-Schulwerk's connection to Greece dates to an untitled article written at the Athens Conservatoire in 1936, by the musicologist and pianist Thrasylvulos Georgiades, in German. The article was later named "Orff-Schulwerk in Greece" by its editor Michael Kugler (Γεωργιάδης, 1936). T. Georgiades studied music in the university of Munich (1956–1972) and was a student of Orff in composition (1931–35). In his article Georgiades analyzes the matter of the adaptation of the German Orff-Schulwerk in Greece – a completely different culture. He sets the question of the risk of turning the Greek children away from their own music culture and towards a foreign one, thus not allowing them to fully develop their own unique musical characteristics. He concludes that this might apply to other educational methods that codify the musical manifestations of music culture without being able to proceed to the essentialness of music, but not Orff-Schulwerk. He characterizes Orff-Schulwerk as a true spiritual achievement that awakened the creative peculiarities of a person, and that it can be applied in countries with different music cultures since it understands the primary preconditions of musical expression. Georgiades tried the approach on Greek students and found that it had remarkable success awakening and developing the individual musical abilities of the students.

Polyxeni Mathey

The official ambassador of Schulwerk in Greece was Polyxeni Mathey-Rousopoulou, a rhythmic teacher, choreographer, pianist, and music educator, who in 1962 introduced Orff-Schulwerk to Greece. She was born in 1902 in Athens where she spent her childhood. She studied the piano from the age of six with Woldemar Freeman in the Athens Conservatory. In 1922, after her father's death, along with her mother and sister they moved to Leipzig where she continued her piano lessons at the Conservatory of Leipzig. In 1925 she married painter and grafista George Mathey and later they moved together to Berlin.

During that time Mathey had many piano concerts in Germany, Romania, and Yugoslavia. In 1934, in search of something different other than being a pianist she enrolled in the Gunther Schule. There she met C. Orff, a defining meeting for her future course. Their progressive ideas about music education led to a no ending conversation that turned into a deep friendship and collaboration.

In 1938, Mathey returned to Athens and founded the *Σχολή Γυμναστικής, Ρυθμικής και Χορού, Πολυξένης Ματέυ –Ρουσοπούλου* (School of Gymnastics, Rhythmics and Dance, Polyxenis Mathey-Rousopoulou) that exists to this day. The school was not only a dance school, but the students also talked about more substantive studies, personality completion, faith, strength, philosophical meaning of life. Various pioneers from the world of literature and art collaborated with the school, among them Nicos Skalkotas, Argyris Kounadis. In 1962 an Orff-Schulwerk course was incorporated into the school's syllabus (Antonakakis, 1996 as cited in Varelas, 2002, p. 75).

In 1957 Orff visited Greece initiating a close collaboration with Mathey (Alexiadou, 1997 as cited in Varelas, 2002, p. 75). Since 1960 Mathey participated as an instructor in international Orff-Schulwerk seminars at the Salzburg Institute (1962–68), at the Toronto Conservatory (1963–64), in the Netherlands and France. She also organized three similar 'Orff' Seminars in Athens (1969, 1973, 1974). In collaboration with Schott in 1963 and later in 1968 she published as a supplement to Orff-Schulwerk material the books *Ελληνικά παιδικά τραγούδια και χοροί I, II* (Greek children's songs and dances 1963–68) that consist of arranged Greek traditional songs and dances.

In October 1986 at the Moraitis School in Athens, with the cooperation of the Orff Institute, the Mathey School and the Orff-Schulwerk Forum, Salzburg, the first educational programme on Orff-Schulwerk outside the Orff Institute, was established. It was a two-year training course on Orff-Schulwerk and its director was Angelika Slavik. The programme is to this day active at the Moraitis School but in the form of a three year training course in three levels.¹⁹ During the course the school also organizes seminars and workshops with guest lecturers from the Orff Institute and Orff-Schulwerk Forum Salzburg.

¹⁹ More information can be found on https://orff.gr/?page_id=43.

In 1990, as a natural result, the *Hellenic Orff-Schulwerk Association Carl Orff (ESMA)*²⁰ was founded in Athens with approximately 800 members. The Association publishes the quarterly magazine *Ρυθμοί* (Rhythms), which includes, traditional songs and dances, construction of musical instruments, games, collections of verses and folk dances. The Association is also responsible for organizing seminars and workshops.

Orff-Schulwerk in Greece is known as *Μουσικοκινητική Αγωγή* (Music-Kinetic Education). In 1986 Matei published the book called *Ρυθμική* (Eurythmics) her first specific study as a need of her to explain the term and solve the confusion with Rhythmic gymnastics. As she explains, ‘Eurythmics’ as a term addresses all the systems that started on the conception of the Dalcroze system and later evolved in their own unique way, and it is a complete music-kinetic education that addresses the person as whole, physical, mental and spiritual. It is not gymnastic exercises accompanied by music as was then wrongly thought in Greece.

Some of her other publications include, *Δόνια Χελιδόνια* (Singing Swallows, 1982) with musical-kinetic games for preschool, *Ρυθμός* (Rhythm, 1992), *Ποίηση Μουσική και Χοροί της Ελλάδας* (Poetry, Music and Dances of Greece).

This inspiring and progressive woman, who at the age of ninety-six was still publishing articles and collections of Orff arranged songs, passed away in 1999 at the age of ninety-seven, leaving behind her a legacy that is to this day remembered and used by educators, dancers, and musicians. The same year she was honored the first Pro merito award by the Orff Foundation.

²⁰ “Ελληνικός σύλλογος Μουσικοκινητικής Αγωγής Carl Orff” (Ε.Σ.Μ.Α.) More information can be found on: <http://www.orffesma.gr/index.php/el/>.



Mathey and Orff (Xorosxoros, n.d.).

5.1.2 Orff-Schulwerk in Cyprus

In Cyprus, one cannot find an official Orff-Schulwerk Association or Organization that specifically focuses on teaching based on the Orff-Schulwerk. Also, there are not any organizations that offer official seminars for teachers that would like to acquire that knowledge. Orff-Schulwerk can be sporadically found in many private music schools offered to children of preprimary age. It is taught as an extra class in some private pre-primary schools as a medium to help the teachers. The method cannot be found in primary, secondary or tertiary schools. It may be practiced in one way or another with the use of the Orff Instruments, but it is lacking the philosophy behind the method. Most of the time the teachers applying the method are not qualified teachers of Orff-Schulwerk.

There is a big need for a professional, official, and organized application of Orff-Schulwerk in Cyprus. Also important, is the need of expansion of the application of Orff-Schulwerk to higher levels of education, as it is currently, mostly practiced in the pre-primary education and mostly in the private sector.

Various suggestions and solutions can be applied to these issues in multiple areas of not only education. My suggestions are as follows:

1. Foundation of a Cypriot Orff-Schulwerk Association and its registration in the IOSFS.
2. Introduction of Orff-Schulwerk to primary and secondary public schools in the form of seminars performed by qualified teachers.

3. Organize educational seminars for the teachers at the public schools in primary and secondary education, in collaboration with the Orff-Schulwerk at the Moraitis School in Athens.
4. Organization of a festival, in cooperation with the municipalities and professional Orff-Schulwerk educators, which will include various seminars and activities for children and for adults, to familiarize people with the method.
5. Collaboration with the Cyprus Symphony Orchestra and Cyprus Youth Symphony Orchestra for the creation of educational material.
6. Introduction of a new subject about Orff-Schulwerk in the public Music Schools and employment of qualified educators.
7. Introduce Orff-Schulwerk in special education, third age, musicotherapy; organization of events in different facilities.

5.1.3 Suggestions and warnings for the application of Orff Schulwerk in a Greek-Cypriot setting

Polyxeni Mathey mentions in her prologue of *Rhythms*, that Orff's idea is for children to be given music, from their own culture's melodic and rhythmic treasures, by using this new way of teaching. The material must be taken from their own tradition, maintaining and respecting their language, and musical character in the orchestration. When Orff asked from Polyxeni Mathey to adapt Orff-Schulwerk to the Greek environment thus in the publication of *Greek Songs and Dances* she never translated the five German volumes as it would have been wrong and not applicable to the Greek music. The Greek language and music are far different than the German or English. The intonation is different as well as the rhythms, melody, and harmony. A teacher wanting to apply the Orff-Schulwerk must not try to copy the German songs and orchestrations, but only be inspired by the method and adjust it to the text's intonation.

One of the first key differences and difficulties one could face while applying the Orff method in a Greek-Cypriot setting, is the lack of traditional songs based on the pentatonic scale. Greek traditional music employs the use of modes instead of major and minor scales. In Greek the modes are called *dromi* which means "roads". The modes are derived from ancient Greek music which were modified and reintroduced by the Turks during the Ottoman

occupation. That is why the names used today by Greek musicians are in Arabic e.g., Rast, Hijaz, Usshak. The modes do not only define the different intervals but also the character of the interpretation. A good start would be for the children to explore the minor pentatonic that will familiarize them with modes (Ανδρούτσος, 1992). The ecclesiastical modes are explored in *Music for Children Volume IV* where we can find songs, instrumental pieces, exercises, and recorder pieces, which could be of help and inspiration. Later the teacher can move on from the ecclesiastical modes to other modes. Even though, Greek traditional music makes use of various intervals, such as the intervals of the fourth and major second, traditional children's songs, use the well-known sol-mi and mi-sol-la patterns (Varelas, 2002, p. 103).

Rhythms are another difference between the western and eastern musical traditions. Irregular and compound time signatures like 7/8, 5/8, 9/8 or even 10/8 and 11/8 are not common in Western music but are very common in the Greek culture.

As in most cultures, dance songs are the largest category of folk music, the same applies in Greek culture, with songs having a variety of styles, meters, and tempi. Greek and Cypriot dances are mostly in an open circle or in pairs with some sort of interaction and playing between the dancers. The teacher using the Orff-Schulwerk method can develop the required kinetical freedom for the dances.

Accompaniment in Greek traditional music is usually monophonic, for example, a violin plays the same melody sung by the voice but elaborated with various ornaments and fills any breaks in the vocal line (Varelas, 2002). The use of bordun/drone bass used in Orff-Schulwerk is a good material to use since it is very close to the character of Greek music. Byzantine music, which is a big part and influence for the Greek folk music, uses the ison or kratima, which is a drone note, or a slow-moving lower vocal part, that accompanies the melody (Wikipedia contributors, 2022e).

Greek language is based on syllable stress. Greek words can have an accent on one of their last three syllables (Varelas, 2002, p. 103). Stressing in Greek language, however, is rather unpredictable and the absence of uniform stress is largely responsible for the prevalence of compound rhythms in music. The most found meter in children's songs is 15-syllable iambic verse, in which each verse has fifteen syllables sequenced in short and long

sounds. The teacher can use various types of linguistic material of Greek modern language such as counting songs, nanourismata (lullabies), tachtarismata (melodies of simple words while bouncing her child on her knees in time to music), protovadismata-penemata (first steps songs), xelidonismata (spring carols), Tsiattista (improvised verse singing performed in the Cypriot dialect), wishes, games, carols, riddles. Also, they can use literature from the Ancient Greek language, as many are materials used in Ancient Greek Theatre combining speech, movement, and music.

The incorporation of traditional instruments of the Greek culture is important. Percussion instruments such as daouli, which is a type of bass drum, bendir a frame drum, and toumbeleki, an Arabic vase drum. String instruments such as the lute, bouzouki, out, and mandolin or the bowed lyra. The clarinet and violin, even though they are instruments used in western music culture, in the eastern music they are also used but have a different technique of playing.

At this point, I cannot mention and stress enough the fact that Orff Schulwerk allows its adaptation in other cultures, simply because it is not neither definitive, nor restrictive or against creativity. On the contrary it supports creativity and constant improvement as long as its' main pedagogical ideas and ideals are respected. That is why this, now almost 100-year-old idea is to this day still being developed improved and growing, because it is not about copying but about being inspiring.

5.2 Lesson plan for the Secondary School

Having thoroughly examined the basic pedagogical ideas and components of the Orff-Schulwerk method, I will now present a five-lesson plan for the first grade of the Gymnasium, students of ages 11–12. Inspiration has also been the Orff-Schulwerk educational programme at Moraitis School, that I am currently attending. I chose to create a plan for the secondary education as in Cyprus, Orff-Schulwerk is not applied in secondary schools. This plan, as well as the method that is based on, is not definite or intransigent. It can be adjusted to each teacher and group's potential and abilities and skills as well as previous knowledge. It is important that the teacher pays attention to the careful preparation and execution of the plan such as giving clear instructions, paying attention to the correct technical execution of the speech, movement, singing as well as the use of musical instruments. These tools will give the base for the development of skills and complex musical forms. It is crucial that there is a constant dialogue and exchange of ideas between the teacher and the students, so a lively interaction, excitement and creativity are created during the lessons. The goal is for the children to feel like explorers during the lessons and not get already finished material explained to them verbally. For all this to be moderately achievable the teacher must be extremely prepared and confident so they will be able to adjust and improvise according to the lesson's development. The lessons plan must include various activities that will give the chance of a practical training in all sectors required by the method. The lesson must have a flow, unity and connection between the various activities and exercises and that not only for one specific lesson but for a course of lessons. The teacher must have a clear destination and goal that he wants to achieve with his students by the end of the cycle so that he can then break it into individual steps into achieving his goals.

This plan will try to include all the rhythmical and melodic aspects of Music for Children; a) Speech Exercises b) Rhythmic exercises c) Melodic Exercises d) Pieces and e) Songs, as well as expressive movement and dance exercises.

There is no certain course that a lesson must follow in Orff-Schulwerk, but it has to derive from the evolutionary learning process, from simple to complex. I chose to follow this course: a) Preparation-preliminary play b) Imitation c) Exploration d) Improvisation-Composition.

It is important to note that this plan is a theoretical suggestion and has not been yet applied in practice with students.

Lesson 1

1. Coordination game

The children sit with the teacher in a circle on the ground and the teacher introduces a warm-up, coordination, and team communication game. The children pass the apple to the next person on the beat while saying the rhyme “Pare apo mena to frutaki auto dosto dipla sou ke kane opos ego” (Take from me this fruit, pass it on and do as I do) the person that holds the apple when the rhyme is over must do a movement and the team must repeat it. This is repeated for a couple of rounds.

Pa-re a-po me-na to fru - ta - ki auto dos-to di - pla su ke ka-ne'o pos e - go

2. Speech Exercise

The teacher introduces the rhyme “Ena milo tin imera, ton yiatro ton kani pera” (An apple a day keeps the doctor away) in a 7/8 measure and adds sound gestures to it.

E - na mi - lo tin i - me - ra ton yia - tro ton ka - ni pe - ra

Hand Clap

Slap

Stamp

Optional variation

The students, perform the rhyme as a two-voice rhythmic canon, with the second voice starting on the second bar.

3. Melody

The teacher introduces this melody to the rhyme using imitation.

E - na mi - lo tin i - me - ra ton yia - tro ton ka - ni pe - ra

4. Ostinato accompaniment

The teacher introduces an ostinato accompaniment “Milo mu” (My apple), and the children choose a sound gesture e.g., stamp – clap – clap.

Mi - lo mu Mi - lo mu Mi - lo mu Mi - lo mu

Optional variation

The note C can be sung by the ostinato team as a bordun.

Mi - lo mu Mi - lo mu Mi - lo mu Mi - lo mu

5. Practice

The children split into two groups. The one group is the rhyme with sound gestures, and the second group is the ostinato accompaniment. The groups change roles at least once.

6. Performance

The students perform the final product.

Ena milo tin imera

arr. Aikaterini Asfoura
Text: Welsh proverb

The musical score is arranged in five staves. The top staff is for Voice, with lyrics: E - na mi - lo tin i - me - ra ton yia - tro ton ka - ni pe - ra. The second staff is for Hand Clap, with lyrics: E - na mi - lo tin i - me - ra ton yia - tro ton ka - ni pe - ra. The third staff is for Pat, with lyrics: E - na mi - lo tin i - me - ra ton yia - tro ton ka - ni pe - ra. The fourth staff is for Stamp, with lyrics: E - na mi - lo tin i - me - ra ton yia - tro ton ka - ni pe - ra. The fifth staff is for Tambourine, with lyrics: Mi - lo mu Mi - lo mu Mi - lo mu Mi - lo mu. The music is in 7/8 time and consists of four measures.

Lesson 2

1. Body and movement activity

The students perform various creative-expressive movements while listening to an instrumental piece. Instruction: “You are painters, and this classroom is your canvas. Your brush is your whole body, hands, legs, head, and joints. Your goal is, by the end, to create the most beautiful painting”. The students by the end of the activity, are to record and map the course and movements they made, by drawing it on a paper, thus creating an actual painting.

Objectives for the movement

- Have a wide optical spectrum, look straight ahead, pay attention to the classroom’s objects.
- Change directions and cover the whole area by creating lines, circles, diagonals, spirals, curves
- Experiment with different textures of movement; sharp, rounded, heavy, light etc.
- Experiment with different levels of movement high, mid and lower level.

Variations/additions

- a) When the music stops, the students stop and close their eyes, remaining completely still. While having their eyes closed, the teacher asks them to point to a certain object in the classroom.
- b) The students can hold an actual painting brush while moving.

2. Vocal warm up

The teacher does a vocal warm up concentrating on breathing, vowels, and articulation. Using the Kodaly hand signs²¹ he introduces to the students, intervals found in the Folk song *Milo mu kokkino* (My Red Apple).

3. Milo mu kokkino song

The teacher asks the children if they know any songs about apples. Using imitation, the teacher teaches the students the song. The children can learn one or all the verses.

Milo muo kokkino, roido vamenos,
yiati me maranes, to pikramenos.

Piyeno kerhome, ma den se vrisko
vrisko tin porta su mandalomeni
Ta parathiria su fengovolune

Roto tin porta su, pu pai i kira su
Kiram den ine edo, paise stin vrisi
Paise na vri nero ke na yemisi

4. Milo mu kokkino dance

The teacher asks the children if they have danced to this song or have seen someone dance to this song and if they know what that dance is called. The teacher lets the children know that the dance is, *Kalamatianos*; a festive Greek traditional dance, danced in a circle with a counterclockwise rotation, and with the dancers, holding hands, in a 7/8 measure.

The teacher discusses with the students if they know how the 7/8 measure sounds and connects it with *Ena mило tin imera*. The students, also know, the rhythm of the basic step, because it is that of the ostinato *Milo mu*. The teacher, then proceeds to teaching the

²¹ Provided that the students are already familiar with the hand signs.

basic forward step, where the circle moves forward in a counterclockwise rotation. They can also add the basic back step, where the circle moves backwards in a clockwise rotation.

5. Performance

The teacher informs the students that “Ena milo tin imera” is the introduction to Milo mu kokkino. The students perform *Ena milo tin imera* with the *Milo mu kokkino* dance.

Lesson 3

1. Repeat

The students perform the *Ena milo tin imera* rhyme along with *Milo mu kokkino* song and dance.

2. Game of senses and hearing

While the groups stand in two lines opposite to each other the students holding the percussion instruments choose a partner from the other team and they stand opposite to them. It is better to have many different percussion instruments. The students that do not hold instruments close their eyes. The students holding instruments quietly find a place in the space and then one by one start playing their instrument with the intention to call out their partner to find them. The goal of the game is for the partner with the closed eyes to follow the sound of their partners and eventually reach their partner. The next level of the game can be for all the instruments to play simultaneously.

3. The instruments

The teacher discusses with the students the different types of materials used for the percussion instruments (wood, plastic, metal, skin) and each student, experiments with the sounds the instrument they hold, can make.

4. Apple Festival slogan composition

The teacher introduces to the students the *Kyperounta Apple Festival*²² and discusses with them about it. Question: “What can a stand at the festival be selling/presenting?”. They

²² Kyperounta is a mountain village in the province of Limassol. The Kyperounta Apple Festival takes place every second weekend of October. The visitors can enjoy and learn about all the derivatives of the apple, to shop for local products and enjoy a traditional program with music and dance.

can say how healthy apples are, planting, picking, making apple pie, eating an apple, drinking apple juice, selling apple cider or vinegar etc.

The students are split in four groups (wood, plastic, metal, skin). Each team is a stand at the Kyperounta Apple Festival, and they must create their own slogan so when a visitor passes by, he will be intrigued and want to visit their stand.

Rules

- a) They can use only percussion instruments with the main material their team has.
- b) They can use sound gestures and their voice.
- c) The text that they will use must be narrated or sung clearly. The students write down their compositions in the way that they will remember it.

5. Kyperounta Apple Festival Game

Visitor = the conductor. The teacher becomes the visitor and walks around the festival stands.

Rules

- a) The closer the visitor is to a stand the louder that stand plays.
- b) The farther the visitor is to a stand the softer it plays.
- c) Depending on how fast or slow the visitor moves the faster or slower the stand will play. After one round, one of the students becomes the visitor.

Lesson 4

1. Puppets and Puppeteers - Action – Reaction movement activity

The students create pairs, one student is the puppet and the other, the puppeteer. In whatever part of the puppet's body the composer touches, the puppet must react by pushing the puppeteer's hand towards the opposite direction. For example, if the composer pushes the outer side of the puppets elbow inwards, then the instrument must push the puppeteer's hand to the opposite direction, for as long as the hand touches them. The puppeteer must always think of the next move like a composition, and the puppet must try and move only the part that the puppeteer is touching. This will create a beautiful result of an improvised choreography between the students. The pairs will switch roles after a while.

2. Kyperounta Apple Festival Game

Perform the stands' slogans with new students being the visitors/conductors.

3. Arrangement Milo mu kokkino

The teacher does various exercises to remind students how to properly sit while playing, holding the mallets, hitting the bars, removing the bars not needed.

The students are already familiar with the main melody and two of the rhythms used in the arrangement of *Milo mu kokkino*. All students learn all parts with their corresponding text to help them remember it. Later the teacher will say what instrument plays what part. The main melody of the song will be played by the teacher on the recorder, or by selected solo instrument performers²³.

²³ The teacher at the end of Lesson 3, can ask from one or two students who play an instrument e.g., violin, clarinet, flute to practice the main melody of *Milo mu kokkino* for next time, and provide them with the notes.

Milo mu kokkino

Arr. Aikaterini Asfoura

Recorder/Glockenspiel

Soprano Xylophone

Alto Metallophone/
Bass Metallophone

Alto Xylophone

Bass Xylophone/
Bass Metallophone

Mi - lo mu Mi - lo mu Mi - lo mu Mi - lo mu

5

Rec./Gl.

SX

AM/
BM

AX

BX/BM

Mi - lo mu kok - ki-no ro - ido vam - me - no

ko-kki-na mi - la ko-kki-na mi - la pra-si-na mi - la ko-kki-na mi - la

So So La So

Do-se mu mi - la Do-se mu mi - la ko-ki-na mi - la Do-se mu mi - la

Mi - lo mu Mi - lo mu Gli - ko mu Mi - lo mu

9

Rec./Gl. Gia - ti - me - ma - ra - nes ton - pi - kra - me - no

SX ko - kki - na mi - la pra - si - na mi - la ko - kki - na mi - la ko - kki - na

AM/BM So La So So

AX Do - se mu mi - la ko - ki - na mi - la Do - se mu mi - la ko - ki - na

BX/BM Mi - lo mu Mi - lo mu Mi - lo mu Mi - lo mu

Lesson 5

1. Discussion

With the guidance of the teachers questions the children recall what they did those past four lessons, and the teacher writes the titles on the board:

- Ena milo tin imera, with sound gestures and ostinato Milo mu (A)
- Milo mu kokkino song (B)
- Milo mu kokkino dance (C)
- Kyperounta Apple Festival Game (D)
- Milo mu kokkino arrangement (E)

2. Final complete performance and presentation

The teacher and the students discuss and decide the form of the song. The teacher must pay attention to how the students describe the type of each part (acapella, with instruments, body percussion, song) and what should precede and what should follow it, and

why. An example of a form could be: ‘A visit to the Apple Festival in Kyperounta’; D – A
– C – B – E

The children can practice and change the form of their composition until they reach a final result. The students can decorate their stands at the festival with various materials e.g pictures, apples, drawings, etc.

Conclusion

Carl Orff's enthusiastic, liberal and adventurous spirit, his creativity, imagination and innovation diffused in an incredible way to all things he indulged himself into like music, art, literature, theatre and education. In the 86 years of his life, he never stopped evolving both as a music composer and as an educator, who devoted his life's work to help enhancing and developing the musical world and education of the children, by providing them with the correct materials and experiences. He wanted children to experience the magical musical world he experienced as a young boy, full of sounds, images, colors, imagination, movement, languages, and theatre. Those beautiful childhood years contributed to his development as a person, composer and educator and followed him throughout his life.

Orff's musical and pedagogical work are constantly connected and interacting, his avant-garde way of thinking was diffused in his musical compositions through his educational work, and vice versa. In his compositions we meet elements of his elemental music philosophy and Orff-Schulwerk, such as the significance of text and rhythm and theatrical play, making his musical style one of a kind.

The history and development of the Orff-Schulwerk, resembles a weak stream that starts in the middle of nowhere, which then becomes a flowing river that drags everything with it in its pass, and ends up in the vast and boundless ocean. That is how, the Orff Schulwerk started in the Gunther Schule, in Munich and reached the ends of the world, changing, in the process, the lives of countless people. The Orff-Schulwerk community is now an established community, which is not linked by language, race, religion or culture, but by elemental music in all its glory, the special relationship of music with dance and language, the use of simple musical instruments and the urge for improvisation and creativity. The various institutes, organizations, foundations and associations worldwide contribute to the preservation, of Carl Orff's life work and the continuation and development of the Orff-Schulwerk.

The Orff-Schulwerk Music for Children publications are a great material and source of inspiration for teachers wanting to constantly improve, and be creative and innovative. They should never be considered as strict and closed, unchangeable lesson plans, as they were not created as such. They were created to be played, sang, and danced by children, for

children, and demanded to be modified and developed according to the needs of the people using them.

Orff-Schulwerk is a human-centralized approach, who stresses the importance of group work, considers music, movement, drama, and speech as interacting and inseparable terms, supports the creative improvisation and composition through the active participation and contribution of the students. Elemental music in its nature is accessible for everyone to learn since it is connected to the natural roots of the person and emerges through the person gradually and naturally by using his body first in all its possibilities, kinetic and vocal through rhythm, and then transferring these skills to instruments that act as the extension and amplifier of the body. Orff's pedagogical ideas and values are timeless, as they have been influencing and changing the music education world, for almost a century now. The reason for Schulwerk's timelessness and success, is that it never stood still, it never stopped evolving and adapting to the needs of people, culture, and times.

The great Polyxeni Mathey introduced Orff-Schulwerk in Greece and contributed to its establishment in the Greek music and dance education. Her publications serve as a thesaurus to any teacher wanting to be inspired. Establishing the first official Orff-Schulwerk educational programme, at the Moraitis school in Athens 1986, outside the Orff Institute, is an important pillar to the Orff-Schulwerk history, that should make Greece proud. The Orff-Schulwerk educational programme and Hellenic Orff-Schulwerk Association are active to this day and constantly improving, and I am lucky enough to be part of it.

On the other hand, Orff-Schulwerk in Cyprus, is only sporadically practiced. There is a big need for the creation of some central organization that will help in the establishment of an official, and organized application of Orff-Schulwerk in Cyprus. The myth that Orff-Schulwerk's is not applicable to older ages, must be debunked. The misconception that an Orff-Schulwerk oriented class, is a class that students play arrangements with instruments, must also be, discredited. Playing with instruments is just a fragment of the method.

With the completion of this dissertation, I am left with the feeling of both overwhelm as well as excitement and inspiration. On the one hand, I feel overwhelmed, as I came to the understanding, that this thesis managed to delve into only one fragment of the splendor and grandeur of the Orff-Schulwerk. Because of its almost 100-year-old continuous development

and history, the information, materials, and sources are endless, and one will have to spend a lifetime looking through it all. On the other hand, I feel inspired and excited as this was an eye-opening experience, of the endless potential Orff-Schulwerk has, and the boundless opportunities it gives to anyone wanting to practice it.

This thesis will be the basis of my further exploration of Orff-Schulwerk in general, but more importantly the starting point of my later study and experimentation with the Greek language and Cypriot dialect, as well as the examination of the Greek-Cypriot music culture's tonality and rhythms, in association with the Orff-Schulwerk philosophy. The result of this apprenticeship with Orff-Schulwerk, can be publications of additional material to the Orff-Schulwerk's collection, which will serve as ancillary material for music teachers and thus help in the development of Orff-Schulwerk in Cyprus.

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