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## ORFF SCHULWERK APPROACH AND TEACHER IN MUSIC EDUCATION

*(Review study)*

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# ORFF SCHULWERK APPROACH AND TEACHER IN MUSIC EDUCATION

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## Abstract

The study aims to reveal the main philosophy of the Orff Schulwerk education approach. This approach is known as the Orff Schulwerk approach/method developed by the German composer Carl Orff. In the Orff Schulwerk approach, which is compatible with an understanding parallel to the constructivist education approach; there is no traditional teacher or a traditional education or traditional teaching approach. In this approach, the teacher has an important role in conveying the knowledge, skills and achievements to the students, in the center of education, in the structuring and managing the whole process. Although the student is at the center of learning, the teacher has the mission of being an important guide in the process of structuring this learning. In this study, the roles attributed to the teacher by the Orff Schulwerk approach are discussed with the necessary explanations and examples. In the study, the survey model was preferred as the research method. It is aimed to reveal the main philosophy, starting point, method, instruments of the Orff Schulwerk method and the roles given to the teacher during the implementation of all these parameters. For this purpose, the relevant studies in the literature so far are discussed, and some suggestions are put forward via interpreting the results in the light of these related studies.

*Keywords:* Orff Schulwerk approach, Orff Schulwerk teachers, music education, traditional education

## 1. Introduction

Orff Schulwerk, also known as Orff Approach/Method, is an educational approach developed by German composer Carl Orff and his colleague Gunild Keetman in the early 1920s to teach music to children. Music and movement are at the heart of the Orff Approach. Singing, dancing, clapping, and keeping rhythm are the basic elements of education in the Orff Approach, which covers the fundamental activities that children naturally engage in. Play and learning through play are central to the Orff Approach, allowing learners/students/children to actively participate in the learning process and enjoy the learning process. It wouldn't be wrong to say that "the 21st-century education and teaching approach is now focused on the student, not the teacher." Constantly changing and advancing technology affects people's sociological, psychological, and biological structures and needs, and within this area of influence, children's learning styles and perceptions undergo some changes.

A shift has been made from an educational approach where the teacher is the subject to an approach where the student, the learner, is the subject and is at the center. Since the 2000s, in Turkey, various updates have been made by the Ministry of National Education regarding curricula, teaching programs, textbooks, seminars, and training for teachers to transition to a constructivist education approach. These updates generally define the teacher as a guide to help students reach knowledge, behavior, and achievement, rather than just imparting knowledge.

The education process is defined as student-centered. The Orff Schulwerk approach is also seen to place the student at the center.

The Orff Schulwerk approach is important in demonstrating its common ground with constructivist education in terms of putting the student at the center and engaging them through movement, singing, clapping, accompaniment, instruments, and dance. The biggest change in the constructivist education approach has been the shift in the role of the teacher from being a direct knowledge transmitter to a guide who structures knowledge and helps students reach it. The Orff approach seems to adopt a similar role for the teacher. The architect of the Orff Schulwerk approach is Carl Orff, a music professional who recognized the shortcomings of classical teaching methods from the 1920s onwards. In the Orff Schulwerk method, Carl Orff aimed to transform the movements (motions) that children already know and enjoy doing, such as running, jumping, bouncing, bending, falling, and turning, into a movement expression form together with time and space arrangements. He foresaw that children would explore their body capabilities while making these movements and would move towards new movement ideas. With this motion mobility, an approach has emerged that includes improvisations for children who explore their bodies. The Orff Schulwerk approach takes actions that children will already enjoy doing naturally, such as singing, hitting something, clapping, reciting nursery rhymes, dancing, jumping, imitating some objects, performing, drawing, and painting, as its starting point. In the Orff Schulwerk approach, all of these are games like life, and each of them consists of different learning processes in itself. The main philosophy of the Orff Schulwerk approach is to provide a natural way for children to learn with enthusiasm and excitement from each other, adding new things to what they learn, unlike the current learning methods in schools.

The aim of this research is to reveal the Orff Schulwerk education approach, which has started to become widespread in many developed countries years ago, its basic principles, and the roles it assigns to the teacher, and to propose an alternative model for the music teacher model that should be present in music education based on these findings.

## **2. Method**

The scanning method was used in this research. Karasar (2012) defines the scanning model as research approaches that aim to describe past or current situations as they exist. Within this scope, national and international articles, academic publications, and postgraduate theses related to Orff Schulwerk educational approach were scanned in the literature on the subject, and findings, conclusions, and recommendations were included in the results, conclusions, and recommendations section based on these studies and examples.

## **3. Findings**

### **3.1. Carl Orff (1895- 1982)**

Famous composer and musician Carl Orff was born in 1895 in the city of Munich, Germany. His interest, attention, and skill in music from a young age did not go unnoticed by his mother, and he began his music career with piano lessons at the age of 5. Before developing the method and approach known today as "Orff Schulwerk," Carl Orff was influenced and nourished by many musicians and music education approaches. For example, in the early 1900s in Munich, he was greatly influenced by the Schoenberg harmony approach at the Munich Music Academy and studied the works of composers such as Debussy and Strauss (Sever & Sonsel, 2020).

From the 1910s onwards, Carl Orff began to gain new perspectives on music and music education, together with a more innovative approach to instrumental education (piano). He believed that music dated back to the beginning of human history and that it had been present

since then. Carl Orff, who was constantly in search of new ideas, also believed that movement was important in music education. It was during this period that he met Dorothee Günther, and this encounter was very significant for him because the foundations of his approach were to be laid in the gymnastics school that they would open together. In fact, in 1924, with the collaboration of Orff and Günther, a dance school (Günther-Schule) was opened, which was based on theory, rhythmic gymnastics, rhythmic dance, and instruments (primarily piano).

This school, which was based on music, dance, and rhythmic gymnastics, allowed improvisation and creative work to emerge with different percussion instruments used in rhythmic gymnastics. In 1925, with the arrival of Gunild Keetman to work with Dorothee Günther, significant changes began in Orff's musical perspective. These changes began to bear fruit in 1948, when a radio program called "Orff Schulwerk, Music for Children," which was prepared by Carl Orff and Gunild Keetman, was launched. The songs played on this program, as well as the conversations, were recorded and later formed a series of five books called "Music for Children." Thus, Carl Orff found an area in which to apply his musical ideas. This period was when the main principles of the Orff Schulwerk approach were formed. The significant dates in Carl Orff's life can be listed as follows (Jorgenson, 2010, p. 5).

Table 1. Cornerstones in the life of Carl Orff

Date	Explanation
1895	Birth of Carl Orff
1904	Birth of Gunild Keetman
1924	Opening of Günther-Schule Music and Dance School
1950	Publication of "Music for Children" 5-volume book series
1956	English publication of "Music for Children" series
1961	Establishment of Orff Institute in Salzburg, Austria
1968	Establishment of American Orff Schulwerk Association
1969	Publication of the first issue of Orff Echo magazine
1970	Publication of Gunild Keetman's "Elementarya" work
1974	First Orff Certification Program held at Denver University
1982	Death of Carl Orff
1991	Publication of Brigitte Warner's "Orff Schulwerk: Classroom Applications"
1992	Publication of Arvida Steen's "Discovering Orff" work
Today	Spread of Orff Schulwerk worldwide

### 3.2.Orff Schulwerk Method

Carl Orff, a German composer and music educator, developed a teaching method for children's music education that combines language, movement, rhythm, melody, and dance to prepare children for complex music education in the future (Sungurtekin, 2005). Like rhythm is fundamental to music, rhythm is also fundamental to the Orff Schulwerk approach, making it a logical method to start music education with (Angi, 2022). In the Orff approach, speech, nursery rhymes, and counting games have been the primary sources of verbal communication. In addition, bodily awareness (rhythmic gymnastics), the fusion of dance with music, and the enrichment of all of these through improvisation have been the fundamental references of the Orff-Schulwerk method. Carl Orff believed that dance, music, and improvisational movement were essential to children expressing themselves freely, and thus, he based the approach on these foundations. Orff Schulwerk can be referred to as a method of music education through movement, rhythm, singing, playing, and improvisation. It is essential to give children

rhythmic physical movements that create musical foundations, and to give them rhythmic forms of bodily movements in response to heard or given musical influences. Additionally, the Orff Schulwerk music education approach aims to teach children musical foundation behaviors through improvisation, which is why this approach is also called the improvisational method. However, Perlmutter (2009) suggests that Orff Schulwerk should not be understood as a method, but rather an approach, philosophy, concept, and process that should be understood as a child-centered approach, rather than a step-by-step procedure with many elements and ideas.

In Turkey, the famous music educator and academician Zuckmayer was the first to use the concept of Orff Schulwerk in Turkish, meaning "Teaching Work" (Toksoy & Beşiroğlu, 2006). The Orff Schulwerk method, which emphasizes the use of all dimensions of human beings, aims to transform physical movement into music, dance, language, and artistic power, and to reveal their creative potential with the mind and soul (Jungmair, 2003). Carl Orff (2003) described his method as discovering (building) the connection between movement, percussion, and improvisation in a structured or improvised way. Orff, who uses music expression originating from movement, believes that the method arises from the energy within that movement. In the philosophy of the Orff Schulwerk method, the idea that every child can make music from birth and has musical creativity prevails, and according to Orff, educators should give children the opportunity to do so (Goodkin, 2006, cited in Dönmez & Köse, 2018). The main principle underlying the Orff Schulwerk method is the good understanding that every child can make music. In the Orff Schulwerk approach, there is no understanding of being talented, less talented, or untalented towards music. It is considered important in terms of the perspective of the method towards children and music that every child is born with a certain potential for music, and this potential can be revealed with the Orff Schulwerk method. According to Carl Orff, directing children towards music does not start in music lessons; the starting point of the Orff Schulwerk method is play, and music should not be approached, but it should emerge naturally. According to Orff, the important thing is to enable children to play from within themselves and to keep anything that would prevent this from the environment. The teacher's responsibility is to create this educational environment.

The Orff Schulwerk method aims for an education that focuses not only on music and theory but also on movement and rhythm, which are now accepted as its roots (Kalyoncu, 2006). In the Orff Schulwerk approach to music education, pentatonic melodies are emphasized, and major and minor keys are avoided as a method (Thresher, 1894). The method highlights movement and improvisation along with music. Improvisation is defined as spontaneously singing, playing, or performing without prior planning. In the Orff Schulwerk method, improvisation is a stage where children's creative potential is supported and revealed. Orff Instruments, a group of instruments, are also used in these improvisations. The approach of Orff Schulwerk music education to elementary music and movement education accepts that each child has their unique talent. The essence of music and movement education in this approach is to focus on cultivating good people rather than just music education. Elementary music is non-abstract music that integrates natural speech and movement, and the materials used in this music should be simple and natural (Shamrock, 1997). Carl Orff placed great importance on the discovery of these basic level instruments, now known as Orff Instruments, during his travels around the world, especially in Africa.

### **3.3.Orff Instruments**

The Orff approach encompasses music and movement and is based on activities that come naturally to children, such as singing, clapping, and dancing. Orff songs and poems can be traditional (depending on the country where they are taught) or original, and typically

accompanied by Orff melody instruments, including glockenspiels, xylophones, metallophones, bass bars, and others. These instruments generally consist of instruments such as maracas, castanets, jingle bells, triangle, tır-tır, fish back, rhythm sticks, mini drum (children's drum), tambourine, bongo, metallophone, xylophone. Some of these instruments are as follows:

- Maracas: A wooden instrument that looks like an egg and contains small hard objects (rice, chickpeas, stones, etc.) that are shaken by holding them by the stems to produce sound.
- Castanets: A rhythmic instrument that looks like a spoon and is the size of a spoon, consisting of two pieces that are placed on the fingers and used to produce sound with rhythmic movements. (One of Spain's local instruments).
- Jingle Bells: A cone-shaped metal instrument containing a bell that produces sound when pulled with a string.
- Triangle: A metal instrument in the shape of a triangle that produces a sound that increases when struck with a metal stick.
- Fish Back (Tır-tır): A wooden instrument that looks like a fish due to its hollow shape and is made up of small bowls that produce different sounds when struck or rubbed with a stick.
- Rhythm Sticks: Two equal-length wooden sticks that produce sound when struck on the ground, instrument or each other.
- Mini Drum (Children's Drum): A musical instrument made of stretched leather on a wooden hoop, played by hand and finger strikes to produce a clear sound in small sizes designed for children.
- Tambourine: A musical instrument made of stretched leather on a wooden hoop that is held in the hand and played by finger strikes to produce sound.
- Bongo: A musical instrument composed of two sections, high-pitched and low-pitched, played by hand and finger strikes.
- Metallophone: A metal musical instrument consisting of tuned metal bodies that produce sound when struck with metal or similar sticks, each section producing separate notes.
- Xylophone: A melodic percussion instrument made of wood that is played like a metallophone, with specially designed mallets striking the bars to produce sound.

Children can imitate sounds and express their own emotions and thoughts through improvisational music using Orff instruments. By playing these instruments in small groups, students learn to be attentive listeners. Orff instruments are generally percussion and melodic percussion instruments. In the Orff Schulwerk approach, these instruments are used together, so the general term for these instruments is Orff instruments. Some of these instruments are played in Southeast Asia. Carl Orff rearranged these instruments and gave them new forms to give them a universal dimension for the Orff Schulwerk approach.

### **3.4.Orff Schulwerk in Turkey and the World**

The first works related to Orff Schulwerk in Turkey began with music educator Muzaffer Arkan. Starting in 1950-1951 and subsequently meeting personally with Carl Orff, Muzaffer Arkan went to Salzburg for 6 years to observe the Orff Approach and attend education and symposiums (Öztürk, 2006). Later on, awareness-raising efforts related to Orff Schulwerk method were carried out by Zuckmayer, who was the department head of what is now called the Gazi University Faculty of Education Music Education department (formerly known as



Gazi Education Institute). However, it can be seen that these efforts did not go beyond music activities carried out with "Orff Instruments" in general and that the teachings of the Orff approach, which are mainly about dance and movement, were not emphasized enough. The Orff Schulwerk method, which began to be discovered slowly from 1990 onwards, has not found enough place in universities except for individual efforts of music educators, but there has been an increasing interest in both Orff Schulwerk seminars and trainings for practical application, as well as in academic studies, since the 2000s. The Ministry of National Education (MONE, 2017), especially the General Directorate of Teacher Training, has started to include training in this field in in-service seminars/training organized in the ministry organization and provinces, and Orff Schulwerk approach related courses have been included in the curriculum of music education departments that train music teachers.

The 5-volume work called "Music for Children," which includes the "Schulwerk teachings," has been translated into 18 languages and adapted in many parts of the world. "Music for Children" quickly became popular among music teachers, and after teacher training courses based on the concepts emphasized in children's music were offered at Mozarteum in Austria in 1953, the Orff Institute was opened in Salzburg in 1963 due to intense interest and demand (Jorgenson, 2010). Today, the Orff Schulwerk approach is known and used in many parts of the world. Thousands of teachers in America benefit from the Orff Schulwerk method (Öztürk, 2006). Education institutions established in many countries for the purpose of training "Orff Schulwerk" educators and instructors, or associations operating for this purpose, continue their education activities. Especially in Austria, this institute, which was converted into the Orff Institute in 1963 and serves to train candidates who want to learn and become instructors of the Orff Schulwerk method from many parts of the world, offers courses and trainings at certain times for "Elementary Music and Movement Education" (Gersdorf, 1997, Act: Kalyoncu, 2006).

### 3.5. Orff Schulwerk Trainings

Orff Schulwerk trainings generally appear as open trainings for everyone. These trainings, many of which are held for a fee, are usually aimed at preschool, classroom, and music teachers, but they are also open to those interested in other fields. However, to deeply learn the Orff Schulwerk approach and become a fully equipped Orff Schulwerk educator, teacher training programs are offered in many parts of the world (usually in universities), primarily in Austria/Salzburg. To participate in these seminars, courses, and trainings at these education centers, one must first correspond with the relevant university or training center. In these correspondences, candidates who want to become educators are asked to provide documents such as videos of Orff Schulwerk activities they have done with children, resumes, and letters of intent explaining why they want to attend the training. After reviewing these documents, positive or negative feedback is given to the candidates. For educators who receive positive feedback, an invitation to the Level 1 training program, which is the first stage of the 3-year and 3-stage training required to become an Orff Schulwerk instructor, is sent. In these trainings, all stages of the Orff Schulwerk method are taught to trainee educators by expert trainers and teachers. After an intense training process together, successful educators return to their countries to apply the knowledge and teachings they learned at the education center. With the teaching experience gained after returning, they attend the Level 2 course and go through similar processes until they complete Level 3. This method, called "Education-Training," allows for the training of educators who are experts in the Orff Schulwerk field. In the United States and many other countries, Orff Schulwerk trainings are organized in a similar manner at some universities. The main goal of these trainings is to train teachers who have specialized in

the Orff Schulwerk method, internalized the theory and practice, and become experts in the approach.

### **3.6. Orff Schulwerk Teacher**

Wherever there is education, the engine of education is the teacher. Teacher; Muallim (who is a scholar) with his old expression appears as an important and respected figure in Turkish culture. However, with the concept of "Constructivist Education", which we have been hearing frequently since 2005, a series of changes have been made in the roles of teachers in Turkey. In the role of the teacher in the past years, which is expressed as classical education or traditional education understanding; While the teacher is the main source of knowledge, constantly active, lecturer, the center of knowledge and learning, the teacher in constructivist education; It appears before us with a role that guides the way to knowledge and learning, and organizes students to be active in learning environments. In many parts of the world, music teachers teach students to play casual, fun music, etc. It has moved from a music education approach in which the reason for the existence of each activity is taught with certain musical concepts (Banks, 1982). This situation also contributed to the development of new educational approaches. In the Orff Schulwerk approach, it is seen that the teacher has such an approach.

In the Orff Schulwerk approach, the teacher plays a role that organizes students' learning and being active during learning, and ensures that all children are active (active) in the learning environment, just like in the example of constructivist education. It is important for the teacher to know the target acquisitions very well in order to direct the students (learners) towards knowledge and achievements, and to be able to structure the ways and methods that lead to those achievements skillfully so that the students can reach them. Compared to the traditional method, it is expected that the teacher will have a much greater command of the field in the constructivist education approach. Because while the only source of knowledge in the classical education approach is the teacher and he gives the information however he wants, in the constructivist education approach and the Orff Schulwerk approach, the teacher; the student is given a responsibility to point out the paths to the target achievements. Considering the gains such as the fact that there is no one way to knowledge, that each child will determine his own way and method, and that their creative potential can be revealed, the necessity of knowing many approaches, ways and methods related to the teacher's field emerges.

In the Orff Schulwerk approach, it can be seen that the teacher is effective in coordinating the entire learning process, even if it may not be obvious. Making music is like learning to speak before reading, writing, and grammar education. Every child's success depends on music teachers taking their potential abilities into account (Nash, 1964). Active participation of students in their learning environment and being able to express themselves without hesitation in activities such as singing, dancing, and improvisation (creative activities) can only be achieved if the teacher coordinates the process correctly. The teacher needs to prepare the necessary learning environment for the students to participate in all activities without hesitation and to reveal their creative potentials. Otherwise, children can become hesitant and shy about expressing themselves. Experiencing these learning environments from the preschool period onwards is seen as an advantage for children to develop their self-expression skills.

However, for children to be able to experience these learning environments in the preschool period, preschool teachers need to have received proper education in this field. From the preschool period onwards, students gaining behaviors such as singing, dancing, improvisation, and accompanying music with Orff instruments in primary and other levels positively develop their personalities, entrepreneurship, and ability to express themselves in every platform socially.



#### 4. Discussion

When we examine the formation, development, and dissemination process of the Orff Schulwerk approach carefully and in detail, we can see that Carl Orff developed this approach and method, as well as the instruments he used, through extensive research, observations, and experiments. Carl Orff constantly tried to go back to the roots of human civilization, and for this purpose, he examined and observed the music, dances, rhythms, and music culture of many tribes and communities, including Africa. Carl Orff's research on the essence of music led him to the concept of elementary music (primitive, elemental). According to Orff, elementary music is not only a feeling but also a combination of movement, dance, and language. In Orff's approach to elementary music and method, one cannot be a mere listener to music; one must actively participate in it (Kalyoncu, 2006). This idea can be evaluated as an invitation to everyone to meet music through the Orff Schulwerk method. It is observed that the countries where the Orff Schulwerk approach is widespread generally give importance to teacher training. Because the method can only come to life with a correct understanding of the Orff Schulwerk approach. Therefore, the teacher needs to understand, comprehend, and internalize the philosophy, perspective on education, music, and child of the method before anything else. It does not seem possible to implement the Orff Schulwerk approach without gaining this perspective or fully understanding it. It is inconceivable for training without this perspective to go beyond singing activities accompanied by Orff instruments. Indeed, one of the reasons why the Orff Schulwerk approach has not spread as it has in other countries (such as the United States, Austria, Germany, etc.) in our country for years may be due to this perspective. Educating teachers according to Orff Schulwerk principles forms the basis of the approach. In Turkey, it is the responsibility and authority of the Ministry of National Education to determine the qualifications and competencies required of teachers. Teaching is recognized as a "specialized profession" in the Basic Law of National Education No. 1739. Article 45 of the same law states that "the qualifications of teacher candidates in terms of general culture, specialized education, pedagogical formation will be determined by the Ministry of National Education."

The duty of determining the qualifications and competencies of teachers is assigned to the General Directorate of Teacher Training and Development according to Article 15 (a) of the Decree Law No. 652 on the Organization and Duties of the Ministry of National Education. Therefore, the process of determining and developing teacher qualifications and competencies, as well as related work and procedures, falls under the responsibility of the relevant general directorate. In order to accomplish this goal, the General Directorate of Teacher Training and Development must collaborate with all units, institutions, and organizations. The 10th Development Plan includes expressions indicating that the "Teacher Training and Development" system needs to be restructured. The "Update of Teacher Competencies Based on Needs" was emphasized in the "Teacher Strategy" document published in the Official Gazette on June 9, 2017. As can be seen, in Turkey, all responsibilities related to the starting conditions of teachers and the continuous improvement of their qualifications while on duty are assigned to the General Directorate of Teacher Training and (Development).

The General Directorate of Teacher Training and Development organizes activities such as seminars, in-service training, courses, and workshops for all branches, sometimes general and sometimes specific to branches. Among the activities organized for music teachers, the Orff Schulwerk (Elementary Music) approach has been implemented several times. One of these was carried out under the name "Anatolian Orff Schulwerk Music Education Improvement Project," and these activities were conducted with nearly 200 teachers from all seven regions

of Turkey, mostly music and pre-school teachers, in 1-week (5-day) periods. It was observed that during these training sessions, the instructors brought Orff instruments, and these instruments were widely used in the training sessions. As the Orff Schulwerk music education method became widespread, the use of Orff instruments also increased. The fact that these instruments are popular among children and are loved by them, and that they increase the effectiveness of teachers in class, led to the need for these instruments. It should be noted that the instruments referred to as Orff Instruments are actually tools used in the method, and what is important is that when the children touch these instruments, everything begins.

In the Orff Schulwerk method, there is no discipline approach that would scare or make children timid towards the lesson. In a setting where such a discipline approach exists, it cannot be expected that children will make sounds musically, dance, play instruments, or improvise. Similar approaches can be seen in the constructivist education approach, which has been tried to be implemented since 2005. While the student (children) is at the center of the approach, the teacher is at the center of its implementation and effectiveness. This is because the teacher is the captain. The most important point that the teacher should focus on is structuring and managing the processes that reveal the children's desire to make music without dulling it and in a way that they will be enthusiastic about. Therefore, the importance of the teacher in the Orff Schulwerk approach cannot be denied.

As studies have shown, in music lessons taught using the Orff Schulwerk approach, not only musical abilities of students but also language skills, creativity, social aspects, and motor skills are developed. In Oziskender's (2011) master's thesis titled "Effects of Pre-School Music Education Conducted with the Orff Approach on the Development of Students' Social Skills" which was conducted using pre-test and post-test applications on a group of pre-school students who received Orff Schulwerk education and two groups who received traditional music education, it was found that the social skills of the children who received education with the Orff Schulwerk approach in terms of interpersonal communication, controlling anger behavior, adapting to changes, verbal explanation, goal formation, task completion, and social skills developed more than the other group.

In a study conducted by Kandemir in 2009 with 4th grade elementary school students using the "Creative Thinking with Sounds and Words" scale, an experimental and control group was applied. Afterwards, improvisation and creativity-oriented activities were carried out with the experimental group using the Orff Schulwerk approach. When pre-test and post-test were applied 6 weeks later, while there was no change in the control group, it was determined that there were significant improvements in improvisation and musical creativity levels in the students in the experimental group. The Orff Schulwerk approach enables the involvement of multiple senses, the coordination of various action forms, and the formation of social learning environments in addition to individual work (Kalyoncu, 2006).

There are numerous studies on the contributions of the Orff Schulwerk approach to student development. However, in the constructivist education approach that puts the student at the center and guides the teacher, one of the main principles of the Orff Schulwerk method is to make the teacher the center of knowledge and the only active stakeholder in learning. It is seen that classical (traditional) methods, which make the teacher the center of knowledge and do not give the responsibility of learning to the student, bring both the teacher and the student to a memorization situation, and prevent the teacher from teaching creative activities and the student from realizing their creative potential. Indeed, we all experienced and witnessed the results of these approaches in our education system. The transition to constructivist education

can be attributed to the need to change the teacher's approach to the learning stage and the role given to the teacher. In the method developed by Carl Orff, keeping the student active and the belief that every student has creative potential were the main principles, and this was a very important start before the spread of the Orff Schulwerk approach. Because he was able to realistically base his work on a need that both the world and children need. In the Orff Schulwerk approach, we see that the teacher is a teacher who focuses on the student's learning activities, cognitive processes, thinking, and creativity, rather than a teacher who teaches knowledge. We see that there is a parallel education model with this approach. It is observed that many countries' teacher training programs emphasize the skills approach and focus on teaching students how to learn rather than providing them with information. It is seen that continuous work and research are carried out to develop these skills in the coming years.

## 5. Conclusions

Orff Schulwerk is an approach to music (Nichols, 1970) and the practitioners of this approach are the teachers. Although there has been an increasing trend in studies, trainings, and seminars related to the Orff Schulwerk approach in recent years, it is observed that it is not sufficiently known by classroom, preschool, and music teachers, and it is not widely applied in lessons. It is thought that the Ministry of National Education Teacher Training General Directorate should be assigned for teachers working under the Ministry of National Education, and the Higher Education Council (YÖK) for the undergraduate programs of music teaching, preschool, and classroom teaching. Although the Ministry of National Education has provided a few trainings related to the Orff Schulwerk teaching, it has generally lagged behind in planning in-service training at a sufficient level. The Higher Education Council has also been inadequate in systematically adapting lessons including both the Orff Schulwerk and other contemporary education teaching approaches into the programs of preschool, classroom, and music teaching. In addition, it is a noticeable fact that foundations, associations, and civil society organizations that operate to develop education and teaching in our country do not have sufficient ideas and initiatives regarding these issues. It is seen that Ankara Music and Fine Arts University, which was established as the first university in a thematic sense in Turkey, has not yet fulfilled its mission of analyzing the needs of this field, developing approaches, methods, and creating methods for the education and teaching approaches needed today.

Today, teaching is recognized as a profession that requires expertise. Teachers take on various roles and responsibilities at every stage of education and are the brain of the education system. Therefore, it is essential that teachers are well-trained (Güneş, 2018). It is believed that the needs of teachers in this field are not adequately met, even though they need to be. In a study conducted by Süalp (2019) with music teachers working in private primary schools in Ankara, the interviewed music teachers defined the Orff Schulwerk approach as an approach that is loved by students, interesting, movement-based, contributes to motor development, enhances socialization and communication skills, and argued that such approaches should be included in music curricula and education programs. Therefore, it is seen that both state and private school teachers who teach music have a positive attitude towards the Orff Schulwerk approach. It can be understood from this that there is a need for a continuous and stable teacher training model that constantly updates itself according to the requirements and needs of the day, but current studies on this topic are insufficient.

Despite the changing curriculum and textbooks with the constructivist education approach, the desired results in training teachers who know and can manage constructivist education processes have not been achieved yet. In a study conducted by Göksu (2016) with 2507 teachers on 21st-century teacher skills, including cognitive, autonomous, collaboration,

flexibility, innovation, managerial, techno-pedagogical, decision-making, flexible teaching, and production skills, it was found that although teachers showed differences in using these skills according to their branches, they used them at a moderate level. Turkey is one of the few countries that can always meet the requirements of the age, which contains the characteristics of oral and written culture in its structure (Alpagut, 2010). The transition to constructivist education in education is an example of Turkey's desire to meet the requirements of the age.

Studies related to the constructivist education approach started to be implemented from 2005 onwards, but both the education of currently working teachers and the teaching programs of education faculties that train teachers have failed to reflect the updates regarding this change. In the Orff Schulwerk approach, it is observed that the teacher constantly updates themselves with a constructivist understanding. Learning is at the highest level in this approach, as the aim is to lead students to the creativity stage. This approach, which goes beyond memorization or understanding, also makes the teacher autonomous and creative in terms of activities. The Orff Schulwerk approach enables the teacher to gain the role of teacher desired by the Ministry of National Education, and the most important benefit of becoming an Orff Schulwerk teacher is being a part of a process where the student is at the center and everyone participates in learning.

## **6. Suggestions**

The Orff Schulwerk approach and all contemporary education teaching approaches and methods should be adequately included in the education programs of music teaching departments, both in theoretical and practical courses. The Orff Schulwerk approach should be introduced to students in all aspects at music teaching departments that train music teachers. It is even considered beneficial to create special budgets for music department students to attend Orff Schulwerk training and seminars held annually in Salzburg, Austria. According to a study conducted by Kalyoncu (2006), the gains in Orff Schulwerk and elementary understanding of music teachers will support their approaches to children they are educating in terms of holistic education, and it is stated that it is necessary for music teachers to receive training in this regard. In Kalyoncu's research, it was found that music department students generally had a positive view of the Orff Schulwerk approach, and that this perspective could be further developed, which would be useful for activities they would carry out with students in schools where they would work. Therefore, it is recommended that the Higher Education Institution take necessary steps in a stable and permanent system in this regard. Today, the Orff Schulwerk approach is present, but tomorrow another education teaching approach or method may emerge. Therefore, it is seen as beneficial for the future of education to create an educational program that can constantly update itself.

It is recommended to organize seminars, courses and workshops related to the Orff Schulwerk approach for teachers who work in preschool, classroom and music areas in both the Ministry of National Education and private schools, in addition to the undergraduate program of music education departments. It is also recommended to continue these activities at certain intervals and to implement in-service training, course and seminar programs aimed at the training of educators. It is proposed to establish a separate department within the General Directorate of Teacher Training of the Ministry of National Education to ensure the continuous development and monitoring of teachers. This department should follow the approaches and methods in the music, classroom and preschool fields and plan a seminar, course, and training activity according to the needs of other teachers by analyzing their needs.

It is recommended that the Ministry of National Education (MONE) and the Council of Higher Education (YÖK) update their teacher training models and education programs in a

coordinated manner, hold an efficient workshop with a large team of academicians, teachers, and administrators, and simultaneously initiate a new teacher training model based on the analysis of the results. In an age where education needs are constantly changing, knowledge is continuously updated, and all stakeholders in the education process are constantly changing, it can be seen that our recommendations are actually a necessity, especially considering the many different approaches and methods in music education.

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### **Ethical issues**

Since this study is a literature review based on survey method, no ethical approval was obtained.



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