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ABSTRACT

The expression of “Music out of Movement” comes from Carl Orff, who presented Orff-Schulwerk Music and Dance Pedagogy to the contemporary music education world, besides his masterpieces. Orff (1932) states, “The teaching, for both children and non-professionals should start from the person himself. In the case of the child it starts with the drive to play, for the adults with the drive to move.” Body is the source of expression. Body moves, feels, expresses. Body has its own silence and its own unique sound. With this understanding, training of the body is important. When the body starts to open, it finds its unique musical (or rather artistic) way to express. And as Jungmair (1997/2010) says it is the movement experienced in play, stored in the body memory, animating the personal movement on the instrument and personal expression. The purpose of this presentation is to share the experiences both with children (4-5 and 10-12 years old) and adults. How do they use their body? What is inherent and what is hidden? How to use our body as an artistic expression tool? How does movement of our body produce “music”?

Keywords: Orff-Schulwerk, music, movement, music education, Carl Orff

Carl Orff and the Development of Orff Schulwerk Music and Dance Pedagogy

“Music begins inside human beings, and so must any instruction. Not at the instrument, not with the first finger, nor with the first position, nor with this or that chord. The starting point is one’s own stillness, listening to oneself, the ‘being ready for music’, listening to one’s own heart-beat and breathing.”
(Orff, 1963)

The German composer Carl Orff (1895-1982) is known primarily for his cantata, *Carmina Burana*. The world of education recognized him by his ‘timeless’ gift for contemporary music education, the “Orff Schulwerk Music and Movement Pedagogy”.

Orff (1963) describes Schulwerk as a wild flower; *“As in Nature plants establish themselves where they are needed and where the conditions are favorable, so Schulwerk has grown from my ideas that were ripe at the time and that found their favorable conditions in my work. Schulwerk did not develop from any pre-considered plan –I could have never imagined such a far-reaching one- but it came from a need that I was able to recognize as such.”*

Herman Regner writes in the Preface of Jane Frazee’s book “Discovering Orff” that he asked Orff if he knew or had any idea and expectation that so many teachers throughout the world would accept his Schulwerk. Orff’s answer is: *“Whenever I plant a tree, I never know how big it will be... Some trees stay small, others grow very tall. It all depends on the quality of the earth, sunshine and other factors that have to work together.”* (1987, p.5).

The ideas of Orff, who was a passionate gardener, as it is understood from his metaphors, are influenced by the environment where he grew up and by the people he met. Munich, the birthplace of Orff, was an artistic and cultural center where opera, concert music, and drama flourished in the early 20th century. Warner (1991, p.1) describes Orff as a fortunate person, to have grown up in cultural setting and in a family environment that encouraged his interest in music and the theater. At the age of five Orff began to study piano under the tutelage of his mother. Family and friends frequently came together in his parents’ home to play chamber music.

Considering the people who influenced Orff’s ideas, Orff firstly mentions Mary Wigman in his book *The Schulwerk*. Mary Wigman was a German dancer, choreographer, pioneer of expressionist dance and considered as one of the founders of modern dance. After watching her dancing Orff (1978: p.8-9) describes his feelings as: *“The art of Mary Wigman was very significant for me and my later work. All her dances were animated by an unprecedented musicality, even the “musicless” witches’ dance. She could make music with her body and transform music into corporeality. I felt that her dancing was elemental. I, too, was searching for the elemental, for elemental music.”*

Wigman’s dance gives Orff a new insight and a new outlook. Later, in 1923, Orff meets Dorothee Günther, who was involved painting, writing, theater, and movement education. At that time, Günther was in search of

“creating an organic movement education” (Goodkin, 2004: p.4) and her understanding was “from movement to music, from music to movement”. Kugler (2011) describes her work as, *“The back-to-the-source, the cry for movement, the thought of primal creativity and the freeing of expressive possibilities connects Günther with Expressionism. She naturally begins her description of the areas of learning with movement – followed by instrumental play, speaking and singing as well as the fine arts. The basic principle of her method is very simple: Not to start with example or given situation, but to create possibilities that set no conditions and yet stimulate in the adult the still latent, lively drive to play.”*

In 1924, with the cooperation of Günther and Orff, Güntherschule was opened. It started with seventeen female students between the ages 18 and 22. So the beginning of Orff Schulwerk is not with children but with adults.

Orff meets with Curt Sachs, whom he described as helper, friend and adviser, in 1923. Sachs says *“With your plan you are following aims that are entirely your own and you intend by these means to reach sources that are otherwise neglected or overlooked. You want to find the source of all beginnings. The more I think of it the more I believe that you of all people will by this means receive important stimuli for the music and your ideas. The elemental is your element, and, if I understand your far-reaching exposition correctly, you will discover it there.”* (Orff, 1978: p.14).

Thus, in Güntherschule, with the influence of Sachs, primarily drums, variety of rhythmic instruments were used besides body percussion (clapping, stamping, patting etc.) and free or structured speech pieces. Xylophon, metalophon, glockenspiel, recorder, guitar and lavta were used as melodic instruments. At school, all students studied both on music and dancing.

In 1925 and 1926, two students come to the school who play an important role in the development of Orff Schulwerk. Maja Lex the dancer found in the conditions at the school the ideal prerequisites for developing and bringing the maturity her talent and she finds her personal style (Orff, 1978: p.67). Gunild Keetman who has natural talent in equal parts for movement as for music, plays a major role in the transformation of ideas into the way we understand today, adapting ideas to children and writing the *Musik für Kinder* volumes.

Over the years a dance group with its own orchestra is formed out with the collaboration of Lex and Keetman. Many group members can both dance and play in the ensemble. Thus, for the first time a real unity of music and movement comes to fruition. Orff states (1978; p.150):

“Group dances with their own rules of form and their inherent dynamics usually came before the music, according to the ideas of the choreographer; the music grew stepwise as the dance composition unfolded, forming a unity together. The sustaining melody and the characteristic accompanying parts, as well as purely rhythmic dance accompaniments with all possible gradations of color, formed the foundation in sound for the dance. To this individual members of the group often contributed ideas that were tried out and evaluated by everyone together. There arose a music that, born of the same impulse, had the power to intensify and direct the dance.”

Elementer Music and Orff Schulwerk

Orff Schulwerk can be briefly described as a holistic music education approach in which the elements of music, movement and speech are used together, based on improvisations, and which enable the individual to develop his creative potential in group activities (Özevin, 2018).

Shamrock (1988) states that Orff considers *“the entire Schulwerk an experiment in search of the elemental –not elementary in terms of simplicity, but belonging to the roots or first causes of artistic development”*. What Sachs calls the search of ‘source of the all beginnings’ is the search of ‘elemental’ for Carl Orff. Orff sees this element in Mary Wigman's dance. The Latin terms “elementarius” and “elementum” mean “belonging to the elements, to the origins, the beginnings, first principles, basic constituent.”

It is necessary to return to the human being, to be able to find the source and get to the foundation. For Carl Orff, therefore, Orff Schulwerk is not primarily a music education, but Schulwerk is a human education that uses music and movement. So the starting point in Schulwerk is the natural impulses of man:

“The teaching, for both children and non-professionals should start from the person himself. In the case of child it starts with the drive to play, for the adult with the drive to move. Starting with what the human being concerned has to offer, with his capacities for expression, it takes the teaching into the realm of biology and at the same time provides the logic for its further development. This can and should lead only as far as the pupils’ endowments will allow, but must find an appropriate conclusion even at the lowest level.” (Orff, 1932).

With this understanding, the human being becomes the axis of making music and also the connection point of the targets, content, method and tools. Orff (1932) states, *“it is not professional music training but the musical education of the non-professional that is of central concern.”* Since Orff place human being in the center of elemental music, elemental music *“is never music alone but forms a unity with movement, dance and speech”* (Orff, 1963). In other words, in a Schulwerk class the ways in which an individual expresses himself / herself are treated in unity and integrity are investigated in Schulwerk classes.

Jungmair (1992: p.133-136) states that the concept of element is related to the word ‘elan’ which is no longer used today. Elan from Greek can mean ‘enthusiasm, vitality’ or ‘create’. When used in connection with making elementary music, the spontaneously occurring, spontaneous phenomenon can be defined as the spontaneous process of realization.

According to Regner (1975) *“elemental comprises an area of experience, that provides primary contacts, sensuous impressions and cognitive impulses and that first allows a child to turn toward music, to perceive it and to experience it, to make it for himself and to learn to understand it.”*

As mentioned before elemental music is unity of music, dance and speech. And the fundamental element of this unity is rhythm. Jungmair (2013) states

“movement, speech and music, all rooted in rhythm, have to be seen as a human ability. We express rhythm in movement, in walking in our space, with the gestures we make, with our manner of speaking, with the rate and pace of our breathing and our heartbeat. We move when we speak, we move when we play an instrument, we move when we dance. To realize this inner rhythm, as an individual mode of expression together with the human ability to resonate with others, to be something like a resonating box for others, we have the abilities to dance with, to make music with, and to communicate with other people. “

Orff (1978: p.17) explains, *“In the beginning was the drum. The drum induces dance. Dance has the closest relationship to music. My idea and the task that I had set myself was a regeneration of music through movement, through dance. It is difficult to teach rhythm. One can only release it. Rhythm is no abstract concept, it is life itself. Rhythm is active and produces effects, it is unifying power of language, music and movement.”*

Orff Media

Speaking

Attentiveness to sound is the beginning of the process of musical development. Speech in Orff Schulwerk provides immediate access to sound qualities, a first step toward pitch and rhythm awareness (Frazee, 2006, p. 32). Rhymes, riddles, proverbs, idioms, tongue-twisters, poems or tales in native language offer possibilities for exploring musical elements such as beat, rhythm, tempo, dynamics (forte-piano-crescendo-decrescendo etc.), accent, color, texture, form. As Thomas (1976) states, through music, Orff returns to speech, the original association of meaning and sound, but it can be transformed into a new synthesis at any time. So the speech becomes a constant start.

Movement/Dance

In principle, no Schulwerk lesson should be without movement experience (Keetman, 1970: p.107). As Haselbach expresses, in Orff Schulwerk, the purpose of dance education is not just to impart technique and teach some fixed dance forms, nor it is, by contrast, to let the children play as a kind of therapy through activity; on the contrary, it is important that the children learn to move and to express themselves through dance (Frazee, 2006: p. 60).

Music

Making music in Orff Schulwerk can be seen in different forms. Firstly using the voice, which is the primary instrument of human. Singing is most

common and natural tool for musical expression. Also body can be use as a percussive instrument. Body-percussion (clapping, stamping, patting etc.) can be music itself and also offers a preparation to instrument playing. Orff instruments are elemental instruments. Pitched and unpitched percussion instruments “are like organs of the human being for self-expression and also can be used to make music within the group as well as individual improvisation and composition.” (Jungmair: 2003). Thus, elemental instruments enable to emerge elemental music.

Jungmair (1997/2010) emphasizes three points concerning music education and instrumental training. Firstly she mentions the phenomenon of identification supported by imagination: the ability to refer back to personal and body experiences and to recall them opens up immense possibilities for musical expression and for the individual musical quality of an improvisation, composition or interpretation. Secondly, the phenomenon of the dynamic charging of movement seems just as directly applicable to musical creation. And thirdly the phenomenon of instability: Situations that “place us in uncertainty” and “arouse our attention” are phases of imbalance, are unstable situations that release a solution-seeking behavior. They must be considered spontaneous production as being the consequence of an unsolved problem, to be in the closest association with the concept “elemental”.

Learning Process in Orff Schulwerk

- 1- Exploration and experimentation: In Orff-Schulwerk, students are encouraged to pursue a sense of natural curiosity, to try new things, to explore how they feel and how they think. Students experience sound and movement within the boundaries set by teacher. Thus, the basis of mental development is provided. Depending on the type of activity, discovery can be done individually or in groups.
- 2- Imitation: This involves developing the ability to repeat that is heard or seen, whether it be a vocal, instrumental, or movement unit of material. Imitation is used to model creativity. Going from piece to whole, from simple to complex, accelerates the creation process. Imitation helps to crate repertoire (of sound, songs, forms, steps etc.) and each material in this repertoire prepare a base for creation.
- 3- Improvisation: This stage is the starting point of elemental music-making. At this stage the student is asked to be the initiator, using the media and material designated at the moment. In the improvisation, the invention and discovery of the students come together with the appropriate technique and material to find the expression of artistic creativity. It is a play of their imagination that can be achieved through the building-up of the most simple rhythms and melodies, drones and ostinato, with the inclusion of all possible kinds of instruments, and it is the imagination that should be awakened and trained by these means. Every improvisation is a risk.

- 4- Creation: Ideally this process is evident from the beginning, with the teacher at first taking prime responsibility for putting materials together in constantly varied ways. As a student gains confidence in improvisation, he or she can take more responsibility in creating a piece of speech, music, movement etc. Creation can be individual or group production (Bilen, Özevin & Canakay, 2009; Jungmair, 2003; Orff, 1978; Özevin, 2018; Schamrock, 1988).

Thoughts on Orff Schulwerk

Body is the source of expression. Body moves, feels, expresses. Body has its own silence and his own unique sound. With this understanding, training of the body is important. When body starts to open, it finds his unique musical (or rather artistic) way to express. There are several ways to train body, such as Yoga, different dance techniques, sport etc. In dance body also finds its artistic way of expression. The difference of Orff Schulwerk is it takes body as a whole, in its every aspects. Human beings physiological, psychological, cognitive, social aspects are embraced in Orff Schulwerk.

In Orff Schulwerk body produces sound, sings, does body percussion, moves, dances, plays instruments, speaks. The focal point of these artistic expression styles is the body. In Orff Schulwerk class through the movement of body (walking, running, jumping etc.) a student achieve a rhythmic order; through breathing, through speaking and humming the basic elements of melodic formation come into being. So the inner and outer movements of the body turn into artistic formation.

Since Schulwerk put human being in the very hearth of this pedagogical approach it is suitable for all age groups and every human being, without limitation of talented or limited ability, normal developmental or disabled, can take part in the Schulwerk class and have the opportunity to express himself or herself in artistic way. Carl Orff's statement of 'it is not professional music training but the musical education of the non-professional that is of central concern' defines the tone of Orff Schulwerk classes. The role of Orff Schulwerk teacher is guide his or her students to 'find' their own artistic source inside and find ways to express it to outside in an artistic way.

The general tendency in a general music lesson is to repeat a musical piece (vocal or instrumental) taught by the teacher. Creation does not place at all or it takes little place. Orff Schulwerk is not a pedagogical approach which trains professional musicians, but rather educates each and every human being with the power of music and art. Orff (1932) believes that students should not play art music in an amateur way. This is no disparagement but rather an appreciation of the non-professional.

Orff believes that music should arise itself. The way of arising it, is movement. And music comes out of movement. As Jungmair (1997/2010) says it is the movement experienced in play, stored in the body memory, animating the personal movement on the instrument and personal expression.

Here are two lesson plan ideas for “music out of movement.”

1- “Paper Ball”¹: Play, experiment, investigate, explore the ball and the movement that your body can experience with the ball. Be the ball and move like a paper ball. Notice how it moves, turns, flies, falls etc. With the senses, movements stored in the body try to transfer this experience to a melodic instrument (which prepared in pentatonic scale). Try to find a repeatable solution. After that to put it a musical form it is possible to add each solution in a horizontal line or in a harmonic way to make “class” piece. It is possible to add Bordun, Ostionato and Color parts. It is possible to play solo-tutti. And so on.

2- “Şahmaran”²: Study the painting of Şahmaran by Fikret Otyam. Şahmaran has two faces in one body; one is a woman and the other one is a snake. Consider about what is the story behind Şahmaran, how it moves, does it enough one body to move as Şahmaran or more bodies, is it possible to move with a partner as one body. Experience, discover the movement possibilities by yourself or with a partner or with more people. How this human-animal form sounds like, does it have a one sound or two (from each head), does the movement of this creature have a unique sound or a melody? Try out with a pitched (preferably pentatonic) or unpitched instrument. Find the individual or couple solution and also find the group solution.

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¹ This idea is from Prof. Ulrike Jungmair.

² I presented this idea in a workshop in Convetion 2017, in International Orff-Schulwerk Forum Salzburg.

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