

KODÁLY AND ORFF: A COMPARISON OF TWO APPROACHES IN EARLY MUSIC EDUCATION

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ABSTRACT

The Hungarian composer and ethnomusicologist Zoltán Kodály (1882-1967) and the German composer Carl Orff (1895-1982) are considered two of the most influential personalities in the arena of music education during the twentieth-century due to two distinct teaching methods that they developed under their own names. Kodály developed a hand-sign method (movable Do) for children to sing and sight-read while Orff's goal was to help creativity of children through the use of percussive instruments. Although both composers focused on young children's musical training the main difference between them is that Kodály focused on vocal/choral training with the use of hand signs while Orff's main approach was mainly on movement, speech and making music through playing (particularly percussive) instruments. Finally, musical creativity via improvisation is the main goal in the Orff Method; yet, Kodály's focal point was to dictate written music.

Key Words: Zoltán Kodály, Carl Orff, The Kodály Method, The Orff Method.

KODÁLY VE ORFF: ERKEN MÜZİK EĞİTİMİNDE KULLANILAN İKİ METODUN BİR KARŞILAŞTIRMASI

ÖZET

Macar besteci ve etnomüzikolog Zoltán Kodály (1882-1967) ve Alman besteci Carl Orff (1895-1982) geliştirmiş oldukları farklı 2 öğretim metodundan dolayı 20. yüzyılda müzik eğitimi alanında en etkili 2 kişi olarak anılmaktadırlar. Kodály çocukların şarkı söyleyebilmeleri ve deşifre yapabilmeleri için el işaretleri metodu (gezici Do) geliştirmiş, Orff ise vurmali çalgıların kullanımı ile çocukların yaratıcılıklarını geliştirmeyi hedef edinmiştir. Her ne kadar her iki besteci de küçük yaşta çocukların müzik eğitimine odaklanmış olsa da aralarındaki en önemli fark Kodály'nin el işaretlerinin kullanımı ile ses ve koro eğitimine odaklanması Orff'un ise esas yaklaşımının hareket, konuşma ve (özellikle vurmali) çalgılarla müzik yapmasıdır. Son olarak, Orff Metodu'nda müziksel yaratıcılık esas hedeftir, ancak Kodály Metodu'nun ana noktası yazılı müziğin söylenmesidir.

Anahtar Sözcükler: Zoltán Kodály, Carl Orff, Kodály Metodu, Orff Metodu.

1. ZOLTÁN KODÁLY (1882-1967)

In this section a brief summary of Zoltán Kodály's life is presented. After the concise story of his life, his personality as a composer and a music educator is discussed through his musical works and the widely-used music education method (the Kodály Method) that he developed.

1.1. The Life of Kodály

Zoltán Kodály was born in Kecskemét, Hungary in 1882. Because his father was a stationmaster, young Zoltán spent his childhood in the Hungarian countryside until he was 18. His household was full of music; his father played the violin, and his mother played the piano and sang. This musical environment caused him to be familiar with both Hungarian folk tunes and the Classical repertory. Therefore, he had great interest in music at a young age. He attended Budapest University to study languages, Hungarian and German. During this time, Kodály studied composition with Koessler at the Franz Liszt Academy, one of the most prestigious schools in Hungary. He received his diplomas in composition in 1904 and in education in 1905. In 1906, he was awarded with Ph.D. His doctoral dissertation was on Hungarian folksongs (titled, *A Magyar népdal strofászerkezete* [The Stanzaic/Strophic Structure of Hungarian Folksong]). "The thesis reflects his interest and scholarship in the interdisciplinary aspects of music and language." (Kodály, 2001: 716). After receiving his doctorate, Kodály had a close contact with Béla Bartók (1881-1945), who was another famous Hungarian composer, ethnomusicologist and music educator. Kodály began his career as an ethnomusicologist and began to collect Hungarian folk tunes with Bartók, and "maintained a lifelong interest in this field, publishing many collections of music and scholarly studies, and these activities had an equally important influence on his own compositional style." (Morgan, 1991: 119). In 1906, he went to Berlin and Paris, where he became acquainted with the music of French Impressionist composer Claude Debussy (1862-1918). The influence of this encounter remained in his entire life. Shortly after coming back to Hungary, he began his teaching career as a music theory instructor at the Franz Liszt Academy. Meantime, he continued collecting folk songs and began composing. He was also a music critic, and his articles appeared in literary journals and newspapers.

The period between 1923 and 1939 was the most creative stage in Kodály's life. He composed his most famous pieces during these years, such as *Psalmus Hungaricus* (for chorus and orchestra, a very important piece that marked a turning-point in his career internationally), *Háry János Suite*, *Summer Evening*, *Peacock Variations*, and *Concerto for Orchestra*. In addition to compose, he wrote several articles on ethnomusicology, and Hungarian music and culture. Moreover, "of particular interests are his writings on the importance of folk music and his analyses of Bartók's music; the latter became the basis of aesthetics in Bartók's music." (Kodály, 2001: 717). Like his co-worker Bartók, Kodály was against fascism, but as opposed to Bartók he never left Hungary. After the World War II, he continued to write educational works and supervised his collected and published folk material until his death. He died in Budapest in 1967.

1.2. The Music of Kodály

His collaborator Béla Bartók stated in 1928 that “If I were to name the composer whose works are the most perfect embodiment of the Hungarian spirit, I would answer, Kodály. His work proves his faith in the Hungarian spirit. The obvious explanation is that all Kodály’s composing activity is rooted only in Hungarian soil, but the deep inner reason is that his unshakable faith and trust in the constructive power and future of his people.” (<http://www.fuguemasters.com/kodaly.html>).

Kodály’s intense interest in folk music appeared around the year of 1904. However, his earlier pieces were composed under the influence of Viennese Classicism and German Romantics, particularly Johannes Brahms (1833-1897). Hungarian folk music and the music of Debussy made a great effect on Kodály after the year of 1904. “His music emphasized both a Classical and folk heritage with melody serving as the foundation of his style... The influence of Mozart and Haydn is revealed in the character of a number of melodies. Beyond this, his artistic personality was enriched by the absorption of Gregorian chant, Palestrina and Bach keyboard works.” (Kodály, 2001: 719). Although his music was a synthesis of those elements, the prominent part of his music was folk tunes. Kodály created a new, unique and homogeneous compositional style with the blend of monodic folk tunes and Western art music. He later named his music as *real Hungarian art music*.

Robert Morgan discusses the differences between Kodály and Bartók as follows: “By comparison with Bartók’s large-scale instrumental works, the folk material retains considerably more of its original form, and is less influenced by combination with the progressive features of contemporary musical language.” (Morgan, 1991: 120). Also, because he believed that the song form was the basis for all music most of Kodály’s works consist of vocal music. In Kodály’s choral pieces, text is as important as music: They are ‘one’ piece. “The energy contained in his choral works is generated from the text, the folk idiom and the composer’s vivid melodic invention. These unaccompanied works, often folksong arrangements, are marked by natural and logical construction that develops through variation technique and a free contrapuntal style... The use of Baroque-like word symbolism, the alternation of homophonic and polyphonic sections, and the union of linear and vertical writing are all indicative of Kodály’s rich technique, placed at the service of the expressive message.” (Kodály, 2001: 719-720).

Béla Bartók remarked in “The Influence of Peasant Music on Modern Music” from his *Two Articles on the Influence of Folk Music* in 1931 that “In Hungarian music the best example of this kind [peasant music or folk music] can be found in Kodály’s work. It is enough to mention *Psalmus Hungaricus*, which would not have been written without Hungarian peasant music. (Neither, of course, would it have been written without Kodály.)” (*Strunk’s Source Readings in Music History*, 1998: 171).

1.3. Kodály and Music Education: *The Kodály Method*

It was after 1925 that Kodály gave particular attention to musical training for young musicians. Scholar Percy M. Young states that “Kodály may justly be described as a born teacher. Gifted with that insight that enables the good teacher quickly to assess the pupil’s capacity (often unknown to the student himself), with the patience and persuasiveness that encourages the latent talent to blossom, with a fluent and direct

manner of exposition, with a sense of authority, and with creative genius to underwrite the authority, he has made for himself a unique place in the pedagogic field. Yet he never took things for granted, and his specialist training for the profession of teacher was thorough.” (Young, 1964: 29-30).

The first step of Kodály’s interest on music education was teacher training. His slogans included *Music for everyone* and *Children must learn to read music when they learn to read*. The Kodály method is used at all Hungarian public schools. This method is based on listening, singing, and creating. Through listening, the method also emphasizes ear training. “Since every instrument imitates a singing tone, the child first has to hear how the tone should be formed on his instrument. The child will be a better performer if he can sing the structural material of the pieces he plays.” (Daniel, 1968: 20-24).

According to Kodály, singing is the best way to learn music because human voice is the most natural instrument and singing is the most natural musical activity. According to Lois Choksy, a Kodály scholar “He considered that folk music represented a living art. It was not contrived for pedagogical purposes. It already existed and fit well into a systematic scheme for teaching the concept and skills of music to young children. Kodály insisted upon using only the purest of authentic folk music with children.” (Choksy, 1974: 8).

Because this method is also applied in schools in other countries, every country uses its own folk material. “However, folk music was not to be the only material of the Method. If the step between folk music and art music was to be bridged, then it was necessary that there be good composed music suitable for children to sing.” (Choksy, 1974: 9). Thus, every student learns how to read and write music in his mother tongue because “Kodály believed that the acculturation had to begin with the establishment of one’s own national cultural roots as the basis for further cultural development.” (Madden, 1983: 19).

Literacy is another important part of the method because Kodály believed that the only way to achieve high musical culture was through literacy. He used the term *musical mother tongue*, which was referred to folk song. According to James Madden “By *music literacy* Kodály meant the ability to read, write, and comprehend music. A person should be able to understand music one has heard with as much clarity as though one were looking at a score; if necessary -and if time permits- one should be able to reproduce such a score.” (Madden, 1983: 20).

Although the goals, the philosophy, and the principals were Kodály’s, the pedagogy was the synthesis of many sources. The Kodály scholar Lois Choksy comments that “None of the *practices* with Kodály originated with him. *Solfa* was invented in Italy and *tonic solfa* came from England; rhythm syllables were the invention of Chev  in France, and many of the *solfa* techniques employed were taken from the work of Jaques-Dalcroze; hand singing was adapted from John Curwen’s approach in England and the teaching process was basically Pestalozzian. The uniqueness of the Kodály Method came in the way in which these previously separate techniques were combined into one unified approach, which itself supported a viable philosophy of music education. (Choksy, 2001: 81).

According to Choksy, there are four objectives of Kodály musical training (Choksy, 2001: 83):

1. To develop to the fullest extent possible the innate musicality present in all children
2. To make the language of music known to children; to help them become musically literate in the fullest sense of the word -able to read, write and create with the vocabulary of music
3. To make the children's musical heritage -the folk songs of their language and culture- known to them
4. To make available to children the great art music of the world, so that through performing, listening, studying, and analyzing masterworks they will come to love and appreciation of music based on knowledge about music.

Kodály used three-note chants (*la-so-mi*), and he used tetratonic (*so-mi-re-do*) and pentatonic (*la-so-mi-re-do*) songs as the earliest teaching material (at the kindergarten level). He also added diatonic music for every grade level. Rhythmically, Kodály used the meter of children's movements, such as walking, running, bouncing and skipping. These meters could be 2/4, 4/4, or 6/8, which are duple meters. Later on, triple meters and more complex rhythms can be added.

There are three tools in the Kodály Method: (1) tonic *solfa*, (2) hand signs, and (3) rhythm duration syllables. Tonic *solfa* is made of syllables: *do-re-mi-fa-so-la-ti-do*. Here, *do* is the tonic or tonal center for all major keys (Example 1 for F Major), and *la* is considered as the tonal center for all minor keys (Example 2 for E Minor). This method is also known as 'movable *do*' (see Example 1).

Example 1.



Resource: <http://www.arts.jrank.org/pages/6845/Tonic-Sol-fa.html>

Example 2.

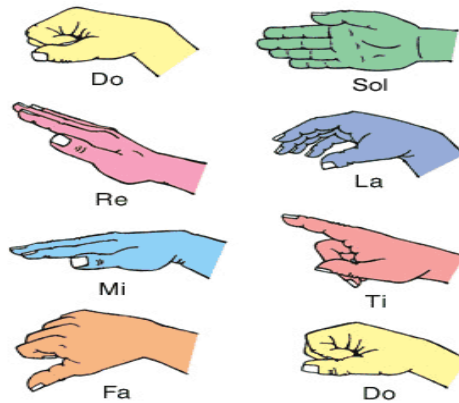


Resource: <http://www.arts.jrank.org/pages/6845/Tonic-Sol-fa.html>

Another tool used in the Kodály Method is hand sign or hand singing system. This system is used as a combination of *solfa*. Originally built up by English John Curwen in 1870 and later adapted to Hungarian schools, each syllable is represented

with a particular hand sign in this method. Teachers can use only one hand for one pitch or both hands to show two different pitches; also, he can present chord changes by using hand signs* (see Example 3) (Choksy, 2001: 86-87).

Example 3.



Resource: <http://www.classicsforkids.com/teachers/images/handsigns.gif>

The last tool of the Kodály Method is rhythm duration syllables. With this system, each rhythmic pattern is represented with different syllables. Rhythm duration syllables was developed by French Jacques Chev  in the 1800s and still used in French conservatories. Those syllables are not names but ways of voicing rhythm. Each country has developed its own syllable because of the language difference (to see the syllables used in North America see Example 4).

Example 4.



Resource: <http://www.public.asu.edu/~jwang2/portfolio/methods/kodaly/rhythm.jpg>

According to Choksy, there are two principles in learning sequence in the Kodály Method (Choksy, 2001: 89):

* For more information please read Richards, Mary Helen (1966), *Hand Singing and Other Techniques*, Belmont, Fearon Publishers.

1. Child development is universal. Children exhibit approximately the same ability at the same ages in Switzerland, in Australia, in Japan, and in North America. Those aspects of the sequence that are based on this criterion will be similar in all these places.
2. Frequency of occurrence in the musical material may very well cause major differences in sequencing among these same countries, or, indeed, from one place to another within a single country. The folk music of Iceland, for example, does not contain the same rhythmic figures and melodic turns as the folk music of the United States.

As a music educator, Kodály collected, composed, and arranged a large number of works for pedagogical use. *Choral Method* (1969), another example of his educational works, was written by him on choral music, in which one hundred Hungarian folk songs were included. *Choral Method* contains not only songs but also exercises on sight-singing and musical dictation.

Kodály is considered one of the most influential figures of the twentieth-century music education. His method is widely used not only in Hungary, but music schools in other countries (particularly the United States and Canada) have also adopted it. Although the method has received mixed reviews among music educators regarding its usefulness, it is still one of the most applied approaches in music education.**

2. CARL ORFF (1895-1982)

In this section of the study a brief summary of Carl Orff's life is presented. After a concise story of his life, his personality as a composer and a music educator is discussed through his musical works. Finally, his method of music teaching, which is called with Orff's own name (as the Orff Method) is also presented and examined with examples.

2.1. The Life of Orff

German composer Carl Orff was born in Munich, Germany in 1895. "Drawing on ancient Greek tragedy and employing models of Baroque *theatrum emblematicum*, he established a musical theater of impressive force permeated at times by Bavarian peasant life and Christian mystery." (Fassone, 2001: 558). As a result of being born in a musical family, he began studying the piano, the organ and the cello at the age of five. The composers he was mainly influenced by during his formative years included Claude Debussy (1862-1918), Arnold Schoenberg (1874-1951), and Igor Stravinsky (1882-1971). After joining to army in 1917 and coming back to Munich in 1919 after the

** For more information about the Kodály Method, read following sources: Szönyi, Erzsébet (1973), *Kodály's Principles in Practice: An Approach to Music Education through the Kodály Method*, London, Boosey & Hawkes; Hegyi, Erzsébet (1975), *Solfège According to the Kodály-Concept*, Translated by Fred Macnicol, Kecskemét, Zoltán Kodály Pedagogical Institute of Music; *The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodály, and Orff* (1990), 2nd ed., ed. Polly Carder, Virginia, Music Educators National Conference; Wheeler, Lawrence & Raebeck, Lois (1977), *Orff and Kodály Adapted for the Elementary School*, Iowa, Wm. C. Brown Company Publishers; and Zemke, Lorna (1974), *The Kodály Concept: Its History, Philosophy and Development*, Champaign, Mark Foster.

World War I, Orff studied the music of the sixteenth and seventeenth centuries (in particular, the music of Monteverdi). In 1924, he met with Dorothee Günther in Munich, and they both founded the Güntherschule, which was an educational center for gymnastics, music, dance and rhythmic movement. In this environment, Orff developed his *Elementare Musik* (Elementary Music) idea, which was “a synthetic of gesture, poetic language and music that was later to fertilize his personal musical style and from which his *Schulwerk* would eventually evolve.” (Fassone, 2001: 558).

After writing his first incidental work, *Ein Sommernachtstraum* (which was a stage work and not performed until 1939), he composed *Orpheus* in 1923, which was a freely-adapted five-act stage work from Monteverdi’s scores. Dorothee Günther was the writer of the text. In this work “he is not concerned with to make a historically accurate revival of the original. His intention is to expose the imperishable dramatic core of the work, with all immediacy and clarity.” (Liess, 1966: 77).

Orff’s first success as a composer came with the first performance of his most famous work *Carmina Burana* in Frankfurt in 1937. He composed this big stage work in 1936. According to Andreas Liess, an Orff scholar “*Carmina Burana* means, ‘Songs of Benediktbeuern,’ -a monastery in the foothills of the Bavarian Alps, where, at the secularization of the monastery, a Latin codex of thirteenth- Century songs was found. This was entitled *Carmina Burana* by its publisher, J. A. Schmeller, (1847)... These lively poems, many of which still seem astonishingly fresh and appealing, ‘touch every sphere of human activity -church, state, society and the individual.’... There are also lyrics on spring and love, and dance songs, and the poetry of nomadic peoples, celebrating the sensual joys of food, drink and physical love.” (Liess, 1966: 82).

After *Carmina Burana*, Orff continued to compose stage works. His next works were *Der Mond* (The Moon) (1938) and *Die Kluge* (The Clever Woman) (1942). Regarding these works, Andreas Liess states that “The works *Der Mond* and *Die Kluge* contribute to the general development of the static theatre which *Carmina Burana* inaugurated. They also represent a new departure for opera itself. Both are based on folk tales [*Der Mond* is based on the fable by Grimm brothers], and the texts are by Orff. The Bavarian quality is clear, as is also the influence of Shakespeare.” (Liess, 1966: 88). Although there is irony and parody, *Der Mond* is a romantic opera in Wagnerian style. This work is a combination of fantasy, realism, parody and romanticism. *Der Mond* is the last work that Orff used romantic orchestra. As *Der Mond*, *Die Kluge* is also based on a fairy tale, but not based on Grimm. In terms of musical structure, *Die Kluge* is very simple. “The style, in which melody on a single note becomes an important element, is clearly approaching *Catulli Carmina*.” (Liess, 1966: 93).

It was early 1930s that Orff was interested in Latin language and poems by Catullus. That was the beginning of his discovery of classical antiquity. Consequently, he began to do research on European history and wrote his cantata *Catulli Carmina* in 1943. Orff used eleven poems by Catullus in this stage work. “*Catulli Carmina* is significant among Orff’s work as the most radical demonstration in scene and music of the identity of music and gesture...The single-note recitatives build up a tension in the listener which melodic intervals powerfully assuage.” (Liess, 1966: 99). In *Catulli Carmina*, he gave a particular section for percussion instruments with four pianos to

explore different timbral options, which led him to abandon the traditional orchestration.

In addition to his large-scale stage works *Carmina Burana* and *Catulli Carmina*, Orff composed *Trionfo di Afrodite* in 1951 and grouped those three pieces with the title of *Trionfi*. He used the ancient Greek language for the first time in *Trionfo di Afrodite*. Based on the texts of Sappho and Catullus, this work has ecstatic, melismatic and diatonic parts in music.

Antigonae, a combination of spoken-drama and music-theater, was composed between 1941 and 1949. Indeed, he had had the idea of this work since 1914, when he heard *Electra* by Richard Strauss (1864-1949). "Orff became aware that this opera marked the end of a musical era and of a particular way of dealing with antiquity." (Fassone, 2001: 561). As Stefan Kunze states that "According to Orff, the Antique is not a means to devise new forms of musical expression to serve the composition, but rather one by which to appropriate antique tragedy as a real theatrical event." (Fassone, 2001: 561). *Antigonae* was based on a setting of Hölderlin's version of the tragedy by Sophocles, and "Orff's intention was to elevate its hieratic structure to the full solemnity of the cult theatre." (Liess, 1966: 119).

Orff's *Prometheus desmotes* was composed between 1963 and 1967. This work can be considered as avant-garde because of the use of magnetic tape with cluster techniques. According to Alberto Fassone "Orff applied to the quantitative scanning of the verse the same 'musico-gestural speech ductus' that he had used in the previous tragedies, opting for a free declamatory rhythm. Orff's theatre rejects any historicizing approach. It is the intention of the composer that the eloquence of the images and the preponderance of the visible -characteristics that *Prometheus* makes its own-compensate for the loss of a semantic dimension." (Fassone, 2001: 561).

During the years of the World War II Orff did not leave his country. He never had any sympathy to Nazi Party and never became a member of the Nazi Movement. After the war, he was honored with doctorates by several universities in Germany. Between 1972 and 1981 he published his eight-volume *Carl Orff und sein Werk: Dokumentation*.

2.2. The Music of Orff

As a composer, Carl Orff is considered as conservative. His early influences were Renaissance and Baroque music, and he developed his influential musical theories at the Güntherschule, the school he founded with Dorothee Günther. Moreover, his interest in antiquity and classical languages made great influence on his music. He used classical languages as *an absolute means of expression* in his musical language.

Regarding the musical structure of *Carmina Burana*, Robert Morgan states that "Here was established his conception of music as part of a composite art form in which textual declamation assumes the dominant role. Simple syllabic settings are projected through elemental chantlike melodic figures, repeated incessantly to the percussive accompaniment of static triadic harmonies, which themselves appear in recurrent, blocklike patterns featuring highly rhythmic, though uncomplicated, ostinato figures. The closest musical precedent is Stravinsky, especially the Stravinsky of *The Wedding*

[Les Noces]; but the extremely differentiated compositional techniques of that work are here reduced to their most basic common denominator. Everything is contrived to produce a direct and instantaneous effect. The music gives something of the impression of a ritualistic incantation, but one that seems to have been purposely shorn of all mystery.” (Morgan, 1991: 258).

Another Orff scholar Andreas Liess says that “Orff once said, ‘In all my work, my final concern is not with musical but with spiritual exposition.’... Orff’s work mirrors the basic attitudes and beliefs of mankind; it gives a spiritual and universal picture of our age, of the modern upheaval. Almost alone among contemporary creative artists, Orff has in his music, a direct and natural spiritual power, which avoids all rationalization and forced interpretation; it symbolizes the modern conception of the world.” (Liess, 1966: 31).

Robert Morgan indicates that “Despite the limited character of his compositional output and the absence of any followers, Orff occupies an important position in twentieth-century German music—the only German composer of his generation who remained at home and won widespread recognition abroad... Orff is the more original and personal figure; whatever his limitations, he fashioned an entirely distinctive approach to music, quite different from any other of his time.” (Morgan, 1991: 260).

2.3. Orff and Music Education: *The Orff Method*

Orff began his collaboration with Dorothee Günther in 1924. At their music school Güntherschule in Munich, students were taught by several teachers, including Orff himself. He was the musical director of the school. “Orff began with rhythm as the basic element inherent in music, dance, and speech, combining and unifying them into one language.” (Warner, 1991: 3). The center of the education was improvisation. Orff later named his teaching style as *Schulwerk*. According to Konnie K. Saliba, an Orff scholar, “Orff-Schulwerk can be defined as a pedagogy to organize elements of music for children through speaking, singing, playing, and dancing. Carl Orff described his approach as an ‘idea’ and ‘wild flower,’ conveying the thought that through nurturing, a wildflower will flourish yet maintains its identity.” (Saliba, 1991: vii).

During 1930s Güntherschule gained a national and international success. The achievements of the school continued until 1945, when the school was bombed. Nevertheless, the method of music education created by Orff took attention and became popular after 1948, when he and his friends were present at a series of broadcast on the Bavarian Radio. During the broadcast that Gunild Keetman prepared, Orff and his friends from Güntherschule discussed their new concept of music education, *Schulwerk*. After broadcasting and popularizing his new approach that he applied at Güntherschule, Orff wrote his educational book *Orff-Schulwerk: Musik für Kinder* (Music for Children) by Schott, Mainz in 1950-1954 and published it of five volumes.

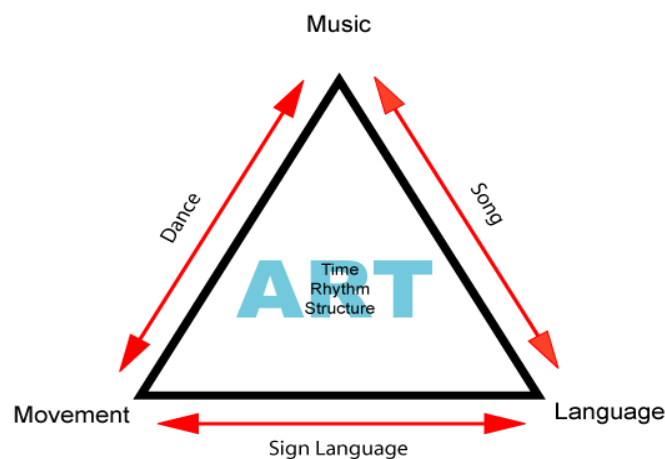
Orff used percussion and recorders as vital elements in his educational approach. One of the *Orff instruments*, xylophone (Kaffernklavier) arrived at Güntherschule in 1926 after his interest in African models of percussion instruments. Because of the simplicity of simple pitched instruments, Orff decided to use them for improvisation. This was the birth of *Orff instruments*. These instruments and their characteristics are as follows: “Barred instruments: *Xylophones*, producing the mellow, dry sound of wood,

African descent, bass, alto and soprano; *Metallophones*, producing the mellow lingering, *wet* sound of metal, of Indonesian descent, bass, alto and soprano; *Glockenspiels*, producing the sharp, crisp, bell-like sound of metal, German descent, alto and soprano; *Recorders*, sopranino, in F; soprano, in C; alto, in F; tenor, in C; bass, in F; *Drums and other percussion instruments* descendent from drums, bass drums, bongo drums, conga drums, snare drums, hand drums, tambourines, tympani, tom-toms; *Woods*, claves, wood blocks, slit drums, guiros, temple blocks, maracas, wood rattles; *Metals*, hanging cymbals, crashing cymbals, finger cymbals, cowbells, sleighbells, wrist and ankle bells, triangles, metal rattles, wind chimes; *Strings*, guitars, double basses, cellos.” (Choksy, 2001: 112-113). In addition to the instruments listed above, students can use their bodies as instruments, such as hand clapping.

Orff states that “I was well aware that rhythmic training should start in early childhood. The unity of music and movement that young people in Germany have to be taught so laboriously is quite natural to a child. It was also clear to me what ‘Schulwerk’ had so far lacked; apart from a start, in the Güntherschule we had not allowed the word or singing voice its fully rightful place. The natural starting point for work with children is the children’s rhyme, the whole riches of the old, appropriate children’s songs. The recognition of this fact gave me the key for the new educational work.” (Choksy, 2001: 106).

The basic idea of Orff Method is music, movement and speech. The chart below is an illustration of the relationship of these three elements:

Example 5.



Resource: <http://www.rainbowsongs.com>

The basic objectives of Orff Method in music education are (Wheeler & Raebeck, 1977: xix-xx):

1. To use the speech and movement natural to the child as the springboard for musical experiences.
2. To give an immediacy of enjoyment and meaning to the child through active participation in all experiences.
3. To encourage the feeling that speech, movement, play, and song are one.
4. To give a completely physical, nonintellectual background in rhythm and melody, thus laying the foundation of *experience* so necessary to a later *understanding* of music and musical notation.
5. To give experience in the component parts of the basic elements of music: in rhythmic experiences, by beginning with the rhythmic pattern of a word, then two words, gradually building in complexity into the phrase and period; in melodic experiences, by beginning with the natural chant of childhood (the falling minor third), gradually adding other tones of the pentatonic scale, tones of the other modes, and finally the major and minor scales.
6. To cultivate the musical imagination—both rhythmic and melodic—and thus to develop the ability to improvise.
7. To cultivate individual creativity as well as a feeling for, and the ability to participate in, ensemble activities.

In summary, Orff worked with these elements in music: rhythm (drums), dynamics, tone color, melody, and harmony with the use of piano, and voice and recorder. Speech or drama is another aspect that stimulates the creativity and improvisational skills of the students.***

3. CONCLUSION

Both Kodály and Orff are two of the most important figures in music education. Nevertheless, although they were accomplished and respected composers, the works that they composed have been neglected and overshadowed by their educational efforts. Although Kodály is a nationally and internationally acknowledged composer, ethnomusicologist and educator, his name has been more associated with music education. His efforts and success in music education have overshadowed his musical works. The most famous and most performed works by Kodály are a small sampling of his compositional output. Nevertheless, the educational method he created has been well-known and used in several countries. Although he did not intend to develop a

*** For more information, read following sources: Choksy, Lois et al. (2001), *Teaching Music in the Twenty-First Century*, 2nd ed., New Jersey, Prentice Hall; Hall, Doren (1960), *Music for Children: Teacher's Manual*. New York, Schott; Madden, James A. (July 1983), *Zoltán Kodály and Carl Orff: Implications for Program Development in Elementary Instrumental Music Education*. Unpublished Doctor of Education thesis, Temple University; *The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodály, and Orff* (1990), 2nd ed., ed. Polly Carder, Virginia, Music Educators National Conference; Orff, Carl (1977), *Music for Children: Orff-Schulwerk American Edition*, Vol.2 primary, U. S. A., Schott Music Corp.; Saliba, Konnie K. (1991), *Accent on Orff: An Introductory Approach*. New Jersey, Prentice Hall; and Wheeler, Lawrence & Raebeck, Lois (1977), *Orff and Kodály Adapted for the Elementary School*. Iowa, Wm. C. Brown Company Publishers.

method in music education for international use, it has been adopted outside of Hungary.

The Kodály Method has been widely used, particularly in the North America. Yet, some difficulties have been experienced during the application of the method. For instance, *tonic solfa* is not functional in the way that it was developed by Kodály. In the North America, many students learn notes as absolute names, as A-B-C's; however, in Hungary the common practice of singing notes is with do-re-mi's. This practice becomes dysfunctional in North American schools, because of the lack of conjunction between absolute note-singing and do-re-mi. Another problem with *movable-do* or *tonic solfa* is the relationship between the syllables and the pitches; in other words, Kodály's *tonic solfa* does not function well when modulating in sight singing. Also, it is not applicable for atonal pieces because of the non-tonal-center issue. Regarding this weakness of the method, instrumentalists have problems as well as singers. Finally, *movable-do* is confusing for students who have perfect pitch because there is no relationship between absolute pitches and syllables that are used in the *tonic solfa* system. Because hand signs are directly related to the *tonic solfa* method, they also are not very applicable. In terms of the rhythmic duration syllables, some names can be used instead of those syllables; for instance, instead of *ta* (quarter note) *one*, instead of *tika-tika* (four sixteenth-note group) *Alabama*, or instead of *ti-ti* (two eighth-note group) *Janet*.

Although Orff composed several stage works, only *Carmina Burana* is the most performed and well-known among them. The only reason for his other compositions not to be performed might be that they may have been neglected. Among other reasons, the difficulty level in classical languages of the texts, the large size of orchestral parts and challenging vocal sections might also contribute to the reasons that the works by Orff – other than *Carmina Burana* – have not been performed often. In addition, Orff was a follower of the German musical tradition, and perhaps he has been overshadowed by other Austro-German titans such as Johann Sebastian Bach (1685-1750), Wolfgang Amadeus Mozart (1756-1791), Ludwig van Beethoven (1770-1827), Johannes Brahms (1833-1897), Richard Wagner (1813-1883) and Paul Hindemith (1895-1963). Orff is an honored educator, yet a neglected composer. As Kodály, Orff put great effort on music education to develop his own approach. Both Kodály and Orff's educational works have been ahead of their compositions, and their educational endeavors may have overshadowed their composer personalities.

John Horton discusses Kodály and Orff as both composers and educators as follows: "Both were major composers with a passionate concern for education at all levels, and both went back to first principles, beginning with the basic inflections of speech, and extracting from simple traditional music the essentials of musical expression, instead of starting with a body of theory and then looking round for material to illustrate it. Both have applied their talents as composers to supplementing traditional songs with exciting compositions of their own. Both have taken into account all the dimensions of music—melody, harmony, counterpoint, dynamics, and color—and have framed their systems with the double purpose of providing a vital artistic experience for all, while laying a firm foundation of musicianship for those who are going to make a closer study of music along conventional lines. The almost simultaneous rise of these

two great leaders in music education has been a piece of rare good fortune, bringing inspiration and enlightenment to teachers of music throughout the world.” (*Some Great Music Educators*, 1976: 89).

Beside the similarities of their methods in music education, the main difference between them is that Kodály gave importance to sight-reading/sight-singing while Orff did not focus on singing as much. Another difference between their approaches is the use of musical instruments. In Kodály’s approach he used hand signs and focused on singing, and he did not use musical instruments. For Orff, on the other hand, the use of musical (particularly percussive instruments) is vital. Finally, musical creativity and improvisation is the main goal in Orff Method. Kodály’s approach is based on dictating music. In my opinion, both methods can be (and, should be) used depending on the class environment, facilities and the student body. Each approach has different benefits for students. Most importantly, music teachers should take advantage of different teaching methods in music education and apply them in their classrooms, and they should be thankful to Kodály, Orff and other musicians and music educators who have dedicated their lives to elevate the level of music education.

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