



Qualities of an Effective Orff Schulwerk Teacher: Analysis of Participants Feedback

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Abstract. Orff Schulwerk is a music education approach based on ideas developed by Carl Orff and Gunild Keetman, in which elements of music, movement, and speech are utilized together, allowing individuals to develop their creative potential in group activities. It is music education for non-professionals. An effective Orff Schulwerk teacher may help students to improve not only musically, but also as creative, artistic, sensitive, self-aware persons. The research presented herein is designed to determine the qualities of an effective Orff Schulwerk teacher. In this research, which uses descriptive survey model, data on individuals' perceptions were collected and analyzed. The participants of this study are adults (n= 180) who participated in Orff Schulwerk courses in Turkey. Following the content analysis, a total of 865 items and three main categories that Orff Schulwerk teachers should possess were determined. The categories include the personal, the pedagogic, and the artistic qualities were discussed in line with the opinions of Carl Orff, his colleagues, and specialists working in the field.

Anahtar Kelimeler: Orff Schulwerk, Music education, Elemental music, Music teacher.

Introduction

Orff Schulwerk can be briefly described as a holistic understanding of music education in which elements of music, movement, and speech are used together, based on improvisations, allowing individuals to develop their creative potential in group activities (Özevin, 2018). Orff Schulwerk is based on ideas developed by composer Carl Orff and his colleague Gunild Keetman. It is “not the professional music training but the musical education of the non-professional” (Orff, 1932). The quality in Orff Schulwerk is that “the starting point was artistic rather than a purely educational one” (Orff, 1978). Nevertheless, the strength of Schulwerk is that it places human beings, in the pursuit of expressing themselves artistically, at the center of his education approach.

Shamrock (1988) notes 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.” The concept of the elemental is “related to the word ‘elan’ which is no longer used today. Elan from Greek can mean ‘enthusiasm, vitality’ or ‘create’” (Jungmair, 1992, p.133-136). When we consider the elemental and musical together, Regner’s (1975) synthesis is valuable: “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.” Individuals, who establish the primary contacts, acquire sensory impressions, and show cognitive responses, turn to music with enthusiasm, experience it and make it their own, and thus step into their own inner cultural drive step by step. Elemental music includes three basic artistic elements that are rooted in and incorporate rhythm: music, dance/movement, and speech. As such, elemental music “is never music alone but forms a unity with movement, dance and speech” (Orff, 1963).

Vigilance 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, and tales told primarily in one’s native language extend to other languages and (even with some gibberish) offer possibilities for exploring musical elements such as beat, rhythm, tempo, dynamics (forte-piano-crescendo-decrescendo etc.), accent, color, texture, and form. As Thomas (1976) states, through music, Orff returns to speech, the original association of meaning and sound, but offers transformative possibilities throughout the process.

In principle, no Schulwerk lesson should be without the experience of movement (Keetman, 1970, p.107). As Haselbach (1978, p. 43) notes, 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.” In movement/dance classes, body awareness and breath-pulse-motion connectivity develop in a way that artistic performance possibilities of the body are investigated. Just like speech, movement offers possibilities to explore musical dynamics. As such, music and dance activities can be converted and blended into one another.

Making music in Orff Schulwerk assumes different forms, but begins with the voice, which is the primary instrument of humans. Singing is the most common and natural tool for musical expression. Second, body-percussion (clapping, stamping, patting etc.) constitute forms of music and offer preludes 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).

“Improvisation is the starting point for elemental music-making” (Orff, 1978, p. 22). If elemental music is the music that one must make oneself, it is therefore not as concerned with interpretation of other musicians’ works but stands as an enthusiastic, vital production and/or reproduction. As such, improvisation becomes the developmental tool and technique of production and reproduction, and also allows music to be “new” each and every time. This brings us to Orff's understanding that Schulwerk is timeless: “The elemental always means a new beginning [...] In its timelessness the elemental finds understanding all over the world. So it was not Schulwerk, about which I have written here in order to record an idea, but the idea itself that went round the world” (Orff, 1978, p. 277).

Orff Schulwerk is not a method; it does not offer a layered method of teaching. But that doesn't mean it lacks “fundamental principles, clear models and basic processes” (Goodkin, 2004, p. 1). These basic principles can be listed as follows:

- *The individual is at the centre:* “The human being is the touchstone of Orff Schulwerk pedagogy which contributes to experiencing and furthering our humanity and our being human through the bringing forth of original music and dance contributions” (Widmer, 2011; quoted by Salmon, 2012). In Orff Schulwerk lessons the individual is handled in all dimensions (cognitive, emotional, psychomotor, and social). Through the many-layered ways of the lesson (exploring, imitating, creating, receiving, reflecting etc.) individuals see themselves as creative, productive persons in their own development processes.
- *Integrity of music, dance and speech:* Elemental music, as Orff (1963) describes, is “never music alone; it is the music that consists of movement, dance and speech.” In other words, the ways of self-expression of the individual are considered in unity and integrity, and the possibilities of these ways to transform and blend into each other are explored in Schulwerk lessons.
- *Learning together and from each other:* In Orff Schulwerk, activities are done in groups. The subject is conveyed during the playful process that the teachers together with the student or the students themselves together keep changing. Individuality is encouraged; the relationship levels are taken into account (Jungmair, 2003).
- *Process versus product:* Sparshott proposes that “music is something that you do. It is not just a product, it is also a behavior, a process leading to a product [...] It is the means of producing an expressive form which is valuable in and of itself” (quoted by Dolloff, 1993). Similarly, Orff (1932) states that “the musical non-professional should make music that corresponds to him/her personally and should not play art music in an amateur way.” Non-professional music, naturally, has a different starting point and different goals than art music. In other words, in Orff Schulwerk lessons, the goal is not to present the ready product again and again; rather, it is to make music together in the conditions of that moment.
- *Creativity in improvisation and composition:* “The students should be able to experience creative activity from the beginning” (Hartmann & Haselbach, 2017). In improvisation, an individual’s own discovery comes together with appropriate techniques and equipment and finds its artistic creative expression. Every improvisation presents an element of risk: to reveal and build what exists in itself through music and dance (Jungmair, 2003).
- *Orff instruments:* Simple and easy-to-use instruments such as drums, small percussion instruments, barred instruments (xylophone, metalophone, glockenspiel etc.) allow anyone to experience the production and translation of inner impulses to sound. As Jungmair (2003) states, these instruments are like extended organs of expression and mediums of composition. They are used both for making music in the group and for individual improvisation and composing. “The use of these ‘movement-orientated instruments’ represent an ideal connection to movement and dance” (Hartmann & Haselbach, 2017).

During Orff Schulwerk lessons, music “arises from practical motivation, from the joy of playing” (Regner, 1975). All individuals are accepted and supported by their multi-faceted development, have the opportunity to actively make music, and beyond that, to express themselves artistically toward expressions of “magic.” Chosky (2001, p. 144) states that participants frequently use the word magic after seeing the result of the process in Orff lessons: “In the Schulwerk, an illusion is created in which the musical experience appears to have taken place effortlessly and instantly. Participants realize that without much technique or theoretical background they are making music; they experiencing an ensemble feeling of a kind normally reserved for professional musicians.” Even though there is no magic *per se*, by continuing this analogy we can come to the question of which qualities the “magician” (another of Orff Schulwerk’s keywords) should have. This magician is, of course, the teacher. There is no explicit definition as to how an Orff Schulwerk teacher should function, but certain expressions penned by Carl Orff and his colleagues and specialists working in this field offer us clues.

Nowadays, not only music teachers but preschool, primary school, drama, dance, and language teachers become familiar with Orff Schulwerk in a number of ways. University students may receive an introduction to Schulwerk during undergraduate teacher education. In-service music educators may visit weekend or one-day workshops. At the Orff Institute at Mozarteum University in Salzburg, one can receive education both as an undergraduate student or participant in a one-year Special Course. In addition, teachers who want to gain more in-depth knowledge and experience of the process may attend courses called “level courses.” Although the format of these courses varies by country, the contents are arranged in order to provide all aspects of Schulwerk: to support teachers personally, pedagogically, and artistically, to give the basic principles of Orff Schulwerk, and to teach them how to make an Orff Schulwerk lesson using all of these elements.

As mentioned above, the personal, pedagogic, and artistic qualities of an Orff Schulwerk teacher play an important role for an effective Schulwerk lesson. This research was carried out to identify a qualified Orff Schulwerk teacher by taking the views of the participants, who are indispensable members of the courses, about the qualities that Orff Schulwerk. For this purpose, answers to the question “What are the qualities of an effective Orff Schulwerk teacher?” were sought.

Method

Research Design

The descriptive survey model was used in this research. Descriptive survey, conducted on large groups, the opinions and attitudes of individuals about a phenomenon and an event are taken, researches where events are tried to be described (Karakaya, 2012, p. 59). Opinions of participants were sought to obtain the data.

Study Group

The participants of this study are adults who participated in Orff Schulwerk courses in different environments, in different times, and in different frequencies in Turkey. For data collection, an online form was prepared and announced to Turkey via social media and the Turkish Orff Association's mailing list. Only those who were willing to complete the form were included in the group.

A total of 180 people answered the form (female=149, male=31). The participants, aged between 20 and 63, most of whom are music teachers (n=109), work or study in preschool, drama, classroom, dance, instrument, special education, and other fields.

Research Instruments and Procedures

An online form has been prepared to gather the opinions of the participants about the qualities that an Orff Schulwerk teacher should possess. In the form, the question "What qualities do you think an Orff Schulwerk teacher should have?" was asked and to answer (with five different qualities) this question they were requested to fill in the blank in the following sentence: "Orff Schulwerk teacher is _____." Expert opinion was consulted for the construct validity of the form used, and those experts were asked to express their opinions concerning the suitability of the problem, the answerability of the question, and the appropriateness of asking for five answers. Questions pertaining to the demographic information of the participants were added, and the online form was published on social media. In addition, the Turkish Orff Association was requested to convey the online form to the participants through its mailing list. It was determined that it would take approximately 5-10 minutes to complete the form.

Data Analysis

Content analysis was used to analyze the research data. The aim of content analysis is to reach and reveal the concepts and relationships that explain the data (Yıldırım & Şimşek, 2013, p. 259). After the data collection, the following process was undertaken in accordance with the stages outlined by Yıldırım and Şimşek (2013, p. 260-272):

1. Coding of data: At this stage, the researcher divides the data into meaningful sections by examining the information which was obtained and to find out what each section means conceptually. In the present research, coding was accomplished according to "previously determined concepts" owing to the existence of a conceptual framework that forms the basis of the research. This conceptual framework was created with the literature review.
2. Finding themes: The themes created for this research include the personal, pedagogical, and artistic characteristics of teachers. While creating these themes, the opinions of two academics working in the field of Orff Schulwerk were consulted. For credible and reliable analysis, experts are asked to answer questions of conformity to the conceptual framework, suitability of themes, classification of codes, and what to do with meaningless or multi-meaningful answers.
3. Organizing and defining data according to codes and themes: At this stage, meaningless (e.g., "seminar times are not enough") or multi-meaningful (e.g., "strong") items were excluded from the data, and 865 items were organized in total. At the end of this phase, the opinions of two (other) academics, one of whom is an expert in the field of Orff Schulwerk and one in the field of music teaching methods, were consulted. By comparing the categories of the researcher and the experts, a figure of consensus and disagreement was determined, and the reliability of the research was calculated using Miles and Huberman's coding control reliability formula [$\text{Reliability} = \text{consensus} \div (\text{consensus} + \text{divergence}) \times 100$] to calculate the reliability of the research. As a result of the calculation made with Miles and Huberman's percentage in the agreement formula, the reliability between the researcher and the Orff Schulwerk expert was calculated as 99%, and the reliability between the researcher and the music teaching methods expert was calculated as 98%. "Coding control that provides internal control; in addition to providing clarity in definitions, it helps to provide reliability control and is expected to be at least 80% of the coding agreement (Miles & Huberman, 1994, p. 64). Therefore, it can be said that the agreement between the researcher and the experts is sufficient. Following this, themes and items were finalized in line with the opinions of the experts.

4. Interpretation of findings: In the last stage, the frequency (f) and percentage (%) representing each category were calculated. The obtained values are presented and interpreted.

Results

In this section, the expressions of the participants concerning the qualities of an effective Orff Schulwerk teacher are evaluated, the themes that express personal, pedagogic, and artistic qualities are identified, and the findings are presented and interpreted in tables.

Table 1.
Participants' views on the personal qualities of the Orff Schulwerk teacher

Items	f	%	Items	f	%
Attentive	10	1,92	Loves their job	13	2,49
Calm	4	0,77	Loving	27	5,18
Childlike	4	0,77	Multidirectional	3	0,58
Confident	4	0,77	Natural	2	0,38
Creative	108	20,73	Non-materialist	3	0,58
Critical	1	0,19	Open to criticism	2	0,38
Curious	16	3,07	Open minded	6	1,15
Disciplined	6	1,15	Open to self-development	57	10,94
Empathetic	7	1,34	Patient	24	4,61
Enjoyable	12	2,3	Positive	11	2,11
Energetic	44	8,45	Practical	2	0,38
Fair	13	2,49	Productive	10	1,92
Flexible	9	1,73	Respectful of differences	8	1,55
Free	10	1,92	Responsible	1	0,19
Free from ego	3	0,58	Sees from different angles	1	0,19
Happy	10	1,92	Self-knowing	2	0,38
Humanistic	4	0,77	Sharing	12	2,3
Imaginative	6	1,15	Sincere	4	0,77
Intellectual	6	1,15	Strong communicative skills	27	5,18
Knows how to listen and observe	14	2,69	Talented	1	0,19
Loves children	14	2,69			
Total	521	100			

Participants produced mostly personal qualities to describe an effective Orff Schulwerk teacher (41 kinds of quality, n=521). Among personal characteristics, “creative” (n= 108) emerges as the most repeated quality. “Open to self-development” (n=57) and “energetic’ (n=44) emerge as additional repeated qualities. These qualities have been repeated significantly more than other features.

Table 2.

Participants' views on the pedagogic qualities of the Orff Schulwerk teacher

Items	f	%
Adapts the plan according to the dynamics of the group, spontaneously	15	5,85
Adopts artistic understanding to students' needs	1	0,39
Artist and teacher at the same time	1	0,39
Believes in the principle of "learning from each other"	1	0,39
Blends movement, dance, and speech equally and skillfully	2	0,78
Breaks patterns	3	1,17
Can stand in the background, one step back from the students	2	0,78
Focuses on the formation of process rather than the resulting product	16	6,25
Gives good feedback that helps participants to develop	4	1,56
Good at classroom management	5	1,95
Guides	8	3,12
Handles the individual in all anthropological aspects	2	0,78
Has game skills	4	1,56
Has ideals of raising good people	1	0,39
Has knowledge of drama and uses it in class	7	2,73
Has knowledge of pedagogy	8	3,12
In favor of learning by discovering	9	3,51
Ignores the phenomenon of "creativity"	1	0,39
Interrelates with other disciplines	11	4,29
Knowledgeable about child development	23	8,98
Knows how approach to the "self"	1	0,39
Knows other music teaching methods	3	1,17
Knows their own culture and is aware of other cultures	1	0,39
Knows that every student is special and tries to unveil those specialties	1	0,39
Knows the principle of "from simple to complex, from concrete to abstract"	2	0,78
Loves activity-based music education		
Makes students love music	3	1,17
Mastered and experienced in Orff-Schulwerk/knows the philosophy	1	0,39
Mastered in Orff instruments	46	17,96
Mastered in the pedagogical and performance aspects of music and dance	2	0,78
Must be planned/prepared (has goals)	1	0,39
Must be open to group work and collaboration	14	5,46
Opens the space for students to express themselves artistically	8	3,12
Prepares an environment for improvisation	7	2,73
Provokes curiosity	1	0,39
Refers to the person to think differently	1	0,39
Role model	1	0,39
Should be inclusive of the student	1	0,39
Student-centered/keeps each student active	8	3,12
Supports the creativity of the student	1	0,39
Supports the dream world	7	2,73
Transfers what they know	1	0,39
Understands the principle of "movement out of music"	10	3,9
Uses remarkable motivating techniques	1	0,39
	12	4,68
Total	256	

The participants determined 44 kinds of pedagogic qualities of an effective Orff Schulwerk teacher (n= 256). "Mastered and experienced in Orff-Schulwerk/knows the philosophy" (n=46) and "knowledgeable about child development" (n= 23) were the most repeated qualities.

Table 3.

Participants' views on the artistic qualities of the Orff Schulwerk teacher

Items	f	%
Can improvise	3	3,41
Can play instrument	16	18,18
Has a good sense of rhythm	6	6,81
Has aesthetic movements	2	2,27
High musicality	3	3,41
Intertwined with art	1	1,14
Knowledgeable in the field of music	33	37,5
Knows and uses their body as a means of musical expression	16	18,18
Knows the relationship of speech and heart rhythm	1	1,14
The protagonist of the dream world	1	1,14
Uses "space" well	1	1,14
Uses their voice actively and effectively	5	5,68
Total	88	100

Artistic qualities were noted by the participants in less variety and frequency compared to other categories (a total of 88 items and 12 kinds). "Knowledgeable in the field of music" (n= 33) was the most repeated quality.

Discussion and Conclusion

This research was undertaken to examine the qualities of an effective Orff Schulwerk teacher based on the opinions of participants. Personal, pedagogical, and artistic qualities of effective Orff Schulwerk teachers came to the fore based on data obtained from the participants.

Participants noted mostly personal qualities for an effective Orff Schulwerk teacher. It may have been important for them to imagine a teacher who is different from the "traditional" model, one who assumes the position of knowing everything and "teaching" it. In Schulwerk classes, the main element is not that the teacher is *teaches, per se*, but that the teacher creates safe *learning* environments for individuals 'learning' according to their own characteristics, perhaps even their needs. The ideal is that the Schulwerk teacher, who is like a group member, carries the participants to a piece of music or dance almost effortlessly, performs "magic," as Chosky puts it. These ideals may have led participants to identify the Orff Schulwerk teacher in terms of different personal qualities. As explained earlier, the individual is the touchstone in Orff Schulwerk and every participant becomes active in the Schulwerk lessons; no one is left out. In this respect, expressions such as "attentive, empathic, fair, free from ego, humanistic, knows to listen and observe, loves children, loving, natural, patient, positive, respectful, sincere" are to be expected from participants. The Orff Schulwerk teacher is unique; we can find it in Orff's words: "Music begins inside human being, 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, 1932). These sentences also overlap with the descriptions of the participants, like "calm" and "self-knowing."

"For the teacher, working within the Orff approach demands great flexibility and as in all good teaching, energy. The constant exchange of ideas between students and teacher enhances and encourages a clear definition of the process" (Chosky, 2001, p. 145). This definition matches the descriptions of the participants, like "energetic" and "flexible," qualities that are considered important to manage the dynamic processes of Schulwerk. A playful process prevails in Schulwerk

lessons. This may have led participants to describe effective teachers as “childlike,” “enjoyable,” and “free.”

The following long quote from Regner confirms and helps us put into context more of the participants’ expressions, like “natural and sincere”:

“The teacher Carl Orff had in mind is an artistic being with good taste; sensitive, spontaneous and responsive. As a teacher one must pay close attention to observing children...He is protective, can stay in the background when necessary and lead the children to warm associations with partners, the instruments and with music itself. The Orff Schulwerk teacher is moreover a human being ... one who can be full of joy and also anger, who can be happy and also sad; a human being with strengths and weaknesses... For these reasons there is no such thing as the ‘Orff Schulwerk teacher’. There are many Orff Schulwerk teachers, and no two are alike. Each one alone has the right and the obligation to contribute his own background, his experiences in music and movement, his understanding of Orff’s ideas” (Regner, in Frazee 1987).

“Creative” (n= 106) was the most repeated quality noted by participants when describing the ideal Orff Schulwerk teacher. Horst Rumpf describes Schulwerk like this: “in this educational approach, which we can call ‘new,’ the educator is expected to become an artist again. Teachers should no longer see themselves as sellers of ready-made products” (quoted by Jungmair, 2003). In not merely selling a ready-made product, the teacher should make plans to actively lead all participants into artistic expression, but certain questions must be considered. Would such a lesson begin with a song, body percussion, dance, poem, story, or text? What preliminary preparations will be made in line with the goals of the lesson? What is the discovery process? Where will improvisation take place? Will there be an individual production or group production? Will a composition be reached? What type of process will this product reach? The answer to these questions will be determined by the teacher at the very beginning of lesson planning, requiring the teacher to be creative during the planning phase. Each Orff Schulwerk lesson is unique because the starting point of each is usually different. And if the beginning is the same, the ensuing process will be different. For this reason, creativity seems to be a quality that suits the ideal Orff Schulwerk teacher.

Two notes of the participants are surprising: sharer (n=12) and non-materialist (n=3). It is thought that the participants who gave these answers attended the seminars by paying money. As such, they expect the teacher to share the materials and processes they use in the seminars, but teachers follow different paths. While some teachers prepare a very detailed plan and share it at the beginning or end of the seminar, some teachers think it is better to write it after the lessons are over, as it is not entirely clear how the process will work in an Orff Schulwerk lesson, especially when working with a group for the first time.

Pedagogical quality was the second quality set for which participants provided feedback. Undoubtedly, every teacher is expected to be pedagogically knowledgeable. Chosky’s following sentences can be considered valid for every music teacher: “a well-trained, knowledgeable teacher who has mastered the tools of music and then used those tools to release the natural latent musical powers of the child” (Chosky, 2001, p. 144). Similarly, the characteristics that the participants determined could have been given for any teacher or music teacher, such as; gives good feedback that helps participant to develop; guides; has knowledge of pedagogy etc. So what is different for Orff Schulwerk teacher?

Regner (1975), in explaining Orff’s ideas, describes music education this way: “It cannot be the aim of music education to teach children learn twenty or forty songs, to read music at sight, to

practice playing the xylophone or to give the names of the notes of A major [...] [It is] 'turning towards music'-motivation, 'discovering music'-exploration, 'perceiving and experiencing music'-sensitization, 'making music'-psycho-motor techniques, 'understanding music'-structuring [...]" It is inevitable that the music teacher who executes this type of music lesson should be well educated, self-motivated, and open to change in personal, pedagogical, and artistic aspects.

Orff (1963) states that "everyone can learn elemental music, but those who want to teach, especially those in primary school, must learn it unconditionally. Those who cannot understand elemental music and to whom it is alien, cannot be teachers of the young since essential qualifications are missing." As mentioned before, elemental music possesses a structure consisting of speech, dance, and music, in which individuals actively participate in activities, support individual expression within the group, and wherein improvisation is the main element for music to emerge as "new" each and every time. Therefore, the following features, which are also stated by the participants, are important for an Orff Schulwerk teacher: blends movement, dance, and speech equally and skillfully; focuses on the formation of process rather than the resulting product; handles the individual in all anthropological aspects; loves activity-based music education; is mastered in the pedagogical and performance aspects of music and dance; opens the space for students to express themselves artistically to develop their potential; prepares an environment for improvisation; is student-centered/keeps each student active; supports the creativity of students; and understands the principle of "movement out of music."

In Orff Schulwerk, a four-stage learning process is considered critical for the mastery of musical skills and concepts; these stages include imitation, exploration, literacy, and improvisation (Frazee, 1987, p. 26). The participants who stated that the ideal Orff Schulwerk teacher should be in favor of learning by discovering and by preparing an environment in which improvisation can occur seem—perhaps—intuitively aware of that four-stage learning process.

As such, the participants' note of "good at classroom management" takes on a slightly different look in Schulwerk lessons. Compared to the traditional teacher, the Orff Schulwerk teacher is not in the position of "controlling" students who are singing, doing body percussion, playing instruments, dancing etc., but is actually assisting them to reveal what is latent inside and then leading them to present it in an artistic expression after a creative process. This understanding de-emphasizes the "management" skills of teachers and makes them more like "orchestra conductors," as Frazee (1987, p. 24) expressed, who lead to render harmony from a variety of instruments. To be a "good orchestra conductor" in Schulwerk classes, one needs to adapt the plan according to the dynamics of the group, spontaneously; adopt artistic understanding to students; be an artist and teacher at the same time; have the ideal to raise good people; believe in the principle of "learning from each other"; is able to stand in the background, one step back from the students; must be open to group work and collaboration; and should employ remarkable motivating techniques. The participants noted all of these qualities.

Being an "artist and teacher at the same time" seems quite important in the Orff Schulwerk framework. If we recall Rumpf's words (quoted by Jungmair, 2003) again, we can see that they reveal the artistic qualities of Orff Schulwerk teacher: "in this educational approach, the educator is expected to become an artist again. Teachers should no longer see themselves as sellers of ready-made products." Orff (1967; quoted by Haselbach, 2012) expresses a similar sentiment: "I believe that something of an artist lives in every human being. This something can be destroyed or educated. I therefore see that our educational task includes an artistic element to the humane one." The concept of artist-teacher is important in two ways. First, teachers should discover their own aspects as artists and experience artistic expressional possibilities; second, they should consider how to share this experience with their students and how to strengthen their student rather than destroying the

artist inside. This process undoubtedly requires a strong personality and a strong pedagogical direction as well as a strong artistic perspective.

Although the participants expressed a limited number of views on the artistic qualities of an effective Orff Schulwerk teacher, they did describe the Schulwerk teacher as a musician, dancer, and someone who can plan and perform artistic activities by using speech, music, and dance with their students. This needed range of expertise stands as one of Orff Schulwerk's challenging aspects, as Goodkin (2004, p. 9) states:

“the Schulwerk is a demanding discipline, asking for a minimal expertise wide variety of art forms and media. Since each area alone deserves a lifetime of study, no one can ever be an expert in this teaching style that requires them all. It is indeed a distinct challenge for a trained musician to have to dance and a trained dancer to have to play music, but it is also a great pleasure and one of the reasons why the work remains perpetually fresh. The Orff teacher is always a beginner in one field or another.”

Schulwerk is an educational approach that arises not from a pedagogue or researcher but from an artist. Orff (1963) identifies Schulwerk as a wildflower that sprouts when it finds its proper environment. Orff (1978, p. 13) describes his understanding as such: “as a musician I was interested in trying out a new way of teaching [...] This meant that the starting point was an artistic rather than a purely educational one.” This artistic aspect may not be challenging for music teachers but for other teachers, in Turkey. Expressions such as “talented; can play an instrument; is knowledgeable in the field of music; uses their voice actively and effectively” mostly came from teachers in non-music disciplines, and perhaps reveal the possible deficiencies of teachers in such fields.

In this research, the three main qualities that an effective Orff Schulwerk teacher should have were probed: personal, pedagogical, and artistic qualities. In the light of the data obtained and discussed in this research, an effective Orff Schulwerk teacher can be described as follows: It is an artist-teacher who is a well-trained, creative, energetic, flexible, attentive, responsive, natural, loving, open-minded, self-knowing, observer and spontaneous, mastered and experienced in Orff Schulwerk and elemental music, knows the philosophy and the principles of Orff Schulwerk and successful in transferring this information to the students skillfully and waking up the artist within them.

The need for a well-educated teacher for a quality education is invaluable. Well-educated, effective Orff Schulwerk teachers are necessary for our educational future, as they will raise creative, highly artistic, sensitive, and self-aware individuals. Considering the expectations of the participants, it can be suggested that Orff Schulwerk trainers, especially those who train Orff Schulwerk teachers, should take into account the qualifications noted in this research.

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