

PROJECT TO IMPROVE MUSICAL EDUCATION IN ANATOLIA



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It seemed almost impossible to convince the Ministry of Education of the necessary financial recourses for the “Project to Improve Musical Education in Anatolia” which was started by Güher and Süher Pekinel and after 2010 continued with us together. For such a venture the Orff-Centre in Turkey was the right partner: It has not only the necessary know – how, but also the necessary relevant experience concerning the organisation of further trainer education courses. For many years the centre was working on providing information and trainings which will improve the professional development of interested teachers. Hundreds of pedagogues made use of this offers, to date.

For the Turkish “Orff-Schulwerk Education and Consultation Centre” the commitment of Pekinels was very important. This two renowned artists, assume responsibility for the development of teachers, get in touch with the centre, want to collaborate and support the pedagogical work of teachers and artistic orientated education of children by their artistic know how and their prominence.

My cooperation began in September 2010 within the first impulse seminar at the Boğaziçi University campus near the black sea. Süher Pekinel welcomed the participants on the first evening and provides an insight into the lengthy and arduous preliminary Works. Curious faces and attentive people were sitting there on a circle. Fatoş Auernig, for her part, introduced the issues and concerns of the Turkish Orff-Schulwerk Centre. After that the participants were asked to introduce themselves and inform shortly about their working fields.

Most of the participants are music teachers working with children and young people, aged between 3 and 15 years. Only a few of them are pre-school teachers. They were selected from a list with almost 60 names, given by the Ministry of Education, and most of them are from İstanbul but inter alia there are also some attendees from İzmir, Ankara, Bursa, Mersin, Mardin, Trabzon, Gaziantep and Şırnak.

The question asked by Güher Pekinel, how a lesson is arranged normally, started an avalanche of inputs. The participants answered, that there is neither a concept they could implement into the lesson nor enough content-related information and they told that they were more and more turn in on themselves and own search due to the poor and traditionally orientated education.

Orff-Schulwerk – Making Music by movement.

In each phase, the Orff Schulwerk aims to give suggestions for the personal development: It also means that a country's national heritage should flow into the work or at all, originates from this heritage. The objective of the Orff-Schulwerk is to activate the pupil by making music by themselves. It is addressed especially to artistically inclined, spirited and active persons. The sistematists among the pedagogues will not have their joy with the music and dance pedagogy according to the Orff-Schulwerk.

The Orff approach is a philosophy of education based on rhythm, motion and speech that provides an environment for learning, discovery, experimentation and creativity by combining every artistic field. To support this expressionism, Carl Orff developed a simple music instruments set, which could be combined with authentic instruments from the own culture.

The publications entitled "Orff-Schulwerk. Music for Children" are a collection of songs, rhymes, and texts, and could provide useful guidance for the lesson. Some songs could be integrated for model into the flow of the lesson, and their elementary music sound sentence could be studied. But of course their compass have to be read, just the implementation into the lesson could not build the foundation of the lesson.



Timeless and universal key assumptions, which find their artistically expression in the Orff-Schulwerk approach, were applied in many different countries: it was valid to form a music education of movement and their joint root rhythmic. Orff acted on the assumption, that the unit of music and movement has to be developed laborious again in the young human, but that this unit is naturally present within younger children. This fact became the key of his works:

movement, singing and playing were building a unit, a new form of a childlike music education. This should also contribute to the common human education and personality development. Even today, this objective could only be reached by special forms of mediation. This body-near and movement-orientated mediation forms could only be learned by training, hence by living.

In many countries the success was documented by publishing. But binding specifications would prevent the basic idea of “living” and “stay in motion”. The open conception can formulate principles and basic ideas but there have to be always space for the individual further development.

Pedagogical Principles

The Human is recorded by musical and dancing action in all its anthropological dimensions – psychomotor, emotional, cognitive – and social. By varied work practices – production, reproduction, reception and reflexion, the music making and singing human experiences himself as a creative acting and contributing personality.

Movement, Speaking/Singing and Making Music as Unit

Language, music and dance are regarded as individual artistic expression forms of inner motion, an individual inner rhythm, individual heart and pulse beat. Out of this language, music and dance develop. At the same time the human is enabled to swing in resonance with others, this skill destine the work in groups. Furthermore dancing, speaking/singing and making music are also to be considered as pedagogical, integrative and interdisciplinary fields of action.

Instruments as operational possibility of elementary creation.

Simple instruments such as drums and timpani, small strike, mallets etc. allow the direct translation of inner motion impulses into sound. These intruments become “extended expression organs” and media of individual and common creation.

The risk of improvisation

The own finding and inventing together with learned techniques and acquired skills find its artistically-forming expression within the improvisation. Every improvisation is a risk: namely to take the risk of expressing the own, the inner by dancing and singing. Social safety and security are indispensable conditions, to experience and recognize the borders between ability and inability and in this way to expand the own competence.

The interplay between learning together and from one another

Music and movement education take places in groups. Theoretical mediation and the promotion of personality as well as the consideration of the relationship level are realized within a permanent interplay between pupil and pupil as well as pupil and teacher. Even the teacher is always learning - also from his students.

Composition and Creation – aesthetically expansion and stabilisation of the personal image.

Even if in terms of Carl Orff, the own finding and inventing, the flowing resulting and elapsing are in the foreground, the shaped form, the stabilisation of the personal pictures always play a role: the own found song, the common or individual created movement, the dance form, instrumental piece, the own figure of something.

About the seminar activity

Already at the first seminar the music-pedagogues demonstrated their huge willingness, to engage in something new. Their joy of playing and movement, their amazement, their commitment and participation in playing with sound gestures and percussions was astonishing. Of course one could see that the participants were pre-educated in the field of music and brought along knowledge from their training area.



By space and group experience exercises the attendees were stimulated to find their own movement motif, emphasize the features and were guided to give an intentional direction and dynamic to the movement motif. Along this way rhythmic texts were developed, these, in turn, constituted the fundament of the instrumental creation. By the interplay between movement – speaking – clapping – use of body-percussion, rhythms were further developed on percussion instruments to little musical forms, rondos were build, which, in turn, were expanded by personal improvisation.

A variety of examples were offered: music pieces were compiled, movement forms were found, songs were set in scene, measure speech was compiled, a picture book was inspiration for spontaneous narrative forms, up to musical, linguistically and dancing creation. Particularly impressive were the attendee's movement-creations to the music of Camille Saint-Saens, *Carnaval des animaux*. Particularly impressive - possibly because a recording, played by Güher & Süher Pekinel was available. The attendees' solution variety and intensity of the presentation amazed all present persons.

Issues and the impart of issues

The selection of topics for this special seminar was and is of course combined with the demand to emphasize the essence of the Orff-Schulwerk and the unique of this work. The participants should be able to re-discover and experience their creativity, buried joy of movement and to be active a part in the process of development. Furthermore, from the outset they should be aware about the mediation-level.

Therefore it had and has to be worked on different levels. On the one hand, the participants are directly involved in the processes: Their personal inputs, their flashing ideas, their often unconscious reactions to impulses, are included in the progress of an hour and influence the whole development and work process. On the other hand the didactics, methods and accesses, the special way of mediation of single subjects and areas of enquiry have to be made transparent and aware. In

terms of an independent developing, after all, the participants should be qualified to develop independently issues.

For that reason after each learning-unit, processes were and are to be reflected and be analysed; impulses, given during the lesson, are again called into the memory, participants reactions and inputs to this impulses are made aware and above all it is shown how they participate the progress and the development of an issue.

The logic of the task progress and the impulses are explained in detail, to refer the participants to the special form of mediation. Often, only short comments, little suggestions improve the quality of the found. Small interim results could trigger the extension of the issue.

In addition to cognitive abilities – knowledge of notes and scales, tone scheme, harmonic sequences, movement and tempo indications etc., which are demand by the traditional music lesson - the Orff-Schulwerk consists also in particular the general perceptive faculty, movement and movement memory, dance techniques, music and dance improvisation, musical memory and perceive of phrases, feeling for the space, perceive of closeness and distance and much more besides.

In terms of the didactical reduction, the accesses for issues have to be detected, which characterize a body-orientated work: How can a theme about movement be compiled, so that first of all the body and with it, all senses could experience and capture a melody, the tempo, different rhythms? Are there stories, fantasy animating images so that issues not only could be experienced digital and conceptually, but also in their analogue fullness?

Learning as experience

As already mentioned above, the work within the Orff Schulwerk is oriented to human, this means to a personally pedagogic, which understands the human within its own activity. Already the anthropologist and philosophe Arnold Gehlen was convinced, that we can experience and record the reality, hence everything that surrounds us, only by dealing with them in practice or by pulling them through the majority of our senses, by developing their ambiguity. (s. Ukrike E. Jungmair, Das Elementare)

By exploring, playing, training, improvisation, creating, composing, hence varied, variable forms of action, children as well as adults can adopt contents and transform them to own experience-substance. This means, that the single “given” of a situation is taken from the single person in a specific modality and so something like a structure of experience is arising. According to this, experience does not mean picking-up, collecting and saving of data’s, it is rather the persons’ self-registration for the experience structure.

The stronger the person, the personality is, the wider is its receiving-radius. Experiences move through the person, become congruent with it, become something personal.

A “new” pedagogic

In the early childhood, there is a genetically preprogrammed overabundance of synaptic contacts and circuits, which offer many possibilities; in the course of the years until the age of adolescence the neuronal structures are determined by activity or neglect. For this reason the values of an entire culture determine the horizon of experiences, they structure the brain.

The guidelines as listed above require the skills to organise the lesson in the way that pupils can make their own experience and develop their own experience structures. This means for pedagogues, to ensure arrangements and sequences, to create multivalent situations for the stimulation of many, to plan variable forms of action, and not to see them just in terms of the musical product, but also to think and reflect their functions of gaining individual experiences and transforming in own experience substances.

Final consideration

The “Anadolu Project” is not yet complete. After 64 training hours, the participants have experienced numerous suggestions, have compiled own creations and have been led to own creative solutions. An overview of the working fields should make it easier for the attendees, to transmit these suggestions into their own working field, to make new experiences with their pupils. The commitment and active involvement in the seminars let us hope. But there are still many questions open, and much work remains to be done. Orff-Schulwerk teachers must go on seeking human education, the teachers for their own have to strive for professionalism and should have the wish to develop for themselves an artistic attitude. In this sense, our work will never be completed...

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