International
Orff-Schulwerk Forum
Salzburg

Orff-Schulwerk *International*

Volume 4, Issue 2

ISSN 2791-4763 (Online)

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Published online: December 2025

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What Carl Orff had most at heart with regard to his Schulwerk - the central objective of his music education concept, so to speak - was what he called "human development." He wanted to encourage the development of imagination and the power of experience at an early age that is uniquely predestined for this (Orff, 2011b/1964, 154). For Orff, this is such a fundamental concern that it needs no further argument. He also emphasized that "it is not exclusively a question of musical education," and laconically adds, "this can follow, but it does not have to" (ibid.). It is therefore primarily about people. They are at the centre, not the music. What counts is what music induces in people: Elemental music releases "powers that cannot otherwise come to fruition" (ibid.). Orff thus seems to be departing from the framework that defines music education: i.e. on the one hand "a medium of educational influence, . . . on the other hand a subject area of education. . . Only the unity of the two tasks, education through music and education for music, guarantees the justification and success of music education" (Eggebrecht, 1967, 603).

But in many places Carl Orff made it clear that for him music was not only to be seen as a medium of education, but that music was very much (also) at the centre. However, he also realized that this active music-making, to which he aspired and which was intended to help develop imagination and the power of experience, could not be achieved by introducing children to the music of the so-called great masters. On the contrary, he saw this as more of a disadvantage: "The primitive creative urge in children is overshadowed by a vast arts tradition" (Orff, 2013/1932/33, 161).

Orff was looking for a special type of music that would enable children to find their own music. He tried to make what he meant understandable using various terms: On the one hand, he described it as "amateur music" (Orff, 2011c/1932, 66), in contrast to socially established, professional art music, or as "primitive music." It should be noted that the adjective "primitive" should not be understood in today's sense, but in the context of the ethnomusicology of Orff's time. This refers to the music of non-Western, non-written cultures (Kugler, n.d., *Primitive Musik*). Inspired in all likelihood by the ethnomusicologist Curt Sachs, with whom he was friends, Orff referred to this when he said: "Our primitive music is in this respect the 'music of childhood,' the music of the non-professional. Its pedigree is not to be sought overseas, but in the child in us" (Orff, 2011c/1932, 76).

Finally, he found the appropriate term with "elemental music." It encompasses all music and dance activities that are distinct from art music and require no prior musical training, i.e., music-making that, according to Orff, is appropriate for the musical layperson and the child. He considered it better to establish a separate musical language for creative, personalised music-making than - as he says harshly – to be "bungling about with our classics," which tempt laypersons to use "works of art for their own amateur attempts" (Orff, 2011a/1932, 96-98). Orff emphasised that having one's own musical language is "not a disparagement but rather an appreciation of the non-professional" (ibid, 96).

It must be said, however, that there are indeed textbooks, books and sheet music that offer a cautious and pedagogically, artistically justifiable introduction to the world of "great music." However, this in no way detracts from Orff's desire to search for a musical platform on which children (and amateurs) can develop their own musical language. This could be, for example, "small sequence forms, ostinato and rondo" forms (Orff, 2011b/1964 144), whose musical models can be found in counting rhymes, riddle songs, children's dance games and similar musical activities. Bearing this in mind, it is only a small step to the five volumes of *Orff-Schulwerk - Musik für Kinder* by Carl Orff and Gunild Keetman. Both authors have compiled a rich treasure trove of examples and models to play that are intended to inspire one's own practice. Today, one could expand Orff's and Keetman's musical guidelines to include work with graphic notation, as well as improvisational exploration in dance and sound with visual art and various forms of free-tonal and free-rhythmic improvisation.

For the teacher who wants to work with Orff's model pieces, however, central questions arise: Which piece (song, dance) offers a good introduction to creative music-making? - Which of the pieces builds on another? - Is there a common thread that leads through this wealth of musical material?

Orff and Keetman deliberately did not want to answer such questions, which are all too understandable for teachers. Their collection of music-making models offers no didactic structure. As early as 1932, Orff pointed out that the Schulwerk should not be regarded as a *systematic textbook*, but rather as *an instructional tool* that *encourages students to work on their own*; this was his explanation when he was asked to pay more attention to the didactic principle of *moving from the simple to the complex* (Kugler, 2000 p. 239).

When a new series of the Schulwerk was started in the USA in 1977 (*Music for Children Orff-Schulwerk American Edition*), didactic structuring was again consistently disregarded. As with the five original volumes of the Schulwerk, it is merely a collection of materials. It consists of rhythmic speech games, songs and dances that have been developed by the country's teachers almost exclusively from their own cultural area. The three volumes categorize the material offered into different age groups (Pre-School - Primary - Upper Elementary) and offer an "Index" of pedagogical intentions at the end, but further didactic aids are missing. Jane Frazee writes 'warningly' in the introduction to *Volume 2, Primary*: "Those seeking a systematic music education method will not find it in these pages" (Frazee, 1977, p. III). And Carl Orff also reiterates in his foreword to that volume what is most important to him: "To awaken those forces which shape the personalities of our very young, is a goal worth every effort" (Orff, 1977, p. I).

So, even if the Orff-Schulwerk cannot be regarded as a method and if Carl Orff focused on holistic humanistic thinking, teaching the Schulwerk can hardly do without methodological considerations. Dorothee Günther and Carl Orff had formulated methodological principles in the *Günther-Schule* but these were expressed more "from the perspective of artistic workshop work and not from a specialized pedagogical approach" (Kugler, 2000, 289). Gunild Keetman was a master in the realization of the characteristically process-based Schulwerk work and the best reference for Orff, as he once expressed, "No-one can do it as you do!" (Ronnefeld, 2004, 38). As early as 1932, the pedagogue Fritz Reusch emphasized

Keetman's methodological qualities in a letter to Orff (Kugler, 2000, 214). Of course, it is true not only for the Orff-Schulwerk, but also for all pedagogical concepts, that a system can only be as good and effective as each individual teacher is able to put it into practice. However, this is all the more true for Orff-Schulwerk because the two authors refused to allow an official didactic orientation as a "theoretical superstructure," i.e. as a justification for the concept. A look at the other music education concepts that are widely used around the world shows the difference: While the Kodály concept shows clear ways in which a tonal orientation can be developed within diatonicism, for example, Jaques-Dalcroze Eurhythmics provides standardised exercise sequences that allow various musical parameters to be felt and consciously experienced in movement. Improvisation may also play a major role here, but there is always an underlying "in order to...." In other words, all games and forms of exercise are purposeful and goal-oriented; the aim is to learn skills.

The Schulwerk is quite different: Orff's and Keetman's Schulwerk lacks this purpose-orientation. If we take Carl Orff literally, children are not invited to participate creatively in order to learn something. The joy and satisfaction of self-creation - to awaken personality-building forces - is the only justification for him. Carl Orff resolutely wanted to avoid having his Schulwerk become an unchangeable curriculum with a defined catalogue of learning objectives. The Schulwerk should merely "provide stimulation for new independent growth; . . . never conclusive and settled, but always developing, always growing, always flowing" (Orff, 2011b/1964, 134). Wilhelm Keller, one of the first directors of the Orff Institute in Salzburg, testifies to Orff's resolute attitude: "Orff was downright allergic to the favorite vocabulary of professional pedagogues such as 'didactics,' 'methodology,' 'curriculum,' etc. He wanted nothing to do with it and knew nothing about it" (Keller, 1985, 16).

However, teachers who want to work in the sense of Orff-Schulwerk usually have a didactic field of reference: Curriculum clearly defines what music education should achieve. For example, the aim is to "develop a stable sense of metric focus," the ability to "repeat simple rhythms" and "reproduce tones and simple tone sequences with intonation confidence" (as an example: Core curriculum for primary schools, music curriculum, published by the Lower Saxony Ministry of Education and Cultural Affairs, 2023).

There is no doubt that these abilities and skills can very well be developed through intensive work with the Schulwerk. However, Orff-Schulwerk does not indicate which learning content is considered important in individual cases and how intensively it is didactically reflected and fixed. These questions are entirely up to the individual teacher to decide.

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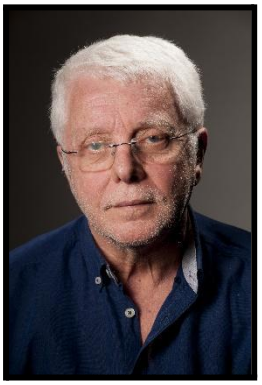

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