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Orff: How His Pedagogy in Early Music Education Came to Be and What Influences Projected His Philosophy into Popularity Amongst Music Educators

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Annotated Bibliography

Abstract

Carl Orff, a profound music educator, composer, and musician of his time, developed his methodology of teaching early music to young students in the 1920's. This pedagogy, known as Orff-Schulwerk or simply the Orff Approach, encompasses a student's ability to use movement, drama, and speech within the context of music to create an engaging and cognitively engaged environment for the students, similar to that of their typical play times. Orff, alongside his colleague Gunild Keetman, developed this approach with through scrutiny over his involvement with the Nazi party, albeit indirect, just after The Great War ended.

1. Brandon, Joani Somppi. "Orff Schulwerk: The Development of Teacher Training in the United States, 1958-1980." DMA diss., Boston University College of Fine Arts, 2013. ProQuest Dissertations & Theses Global.

Joani Somppi Brandon, Professor Emeritus of Anderson University and current K-5 music educator in JeffCo schools in the metro Denver area, received her Bachelor of Music in music education and piano performance from Anderson University, her Master of Music in music education from Butler University, and her Doctor of Musical Arts, from which she successfully defended this dissertation, from Boston University College of Fine Arts. Brandon's paper, revolving around the development of teacher usage of the Orff Approach and their interpretation of it in their classrooms over the course of 22 years offers insight into the background and upbringing of Orff's methodology, how it has evolved, how and when the practice migrated to the United States, and the blossoming of the American Orff-Schulwerk Association, among other topics. In her dissertation, Brandon references a plethora of other scholars in her writing, one of whom being Michael Kater and his book *Composers of the Nazi Era: Eight Portraits*, offering endorsement for his analysis of Orff's situation in Nazi Germany at the height of their upbringing. In doing so, as well as with other sources, Brandon effectively communicates her agreeance with or disagreement of the materials she references. This dissertation offers an in-depth look at Orff-Schulwerk in an ever-changing environment, similar to the demands of a music classroom.

2. Colwell, Cynthia M., and Jennifer Fiore. "Feasibility of Patient-Created Chant as a Music-Based Intervention in Supportive Cancer Care." *Journal of Music Therapy* 57, no. 4. (Winter 2020): e1-e31.

Cynthia M. Colwell, Professor of Music Therapy with emphasis in Music Education and Music Therapy and the Area Coordinator for the Music Therapy Department, received her Bachelor of Music Education from Acadia University, her Master of Music in Music Therapy from The Florida State University, and her Doctor of Philosophy in Music Education from Louisiana State University, and has published research in both music therapy and music education journals alike. Jennifer Fiore, Associate Professor of Music Therapy at the Irving S. Gilmore School of Music at Western Michigan University, received her bachelor's, master's, and doctorate from the University of Kansas studying music education with an emphasis in music

therapy. In this journal article, Colwell and Fiore report on research conducted using the Orff Approach as a means of alleviating some of the distress symptoms associated with cancer diagnosis and the subsequent treatment. Though there is plenty of conversation amongst the references used (interconnecting both music therapy journals and nursing and oncology articles), there is coincidentally no connection to music education, how Orff-Schulwerk came to me, nor any other interdisciplinary practices shared with the research topic and that of Orff's original methodology. Though this particular article is not directly related to early music education, Colwell's and Fiore's backgrounds in music education offer guidance to other practical methods of the Orff Approach outside of the music classroom.

3. Helm, Everett. "Carl Orff." *The Musical Quarterly* 41, no. 3 (Summer 1955): 285-304.

<https://www.jstor.org/stable/739793>.

Everett Helm studied music composition with Carlo Malipiero and Ralph Vaughan Williams, as well as musicology from Alfred Einstein, as well as served as the Head of the Music Department of Western College in Oxford, Ohio. Helm served as a music critic, stationed in Stuttgart and Weisbaden, where he served as Music Officer in the United States Military Government in Occupied Germany. This article contains no references to outside sources, as Helm continued to criticize the music and stylistic thoughts of Orff's music. The only reference that Helm offers is a nod towards the sources that he chose the excerpts of which he talked. Hearing the words of a music critic at the chronological time as Orff's relevance in the music world offers a unique perspective, especially when Helm lived in Germany when he critiqued Orff's music.

4. Kater, Michael H. "Carl Orff: Man of Legend." In *Composers of the Nazi Era: Eight Portraits*, 111-43. Oxford: Oxford University Press, 2000.

Michael H. Kater, a German-Canadian historian on Nazism and a Distinguished Research Professor Emeritus of history at York University in Toronto and a fellow of the Royal Society in Canada, received his bachelor's and master's degrees from the University of Toronto and his doctorate after studying at the University of Munich and the University of Heidelberg. In his book, Kater references eight different composers who were relevant and prominent proponents of the musical world around the height of the Nazi party. His chapter on Orff, subtitled "Man of Legend," recalls the issues that Orff faced in the Nazi era, despite both his and his family's disdain for the party. Within this chapter, Kater references 227 different sources to some degree, using their thoughts and ideas to ground his argument with structure. This chapter on Orff offers a closer look at the struggles the composer faced during this time of uprising and unrest, facing scrutiny of being associated with the Nazi party.

5. Lee, Douglas. *Masterworks of 20th-Century Music: The Modern Repertory of the Symphony Orchestra*. Page 254-8. London: Routledge, 2002.

Lee's book on repertoire of the symphony orchestra in the 20th-century touches on a variety of different composers and their more famous pieces (e.g., Maurice Ravel's *Boléro*, Igor Stravinsky's *Le Sacre du Printemps*, and Samuel Barber's *Adagio for Strings*), including Carl Orff's *Carmina Burana*. In the chapter on Orff, Lee begins with an introduction on who Orff is

and how he came to be the musicianly man that he is known as today. Immediately following this, he analyzes *Carmina Burana*, offering a synopsis of sorts on the piece as a whole. Interestingly, no information from this article was cited at the conclusion of the article, offering no further examination of the aforementioned points of discussion. Douglas Lee is a music educator and musicologist, receiving his Bachelor of Music from DePauw University, and his Master of Music and his Doctor of Philosophy from the University of Michigan, as well as a Postgraduate degree from the University of Maryland.

6. Pollock, Emily Richmond. "Opera after Stunde Null." PhD diss., University of California, Berkeley, 2012. <https://escholarship.org/uc/item/8qq8z2m7>.

Emily Richmond Pollock, an Associate Professor of Music in History and Culture at the Massachusetts Institute of Technology and a classically-trained oboist and composer, received her Bachelor of Arts in Music from Harvard, as well as her Master of Arts and Doctor of Philosophy in Music History and Literature at the University of California, Berkeley, where she successfully defended this dissertation. Pollock's paper on opera in post-war Germany touches on how four operas can offer solutions to these unadoring thoughts. In the chapter on Orff, where she writes of his *Oedipus der Tyrann*, she cites Michael Kater's *Composers of the Nazi Era*, creating dialogue amongst scholarly sources. In her 147-page dissertation, she cites just over seven pages worth of sources, pulling from both historical Europe sources, as well as musical examples. This in-depth look at the sociopolitical climate of Germany following the war allows for deeper examination of what Orff dealt with as a relevant composer and musician, which may have shaped the way he created music moving forward.

7. Pruett, David B. "Orff before Orff: The Güntherschule (1924-1945)." *Journal of Historical Research in Music Education* 24, no. 2 (April 2003): 126-210.

David B. Pruett, ethnomusicologist and Associate Professor of Music at the University of Massachusetts at Boston, received his Bachelor of Music in percussion performance and a Bachelor of Arts in German from Appalachian State University, his Master of Music in musicology (ethnomusicology) and Master of Arts in German at Florida State University, as well as his Doctor of Philosophy in musicology (ethnomusicology) from Florida State University. In this article, Pruett recalls what first inspired Orff to create his own pedagogy, reporting how he assisted his colleague in the creation of the "Güntherschule," named after its founder. This material draws directly from the methodology that preceded Orff's, offering insight to the tactics that Orff refinished and revitalized in his own pedagogy to make it what it is today.

8. Sülün, Erkan, and Emine Arikhan. "A General View on How the Orff Approach is Understood and Practiced in North Cyprus." *Journal of History Culture and Art Research* 8, no. 3 (September 2019): 32-45. <https://doi.org/10.7596/taksad.v8i3.1713>.

Erkan Sülün, lecturer in the Department of Music Teaching at Near East University (NEU), received his bachelor's degree in education at the Department of Music Teaching at Gazi University, and both his master's degree and Ph.D. degrees in music education from the same department; he also acts as the Vice-Chairperson of the Department of Fine Arts Education. Emine Arikhan, part-time lecturer in the Department of Music Teaching at NEU, Cyprus,

received her bachelor's and master's degree in the UK, and is in the process of obtaining a Ph.D. from NEU. In this article, Sülü and Arikhan report on the study that they conducted in analyzing the Orff Approach in the pre-school music education classroom. In this, it addresses the needs of an educator in order to effectively teach the Orff Approach to the students, relevant to the development of the pedagogy from what it first entailed. Additionally, the sources referenced are of more than just Turkish origin, branching out across the oceans to the United States, for example.

9. Thomas, Judith. "Orff-Based Improvisation." *Music Educators Journal* 66, no. 5 (January 1980): 58-61.

Judith Thomas, an elementary music specialist from New York, writes of her own experiences in using the Orff Approach in her classrooms. In it, she tells of the key concepts that an educator should touch upon in their lessons of Orff-Schulwerk. Even though she does not reference any outside articles, an actual report on a teacher using the Orff Approach in a classroom offers guidance as to how it has developed or been adapted to what Orff originally sought with his methodology.

10. Tibbetts, John C. "Fortune's Fool: Tony Palmer and the Discontents of Carl Orff." *Post Script* 33, no. 1 (Fall 2013): 48-58.

John Carter Tibbetts, an American film critic, painter, historian, author, and pianist, is currently a film professor at the University of Kansas, where he received his Doctor of Philosophy in multi-disciplinary studies (art history, theatre, photography, and film). This review of a documentary essay written on Orff by Tony Palmer is written in a completely different scholarly text, emphasizing the drama of Palmer and Tibbetts on who Orff was as a musician and his role in the Third Reich. This source cites Michael Kater's *Composers of the Nazi Era* among other sources to craft an interesting response to Palmer's documentary.

11. Warner, Brigitte. "Orff's Deeper Message." *The Orff Echo* 50, no. 4 (Summer 2018): 10-2.

Brigitte Warner, a former math and technology teacher in Baltimore City, Maryland. Warner writes on the deeper meaning of Orff, going beyond simply enacting his practices in the classroom, but also living up to his ideals. Though this article does not have any source to draw inspiration or interact with, which is fitting considering the abundant use of first-person pronouns. This is definitely a worthy article to draw inspiration from, touching on the various outlets of Orff's pedagogy physically and internally.

12. Westerlund, Heidi, and Helena Gaunt, eds. *Expanding Professionalism in Music and Higher Music Education: A Changing Game*. London: Routledge, 2021.

Heidi Westerlund, Professor of Music Education at the doctoral level at Sibelius Academy in Helsinki, Finland, received a Diploma in the Humanities in Musicology at the University of Helsinki, a master's degree in social sciences with a philosophy emphasis at the University of Helsinki, a master's degree in music at the Sibelius Academy, and her Doctor of Music also at the Sibelius Academy. Helena Gaunt, a former professional oboist and current

Principal of the Royal Welsh College of Music and Drama, is an avid music educator, focusing on instrumental and vocal tuition. Together, Westerlund and Gaunt write on the world of music and higher music education, drawing on experiences of several other music educators to compile best practices for expanding professionalism in the field. Though they do not mention Orff directly, there is value to be found in the expanse of professionalism in the field of higher music education; consequently, transferring that professionalism to whatever methodology of teaching an educator finds most useful is paramount to making the most of this material.