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A General View on How the Orff Approach is Understood and Practiced in North Cyprus

Erkan Sülün¹, Emine Arıkan²

Abstract

In this study, perspectives on The Orff approach of those who attended the “I am Singing with Onur Erol” workshop were outlined to draw some inferences about their knowledge on The Orff approach. The level and the frequency of the usage of The Orff approach in their own classes were also examined. Interviews were held with 19 attendees from the workshop. The method of content analysis was used to analyse the gathered data. It was observed that, although the attendees were frequent users of the Orff approach, their theoretical knowledge was limited. It was also determined that the attendees have more knowledge on the practice of the approach and therefore have more knowledge about general activities. This study also explored some of the problems associated with physical inadequacies of the classes where the Orff approach is taught, and the lack of essential instruments which are vital for the Orff approach.

Keywords: North Cyprus, Orff approach, Music education, Pre-school music education.

¹ PhD., Assist. Prof. in the Department of Music Teaching, Near East University, E-mail: erkan.sulun@neu.edu.tr

² Lecturer in the Department of Music Teaching, Near East University E-mail: emine.hursen@neu.edu.tr

Introduction

Today, there are pre-school music educational approaches that are commonly used in music education. These approaches can be specified as; Orff, Dalcroze, Kodally, and Suzuki. Amongst all of the options available, the Orff teaching method is one of the most frequently used teaching methods by teachers in Turkey and the Turkish Republic of North Cyprus (TRNC).

According to Bilen et al. (2003) the Orff teaching method focuses on both individual and group teaching approaches. Furthermore, it is a teaching method that improves creativity. The practitioners of this method include music teachers, pre-school teachers and classroom teachers. In Turkey, music teaching qualifications can be obtained by graduating from a music education program from the department of education, conservatoires, science faculties of music, and then graduating from pedagogic formation. On the other hand, pre-school teaching and classroom teaching qualifications are obtained by graduating in related programs in education departments. When these programs are investigated in detail, it becomes evident the lectures content regarding pre-school music education lacks quality. While the pre-school music teaching methods are divided into two semesters these methods do not include the rest of the music related programs. Although music teaching programs consist of 163 credits in total (HEC), only four credits of the teaching program is related to this subject. This point system indicates the insufficiency of the program. Even though the pre-school and the classroom teaching programs include two semesters of lectures related to pre-school music teaching methods, these lectures also consist of general music knowledge and music education teaching methods. According to Tufan (2006), pre-school music teachers are graduates of the pre-school teaching course in the elementary department of the teaching faculty. Thus, during their music education the subjects studied in the second year of their education include: “Music Teaching 1” and “Music Teaching 2” such subjects only improve their music teaching skills. The inadequate number of related lectures and the issue of non-standardized lecture contents raise some problems when applying music-teaching methods. Therefore, it is necessary to investigate the approach of different countries to improve programs available in Turkey. When music teaching programs in Finnish universities were investigated it can be noted that to teach music in pre-school, it is necessary to graduate from a music education program designed for pre-school (Tufan, 2006).

The aim of this work was to investigate and assess the opinion of music students, music teachers, and academicians regarding The Orff approach followed in the Turkish Republic of North Cyprus. Furthermore, the level of music teachers and academicians regarding The Orff approach was observed. Moreover, it was determined at what level the teachers in terms of the Orff Approach are and how often the approach is used in practice.

Using the results obtained, future workshops and conferences were designed in order to meet the needs of the attendees. According to Oz (2001), one of the major benefits of music education is that it contributes to the development of the children's personality. According to Ucan (1993), music education aims to obtain musical behaviours through personal life experiences. This process is described as a process of developing musical changes. According to Temiz (2006), pre-school education is the period between 0-6 years of age, where children are more open to learning, and improving their abilities. Therefore, music education in pre-school, contributes to the development of the child in many different ways. However, according to Ucan (1993), problems with pre-school music education start with the education in pre-school institutions and that the desired productivity is not achievable due to the applied procedures. The Orff approach is an example of a pre-school music education program and it was developed by the composer Carl Orff and the dancer Gunild Keetmen. This approach includes music, motion, and speaking (Tekin, 2006). The term Orff-Schulwerk was first translated by the Zuckmayer into Turkish as "Teaching Artwork" (Ucan 2003; cited: Toksoy and Besiroglu 2006). Later on, "Orff School Teaching", "Orff Method", and "The Orff approach" were also used (Toksoy & Beşiroğlu, 2006). Perlmutter (2009) and Goodkin (2001) claimed that the Orff Schulwerk is not a method but is rather a philosophical approach. Orff (2003) states that performance elements such as movement, percussion and improvisation are becoming more infrequent in the history of the music. In order to make people to start to use these three performance metrics again, Orff came up with the of Orff- Schulwerk approach. Bilen et. al. (2003) emphasized that the Orff method is an education program that encourages independent work and working an in-group. Furthermore, it inspires the children and encourages them to be creative. Orff pedagogy, developed by the German composer Carl Orff, is based on learning by experience using skills developed through the use of all five senses, which can include activities like learning by playing music, moving, and dancing (Gurgen, 2006). Based on the Orff approach, relying on their own abilities, children learn to move with the group and contribute to the group. Furthermore, execution of music and dancing together helps collaboration, communication, creativity and social collaboration amongst children (Marquez, 2006).

Pre-school music education is an important learning area for children worldwide. Denmark can be used as a good example because music education is compulsory until students reach year nine in Denmark. There are some important differences about the education systems between Denmark and Turkey or T.R.N.C. Danish children begin their education with day-care centres at the age of one or two. Then, they continue with a pre-school education system at five or six years of age. Following on from pre-school, children begin elementary school. During their elementary education, arts subjects are compulsory and music must be taught until students reach the sixth grade in music.

When the history of pre-school education in Denmark is considered, it can be noted that the musicians and music educators established the first music school in the 1930s. At that time teaching students to play an instrument was not the priority in music schools but rather to

educate students to sing (Holgerson, 1997). Examining the recent educational approaches in detail requires time. Teachers that were unable to reach the required education level in preschool music education programs during their undergraduate were found to attend conferences and workshops (which anyone can attend) in Turkey and the T.R.N.C to acquire educating skills. Generally, students, music teachers, class teachers, pre-school teachers, and academicians attend these conferences to learn pre-school music teaching approaches in detail and to improve themselves in this subject area. In this current study, the workshop called “Singing with Onur Erol”, which was held in the T.R.N.C. was investigated. The reason for choosing this workshop was that it was based on The Orff approach, and when it is compared with other music education approaches, the Orff approach is more common in Turkey and the T.R.N.C. In addition, conferences on The Orff approach are more common in Turkey and the T.R.N.C. This study investigates the views of the attendees to the workshop(s) about the Orff approach. Personal information such as age, sex, occupation was also gathered and was used to establish their level of knowledge on The Orff approach, and examines the problems associated with the practice of the approach.

According to the Orff Approach, creativity and musical imagination can be found in every person and it can be developed through activities such as singing, speaking, moving and playing. The activities included encourage imitating, exploring, and analysing (Abril, Brent, & Gault, 2016). There are some important aspects about the Orff lesson plan, including; using body movements, body percussion, or Orff instruments for simple rhythm patterns. In addition to these activities, simple songs can be taught to small groups for further development of students.

Muse (1994), discussed the differences between two methods which can be used to teach students to sing a song with an accurate pitch. Pre-test and pre-post control groups were used in the research design. In singing, the Orff-Schulwerk approach was used with one of the groups, and a traditional textbook was used for the opposing group. Muse (1994), concluded that there were no significant differences between the two groups. Carlos and Brent (2016) also described improvisation as another important aspect of the Orff-Schulwerk approach. The authors suggest that the teachers should encourage their students to improvise through music, movements and speech. Beegle (2001), focused on teaching practise, pedagogic methods, and student response for investigating how children should improvise in class. Frazee (2012) explains that the Orff approach provides children with an opportunity to be active in the classroom. However, the activities should be planned by the class teacher carefully to contain open-ended questions and to encourage student’s creative thinking. Keetman, (1970), Steen (1992), and Lange (2005) outline teaching techniques for teachers and learning techniques for children in the classroom regarding the Orff approach. Firstly, teachers should be active, they need to create a ‘participatory environment’ in the classroom and secondly the children should ‘learn-by-doing’ when they sing, move and play instruments. On the other hand, Vygotsky (2004) also emphasises the importance of creating a ‘participatory environment’ or ‘social learning environment’ in the classroom.

Purpose of the study

The problem of the study was stated as “What are the views of the attendees who attended the workshop -based on Orff method?” The originality of this study comes from assessing attendees’ attitude to the Orff method in Cyprus, and there is no such previous research conducted in this area of study in Cyprus prior to the current study.

Sub problems

- 1) Who constitutes the attendees of the workshop based on the Orff approach?
- 2) What is the level of the attendees who use the Orff approach in their music lessons?
- 3) What are the views of the attendees about the necessity of the Orff approach?
- 4) What is the teaching knowledge level of the attendees regarding the Orff approach?
- 5) What activities do the attendees use in the courses while using The Orff approach?
- 6) What are the factors that limit the attendees while using the Orff approach in music lessons?
- 7) What are the positive and negative aspects of the Orff approach according to the attendees?
- 8) What are the positive and negative behaviours of the students observed by the attendees?

Method

The research was examined under the heading of research method, attendees, data collection and data analysis.

Research model

In this study, qualitative research was applied in order to assess the attendees’ views about the Orff -based teaching method in the workshop. According to Dey (1993) qualitative research, in contrast to a quantitative research method, is a method, which explores evaluates peoples view-point by answering questions.

The current study is a case study. According to Creswell (2007) a case study is a qualitative research method, which has multiple sources for data collection including the examination of documents and reports.

The pattern is an integrated single case study. Integrated single case design is unique and this group has just been taken into consideration for the Orff teaching method. An integrated

single case design was applied because of working with one group and one unit of analysis in the study.

Research group

Purposive sampling method was applied in this study. Purposive sampling is an easily accessible sampling case. A purposive sampling model is the model used in qualitative methods. The aim of it is to collect information in detail about the events and situation (Maxwell, 1996). The rationale behind of selecting this sampling method in the current study is that it is more economical, practical and faster. During the research, the surveys were filled by the participants when the researcher met with the attendees, so this process was completed without the loss of time.

Table 1. Orff Workshop Attendees

Gender	Female		Male	
	16		3	
Occupation	Student		Teacher	Academic
	Undergraduate	5	8	4
	Master	1		
	PhD	3		
University Graduated	TRNC		TR	
	10		4	
Department graduated	Class teaching	Pre-school Teaching	Music Teaching	Music Department
	3	2	8	1

The table above indicates that there are 19 people including 3 males and 16 female attendees and the age range is between 21 and 49. There are total 9 students, 5 undergraduates, 1 Masters and 3 PhD students, 8 teachers and 4 academics. Ten people were from universities in T.R.N.C., 4 people graduated from universities in the T. R. When the graduated departments of the attendees were checked, it was noted that 3 are from class teaching, 2 from the preschool teaching, 8 from music teaching and 1 from the music department.

Data collection tool

Orff workshop attendee view form was used in the study as a collection tool. The purpose of the form is to learn and evaluate the views of educators and students regarding the Orff teaching method. In terms of the content, the view form consists of two main parts, personal information and view questions.

The section which reflects the views of the attendees has 7 important questions. The content of the questions reflecting the views of the attendees aim to explore the Orff approach usage of the attendees and their attitudes towards the Orff approach. Questions involve the Orff approach teaching areas, what activities of the Orff approach the attendees use, their limiting factors and the positive and negative behaviours of the their music students towards The Orff approach that they observed.

Expert opinion was taken to determine whether the data collection tool was valid. The opinions of Turkish language experts were received in order to assess the clarity of the questions in the form.

The research data was collected in person in the Turkish Republic of North Cyprus, on the 7th of November 2015, in Famagusta, MG hall, between 10:00 to 17:00 hours and in Nicosia on November 8th between 10:00 to 17:00, 2015, during Naci Talat Foundation for Onur Erol “Sing and Dance“ a two-day workshop on Orff seminar. The interview form was given to 19 people with the aim of getting feedback. Prior to application, permission was received from the attendees, it was also stated to the participants that the research conducted is on a voluntary basis, the data obtained will only be used for research purposes and no names will be revealed. The data was collected in approximately 25 minutes in one session.

Content analysis was used in the current study. Content analysis is one of the qualitative types of analysis, which is commonly used in research. Content analysis is usually used to analyse the types of written and visual data (Silverman, 2001). Content analysis was applied, as the research’s objective was to explore the views of the academics, music teachers and students.

Results

7 Research questions were asked about The Orff approach.

Table 2. Attendees’ usage of The Orff approach

Using	Not using
13	6

According to the table above, it can be seen that 13 people from the attendees use the approach; 6 people do not.

Table 3. The importance of the Orff approach in education

Codes	<i>f</i>
Learning by experiencing	5
Learning by having fun	3
The act of body and senses	2
Awareness	2
Creativeness	2
Cooperation	1
Total	15

According to the table above, 5 people showed active participation under the heading of learning by experiencing, learning by experience and experience-based learning, 3 people increased their will of learning and enthusiasm under the heading of learning by having fun, 2 people's body and sense activation, 2 people's awareness, 2 people's creativeness and imagination under the heading of imagination and 1 person's cooperation. According to Sokezoglu (2013), the main purpose of the Orff music education approach, which is music education program, allows students to make music along with activities, in other words, active participation. Shamrock (1997) emphasizes that The Orff approach provides children with collective action, in other words, the possibility of cooperation. Sokezoglu (2013) stated that The Orff approach encourages cooperation without competition between children in musical education.

Table 4. Teaching areas of the Orff approach

Codes	<i>f</i>
Rhythm	6
Creativeness	5
Dance	2
Speaking	1
Singing	1
Game	1
Total	16

According to the table above, there are 6 rhythm attendees, (5) under the title Rhythm, body percussion (1), 5 people's creativity under the heading of creativity (2), improvisation (2) and drama (1); the dance of two people; speaking of one person; singing one person and game 1 person. Sokezoglu (2013) highlighted that The Orff approach is a type of music education, which provides children with rhythm, movement and speech training along with creativity, dancing and opportunity to improvise. On the other hand, Jorgenson (2010) emphasizes that the Orff approach was developed with educational sources for encouraging teachers to teach music through exploration, creativity and improvisation with teaching areas of dancing, singing and playing musical instruments.

Taylor, (2004) emphasized that Orff Education does not only provide playing but singing and dancing together but is also a pedagogical training method.

Table 5. Orff activities

Codes	<i>f</i>
Creativeness Activities	13
Language Activities	6
Rhythm Activities	6
Instrument training	5
Dances	4
Games	4
Singing	2
Total	40

According to the table above, 13 people use creative drama under the heading of creativity (6) , imitation (2), creative dance (2) , to Story-telling (2) , pantomime (1) , material development (1); 6 language training activities under the title of concept (2) , language expression (2) and rhyme (2); 6 rhythm work activities under the heading of the rhythm of (4) , body percussion (2) ; 5 people 's musical education ; 4 people dance ; 4 games echo games (1) , counting games (1) , meeting games (1) , ball games (1) ; 2 people singing.

Table 6. Limiting factors

Codes	<i>f</i>
Lack of instrument	9
Physical environment	7
Attention span limit	3
Programme and Orff disagreement	1
Rhythm instrument limitation	1
Problems with 2-3 age group	1
Total	21

According to the table above, 9 people stated lack of instruments, 7 people physical environment under the title of the physical environment (5), crowded classes (2); 3 people limitation of the attention span under the limitation of attention span title (2), hyperactive children (1); 1 person numbness of primary and Orff program; limitations of the rhythm instruments 1; 1 difficulties experienced by the students aged 2-3, among the limiting factors in the Orff approach.

Table 7. Positive and Negative sides of The Orff approach

Codes	<i>f</i>	<i>f</i>	
Positive:		Negative:	
Personal	11	Confusion occurs	1
Development	10		
Active learning	5		
Creativity	3		
Collaborative work	1		
Rhythm	1		
Singing			
Total	31		1

According to the table above 11 people from the attendees for self-expression under the personal development heading (2), social awareness (2), animation and comprehension skills (1), natural acting (1), contribution to the development (1) self-recognition (1), behaviour change after hearing music (1) supporting the self-confidence (1) and psychological development (1); 10 people increase of interest in classes under the heading of active learning (2), varying according to the individual (1), to provide multi thinking (1), to be accompanied by (1), active participation (1) to discover (1) using music, dance and the rhythm together (1) teaching to be fun (1) teaching to be permanent (1); 5 people's improvisation under the heading of creativity (1), teacher incentive to creativity (1), imitation (1), to develop creativity (1) power generation (1); 3 people collaborative work under the title of solidarity (1), intra-group study (1) and to fuses (1).

Attendees noted the positive aspects of The Orff approach at a very high rate while a person's participation at the same time causes confusion as a negative aspect of The Orff approach.

Jungmair (2002) stated that the Orff training includes the body and stimulates children's senses and encourages an active perception. According to Sokezoglu's (2013) explanation, children dancing along with music, teaches them to use their bodies with control. Another important finding in the study is the development of improvisation and rhythm. This makes body percussion, for example, clapping hands, also allow children to improvise movements like hitting the knee and helps in the development of their rhythm skills. It also enables children to work in the same group, to adapt to each other with cooperation, to share their experiences, to learn social behaviour, and most importantly, to develop self-confidence (Sokezoglu, 2013).

Table 8. The observed positive and negative behaviours of the students

Codes	<i>f</i>
Being happy	5
Self confidence	4
Expressing themselves	3
Creativity	2
Memory	1
Development of imagination	1
Acting casual	1
Responsibility	1
Increase in social develops	1
Total	19

It should be noted that only positive behaviours were indicated by the attendees regarding the behaviour of the students towards the Orff approach. According to the table

above, they stated that The Orff approach increases happiness for 5 people; 4 people's self-confidence; 3 people expressing themselves; creativity of 2 people; The memory of 1 person; 1 person in the development of the imagination; 1 person to act casual; 1 person's responsibility, and one person's social development when positive and negative observed behaviours of the students taken into consideration.

Discussion of the results

The Orff approach is used more intensively at the pre-school music education level in T.R.N.C. In this study, the attendees of the workshop of the Orff approach were analysed both in terms of personal information and their views on the Orff approach. According to this, it was identified that music teachers, classroom teachers, music department students and academics attended the workshop on the Orff approach. The attendees come from different learning areas and from different levels of education and in turn it can be said that there was a wide variety of participants.

In this study, it was determined that 13 attendees use the Orff approach, 6 people do not. Since 9 attendees are students (5 undergraduate, 4 postgraduate), they do not have a classroom to apply it to, although it does show that they are interested in the workshop, but they cannot use the approach.

It can be said that the importance of the Orff approach education is learning by experience, collaborative work, creativity and physical development. Ten attendees responded in this way, this number constitutes 53% of respondents in total. The attendees gave the highest rate to learning by experience when the importance of The Orff approach was asked. The basis of the Orff approach is to learn by doing and experiencing. Five attendees having answered in this aspect is important. However, it can be said that this number of attendees only accounts for 26%. Three attendees responded that the workshop was a joyful experience for them. This constitutes 16% of the attendees.

It was also gathered from the answers that some attendees do not know why the Orff approach is important. People interested in the Orff approach need to know the importance of this educational method, what kind of effects it has on children, what the positive and negative behaviours in children might be and from the musical point of view which abilities children can develop.

The teaching areas of the Orff approach are games, music (singing, playing musical instruments), rhythm, dance and creativity. Ten attendees responded in this way, this number constitutes %53 of respondents in total. It was also explored that the attendees gave the highest rate to rhythm to the question about the teaching areas of the Orff approach. Six people in total were noted in this area and it can be said that this accounts for only 32% of the attendees. The highest rates for other areas apart from rhythm were not obtained. In this context, the knowledge level of the attendees about the Orff approach was not at a high level. In practice if teachers,

who use the Orff approach, increased their knowledge about the subject, then they can do more functional and successful education programs which can be implemented in class.

The Orff approach includes areas of creativity, reflection, and concept of education, language education, instrument education and game. 13 Attendees were explored to identify creativity activities. This number constitutes 68% of respondents in total. It was also noted that the attendees identified high levels of language activities 32%, rhythm activities 32%, and musical activities 26%. The attendees were also found to have sufficient information about the Orff approach and used the activities frequently. Other answers showed that the participant's theoretical knowledge of the Orff approach is at low level, but in terms of the related activities, they were well informed. It would be necessary to discuss that while theoretical knowledge is low, the application may require trainers to discuss how to internalize the activities and how useful this approach could be.

It was identified that the limiting factors of the Orff approach for attendees, which ranked the highest, are the instruments (tools) deficiency 47% and physical (atmosphere) deficiency 37%. These answers show external factors that are not under the control of the educators. One of the limitations of a situation that is not in the control of educators is the attention span of the students, 3 people 16% were identified. In light of this response, it can be said that the required teaching environment was not created in institutions in which teaching takes place. It has also become apparent that the lack of theoretical information available on the Orff approach should be considered along with the limited attention span of students and. Future plans planning should be made by taking into account the limitations of the students' attention span while planning activities and covering the basic of the Orff approach. A traditional approach of using the Orff approach based on training cannot be done, it can be said that the problems should be addressed in this context.

Based on the data obtained, it was evident that almost all of the attendees of the Orff approach which based their music education using this method identified positive effects on their students. The observed positive behaviour as a result of this teaching method included personal development by the students. When these behaviours were analysed, it was more focused on education success, which is a reflection of a more traditional education approach whereas creativity, awareness and collaborative work are the basic principles of the Orff approach. The lack of theoretical knowledge of the Orff approach by the attendees in the application process leads them to adapt the activities to the education approaches that they are accustomed too.

It is important to continue the Orff approach in music lessons after the internship. It is recommended to the students who are still in learning to implement the approach during their internship.

As a result, although the Orff approach has an important place in TRNC music education, we see that there is lack of an appropriate atmosphere and musical instruments, even if some students participated in the workshop, they do not have a sufficient level of knowledgeable about the approach. However, it can be also be concluded from the survey results that the teachers only identified the positive sides of the Orff approach and did not express any negative aspects associated with the approach.

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