

Sound of Success: A Comprehensive Study on The Orff Method's Philosophical Foundation And Impact on Young Children

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ABSTRACT

This study explores the efficacy of Carl Orff's methodology in the context of early childhood music education, particularly within the setting of private international schools in Malaysia. Carl Orff, known for his diverse talents in composition, philosophy, and music direction, promotes a music learning approach that is free from stress, allowing children to naturally explore sounds as an integral aspect of their development. This student-centric method is in harmony with the overall philosophy of holistic child development. The widespread adoption of the Orff approach among educators in Malaysian private international schools is attributed to its focus on creating a pleasurable and child-centered learning environment. Findings highlight the effectiveness of the Orff Approach, emphasizing its suitability for contemporary music education classes. The researcher recommends further exploration of the Orff Approach's impact on young children on musical coordination and the positive impact on their holistic development. As a valuable insight gained from this study, Orff Approach can be used as a guide for musical learning activities and a tool to improve the children's communication skill during their collaboration in exploring music. To further the educator's understanding and proper approach to use for teaching students at younger age, the Orff Approach was the most suitable approach in dealing with the larger group of younger students. By a comprehensive implementation of the Orff Approach in educational activities, it is envisioned that students will acquire improved understanding of a range of musical concepts and skills.

Keywords: Orff Method; Music Education, Holistic Development, Musical Skills.

INTRODUCTION

Music education, particularly through the Orff approach, is believed to have potential in enhancing children's cognitive, emotional, and social development. Developed by composer and music educator Carl Orff, this method integrates music with movement and speech to engage multiple senses, thereby promoting holistic growth in young learners (Johnson, 2006). Orff's approach, conceived during his tenure at the Guntherschule, encourages children to connect with rhythm and melody through natural, intuitive progressions that reflect Western music's evolution. His *Schulwerk* (School Work) method emphasizes a gradual transition from simple to complex musical ideas, reinforcing foundational musical understanding while also fostering children's social and motor skills (Orff & Keetman, 1950; Keetman, 1980). By engaging in improvisation and composition, children build confidence, creativity, and a sense of ownership in their learning process (Murray, 1997). This study aims to identify the philosophical foundations of the Orff approach, examine its role in holistic development, and explore its impact on children's musical development.

LITERATURE REVIEW

Orff Teaching Sequences



Figure 1. Orff Approach Stages

Daniel C Johnson in 2006 stated that there are five stages of the Orff Approach. The Orff Approach is also claimed to be similar to the Maslow hierarchy of needs. The process that he concluded began with *observation - imitation - exploration - improvisation - composition*. In his latest work, 2017, he did cite "*The Orff process consists of four stages: imitation - exploration - improvisation - creation (Frazee & Kreuter, 1987)*". However, in his opinion, the fifth stage shall be "*Notation*" followed by creation or some perspective would label it as composition. Below is a table that Johnson mentions as Orff Approach and Maslow Hierarchy have the similarity essence towards the success.

Imitation, exploration, improvisation, and composition are essential components of the Orff approach in music education. Imitation, defined as copying behaviors (Cambridge Dictionary; Merriam-Webster), enables children to learn from observing adults and peers, foundational for acquiring language, cultural norms, and social conventions like greetings and thank-yous (Meltzoff, 2020; Marisi, 2021). In classrooms, imitation allows students to mirror their teachers' rhythmic and instrumental techniques, aiding in the transmission of daily knowledge, values, and skills from one generation to the next. A study on Malaysian teachers using play-based learning highlighted imitation's role in collaborative learning, where young children engage in guided learning through

emulating their instructors (Kleioh & Low, 2022). Music classes in Malaysia, like those in the UK and Australia, use imitation to teach basic musical concepts—pitch, rhythm, meter, and dynamics—as outlined in the Malaysian KSSR and other national curricula (South Florida, 2010).

Exploration and improvisation are equally valued in the Orff approach, promoting creativity alongside skill acquisition. Exploration encourages students to experiment with sounds and engage imaginatively, forming a foundation for musical expression and self-discovery. This process, emphasized in the Orff approach, builds a collaborative learning environment where students move, chant, and sing, fostering interpersonal skills and collective enjoyment of musical activities (Wu Nan, 2022). Improvisation, defined as creating music in real time, is employed in music therapy across regions to connect with diverse individuals, providing a creative outlet for self-expression and stress-free exploration (Biasutti, 2017). Orff's improvisational framework allows students to experiment safely by starting with simple scales like the pentatonic, encouraging confident creativity without fear of mistakes (Sarrazin, 2016). Finally, composition ties these elements together, empowering students to create, arrange, and understand music's structure as they craft original melodies and lyrics (Collins Dictionary).

Qualities of Orff Teaching Method

Wu (2022) explains that the core principle of Orff's music teaching method is that everything begins with children, emphasizing the importance of sparking their interest in music from the outset. This approach integrates various art forms, including music rhythm, melody and body language, to unlock the depth of musical expression. Orff's goal is to enable children to enjoy the freedom of learning music, enhance their ability to appreciate beauty, nurture creativity, and promote overall development. Orff's method is basically people oriented, encouraging children to engage in music learning based on their interest and conditions, allowing for perceptual cognition of musical knowledge. Therefore, a teacher plays a guiding role, facilitating children's active participation in musical activities to stimulate their natural inclinations and enhance developmental ability.

Impact of Orff Approach In Classroom Learning

The Orff Approach has a good impact on kids' musical growth, which is one of its main advantages. Children can develop a strong sense of rhythm, melody, and harmony thanks to Orff's emphasis on active engagement, improvisation, and the exploration of diverse instruments (Jones, 2018). This statement is also supported by Korean Journal Child Study by Oh Sun Kwon and Oo Jock Lee saying that the Orff Approach to music education programmes successfully enhances the musical expressiveness of young children in singing, instrument playing, movement, and musical improvisation. Next, the Orff Approach has been demonstrated to improve children's wider cognitive abilities in addition to music. According to research by Smith et al. (2020), the Orff Approach's incorporation of music and movement helps children develop cognitive skills like memory, attention, and spatial-temporal ability. Children also benefit from the collaborative character of the Orff Approach in terms of social interaction and emotional expression. Learning music in the classroom helps to develop the youth's social emotion and expression too. According to research by

Johnson and Martinez (2019), social skills and mental health are positively impacted by group activities like ensemble playing and Orff Approach creative expression. To sum up, the Orff Approach is a comprehensive teaching strategy that greatly enhances children's educational experiences.

Holistic Development of Children Growth

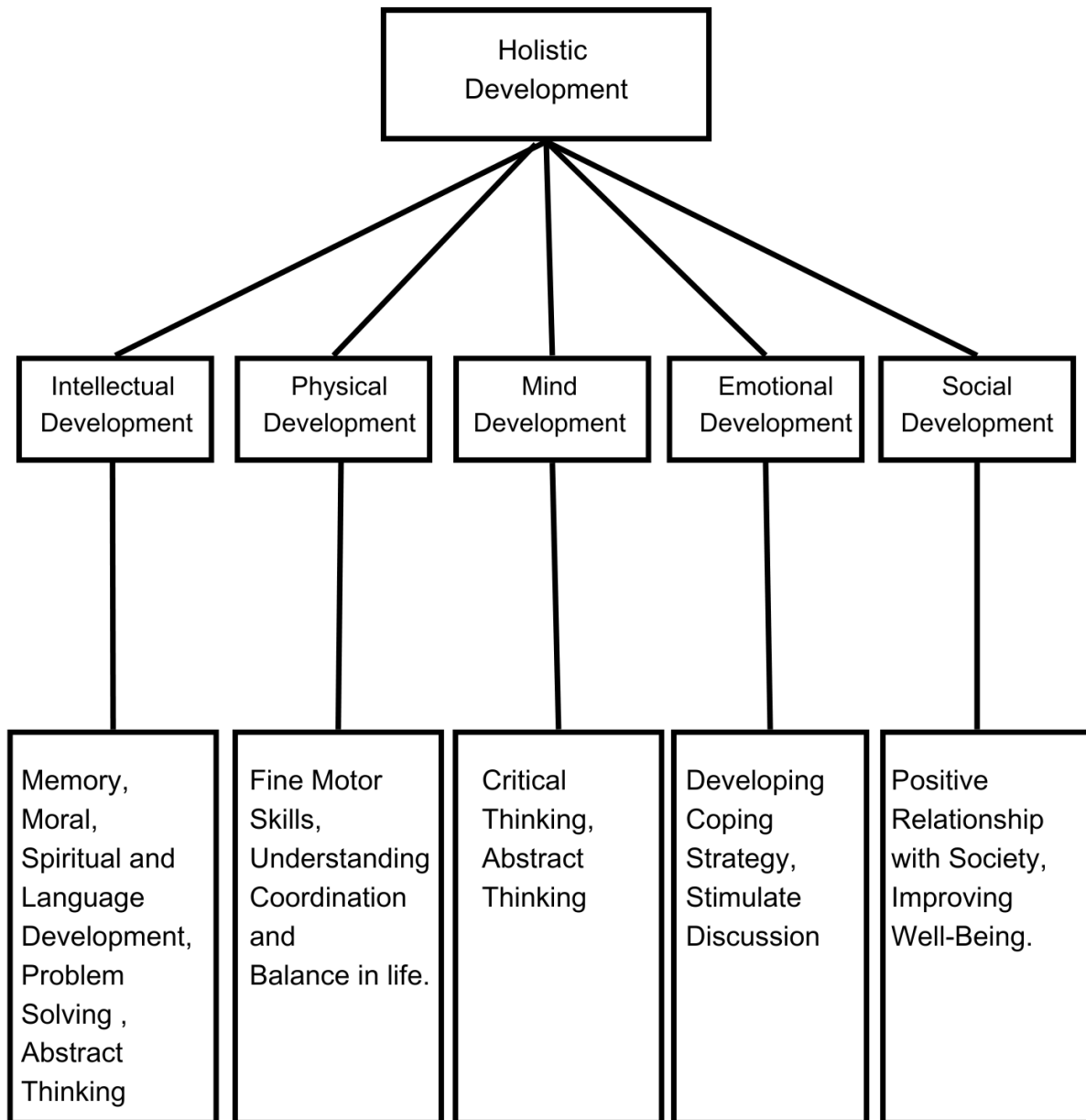


Figure 2. Holistic Development (adopted: Channawar,2023)

Holistic development as shown in Figure 2 is an approach that takes into account the comprehensive advancement and welfare of an individual, covering physical, emotional, social, cognitive, and spiritual aspects. This perspective acknowledges the interrelated nature of different facets of human development and underscores the significance of addressing each dimension to nurture a fully-rounded individual.

Intellectual, physical, mind, emotional, and social development are crucial for a child's overall growth. Intellectual development, also called cognitive development, involves enhancing thinking, reasoning, and problem-solving skills (Rodriguez, 2018). Piaget's stages—from sensorimotor in infancy to formal operations in adolescence—outline how children evolve from basic exploration to complex reasoning (Pakpahan, 2022). Physical development includes body changes and motor skills, which activities like sports and informal games can enhance, supporting holistic growth (Sosilowati, 2022; Channdawar, 2023). Mind development focuses on creating a stable, healthy mental environment, which is essential for logical thinking and career success, achievable through mindfulness and supportive educational settings (Channdawar, 2023). Emotional development emphasizes managing emotions, beginning in infancy with caregiver support and evolving into self-regulation and social skills like anger management, essential in today's social contexts (Sarni, 2022; Channdawar, 2023). Lastly, social development teaches children to interact, form relationships, and navigate conflicts, skills learned through socialization that continue throughout life (Sundram, 2020). Together, these areas form a foundation for a well-rounded individual, prepared for educational, social, and personal success.

METHODOLOGY

Research Design

This study was conducted qualitative-exploratory case study. Exploratory case studies are one of the research techniques especially when the aim of the study is to obtain a basic understanding of a complicated and multidimensional topic. Based on two classifications above, this case study was categorized as a single-retrospective case study. According to Dean Hess, 2004, retrospective study is a study that involves the analysis of pre-existing data collected for purposes other than research. Through the use of exploratory case studies, researchers can become fully immersed in a particular setting, enabling an in-depth investigation of the topic under research as supported by (Yin, 2018). Figure 3.3 below shows the case studies framework that was conducted by the researcher.

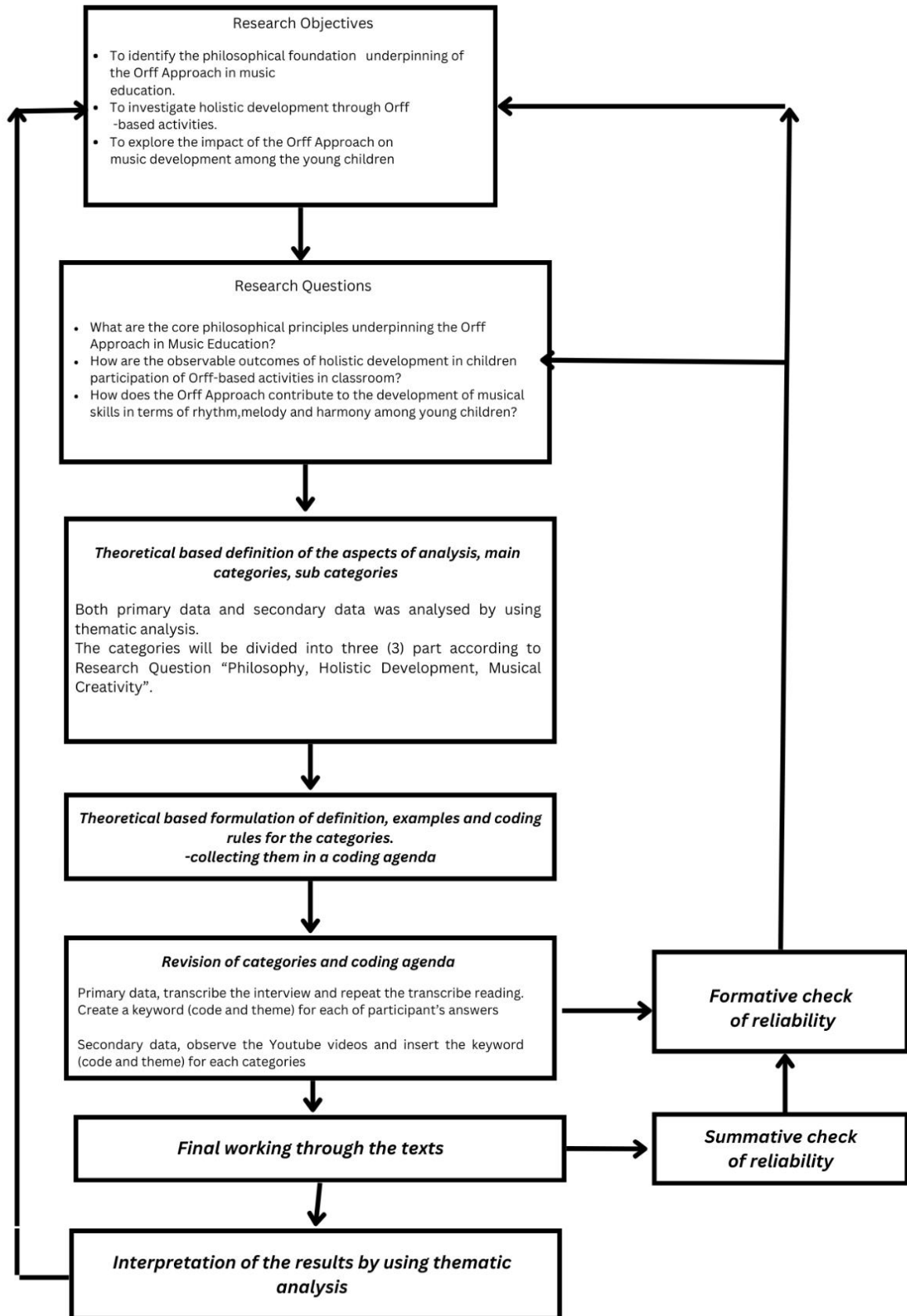


Figure 3. Step Model of Deductive Category Application (adopted: Kohlbacher, 2006)

Sample

This study takes a multipronged plan, gathering primary data interviews from five participants which are music teachers in primary schools in Selangor, Malaysia. The participants were selected from age above 21 years old and at least 6 months to 1 years experience teaching in a classroom setting. The interview sessions were conducted individually and external from school settings which were through physical and online meeting platforms. Total questions are twenty-seven questions and each of the questions are sync with research questions. In addition, the interviews are conducted individually with structured and semi structured interview questions. Aside from that, to earn a better understanding of this study, five YouTube video reviews that highlighted the Orff Method were selected as additional information to the primary data. The goal of using a dual method approach is to provide music education students a thorough and sophisticated grasp of the influences and real-world application of the Orff method in music instruction. For better references of research samples, two tables are provided below.

Table 1. Participants' Profile

Participant	Gender	Location	Qualification	Teaching Experience
A	Male	Kuala Lumpur	Degree in Music Performance	8 years
B	Female	Subang	Master in Music Education	8 years
C	Female	Klang	Master in Music Education	5 years

Table 2. Video Collection

Source	Video Title	Publisher	Video Content	Duration	Link
	See An Orff Class In Action	Teaching With Orff	Teacher Commentary, Student playing percussion instrument	7.16 Minutes	https://www.youtube.com/watch?v=--zOHWrpqdg

Youtube	Butterfly Song- Early Childhood Education with Orff, Scarves and Movement	Music Rhapsody	A Classroom activity, Student's performance, Percussion activity involved.	2.20 Minutes	https://www.youtube.com/watch?v=ib9JGHRJI6Q
	Orff Resources- Caravan From We're Orff 2!	Bushfire Press	Teacher's Instruction, Student's performance practice, Dance and movement activity.	9.33 Minutes	https://www.youtube.com/watch?v=dChJLDPodQ4&list=PLQgzbaqsp6EhmxyE9mimvJ2TkyLf-1U
	Ostinato Plunder (Using Orff to Teach Composition, Improvisation, Ostinato, Form and Compound Meter)	Bow Tie Music	Ensemble Performance, Students grouped into 3, Percussion Instrument involved.	2.49 Minutes	https://www.youtube.com/watch?v=kTXzFBT8BTw
	Clap Your Hands Together- Kindergarten's Dance and Sing Orff-Schulwerk Method	Rosarian Academy	A classroom review activity; Students learn to clap and walk according to the song played.	2.39 Minutes	https://www.youtube.com/watch?v=JH0W6VhxvRU

Data Collection

The data collection for this research was conducted through interviews and supported by YouTube videos reviewed as secondary data. The interview questions were made to analyze the effectiveness of the Orff approach in fostering musical skills among young children, including aspects like rhythm, melody, harmony and improvisations and explore how the Orff approach can contribute to the holistic development encompassing cognitive, physical, emotional and social aspects among children. The process of collecting primary data is shown as flowchart A and lists of interview

questions in Table 3 were provided below. For secondary data, five YouTube videos reviews are analyzed as additional data to support the primary data. Each of five videos selected from YouTube contain different content, however every review is conducted to observe the children's performance and the effectiveness of Orff approach for young children. The criteria of YouTube review was considered through the content delivered in the video with relevant topics of Orff method were discussed and classroom activities were shown prior to Table 2 above.

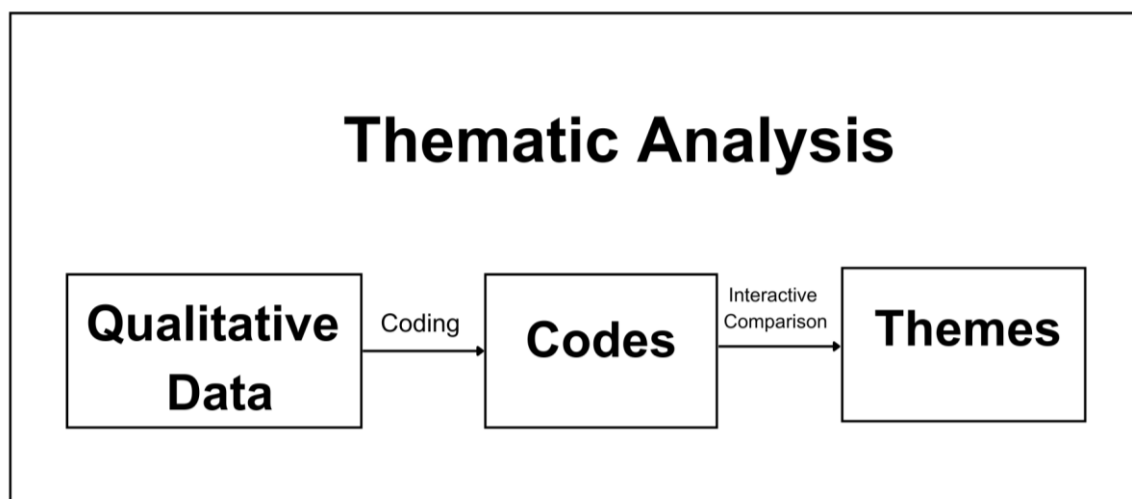


Figure 1. Source was adapted by Process of Thematic Analysis extract from Nelson Norman Group

The chosen method of data analysis is thematic analysis. Thematic analysis is a method of placing patterns or themes in qualitative data (Maguire, 2017). This methodology offers a systematic and adaptable approach to displaying the depth and diversity of human experiences. The reason this study is conducted by using thematic analysis is because this method is adaptable and allows the analysis to take consideration of the data because the codes and themes do not need to be predetermined.

RESULTS

Thematic analysis was employed to extract information from both interview transcripts and YouTube videos, with a subsequent qualitative case study analysis. The primary aim of this research was to showcase the influence of the Orff Approach on children's holistic and musical development. The study's objectives were centered on exploring and assessing the effectiveness of the Orff method in educating children.

4.1 Primary Data

RQ 1 : What are the core philosophical principles underpinning the Orff Approach in Music Education?

Table 3. Primary Data : Result Of Research Question 1

Participant	Verbatim	Codes	Themes
A	<i>"It helps the children to develop their sense of connection with music that associates on the approach idea of music which has the natural expression of human beings"</i>	Musical Expression	Harmony
	<i>" urmm it's like it can encourage the children to engage physically, verbally, and the holistic development of the musical process itself. just like when I tell them to sing, or play instruments , or do some dance for 5-10 minutes after an instrument practice."</i>	Active Participation	Enrichment
	<i>"Ensemble helps them to work together and listen to one another. It will help them foster collaboration and teamwork in musical playing. Moreover, they will also improve their social skills along with their peers"</i>	Team Work, Collaboration	Social Skill
	<i>"In my class, I always encourage my students to explore and do the sound experiment to allow them to express themselves ,aaa what we call that, aa sort of like letting them develop their own musical ideas."</i>	Musical Creative	Improvisation
	<i>"Rhythmic speech is where I introduce a chant then will translate the rhythm of the chant into clapping or stomping. This will engage the students learning kinesthetically."</i> <i>"I applied rhythmic exploration. It will help young kids to grasp the</i>	Rhythmic Learning	Literacy

	<i>steady beat in order to play with the correct rhythm. Gradually, it will be easier for the young children to learn musical elements such as crotchet, minim and semibreve. Other than that, with rhythmic exploration young children will get the opportunity of being creative by improvising their own rhythm”</i>		
B	<i>“I encourage them to compose,, to,, to improvise, to use percussion, is just for them to fully engage with the in class. based on my opinion, is just to make the students or children play without worrying about the music theory or ideas or urm just like an exam based you know so it just encourages them to just be more creative in a way.”</i>	Music Sense	Exploration
	<i>“The importance of ensemble playing is that they are able to work collaboratively and with their peers they are just able to communicate with each other, urm also they are able to help each other as well.”</i>	Communication	Social Skill
	<i>“I usually invite them to play cards first. Like the Do Re Mi cards. Then I will ask instruct them sitting in a group of two (2) to four (4), I gave them scales, some ostinato exercise and I let them explore first because for me, Orff method is focus on letting the kids to explore, let them play what note they want and let them match the sound so in that way they will begin the</i>	Musical Explore	Composition, Exploration, Literacy

	<i>composing their own”</i>		
	<i>“You know, sometimes some of my students cannot snap their fingers and they quickly tell me “teacher teacher why I cannot do this , why he can” so I was like its okay you will slowly learn how to snap but incase you cannot do you just imitate it.”</i>	Active Learning	Imitation
	<i>“let say you have a Poem that teacher can just read at the beginning at the class and the teacher will recite again with rhythm and then so the poetry rhythm is like a heartbeat “Ta dam Ta Dam Ta Dam” and then once everyone somehow get to used to the rhythm, and teacher may introduce like some notes like okay today we focus on C E G or C D E so and then after I would say the concept is not just composing but also performing as well as you compose.”</i>	Rhythmic Skills,	Composition, Literacy
C	<i>“because it combines each movement and music in a way that feels natural and fun for them. So for young students it is really important to make them feel happy in music class. Make them feel they want to do more, make them feel engaged with the teacher and then they are really really excited”</i> <i>“Orff’s approach is all about making music fun, accessible for young children. Okay this is my point, okay one of the</i>	Emotional Connection	Motivation

	<p><i>fundamental concepts is activity. Okay because aaa Orff approach is encouraging kids to use their imagination and then create their own music and then the music is good and nice”</i></p>		
	<p><i>“So it also encourages students to use their voice to sing, to chant, to speak, it not only helps them develop their language skills, like old macdonald had a farm...and then they answer Ee I Ee I O. The Ee I Ee I O is the some kind of vowels urm learning right Ee I Ee I O, so that why I said it help them to developed language skill and also boost their confidence when they are answering, the call and response to you”</i></p>	<p>Responsive, Active Learning</p>	<p>Literacy, Exploration</p>
	<p><i>“Ensemble playing in Orff approach is very important as it fosters collaboration and creativity among students. Aligning with its philosophy of active and holistic music education, why? Because it encourages students to work together.”</i></p> <p><i>“They share the music score if one of them didn't bring the music score and this one person will try to correct the another one friend, you know it happens naturally, so this is important. The ensemble playing in Orff is important so that they can work together , you know they can appreciate the teamwork.”</i></p>	<p>Collaborative Learning</p>	<p>Engagement</p>

	<i>"I would like to turn into a kind of spoken song, okay, example like aaaa have this to one activity ' Apple pie, Apple pie' so Ti Ti Ta, Ti Ti Ta, alright, so the students will follow along- 'Apple pie, Apple pie' so they are not just playing rhythm they are creating, a piece of music together. "</i>	Rhythmic Engagement	Empowerment
D	<i>" So I told them play whatever style you want to play, so from there I can see that they developed the speech communication among them like sometimes they ask their friends, hey can I borrow your sticks? Or hey can we swipe our block? So they had developed their social skills in between them."</i>	Communication	Social Skill
	<i>"I said can you try to listen and then play according to the music and yeah they did try to listen and play according to the music. And then they play what we call that a tambourine eh , at that time Ta Ta Ta Ta so I noticed they did their own improvisation so when I do the body percussion, I let them play in a steady beat by clapping , stomping legs."</i>	Aural Training	Imitation

	<i>"I just play a song, whatever simple song with yoga movement, just simple yoga, they just lane at the wall and then they do whatever simple yoga movement they want to do. So from here I see that this is really helpful for them with the movement impulse. So they don't just stay static. When I play fast songs, they will be running and sometimes screaming. Such a joyful classroom."</i>	Kinesthetic Engagement	Dynamic Expression
	<i>"Creativity okay, so they can create something usually in music lessons so that they can be more creative."</i>	Musical Creative	Development
E	<i>"I applied rhythmic storytelling in my class. So students automatically learn about the body percussion, like Ta Ta Ti or Ti Ti Ta, and I encourage them to create their own rhythmic patterns using the learned vocabulary. Put them into a group of 3-4 to compose short rhythmic stories, perform the corresponding movements, and play the rhythms on instruments. So for me , this collaborative activity reinforces the sequential learning process and allows students to actively contribute to the musical experience" "Students find satisfaction in creating music together, fostering a positive and enthusiastic attitude towards music education."</i>	Collaboration Learning	Engagement

	<i>I noticed that my students are more excited playing in ensemble rather than solo, probably playing solo will be slightly pressured for them to avoid playing with mistakes so I see ensemble playing really helps in boosting their confidence and excitement in the classroom.”</i>		
	<i>“I liked to apply world music exploration since my students' backgrounds were from Japan, Korea, India, Kuwait so I loved to include their various cultures into my classroom. Students get to learn traditional songs from different cultures, incorporating those authentic instruments and dance movements associated with those traditions. It's actually a fun class because most of the time we are dancing hahaha”</i>	Cultural Diversity	Integration
	<i>“fundamental concept of Orff is a joyful learning environment. So when my student came into my class, I really let them be free. But free doesnt mean you are not doing anything. All I would say , I let them explore, I encourage the sound experiment and stress free in my lesson.”</i>	Pedagogical Approach	Creative Exploration

RQ 2 : How are the observable outcomes of holistic development in children participation of Orff based activities in the classroom

Table 4. Primary Data : Result of Research Question 2

Participant	Verbatim	Codes	Themes
A	<i>“They encounter challenges related to rhythm, melody, and</i>	Cognitive Development	Learning and Growth

	<i>coordination. For example, they may need to decide how to transition smoothly between different sections of their composition or how to incorporate varied dynamics for expressive effect. They are just younger children however their brain works and absorbs more like a sponge. I would say their brains are actively functioning during my class”</i>		
	<i>“They learned to articulate their thoughts and preferences, contributing to a collaborative decision-making process. They learnt to speak to each other, asking the other students whether they sing correctly or they also asked each other to teach them how to play the xylophone.”</i>	Communication, Collaboration	Social Skill
	<i>“So by using a mallet to hit the note, there are hand movements required also during the song I also incorporate with some minor dance movement. So I see there it really helps with the children's muscles, they get a stronger grip of the mallet day by day. Plus they are also reading the simple score rhythm, so it relates with the hand eye coordination.”</i>	Physical Development	Integration
	<i>“For me, there's no pressure in the music lesson, I set them free, if they want to dance then they just dance, want to play instruments and also let them play. However they will only be free to do whatever they want after a few minutes left. Sometimes kids just want to release their stress from learning other subjects. So we must make our classroom joyful for them to learn and be excited every time they come in.”</i>	Joyful Learning	Learning Interest

B	<i>"I'm not sure if you know about the Fruit Canon " Mango Mango Mango.." and then you do that the whole class and you do 3 separate part, and the kids will remember it even they finish the class like once they get out of the class, they will just like humming the song like mango.. The exact pitch so I think it actually worked and enhanced their memory."</i>	Repetition	Memory Enhancement
	<i>"So when their peers are something sort of the same but it doesn't sound the same they will like hey urmm that is wrong , this is how u do it. So they automatically teach you. It's not that you are not doing your job, it is working because few students already understand and they are trying to help the other student. It makes them understand even more so that is one of the examples they are communicating and socially urmm interactive with each other, rather than teachers going to explain to students one by one"</i>	Linguistic Diversity	Collaboration
	<i>" They can move their hands better so it takes a while, some students may catch up fast in terms of playing the instrument like they can just play on beat, the other students that are struggling just to control their movement, their motor skills but in terms of improvement, there is"</i>	Motor Skill Development	Progression
	<i>"The students love dancing with each other. Urmm, they are excited. They can dance then freeze. You know you're gonna play music and then the music stops, they stop, and they really love that. So if the music is slow, I mean you don't need to give instructions, they have to move</i>	Rhythmic Coordination	Engagement

	<i>slower when the music is slow so it means that they are listening to the music. You know the music is more towards the beat, so when the music is fast they become chaotic, they love that."</i>		
C	<i>"Example like aaa let's say group A play Ta Ta, group B Ti Ti so they will figure out it sounds good like Ta Ta Ti Ti, maybe the first is okay but the second no more, probably rest, so does it sound good? They can figure it out by themselves, so that is where the problem solving happens. And then, they need to remember they can create the music. So there is where they can develop their memorizing skills."</i>	Musical Analysis	Cognitive Development
	<i>"you need to give them clear instructions."</i> <i>"They need to communicate and cooperate with their friends to ensure their individual contribution fits together harmoniously. If they didn't communicate, let's say A played xylophone, B played marimba and they played the same notes but did not communicate at all. So supposedly must have communicated lah in the end during the lesson, are you playing that part? Ya, Can we practice together?"</i>	Communication, Collaboration	Social Skill
	<i>"When they play a drum, they need hand-eye coordination as they need to strike the drum accurately. So they have to focus because they have to hit for example crochet, Ta, of course crochet is not Ta Ta Ta Ta, so they need to strike the drum accurately and at least to enhance their fine motor skill and also playing</i>	Hand- Eye Coordination	Motor Skill

	<i>percussion instrument like shakers, tambourine can improve their gross motor skill as they move their arm and body rhythmically while playing.”</i>		
	<i>“my students (especially age 4 to 11) when it comes to hands on activity like play percussion aa play tambourine and all that they are excited like really really excited. Because you allow them to explore. Explore the sound, how the shaker sounds like or how you should play it right, how the drum is sound like and etc yada yada yada.”</i>	Joyful Learning	Learning Interest, Exploration
D	<i>“ So my students will be questioning me like “teacher why don't we play this one , why don't we do this one” so from there i noticed that they know what they want, and they remember those rhymes or rhythm patterns that i once taught them in the class so they request to repeat the same.”</i>	Student Engagement	Empowerment
	<i>“So some students would like to know how to read and some don't really know how to read the rhythm, so the one who knows how to read the rhythm would just openly share and teach the other weaker students. So I think in terms of communication there is no problem at all because they do communication among the groups.”</i>	Musical Literacy	Collaboration
	<i>“ I used to involved them to play the percussive instrument like xylophone tambourine sometimes wooden sticks, so from here they can explore different technique to play the mallets and everythings so it's automatically can refined their motor skills and then aa manipulating the drumstick</i>	Hand Coordination	Motor Skill

	<i>pattern, sometimes they shaking their tambourine aa sometimes they shaking it fast and slow so their required to what it call aaa a to play in a precise okay.”</i>		
	<i>“So sometimes they are involved in music , and they try to mimic the sound, when I try to play.. Aa first for example I play the sticks on the floor “Takkk Takkk Takkk Takkk” keep repeating the rhythm pattern and then I asked them to play the same pattern with me don't play the different style or your own pattern just copy mine.”</i>	Musical Engagement	Imitation
E	<i>“ They will humm the song that they learned just now while doing other subjects. And If I do repetition to sing the song for the next week, they still remember the way to sing the song.”</i>	Memory Retention	Cognitive Development
	<i>“They automatically discussed what kind of choreography, and their goal is to achieve the best group in the class. From the singing ensemble too I notice, even if one of them in the group forgot the lyric, the other one covers back with a bit louder voice and the front who forget the lyric will firstly mimic. So I see there a great teamwork among them and I'm happy that through Orff approach helps a lot the student's development.”</i>	Team Work, Collaboration	Social Skill
	<i>“ Age 4 kids I begin with music exploration, letting them touch and do anything, however I do more hand and leg movement a lot since my students love dancing. I notice their muscles become stronger, and when they learn rhythm, they get better sense. Even now they are already in Year 1, when I</i>	Rhythm Awareness	Motor Skill

	<i>asked them to clap , they clapped with rhythm. If they wish me good morning, so “Good Morning Teacher” so it's like Ta Ti Ti Ta. So from here I observed that there is rhythmic awareness also while they are learning music”</i>		
	<i>“When I'm covering their English class, they are boring and kept asking me to bring them to the music room and teach them music. In the music room, their personalities changed 360 degrees. I mean their excitement is just different from the other subject. They even requested for me to extend one more period and I was like hey enough, you guys need to learn another subject as well. I noticed that they also did their homework before they entered my music room.”</i>	Engagement	Transformation

RQ 3: How does the Orff Approach contribute to the development of musical skills in terms of rhythm, melody and harmony in children?

Table 5. Primary Data : Result of Research Question 3

Participant	Verbatim	Code	Theme
A	<i>“In this activity, students collaborate to compose and perform their own rhythmic pieces using Orff instruments. We begin by exploring basic rhythmic patterns on instruments such as xylophones and metallophones. As the students become familiar with these patterns, they work together to create more complex rhythmic compositions”</i>	Collaborative Creativity	Progressive Innovation
	<i>“children are introduced to basic melodic concepts using Orff instruments like xylophones and</i>	Pitch Structure	Harmonic Skills

	<i>metallophones. Instead of relying solely on predetermined musical pieces, students are encouraged to explore the instruments freely, creating their own simple melodies. Through this process, they learn about pitch relationships, harmonic structures, and the interplay of different tones.”</i>		
	<i>“ I employ a variety of hands-on activities that gradually build their motor skills. We start with simpler exercises, like tapping on surfaces to internalize basic rhythms. Additionally, incorporating movement into the lessons, such as rhythmic clapping or marching, helps enhance coordination. By introducing melodic concepts progressively and providing ample opportunities for tactile exploration, children gradually overcome these challenges, gaining confidence and proficiency in melodic skills.”</i>	Hand sign Solfege, Texting Sticks	Melodic Skills
B	<i>“my example is using sound of course the regular “Ta Ta Ti Ti Ta” or rest or more than crochet , one beat , rest is one beat so one , one , one. So we have to like a picture like “ Ta Ta Ta” that minim is Ta. So you use the syllable to indicate the rhythm. For quavers is like “Ti Ti Ti Ti” and then semiquavers is easier “Tika Tika” or Picha Pichachu”. Urm and then we incorporate like words, urm for example, Papaya, urmm pineapples, and chocolate, so how do you tap or create rhythm on that , Banana.. So we use syllables as well to improve their English or their linguistics.”</i>	Linguistic Rhythm	Creativity in Language
	<i>“ if the task is too difficult for them you will reduce the amount of lets</i>	Coloured Coded	Melodic Skills

	<p><i>say 8 notes from them to play, let say the task is to play four or eight bars. Okay maybe four bar for younger students, eight bars seems a bit much for them. Okay four bars, but if they find it difficult to accomplished to play full bar let say urm you will tell them okay lets focus on first two bar, focus at first bar, give them like urm reduce amount of workload for them urm because playing melody is let say if your melody is color coding like the C in red color , D is orange , E is urmm hold on what was the color, Oh god i forgot!"</i></p>	Notation	
C	<p><i>"I always start with body percussion because why ? start by having them know that they can make sound using their body. Let's say you just ask them, what is body percussion. They will give you all sorts of answers. Some of them are gonna give you clapping hands, stomp your feet so start by having the students clap their hands. Just let them clap, let say clap your hands 4 x, snap fingers, if they say Ms Yakin , I can't snap so its okay for them to try and then stomp your feet or pat your knees in a rhythmic pattern."</i></p>	Multisensory Learning	Empowerment Through Self-Expression
	<p><i>" Let's say xylophone with another xylophone, this xylophone is playing C, the second xylophone is playing D, so they are creating the harmony. So if singing Do and Mi, this section actually promotes holistic and experiecially learning processes. So you allow the children to develop a deeper understanding of harmonic and music in a playful and engaging way. Because, when talking about harmonics to kids, they dont understand. Unless you give them and you make them play."</i></p>	Pedagogical Engagement	Multisensory Learning

D	“ usually I will use body percussions, clapping, simple rhythmic patterns by using the sticks.”	Sonic Embodiment	Kinetic Expression
	<i>“I think they can create their own creativity by allowing them to explore the harmonic concept in playful and expressive manners to help to develop understanding of their harmonic. So I believe that in this question they can develop their music skill by listening to the ear training when they are playing the xylophone; try to imitate the sounds aa do the notes and try to sing along with the note they play on the xylophone. So yeah I feel that this approach is really helpful in developing music skills.”</i>	Pedagogical Innovation	Holistic Skill Development
E	“ I introduce rhythmic concepts using a narrative, creating a multisensory experience for the students. We start by collectively exploring simple rhythmic patterns through spoken words and clapping. As the story unfolds, students use body percussion techniques such as stomping, patting, and snapping to embody the rhythmic elements of the narrative”	Pedagogical Creativity	Embodied Learning
	<i>“Each child contributes to the creation of harmonic progressions, exploring chordal structures and melodic interplay. The improvisational aspect allows them to explore different harmonies, adapt to changes in dynamics, and develop a deeper understanding of harmonic relationships. This approach not only facilitates harmonic skill development but also promotes teamwork, listening skills, and a joyful attitude towards exploring the harmonic possibilities within</i>	Sound Exploration	Harmonic Skills

	<i>music.”</i>		
	<i>“ I might use color-coded notation or visual aids. Auditory learners benefit from listening exercises and call-and-response activities. Tactile learners, on the other hand, might engage more effectively through hands-on experiences with instruments.”</i>	Multimodal Learning	Tailored Instruction

Secondary Data

RQ 1: What are the core philosophical principles underpinning the Orff Approach in Music Education?

Table 6. Secondary Data : result of research question 1

No	Video	Minute	Verbatim/Description	Code	Theme
1.	See An Orff Class In Action	0.15-0.39	<i>“The Orff Schulwerk is wonderful and leading children to discovery because everything about it is open ended its all about the creativity and releasing that form from the children whether its from the playful movement and from the movement aspect the fact that they are creating their own melodies, taking melodies and snippets and put them together to discover known melodies, the whole process is a matter , it's a journey and discovery.” (V)</i>	Pedagogical Philosophy	Child-Centered Learning

2	Butterfly Song- Early Childhood Education with Orff, Scarves and Movemen	0.22-0.33	The teacher conducted a story telling, instructed the children to play an instrument and the children imitated her movement. (D)	Pedagogical Engagement	Mimetic Learning
3	Orff Resources- Caravan From We're Orff 2!	0.24- 0.55	Teachers provide an activity called The Elastic Dance. A walking movement with an elastic band. During the song played, the students was walking clockwise and anticlockwise. (D)	Rhythm Sense,	Exploration
		1.33- 1.53	Teacher instructed and showed them an example of moving forward. " Okay in the middle, I would like you to go like knees, knees click and step alright lets try knees knees click and step. (D)	Active Participation	Imitation
4	Ostinato Plunder (Using Orff to Teach Composition, Improvisation , Ostinato, Form and Compound Meter	0.00-2.49	The teacher briefs the youtube viewer that they are playing their composition called Ostinato Plunder. 3 group was set up and they named their own rhythm with Black Beard, Calico Jack, Captain Kidd (D)	Artistic Expression	Creative and Innovation
5	Clap Your Hands Together- Kindergartner s Dance and	0.00-0.27	The Children were scattered around and the music played, their teacher told them to clap	Harmonious Unity	Exploration

	Sing Orff-Schulwerk Method		their hands and the song was singing Clap your hand. The children also clap and walk freely and twirl around. (D)		
		1.36-2.21	The song says Hop Hop around the children immediately hoping according to the song and dance. (D)	Physical movement	Literacy

RQ 2 : How are the observable outcomes of holistic development in children participation of Orff based activities in the classroom

Table 7. Secondary Data : result of research question 2

No	Video	Minute	Verbatim/Description	Code	Theme
1.	See An Orff Class In Action	0.39-0.53	<p><i>Teacher : "Erika, what do you notice?"</i></p> <p><i>Erika" That the Do Do Ti Ti La La So is the same as The Simple Simon" (V)</i></p> <p>Teacher explained that the student begins to have the habit of mind in collaborations, critical solving, and the habit of being creative. (From a teacher perspective) (D)</p>	Analyzing Skill	Cognitive Skill
2	Butterfly Song- Early	0.51-1.00	Crossing the mallets and some hand movement	Body percussion	Motor Skill

	Childhood Education with Orff, Scarves and Movement		(D)		
3	Orff Resources- Caravan From We're Orff 2!	3.17-3.26	The teacher lead them and gave them instruction "Knees, knees, click and stomp" (D)	Collaboration, Active Participation	Learning Interest, Motor Skills
4	Ostinato Plunder (Using Orff to Teach Composition, Improvisation, Ostinato, Form and Compound Meter	0.51 - 2.49	The children sing, play percussive instruments according to the rhythm they composed. (D)	Performance	Learning Interest, Motor Skills
5	Clap Your Hands Together- Kindergarten's Dance and Sing Orff- Schulwerk Method	0.00-2.39	Teacher assisted students using body performance to dance according to the song played. (D)	Body Percussion, Dancing	Sosial Skill, Motor Skill

RQ 3: How does the Orff Approach contribute to the development of musical skills in terms of rhythm, melody and harmony in children?

Table 8. Secondary Data : Result of Research Question 3

No	Video	Minute	Verbatim/Description	Code	Theme
1.	See An Orff Class In Action	2.14-2.44	" So if you were the Simple Simon, and you are this little go happy guy, how did you move?"	Musical Sense, Active Participation	Exploration

			Children are raising up their hands to show their own moves.		
2	Butterfly Song- Early Childhood Education with Orff, Scarves and Movement	0.51-1.00	Crossing the mallets and some hand movement, The girl rolling on the floor and then wake up according to the stories.	Body Percussion	Rhythmic Skills
3	Orff Resources- Caravan From We're Orff 2!	3.17-3.26	The teacher lead them and gave them instruction "Knees, knees, click and stomp"	Walking Dance, Body Movement	Rhythmic Skills
4	Ostinato Plunder (Using Orff to Teach Composition, Improvisation, Ostinato, Form and Compound Meter	0.51 - 2.49	The children sing, play percussive instruments according to the rhythm they composed.	Performance	Rhythmic , Melodic, Harmonic skills,
5	Clap Your Hands Together- Kindergarten s Dance and Sing Orff- Schulwerk Method	0.00-2.39	Teacher assisted students using body performance to dance according to the song played.	Body Percussion, Dancing	Exploration, Rhythmic Skill

CONCLUSION

According to the findings, the Orff technique has been shown to be effective in improving children's music education. The results show that the Orff method is a very useful tool to encourage children to learn music. The feedback majority involves exploration, which is one of Orff's principles. This approach involves children in fun and instructive music-making activities by emphasizing their creativity, active

engagement in the classroom and hands-on learning activity. Through the practice of music appreciation, this interaction helps children acquire the fundamental musical abilities and competencies. In the Orff approach, it also emphasizes the value of holistic development where the strategy provides a full learning experience and targets all elements of children's development by incorporating music with speech and movement. The feedback shows how the Orff method helps children develop their social skills, boost confidence, and creativity in addition to improving their musical abilities. To sum up, the research results offer compelling evidence of the effectiveness of the Orff method in improving music education for young learners. Children can be engaged in musical learning in a distinctive and efficient way using this technique, which emphasizes creativity, active involvement, and holistic development. The favorable response from participants highlights the effectiveness of the Orff technique and shows how it can help kids become more confident, creative, and socially interactive. In light of these results, it is advised that the Orff method be used in classrooms more extensively in order to give students a thorough and engaging musical education. To guarantee that teachers have the abilities and information needed to provide their students with meaningful musical experiences, teacher training programmes should also include teaching on how to use the Orff method in the classroom. By adopting the Orff method, educational institutions may support the development of future generations' musical talent and teach kids the tools and self-assurance they need to excel in the classroom and on the music stage.

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