

Full Length Research Paper

The use of Orff-based music activities for educational and therapeutic purposes with disadvantaged group of Romani children

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"Romani people" are a disadvantaged group of people due to their socio-cultural and socio-economic conditions. This situation makes them poor and thus cannot afford education. As Romani people have the tendency to love music, it is considered that music activities may encourage their children who generally have negative attitudes towards school to attend school systematically. Therefore, this work aims to directly and indirectly encourage the Romani children to attend school through music activities. For this purpose, a public primary school was used consisting entirely of Romani children. A first-year class was selected as a pilot group. Multicultural and multidisciplinary music activities based on Orff approach were carried out with the pilot group, for 2 h per week by the music teacher, who was also the participant observer. All activities were video-taped and transcribed for systematic analysis process. The results showed that Orff-based music activities carried out for educational and therapeutic purposes created a positive effect on the musical and non-musical development of Romani children. In addition, by using a variety of activities from different countries, the children's socio-cultural awareness and understanding of multicultural differences were enhanced as well as their social interaction and communication skills.

Key words: Romani people, disadvantaged children, Orff-based music activities, socio-cultural awareness.

INTRODUCTION

When a specific group of people are deprived of certain social rights and opportunities in a society, they become disadvantaged with deep-seated and chronic problems. Romani people, who have spread all over the world, are one of the groups exposed to exclusion, discrimination and marginalization by many communities because of negative prejudgements related to their specific

characteristics, even though they have the the potential to make communiities rich culturally.

Scientific research and applied studies during the last few years have been devoted to the interrelated problems of disadvantaged communities within a culture, such as the Romani who cannot provide education for their children because of their poor socio-economic and socio-

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cultural conditions (Öcal, 2015).

Within the general population of Turkey, a large number of Romani people reside. Although they are known to use various names in different regions, in the international literature they are known as “gypsy”. However, they prefer to be called “rom” which means “human” (Dişli, 2016; Şener, 2006; Ünalı, 2012). Even though the exact number of Romani people cannot be determined officially, studies give various numbers starting from 400 thousand to 2 to 5 million (Demirvuran, 2007; Arayıcı, 2008; Taylan and Barış, 2015). When compared to the rest of the population, it can be said that socio-economic and socio-cultural problems are seen more frequently within the Romani community. The rate of problems within the Romani population is way above that of Turkey's average in terms of exclusion, poverty, lack of education, unemployment and/or unregistered employment, criminal matters and substance abuse (Taylan and Barış, 2015). These problems occur in cycle, and since the improvements and regulations made on the issues address only one aspect of the problems, the solutions to them become short-term and temporary. Therefore, the inability to break this vicious cycle should be considered as the main problem (Akkan et al., 2011; İncirlioğlu, 2008; Taylan and Barış, 2015).

Among them, "education-related problems" are at the forefront of most complications. A number of studies have been carried out in Europe, especially in England, to address the educational complications of the Romani people. The results of these studies show that the challenges of the Romani people are similar all over and have a universal character (Diktaş et al., 2016). The difficulties and needs related to education were also identified in the *Result Report of the Sociological View and Future Scenario of Romani Groups Workshop (2013)* and listed as follows (Diktaş et al., 2016; Taylan and Barış, 2015):

- (1) Lack of education of parents and therefore lack of interest in their children's education
- (2) The existence of prejudice which Romani children face in the education process
- (3) Getting involved in work life at an early age
- (4) Marriage at an early age and child-brides
- (5) Lack of occupational education
- (6) Lack of entrepreneurship education
- (7) The problems experienced initially while trying to get into the education process
- (8) A need for nursery and kindergarten,
- (9) Low education levels, difficulties in reaching public support due to lack of socialization channels

Romani people experience these educational failures, which are affected by social exclusion, discrimination and marginalization, in several different ways:

- (1) Romani children living in an integrated neighborhood are discriminated by their non-Romani peers in schools.

The exclusion and negative attitudes exhibited towards them cause them to lose their desire towards education and to leave school (Akkan et al., 2011; Genç et al., 2015).

- (2) In schools purely consisting of Romani children in neighborhoods where only Romani populations live, and lack of economic resources in schools and inadequate physical conditions hinder the access of Romani children to quality education (Taylan and Barış, 2015).

These challenges in the area of education can be considered one of the most important and fundamental issues in the life of the Romani people. This information was also confirmed specifically for the target population of this study by the members of the Local Federation of Romani Associations at the meeting that was carried out on the 10th of August 2015, before starting the research process.

In the meeting, it was hypothesized that a project planned based on the conjectural interests, competencies and needs of the Romani children would positively develop their perception about school and raise their motivation to attend school. It was decided to find a starting point where Romani people show a tendency towards and where they can be approached in a natural manner in accordance with their characteristics. Kolukırık (2009) indicates that professions based on music, dancing, singing and playing instruments are the most common forms of employment preferred among the Romanies.

Nevertheless, these activities have been transferred from one generation to the next, and not used for educational and/or therapeutic purposes within a systematic setting to contribute to the development of the Romanies in all areas. Yet, these activities can be considered as their major interests and competencies, which can be used to fulfill their needs. Therefore, the possible ideas to be implemented were determined as activities including rhythm, music, singing, dancing and playing instruments.

After the types of activities were determined, the context of these activities was discussed. Because the Romanies exhibit relatively preservative and conservative characteristics by the means of their culture, they are very close off to other cultures, customs and music but that of their own. They do not show any tendency to involve in other communities or experience their culture. Therefore, music activities would be considered as one of the best groups of activities with the means of enhancing their socio-cultural awareness and understanding multicultural differences while improving their social interaction and communication skills.

On the basis of these qualities, an approach was determined in which a child (with/without disadvantage) can feel accepted, show success, learn from each other and experience different cultures. “Orff Approach”, one of the contemporary music education and music therapy approaches, was considered as an appropriate way to

provide the Romani children an opportunity to experience other cultures via various activities such as music, dance and rhythm.

The Orff approach, which was developed by the German composer and educator Carl Orff, is a way of introducing and teaching children about music on a level that they can easily comprehend by using rhythm, music, movement and language. In this approach, various musical activities are used complementarily and these activities are considered as an effective medium of all the developmental areas (such as cognitive, motor, social, emotional, language and communication etc.) of the children. This approach provides a setting in which all the participants are served based on their interests and competencies while addressing their developmental needs. Within the Orff-based music activities, it is aimed to support an individual to gain awareness of his/her behavior and to develop self-awareness and self-confidence through the instant acoustic feedback they receive (Eren et al., 2013).

While Orff-Schulwerk was developed as an elementary music and movement education approach, it was expanded to the music therapy field by Gertrud Orff, the second wife of Carl Orff (Darrow, 2004). Orff's approach does not only include the idea of "education for music"; it also contains the idea of "education through music" (Wolfgang, 1975). The Orff approach contains different disciplines within itself. It welcomes the different cultures and various activities of these cultures. Thus, the Orff approach performs a multicultural and multidisciplinary role as it is an international phenomenon.

In relevant literature, there has been numerous research in which Orff-based music activities are utilized for educational and therapeutic purposes (Hillard, 2007; Register and Hillard, 2008; Eren et al., 2013; Colwell et al., 2013). Therefore, the Orff approach can be considered as an appropriate way to achieve educational and therapeutic purposes for all children with or without disadvantages including the Romani people.

Purpose of the study

The purpose of this study was to contribute to the development of the disadvantaged Romani children within different aspects by using Orff-based music activities involving activities such as imitating and creating rhythmic patterns, making music, dancing in different forms, singing songs and playing instruments.

In this context, the aim was to create an environment where children could enjoy learning, to support their development within the scope of musical activities and to increase the attendance levels by making the school a more attractive place to be. For this purpose, a program consisting of multicultural and multidisciplinary Orff-based music activities was carried out and the educational and therapeutic effects of these activities on the development of the Romani children were examined and improvements

reported. The research questions were formulated as follows:

- (1) What are the contributions of Orff-based music activities to the development of the disadvantaged Romani children *in the musical area*?
- (2) What are the contributions of Orff-based music activities to the development of the disadvantaged Romani children *in the non-musical areas*?
- (3) What are the contributions of Orff-based music activities to the disadvantaged Romani children regarding *socio-cultural dimensions*?
- (4) What are the contributions of the educational and therapeutic rapport provided by the participant observer to the development of Romani children during the research process and how?
- (5) What are the opinions of the class teacher regarding *the effects* of the study that can be observed on the Romani children in a school setting during the research process?

Hyphotheses

In this study, the following hyphotheses were examined:

- (1) A motivating educational environment enhanced with music increases attendance levels of Romani children in education.
- (2) Multidisciplinary musical activities contribute to the development of Romani children in musical and non-musical areas.
- (3) Multicultural musical activities provide the Romani children with a larger perspective of socio-cultural knowledge, awareness and understanding.
- (4) An educational and therapeutic rapport provided by the music teacher is important to enrich the outcome of the process.

MATERIALS AND METHODS

Research design

The research was designed as a qualitative observational study. A semi-structured participant observation method was used in this research. The participant observation is a variant of the natural observations in which the researcher joins in and becomes part of the group they are studying to get a deeper insight into their lives (McLeod, 2015). In this research, the observation process was carried out *overtly*, in *natural environment on the disadvantaged Romani children*, by *the participant observer* who was the second researcher of this study. It was recorded and transcribed *systematically*. In addition to the observational method, a semi-structured interview with the class teacher was also implemented to raise the validity of the research and give a larger perspective regarding the research process.

Data collection

Demographic information of the Romani Children was collected at

the beginning of the research process. Every week at the beginning of the session attendance was taken and recorded. The observation of the sessions was noted by the participant observer just after each session. In addition to the notes of the participant observer, all sessions were also video-taped and recordings were transcribed into the "semi-structured observation form". The observation notes and the video-recordings were examined complementarily to avoid any missing data. In the second phase of the study, an interview was carried out with the classroom teacher of class 1-D in order to examine the observed effects of the study on the Romani children in a school setting. The interview was audio-recorded and also transcribed simultaneously into a semi-structured interview form. Finally, inter-observer reliability data collection process was carried out by the other member of the research team who was not a participant observer in this study.

Ethical considerations

The required permission was provided from the Unit of Scientific Research Projects in Uludag University and the Governorship of the District. The consent of the parents was obtained in writing with their signatures.

Participants

There are 3 different groups of participants in this research.

Romani children

The group that was worked with in the study consisted of the 1st year class of Romani children studying in a public school. A convenience sampling was used in this research while determining the group that was to be worked with. Convenience sampling is a type of nonprobability or nonrandom sampling where members of the target population that meet certain practical criteria, such as easy accessibility, geographical proximity, availability at a given time, or the willingness to participate are included for the purpose of the study (Dörnei, 2007; Etikan et al., 2016). A school consisting of only Romani children would be the most convenient place for this research. Therefore a public primary school located in a Romani district was chosen and a pilot class (1-D) from within the first-year classes was determined as the target group to carry out the study. According to the official records of class 1-D, there should have been 27 boys and 13 girls, in total 40 students, in the classroom. However, this total number of students had never been in the classroom simultaneously during the process. The number of the students who attended at least 3 times was 22 boys and 13 girls, in total 35 students. Approximately 20 to 25 of the students attended more regularly with varying children from week to week. The age range of the students varied; 18 of the children were 6 years old, 13 were 7, 2 were 8 and one of them was 10.

Participants of the interview

The classroom teacher of 1-D, with whom a semi-structured interview was carried out, was a 35-year-old man who has been practicing his profession for 11 years. It was his 4th year at the school and he has been teaching only first-year students since he has started to work in this school.

The research team

The research team consisted of 2 people. One of the members of the research team, *Bilgehan EREN*, was the music teacher and the

participant observer of the study. Besides her master and dissertation studies, she has a lot of experience regarding music education and music therapy with children with disabilities and disadvantages in many different countries including Turkey, Germany, and the United States. She has been interested in Orff-Schulwerk Music and Movement Education for 15 years up until the present and has been qualified as an International Orff -Schulwerk Trainer of Trainers since 2012. The other member of the research team, *Gulnihal GUL*, has been working as an assistant professor in the Department of Music Education at the same university. She participated in this study as a second observer for the video analysis in order to provide interobserver reliability data.

Setting

All activities were carried out in classroom 1-D located on the first floor within one of the 3 buildings of the school. The floor was made of concrete and the benches and tables were made of wood and they were quite old. The classroom sitting plan was not appropriate for the music activities. Therefore, it was changed at the beginning of each session by moving the tables towards the walls to create more space for the movement activities and dances. The Romani children were asked to sit or stand and dance based on the activity.

Materials used for Orff-based music activities

- (1) I-pod containing music from different countries and various cultures
- (2) Sound system and extension cable
- (3) Various Orff instruments including hand drums, claves, maracas, tambourines, xylophones, metallophones etc.
- (4) Colored scarves
- (4) Stickers
- (5) Orff-based Music Activities

Materials used for data collection and data analysis

- (1) An Information Form (IF) was used to collect demographic data regarding children and their families.
- (2) An Attendance Check List (ACL) was used to record the participation data of children.
- (3) An Observation Protocol Notebook (OPN) was used to keep observational notes of the participant observer.
- (4) A Semi-structured Observation Form (SSOF/IRF) was used to analyze the video-recordings of the sessions. This form was also used to check the data that the participant observer recorded to confirm if it was recorded correctly as an Inter-observer Reliability Form.
- (5) A Semi-structured Interview Form (SSIF) was used with the director of the school and classroom teacher of 1-D to collect data to increase the validity of the observational data.

The process of the study

The study was started in November 2015 in a public primary school located in a Romani district just after the demographic data and the consent forms were collected. The program was carried out during an 8-month process in the Education Year 2015-2016. The Orff-based music activities were performed every Friday between 10.15 and 12.00 in two 45 minute sections, with a 15 minute break in between. The musical activities applied during the education year were finalized with a public concert in the school garden for people including the director of the school, teachers, students and parents. Various activities from different countries were applied with

Table 1. Orff-based music activities, their origins, working schedule.

S/N	Name of the activity	Origin of the activity	Months/Activities								C	
			1	2	3	4	5	6	7	8		
1	Greeting Song	Turkey	X	X	-	-	-	-	-	-	-	-
2	Stop and Go Games	No origin	X	X	X	-	-	-	-	-	-	-
3	König und der Klugen	Germany/Austria	-	X	X	X	-	-	-	-	-	-
4	Tuki Tuki	Brazil	-	-	X	X	-	-	-	-	-	-
5	Break Mixer	The U.S.	-	-	X	X	X	-	-	-	-	-
6	Carnevalito	South America	-	-	X	X	X	X	X	X	X	X
7	Funga Alafia	Africa/Ghana	-	-	-	-	X	X	X	X	X	X
8	A ram sam sam	Morocco	-	-	-	-	X	X	X	X	X	X
9	Obwisana	Africa/Ghana	-	-	-	-	-	X	X	X	X	X
10	Si ma ma ka	Africa/Tanzania	-	-	-	-	-	X	X	X	X	X
11	Chocolate	The U.S.	-	-	-	-	-	-	X	X	X	X
12	Habana Otrive	Israel	-	-	-	-	-	-	X	X	X	X
13	Shetland Wedding Dance	Scotland	-	-	-	-	-	-	X	X	X	-

Table 2. The categories and codes of semi-structured observation form.

Categories			
Development areas		The contribution of the observer participant	Socio-cultural dimension
Musical development	Non-musical development		
Codes	Rhythm	Cognitive skills	Socio-cultural structure and norms
	Singing	Motor skills	
	Movement and dance	Socio-emotional skills	
	Playing instruments	Language communication skills	Therapeutic contribution

Romani children in Class 1-D. A list of activities including the name, origin and working schedule information is given in Table 1. Every other week, the activities practiced the previous week were repeated and when 80% of the students succeeded in the activity, a new activity was initiated. The activities carried out according to the months (1-8) are shown in Table 1. The column "C" indicates the activities exhibited in the concert.

Data analysis

A qualitative systematic analysis technique was used to analyze the collected data by using the observation protocol notes, the semi-structured observation form and the semi-structured interview form in this study. The systematic analysis is one of the qualitative analysis techniques which contain the feature of content and descriptive analysis (Yıldırım and Şimşek, 2011).

In a systematic analysis, the themes and the relationship between these themes are defined in a descriptive way. In this study, after the categories were decided, codes under these categories were determined. All video recordings were reviewed and recorded in a semi-structured observation form based on the determined categories and codes as shown in Table 2, and a

qualitative systematic analysis was performed.

A systematic sampling, one of the probability based forms of sampling, was carried out on all the collected observational data. Every second video of each month was selected to be reviewed and the selected data were analyzed by the means of these categories and codes. They were given as the research questions in the study.

The entire audio-recording of the interview was analyzed descriptively.

Inter-observer reliability data were collected by using the Inter-observer Reliability Form (IRF). The chosen video recordings were also evaluated by the second observer. Impartiality was ensured by keeping the second observer out of the music sessions during the process. She was held responsible only for the inter-observer reliability process. The two main points being evaluated during the process were:

- (1) Whether or not the activities were carried out as they were defined and
- (2) The responses/behaviors/actions of the Romani children.

The inter-observer reliability was calculated by using the following formula: "consensus/ (consensus + dissensus) x 100". The result of

Table 3. Difficulties in the musical area during the first 4 months.

Activity	Difficulties of students in the musical area
Rhythm	Most of the students (except for 5-6 students) lacked the skills to repeat a basic rhythmic pattern; Most of the students (except for the same 5-6 student) were not able to keep to the beat of a song while they started to sing the lyrics; The students were not able to follow the instruction of “first listen then repeat the rhythmic pattern”; The students were not able to start and stop the rhythm all together in synchrony; The students had a lack of awareness when it came to the tempo and the dynamics of the rhythmic patterns
Singing	None of the students had an awareness of appropriate breathing techniques by using the diaphragm; None of the students had an awareness of appropriate singing techniques; They generally showed a tendency to speak and sing in an unregulated manner. They would mostly shout to make their voices heard; They were not able to start and to stop singing all together in synchrony; They did not know any songs in another language or from another culture except Romani songs. They did not even know any Turkish children songs
Movement and dance	Most of the students had nobody awareness and they cannot control their body parts; All the students experienced lack of coordination between body parts, especially with hand-eye coordination; Most of the students had problems to differentiate their left from their right; The movement quality of the students was very low; they moved very impulsively; They lacked spatial awareness in the classroom; They did not know any dances from another culture except that of their own. They did not even know any traditional Turkish folk dances or school dances except the one they always played repeatedly (a game called “Old Pillow”); Most of the students were not moving and/or dancing in accordance to the music and the rhythm being played
Playing instrument	None of the students had an instrumental background; None of the students recognized and/or knew how to play the instruments introduced by the music teacher such as claves, hand drums, tambourines, xylophone, metallophone, bells etc; The students lacked auditory sensitivity to the instrumental music and its elements (timbre, pitch, tempo, dynamics etc.)

inter-observer reliability was 100%.

RESULTS

The results of the research are presented in this section. They are in the order of the research questions which were also the categories of the research. Even though the results were analyzed month by month under the research categories, they are presented here by being separated into 3 main sections (the first 4 months, the last 4 months, and the concert finale) so as not to get lost in small details and to give a profound overview. The assessment was based on the entire target group since the regularity of attendance of each child was not provided. The children were only assessed on the basis of observations. This study was applied in a group setting and therefore evaluations were made from a general perspective instead of each child.

The results relating to contributions of the Orff-based music activities on the development of the disadvantaged Romani children in the musical area

The Orff-based music activities were also used as an assessment tool to assess the initial level of the children within a musical area. According to the observations, difficulties being detected in the musical area during the

first 4 months are given in Table 3. According to the observations, changes being detected within the musical area during the last 4 months are given in Table 4. According to the observations derived from the concert video-recordings, characteristics being detected in the musical area during the concert are given in Table 5.

The results relating to the contributions of the Orff-based music activities to the development of the disadvantaged Romani children in non-musical areas

The Orff-based music activities were also used as an assessment tool to assess the initial level of the children in non-musical area. According to the observations the difficulties detected in non-musical areas during the first 4 months are given in Table 6. According to the observations, changes detected in non-musical areas during the last 4 months are given in Table 7. According to the observations derived from the concert video-recordings, the characteristics detected in non-musical areas during the concert are listed in Table 8.

The results relating to the contributions of the Orff-based music activities to the understandings of disadvantaged Romani children regarding the socio-cultural dimensions

The Orff-based music activities were also used as an

Table 4. Changes of students' behavior in the musical area during the first 4 months.

Activity	Changes of students' behavior in the musical area
Rhythm	Most of the students had made improvements in the skill to repeat the rhythmic patterns given to them by the music teacher or from a recorded music piece; All of the students were able to keep to the beat of a song while they sung the lyrics; The students were able to repeat rhythmic patterns after they listened without any prompting; The students were able to start and stop the rhythm all together in synchrony except for a couple of them who also had attendance problems; The students were more aware in keeping to the tempo and dynamics of the rhythmic patterns; They were more creative in respect to making their own rhythmic patterns while using different body percussion elements such as hand clapping, finger snapping, tapping on the knees, stamping etc; They were more proficient in the use of instruments while creating their own rhythmic patterns by using the claves, hand drums and tambourines
Singing	Most of the students gained awareness in the appropriate breathing techniques by using their diaphragm. They were able to use different breathing techniques such as sustained breathing and sudden breathing; Most of the students were aware of the appropriate singing techniques and they started to sing the lyrics and melody in a more understandable and clear way; They mostly developed a tendency to speak and sing in a regulated volume and style. They realized the differences between shouting and singing loudly, and they were audible but also in a desirable way; They were expert in being able to start and stop singing all together in synchrony with the signs of the music teacher; They learned 8 songs with lyrics and 13 dances and songs from different countries in different languages
Movement and Dance	Most of the students were more aware of their bodies and they gained control of their body parts; They were more able in performing different types of movement and dance such as fast, slow, heavy, light, forward, backward and sides; They became more controlled while moving and dancing; Most of the students gained a better body coordination ability; They gained spatial awareness in the classroom. They started to use all the space in the classroom, moving without crashing and hitting into each other; They learned 12 different dances and several hand games from other countries such as Austria/Germany, Brazil, the U. S., South America, Morocco, Africa (Ghana, Tanzania), Israel and Scotland; Most of the students started to move and dance by being aware of rhythmic and melodic characteristics.
Playing instrument	All of the students became aware of different kinds of instruments such as claves, hand drums, tambourines, xylophones, metallophonees, agogos etc; All of the students learned how to play all of the instruments during the process and they became quite good on the claves and tambourines. They showed great enthusiasm to learn more musical instruments in the future; The students gained auditory sensitivity to instrumental music and its elements (timbre, pitch, tempo, dynamics etc.)

Table 5. Characteristics of students in the musical area during the concert.

Activity	Characteristics of students in the musical area
rhythm, singing, movement and dance, instrument playing	26 students performed 8 different songs and dances on a stage in the school; All the students sang the songs in tune and played the instruments in synchrony; Their voices were audible and clear to the audience while they were singing the songs; They stayed in an orderly manner and acted cooperatively with the music teacher; They were very controlled while dancing on the stage and also performed the dances making very few mistakes; 22 of the students played claves and tambourines in half of the dances while the remaining 4 played hand drums

assessment tool to assess the awareness of the Romani children regarding different cultures. According to the observations, the following characteristics were detected during the first 4 months regarding the *socio-cultural structure and social interaction and communication styles*¹ of Romani children:

(1) An inability to obey rules and/or follow instructions

¹ "Socio-cultural structure and norms" and "social interaction and communication styles" are discussed as a whole since it was difficult to separate these phenomenons from eachother.

- (2) An exaggerated bond between family members (for example, the syblings wanted to sit together and tended not to play with other friends if their syblings are around)
- (3) Their mothers were interfering with their education process without boundaries (for example, the mothers tend to stay in the classroom during lesson and feed their 7 years old child with her own hands)
- (4) Same gender-based friendship between the children (for instance girls only sit by another girl)
- (5) Violent-based interaction and using abusive language towards each other

Table 6. Difficulties of students' behavior in the non-musical area during first 4 months.

Skills	Difficulties of students' behavior in the non-musical area
Cognitive	The students were not able to perceive and follow instructions given by the music teacher; They exhibited a lack of joint attention and a short attention span. They always needed to be given a break or they wanted to sit down; They had a lack of independent and creative thinking and acting. When one of them did something all of the others exhibited a tendency to imitate him/her; They showed a tendency to act without thinking of the chain of cause and effect
Motor	They had a lack of understanding in performing basic movements including walking forward, backward, waiting in line, making a circle and dancing in a circle; They were unable to turn right and left correctly when they were told
Socio-emotional	Their actions were destructive to each other during the musical activities. They were kicking, hitting, and shouting at each other frequently; They were not respectful to each other and to the music teacher in the beginning; They were impatient and non-observant; They showed a tendency to hold the hand of same gender friends while dancing in circles; They hesitated and didn't want to dance with the opposite gender
Language-Communication	They had problems in waiting and taking turn. They did not ask permission to talk or play

Table 7. Changes of students in non-musical areas during the last 4 months.

Skills	Changes of students' behaviors in the non-musical area
Cognitive	The students became able to perceive and follow instructions given by the music teacher; They exhibited a high level of joint attention and their attention spans extended. They became able to continue several activities without the need for a break; They became more aware of the cause and affect chain and they were more responsible when thinking before acting; They had a greater knowledge with regards to other countries and cultures by learning about their music and dances; They improved their spatial awareness and became more able in using various dynamics of movement and dance; They were more able in creating new ideas or actions
Motor	They became more able in understanding and performing more complex movements; They became able to turn right and left correctly when they were told in the circle dances and the couple dances; The gross and fine motor skills were improved as a result of playing hand games and instruments and by dancing
Socio-emotional	They became more patient and more observant. Their actions became less destructive to each other during the music activities. They stopped kicking, hitting, and shouting at each other during the music activities; They acted less destructively during their break time and preferred to play hand games and rhythmic games instead; They became more individually independent, they also became more harmonic in their social relationships (while dancing and playing games); They became respectful to each other and to the music teacher; They had no more limitation when holding a hand of a friend while dancing or playing games; They no longer hesitated to dance with the opposite gender; They became more self-aware and self-confident in their performance
Language-communication	They learned to wait his/her turn and take their turn when the time came; They became more polite and asked for permission to talk or play; They developed better social interactions with each other such as thanking each other, sharing instruments, appreciating the other ideas and helping each other when it was necessary

Table 8. Characteristics of students in non-musical areas during the concert.

Skills	Characteristics of students in the non-musical area
Cognitive, motor, socio-emotional, language-communication	All the students were very patient while they were waiting for their turn on stage; They were able to concentrate on the signals of the music teacher and performed a good starting and ending in each activity; The students were prepared for the instruments they would play and they acted very professionally while distributing and collecting the instruments; They interacted with the audience but they didn't lose their discipline on stage; They performed with joy, self-confidence and success; They bowed and left the stage without any disorientation

- (6) Displays of street culture in the school
- (7) Gang-based grouping
- (8) A tendency towards only Romani music.

According to the observations, the following characteristics were determined during the last 4 months regarding *soci-cultural structure and social interaction and communication styles* of Romani children:

- (1) A higher tendency to obey the rules, waiting in line, asking for help, thanking each other.
- (2) A more friendly environment, more understanding of each other.
- (3) No more family members in the classroom, even during the break between lessons.
- (4) No more gender or family-based discriminative friendships between the children.
- (5) Greater information regarding other countries and cultures; e.g. in Africa, the climate is very hot and dry; therefore their skin color is different from ours and their music sounds are different from ours, as does their language).
- (6) Greater understanding and awareness of the uniqueness of their own culture.

According to the observations derived from the concert video-recordings, the following characteristics were determined in *soci-cultural structure and social interaction and communication styles* during the concert:

- (1) All of the audience was very interested in the performance.
- (2) Since they have never seen a performance which did not involve Romani music and dance, they were particularly interested in seeing the results of the project.
- (3) The students were asked to wear the same type of clothes (a pair of blue jeans and a white shirt).
- (4) They were excited to perform a very different type of concert to their families.
- (5) The concert was performed interactively by including the audience.
- (6) At the end of the concert the parents approached the music teacher and the students in celebrating their achievements.

The results relating to the contributions of educational and Therapeutic rapport provided by the participant observer to the development of the disadvantaged Romani children during the research process

The contributions of educational and therapeutic rapport provided by the music teacher/ the participant observer to the development of the disadvantaged Romani children are explained in this section:

- (1) The music teacher/ the participant observer used the teaching techniques of behavioral approach.

(2) She used physical prompting while teaching how to play an instrument and verbal prompting and modelling while teaching a song or a dance.

(3) She reinforced the children using verbal-social reinforcement techniques, such as “high five, well done, you are great” when they exhibited a positive reaction or gave a correct answer.

(4) She always maintained eye-contact when communicating with the children even if she needed to kneel down to the level of the child when necessary.

(5) She showed an unconditional love and acceptance to the children.

(6) She gave importance to the opinions of the children when they shared any new ideas. She always motivated the children to speak.

(7) She ignored any undesirable behavior unless it disturbed others or the process. When it did, she applied the “giving a break from the activity” technique instead of punishing the child.

(8) She used age-appropriate language while giving an instruction and short and clear sentences while explaining something new.

(9) She also preferred to use dramatic-theatrical expressions to attract the children’s attention.

(10) She exhibited high awareness of small details to realize the positive characteristics of the children and reinforced them instantly.

The approaches used by the music teacher/ the participant observer to provide an educational and therapeutic rapport with the children created the following changes in the Romani children:

(1) At the beginning of the study, the Romani children did not accept the music teacher/ participant observer as an authority figure and as soon as the classroom teacher left the class for any reason, the children started to act out of order and did not listen to the music teacher.

(2) After a couple of weeks, they started to show respect and love towards the music teacher/ participant observer. They wanted to help her and get appreciation from her.

(3) They were listening more carefully and trying to do their best to please her.

(4) They did not go out of the classroom even during break and stayed with her, asking more questions.

(5) They started to play hand games and do dances instead of hitting and kicking each other.

(6) Under the supervision of the music teacher/ the participant observer started to make hand game competitions during their break.

(7) They imitated the behavior of the music teacher /participant observer and began to wait silently during the musical activities, to ask for permission to get an instrument, to thank each other, to share with each other.

(8) They looked forward to carrying their bags and instruments to the car when the session was over.

(9) The music teacher / participant observer exhibited a positive, motivating, trusting, respectful, caring attitude

towards the children and therefore the Romani children showed trust towards her.

The results relating to the opinions of the class teacher regarding the observable effects of the study on the disadvantaged Romani children in a school setting during the research process

The interview with the classroom teacher was carried out in classroom 1-D and lasted for 36 min. The interview outline was explained to the teacher before the interview started and his consent was given for the audio-recording.

The classroom teacher stated that he hesitated in giving 90 minutes per week for the musical activities which he thought were not of primary importance for the first-year students. However, he observed that the students were very excited for Fridays to come. Starting from Monday they were asking when the music teacher would come again and this routine also motivated them to come to school more volentarily and regularly even when there was no musical activity that day. He also emphasized that the musical activities positively affected the attitudes of the children towards the other lessons.

He said that they had no chance to carry out these kinds of activities since they have an obligatory program that they have to follow which focuses more on academic achievements such as reading, writing and basic skills in mathematics. However, he stated that he changed his mind in time:

"I have realized that I need to do more musical activities such as you do, since I can see the positive effects of it on the children. The children are motivated by music; they find it more fun and more attractive".

He shared one of his observations regarding the positive effects of this research process on the children outside of the classroom:

"We participated in an activity organized by an Association of Social Solidarity and Assistance. My students, in contrast to the students from other classes, were waiting in an orderly manner, asking for permission when they needed to go to the W.C. etc. Even if it was their own neighborhood where they could act with bravado, they were responsible and respectful to me and to their friends".

He also emphasized that the effect of this project on the children cannot be denied. One of the most important pieces of feedback from the classroom teacher regarding the positive effect of this study was that he would not give up on this group for the following years even though he has been teaching only the first-year students for the last 4 years. He thought that the way the music teacher

approached the children was also important and effective. He indicated that the acceptance the music teacher showed to the Romani children, the consistency while she carried out the activities, the unconditional love she expressed, and the respect she showed regardless of the age or social standing of the children increased the effectiveness of the activities. He stated that they do not often see a group of activities that do not include Romani music and dances at this school. Therefore he found the concert at the end of the project, which consisted of intercultural music and dance, very special and inspiring.

DISCUSSION

This study was based on the assumption that the Romani children have show a tendency towards music and musical activities as a socio-cultural characteristic. Therefore it was thought that music and related activities such as singing, dancing and playing instruments could be used to fulfill the needs of the disadvantaged Romani children in non-musical areas.

After the research process, it was proved that not all the Romanies are necessarily engaged with and succeeded in music and related activities. The focus group of this study consisted of disadvantaged Romani children who have surprisingly no musical background or no specific tendency and competency towards music. Therefore, the expectations of the outcomes of the study were lowered and the planned musical activities were rearranged. Yet, the results showed that regardless of the origin of the children (whether they are Romani or not) and their disadvantages, musical activities were positively effective on the development of the focus group in the musical and non-musical areas.

There were also 4 hypotheses examined during this study. The first hypothesis was "creating a motivating educational environment enhanced with music for the disadvantaged Romani children that would increase the level of their attendance in education". The results of this study showed that a motivating educational environment was enhanced with the musical activities decreased the number of absenteeism of the children in comparison to the other first year students and also in comparison to the previous years.

The second hypothesis was "multidisciplinary musical activities contribute to the development of Romani children in musical and non-musical areas". The results confirmed this hypothesis to be correct. The interview results also demonstrated the same findings. The effects of Orff-based music activities were examined in many studies and the positive effects on non-musical areas were observed as follows:

- (1) A reduction of the behavioral stress and grief syndromes of children (Hillard, 2007).
- (2) Building positive social relationships

- (3) Cognitive reframing
- (4) Decreasing problems in children's grieving process (Register and Hillard, 2008)
- (5) Decreasing pain and anxiety of hospitalized children (Colwell et al., 2013).

The third hypothesis in this study was "multicultural musical activities provide the Romani children with a larger perspective of socio-cultural knowledge, awareness and understanding".

The results confirmed this hypothesis to be correct as well. The Romani children learned different elements from other countries and cultures during the process. Eventually, the concert performance, where all the activities were presented to the others, showed that the Romani children and their families can enjoy and appreciate different cultural elements from other countries.

The final hypothesis was whether an educational and therapeutic rapport provided by the music teacher is important or not to enrich the outcome of the process. This brings us to the point of the approach used by the music teacher.

As in any setting, unconditional love and acceptance have to come in front of any scientific and/or educational techniques/approaches/methods. This love and acceptance opened the "door" of the Romani children where the music teacher can infiltrate into their lives and create a therapeutic rapport and perform an educational approach. This rapport motivated the Romani children to behave better, to learn more, and to attend education. The opinions and observations of the class teacher also confirmed the positive effects of the study and the approach used by the music teacher/ participant observer.

The results of this hypotheses were also compared with other relevant literature. Bhopal et al, (2000) address the common themes in the educational obstacles of Gypsy Traveller children that include regular attendance, continuity of educational experience and satisfactory levels of achievement. This information was also confirmed in the results of our study. They also emphasized the importance of a responsive curriculum in terms of ethnic and cultural diversity in the educational setting of Gypsy Travellers.

Thus, it can be said that the positive results of the utilization of multicultural music activities in our study are overlapped with this fact.

In another research, Wilding (2008) refers that there was a noticeable improvement in behavior due to the relevancy of the lesson material and the accessibility of a pedagogical method that was able to stimulate and captivate Gypsy travellers' interest in the subject matter. This fact showed similarity of the results of this study. According to the results of the interview carried out with the class teacher of 1-D, the children tended to come to school more regularly because of the music activities which they found relevant.

CONCLUSION AND RECOMMENDATIONS

The results showed that the musical activities, regardless of having any background of music or not, were effective in supporting the development of children in musical and non-musical areas. The musical activities increased their motivation towards school and the levels of attendance increased qualitatively and quantitatively. The musical activities from different cultures also enhanced the cultural awareness and understanding of the children. The following suggestions can be made in light of the results obtained from the research:

- (1) The place of the Romani children within society should be remembered and, regardless of socio-economic conditions, a good quality education in the school should be provided.
- (2) The school should be transformed into an attractive and motivational place where children want to go to everyday with a great desire to learn. This transformation should be planned using different aspects such as physical condition, materials and of course teaching approaches.
- (3) Complimentary educational activities should be planned besides the obligatory program. Lessons such as music, art, drama and sport should be in the education programs and carried out by qualified teachers.
- (4) Multicultural and multidisciplinary approaches should be generalized within all other educational areas. Musical activities should be in the education programs of children studying at the levels of pre-and-primary education.
- (5) The projects extended over a longer period of time should be planned and applied in order to keep the consistency of the transformation.

ASSUMPTIONS AND LIMITATIONS

In addition to the hypotheses, some assumptions were made and listed as follows:

- (1) The Romani children show a tendency towards music and musical activities as a socio-cultural characteristic.
- (2) The class teacher will answer the interview questions sincerely and honestly.

This study was limited with;

- (1) A group of first year Romani students,
- (2) A group of multicultural musical activities based on the Orff approach planned by the participant observer / music teacher.
- (3) A school year.

CONFLICT OF INTERESTS

The authors have not declared any conflict of interests.

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