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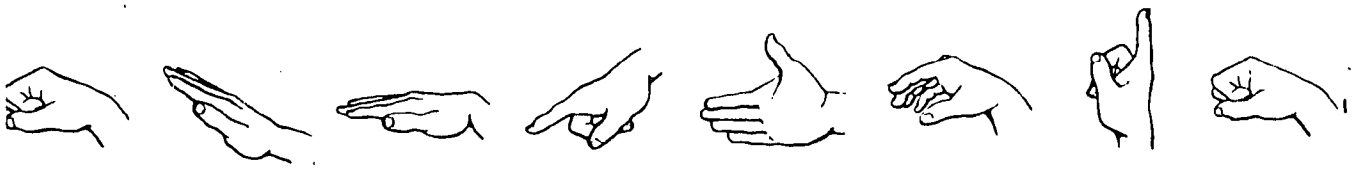
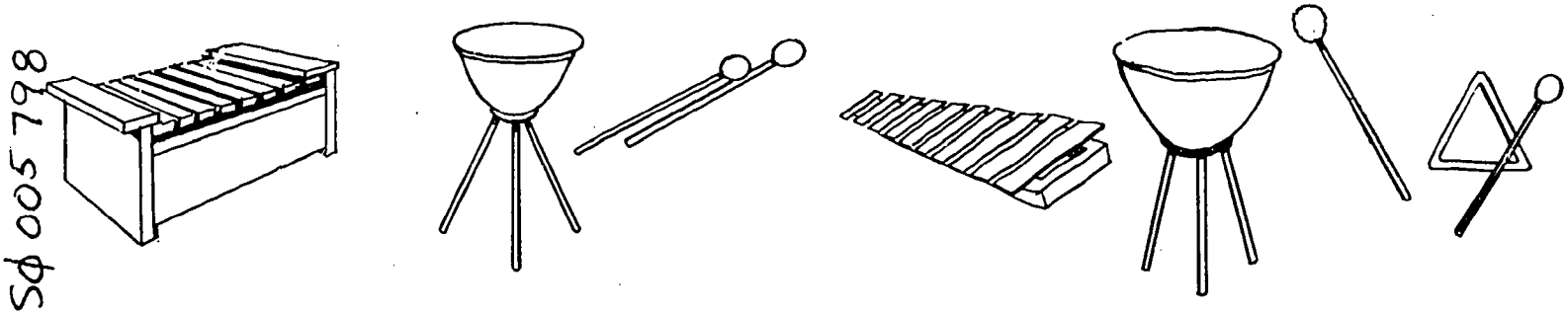
ABSTRACT

This publication is a report of a one-day workshop sponsored by the Division of Humanities and the Arts, devoted to Shinichi Susuki, Carl Orff, and Zoltan Kodaly. These three musicians shared a common interest--desire to develop more effective approaches in teaching music to children. As an introduction, the teaching philosophy and method of each are discussed. Student demonstrations of the three methods were part of the workshops, and subsequent questions were addressed to a panel. There are diagrams to clarify explanations. A short bibliography follows each section. (Author/OPH)

Suzuki



KODALY



ORFF

The University of the State of New York
THE STATE EDUCATION DEPARTMENT
Bureau of Music Education
Albany, New York 12224

MAJOR NEW MOVEMENTS

IN

ELEMENTARY SCHOOL MUSIC EDUCATION

Report on a One-day Statewide Demonstration-Workshop

The University of the State of New York
THE STATE EDUCATION DEPARTMENT
Bureau of Music Education
Albany, New York 12224 / 1972

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IN ELEMENTARY SCHOOL MUSIC EDUCATION

Chancellors Hall State Education Department Albany, New York

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Miss Mary English, Professor of Music, State University College, Potsdam, New York
Second grade pupils from Burnt Hills-Ballston Lake Central School with Mrs. Rita Drew, Elementary Vocal Music Teacher

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Miss Diana Tillson, String Coordinator, Bedford Public Schools, Mount Kisco, New York
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Orff Demonstration

Lawrence Wheeler, Music Consultant, North Merrick Public Schools Eight O'Clock Singers from the Camp Avenue School of the North Merrick Public Schools

Remarks by Warren W. Knox, former Assistant Commissioner for Instructional Services (General Education)

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Moderator - Vivienne Anderson, Director, Division of the Humanities and the Arts

Panelists - Eugene J. Cunningham, Mrs. Rita Drew, Miss Mary English, Miss Anastasia Jempelis, Donald Shetler, Miss Diana Tillson, Lawrence Wheeler

PREFACE

Three musicians of international reknown, Shinichi Suzuki, Carl Orff, and Zoltan Kodaly, shared a common interest--the desire to develop more effective approaches in the teaching of music to children. During the past few years the methods developed and advanced by each of these men have commanded attention in music education circles of this country. The New York State Education Department considers it important to keep educators in the State aware of noteworthy principles and techniques which are relevant to the music education programs in our State. With this objective in mind, the Division of the Humanities and the Arts sponsored a one-day workshop in Albany, devoted to Suzuki, Orff, and Kodaly.

This publication is a report of the workshop. Its purpose is to provide a concise exposition of the demonstrations with the hope that music educators of the State will find the information interesting and beneficial. The Division of the Humanities and the Arts would like to acknowledge the help of Mary English, Diana Tillson, and Dr. Lawrence Wheeler for the valuable contributions to this publication and to Allan B. Segal for his careful work in preparing the final manuscript. The Division is extremely grateful to the capable students who participated in the demonstration sessions. Deepest appreciation is expressed to the following members of the Bureau of Music Education who so capably and successfully planned and executed this conference: Eugene Cunningham, John Quatraro, and Charles J. Trupia, Associates in Music Education.

A. Theodore Tellstrom
Chief, Bureau of Music Education

Vivienne Anderson
Director, Division of the Humanities and the Arts

NEW TRENDS

Changing curriculum content and teaching techniques mandate the music educator to be open to new creative ideas. This report has pointed up three trends in music education which have enjoyed considerable attention during these past few years. Within each there may be found one or more opportunities for music teachers to strengthen their curriculum content and add enjoyment to their teaching. Whether aspects of the Orff, Kodaly, or Suzuki approaches are utilized or not, it can be assumed that some new ideas and techniques provided by the clinicians could be found exciting enough to try.

Warren W. Knox, former Assistant Commissioner for Instructional Services, emphasized the need for greater dynamism in the field of education. He stressed the fact that as educators we are generally slow to innovate, to implement new ideas,or to disseminate new methods. Mr. Knox indicated his conviction that this kind of meeting with the demonstrations of pupil involvement and audience participation was the real way to bring about change.

Questions addressed to the panel frequently represented inquiries pertaining to material. To a limited extent this report has endeavored to provide a bibliography after each section. While it must not be presumed that each can be considered entirely adequate, space in a report of this kind would not permit complete coverage.

The workshop ended on a word by Mrs. Anderson in answer to a question regarding the mandating of time for music education. She projected her desire to the audience that music education grow in intensity, in quality, in worthwhileness, and in enjoyment. However, it was not, in her experience, by mandate through which these things can necessarily be achieved. Too many instances provide testimony against the success of a program through a directive. According to Mrs. Anderson, music education, or for that matter any subject area, grows in its importance by the quality of the program and by the interest aroused through new methods, innovations, and ideas that instructors inject into the teaching or administration of their subject areas. These are the things which can give authentic assistance to the growth of music education in the curriculum.

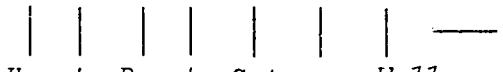
With the establishment of the Division of the Humanities and the Arts, there is now a Bureau of Music Education which gives the field the same status and representation in the State Education Department as all other areas in the curriculum. This pointing up of music from a supervisory unit means, according to Mrs. Anderson, that the new Bureau "can get out there and pitch for music education in the State of New York and that is exactly what it is going to do."

CARL ORFF

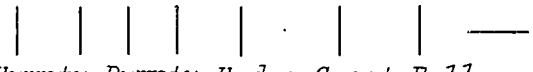
Carl Orff's "Music for Children" stresses the involvement of the pupil. It is the single most important ingredient in music education because the child participates in the making of music with immediacy of meaning and results. Play and song become one because the child moves and this experience of movement leads to the discovery of how music is put together.

RHYTHM

According to Orff, rhythms are to be experienced and eventually understood through the child's natural language. Children's jingles, chants, and nursery rhymes become tools. Words in these speech patterns produce rhymes in which the children discover pulse (strong or weak beats). Note how the rhyme, "Humpty Dumpty,"illustrates the point.

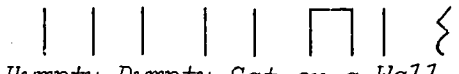


Humpty Dumpty Sat on a Wall

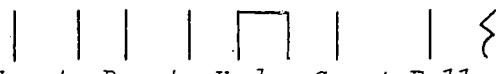


Humpty Dumpty Had a Great Fall

The child soon discovers that words of the speech patterns are composed of syllables producing long and short durations which can be notated rhythmically.

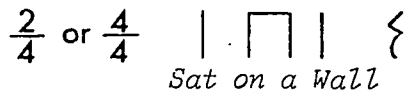


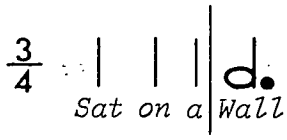
Humpty Dumpty Sat on a Wall



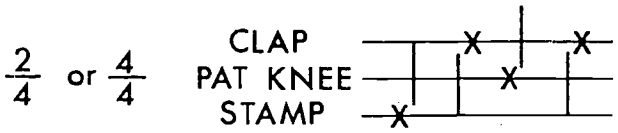
Humpty Dumpty Had a Great Fall

The rhythmic ostinato or pattern repeated over and over is often derived from a portion of rhymes or jingles. For "Humpty Dumpty" the following ostinato may be used to accompany the rhyme.

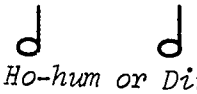




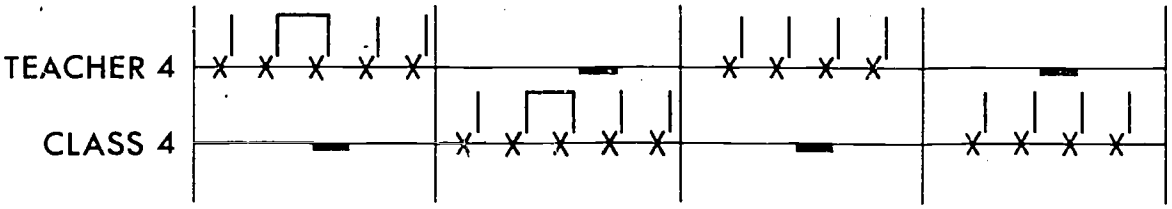
These speech patterns progress into sophisticated rhythmical challenges and in their basic or advanced form become a starting point in which an entire Orff composition may be created. The rhythmical concepts being experienced are often reinforced by the use of simple movements such as stamping, clapping, knee patting, and finger snapping (patschen). A suggested patschen for "Humpty Dumpty" is:



A speech pattern can relate to a rhythmical pattern which in turn can frequently be applied as an ostinato accompaniment on the Orff instruments. Simple words can often facilitate a child's identification of basic note values.

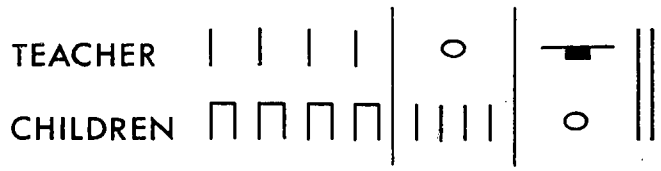


Echo-clapping, or "clapbacks" become an important contribution in establishing the concept of rhythm. The teacher may begin with "clapbacks" of one measure and increase the length and complexity as the retention power of the children develops.



In handclapping tone must be of good quality. Children are shown how to obtain different qualities by using the flat or the hollow of the hand, or by using fingers on the palm.

Aural rhythmic canons, a much more advanced activity, is a natural outgrowth of echo-clapping and is generally introduced in the 4th or 5th grade. These, too, begin simply and develop in complexity as children grow in their aural perception.



Preceding and preparatory to the aural rhythmic (clapback) canon is the notating of a canon on the board, dividing the class into two groups, and having the second group begin clapping one measure after the first group.

MELODY

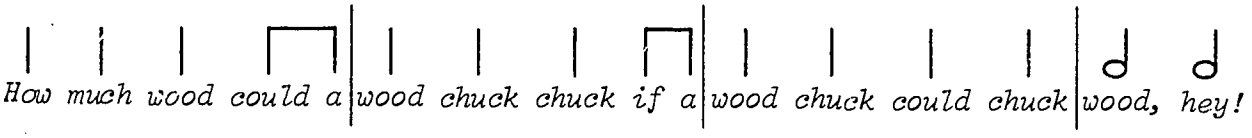
The simplest interval which is most natural to the child, according to Orff, is the falling minor third (5 - 3 or sol - mi). Slowly and gradually the 6 or la, 1 or do, and finally the 2 or re are added, becoming the full pentatonic scale which both Orff and Kodaly find especially suitable for children. Most children's nursery rhymes and jingles can be easily set to the tones within the pentatonic and accompanied by instrumental ostinati patterns.

In the use of the Orff approach, it is a most natural complementary process to use the Kodaly hand signals with the children in learning new melodies. Whereas clapbacks or echo-clapping can assist in the development of the children's concepts of rhythmic relationships, the hand signals are considered visual aids to help the individual understand interval spacing.

MUSICAL FORM

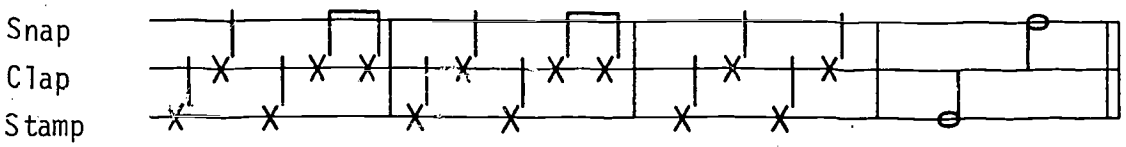
Children gain an awareness of musical form as a direct outgrowth of prior Orff experiences. For example, awareness of specific form may be deduced from an alternation between chorus and solo, with improvision of the solo section. This would result in a simple approach to the rondo.

Rhythmic Rondo: The class learns the principal subject either by echo-clapping or by creating a speech pattern for the following rhythmic illustration:



Succeeding episodes are intended for solo improvisations using either clapping, finger snapping,or stamping. Some percussion instrument such as a wood block or hand drum might be employed. Rhythmical concepts of equal-phrases are developed when soloists are picked at random to improvise.

When children have developed a feeling for improvising, patschen movements can be used instead of clapping such as:



Canons are frequently used since they are the simplest, as well as being the most natural way to introduce aspects of imitation--the key device of all polyphony.

IMPROVISATION

Orff sees the primary purpose of music education as the development of an individual's creative faculty, which becomes evident in the ability to improvise. Creative improvisation can be developed in many ways which include clapbacks or echo-clapping. The teacher may clap a two- or four-bar question and ask the child to clap the answer.

The question may be of a simple nature or a complicated syncopated pattern. The improvisation may take on true rondo form, such as previously discussed under *Musical Form*. This is a frequent happening which occurs in many of Orff's compositions.

Another method would be the rhythmic ostinati. The class claps a two-bar pattern. Soloists then are chosen at random to improvise against it. The selected group may use simple or complex patschen movements to include such possibilities as clapping, stamping, knee slapping, and finger snapping, or rhythm instruments such as hand drum, wood block, etc.

Improvisation can also involve the playing of mallet instruments or recorders using the tones of the pentatonic scale. The teacher may play a question and ask the soloist to provide on his instrument a musical answer. The responses in these question and answer improvisations should be spontaneous and immediate. Orff suggests that the beginning stages of this exercise should be limited to two or three tones of the pentatonic scale such as G - E - A in the C pentatonic and to extend the range and phrase length according to the progress made by the children.

After children have gained ease and competency in the primary phases of improvisation they should be encouraged to improvise introductions, interludes, and codas to songs. The pentatonic scale is ideal for improvisation since no tones will sound discordant. It is not necessary to restrict children to the melodies they hear. They should be encouraged from the onset to play repeated counter-melodies (ostinati) or rhythmic figures for accompaniment.

HARMONY

Once again the pentatonic scale is ideal for its lack of discordant sounds. Almost from the beginning the children accompany songs as participants in the ensemble and, synonymously, accompaniment means harmony. Beginning material utilizes, to a great extent, open fifths or, as Orff calls them, "borduns." These open fifths or borduns are very effective with pentatonic melodies, and are most useful as a framework for melodic improvisation. The usual accent of dominant harmony is avoided. Moving borduns or open fifths in motion develop into ostinati figures, which in the Orff approach leads into the introduction of supertonic and submediant chords. Parallel motion is given precedence over dominant relationship. Minor is approached in a similar way.

ORFF DESIGNED INSTRUMENTS

The primary mallet instruments are of two distinct types--wood and metal. The wooden bar xylophones, the metal bar metallophones, and the glockenspiels are built in a full tonal range from soprano to bass. The are designed so that all the bars are easily removable. The teacher, therefore, removes any and all bars that are not necessary for the music being used.

Mallets for the instruments are constructed of various types of materials for different tonal colors. Included in this variety are wooden head mallets, mallet heads wrapped in wool, and felt head mallets.

Specially designed tympani are used and tuned to specific pitches. Related rhythm instruments of high quality such as tambourines, hand drums, triangles, cymbals, castanets, sleigh bells, claves, wood blocks, and originally constructed instruments such as hollowed coconut shells and tuned water glasses can also be used to advantage. The sound quality of the Orff instrumental ensemble relates extremely well to the sound of the recorder family.

In the Orff program concern is focused on the fundamentals of music based upon the proper relationship of rhythm, melody, and harmony and their interaction and growth rather than with technique, pieces, or repertoire. Singing is a primary activity.

The approach is synonymous with the concept of active participation. Children begin at once to create music in its simplest forms. This experience leads sequentially to more difficult modes of expression with the use of more challenging media.

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SOURCES FOR INSTRUMENTS

Magnamusic-Baton, Inc.
6394 Delmar Blvd.
St. Louis, Missouri 63130

Peripole Products, Inc.
51-17 Rockaway Beach Blvd.
Far Rockaway 91, New York

ZOLTAN KODALY

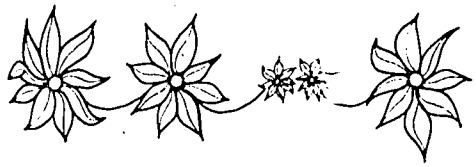
Kodaly--researcher, educator, and composer--worked diligently to prove instruction in the schools of Hungary. From his initial work in 1925 with material for children's choirs to the preparation of music manuals suitable for use in schools, his innovations accomplished a revolution in music education there.

The method developed by Kodaly incorporated ideas from the work of Orff, Dalcroze, and Curwen. The influence of these men is apparent in the activities designed for rhythmic movement, ear training, and improvisation as well as the use of hand signals for sol-fa singing.

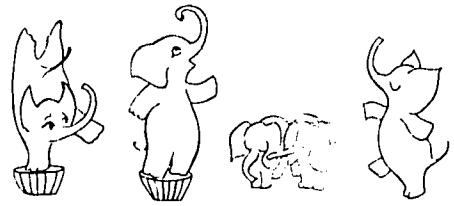
His approach emphasizes the importance of beginning the child's musical training in the nursery school and then continuing in a very systematic way through the grades. The curriculum included reading and writing music, ear training, rhythmic movement, choral singing, and listening. It was planned to develop a good musician who had a trained ear, a trained heart, a trained intellect, and trained hands. The most natural instrument of all--the human voice--becomes the fundamental medium through which an understanding of musical concepts is achieved.

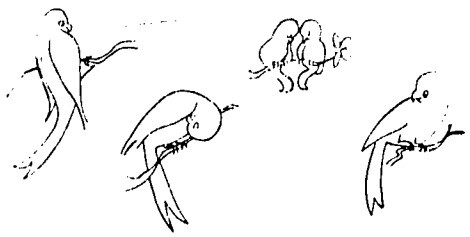
Children's play songs, chants, and games are utilized to teach an understanding of basic beat, rhythm patterns, accents, and meter. Rhythmic feeling and understanding is reinforced through bodily movement which is so basic to the development of rhythmical concepts.

The illustration right introduces through chanting: | | ⌐¬ |

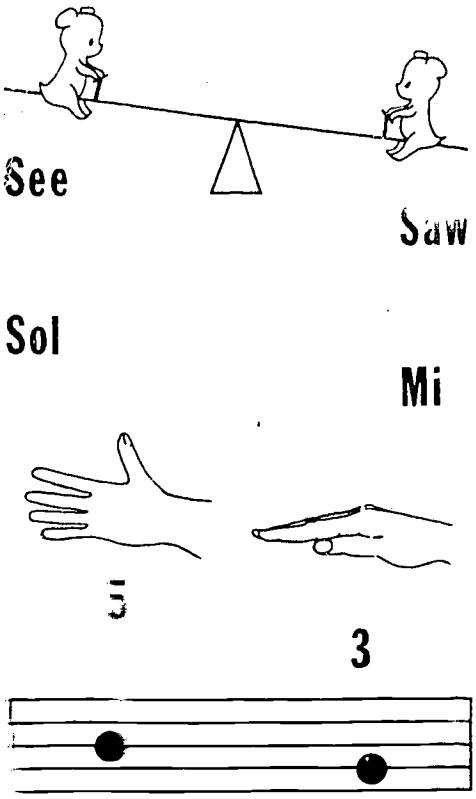


Chain-chain daisy-chain
Ta- ta- ti-ti ta
Phant-phant-elephant
Keet-keet-parakeet





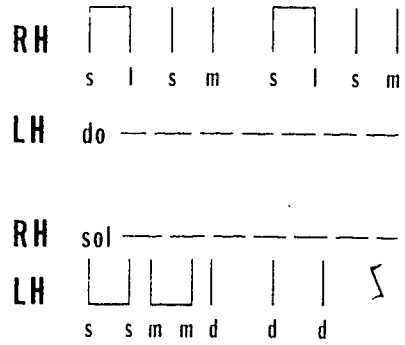
Melodic experience begins with the descending minor third, the primitive expression of children.



Following sol-mi, new tones are added in the following order: la, do and re. This, of course, results in the formation of the pentatonic scale which Kodaly felt was easier for young children to sing in tune. The half steps of the diatonic scale he considered difficult for young beginners to sing in tune. Whether that premise is correct or incorrect, there is no disagreement with the fact that a great many folk songs are in the pentatonic and are very beautiful melodies.

As the course progresses the complete diatonic scale is presented. Hand signals, established by means of positions by the hand and arm, offer a visual conception for each tone of the diatonic scale. They are clarified by the raising and lowering of the arm according to the direction of the pitches. The lower do, for example, is positioned below the waist while sol is indicated with a sign approximately waist-high. For high do the arm and hand are extended over the head.

When children easily recognize hand signals, singing in two parts is introduced through hand singing.



TWO-HAND SINGING

With the class divided into two sections, one section reads and sings the sounds of the left hand, the other reads and sings the sounds of the right hand. This experience results in an harmonic awareness and more careful listening to both parts.

Kodaly insisted that children hear what they see and see what they hear. As they learn to read music they reinforce this sight and sound approach by developing the ability to write what they hear and see.

Other phases of the program include the study of form by analyzing pieces sung and heard and listening to live and recorded performances.

"Musical Education in Hungary" edited by Sandor, the adaptations of the Kodaly approach for American children by Mary Helen Richards in "Threshold to Music" and by Arpad Darasz and Stephen Jay in "Sight and Sound" have done a great deal to acquaint music educators in this country with Kodaly's work.

There is much similarity between the philosophy of music education in Hungary and the philosophy of music education in the United States. Both present a broad curriculum based on singing, playing, listening, moving rhythmically, and creating. Music reading is an integral part of the total program and is achieved through the active involvement with music by the boys and girls. A creative and thoughtful teacher will supplement existing programs with the rich resources of music books, recordings, charts, instruments and other aids available today from many publishers.

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SHINICHI SUZUKI

The Suzuki violin approach is called the Talent Education Movement in Japan. While it is generally understood to be a method of teaching very young children to play the violin by ear, the initiator of the method considers that the approach can be successfully adapted to any musical instrument.

Musical aptitude, he contends, is the result of environment rather than of heredity. Every child, therefore, can develop a talent for music commensurate with his grasp of his mother language so long as a controlled musical environment is provided from birth. According to Dr. Suzuki, the child's assimilation of his native language and that of the language of music should follow parallel courses.

The first step in the program is represented entirely by listening. The child is exposed at home to one excellent piece of music. This same selection is played at least once a day for a period of about 6 months. As the child learns to respond to that particular piece others are gradually added. By age three, when a considerable repertory of music has become a part of him, he is ready to begin the study of the violin.

Great responsibility for the success of the child's violin study rests upon the involvement of a parent. The mother or father must attend all lessons with the child in order that proper instruction can be carried on in the home as well as in the studio. The parent, therefore, becomes a powerful influence in guiding and encouraging the child, particularly in the initial stages.

As formal study begins, the parent receives the greater share of instruction. The child's portion of the lesson is confined to a period of just a few minutes when the most basic activities connected with the instrument are revealed. Gradually, through his private lesson and the assistance received at home through listening and working with the parent he absorbs more and more of the formal instruction himself.

During an extended period of reading readiness, all musical repertoire is learned by ear. Each step must be learned thoroughly before a new problem is undertaken. The system gradually adds material to that which has already been mastered. The rationale for this is based upon the learning of language. The child gradually gains his vocabulary by adding new words while at the same time making use of those already acquired and practiced.

Everything is learned by memory. The child uses no music at first. All students, regardless of ability, pursue the same sequentially developed material. A common repertoire allows the children to play together at group meetings. The more proficient, then, can provide motivation to those less skilled.

The 10 volumes of Suzuki's "Violin School" consist of skillfully graded materials ranging from simple folk tunes to Mozart's A Major Concerto. In each volume instructional procedures are provided as well as scales and practical technical exercises. By age 12 or 13, the child can achieve the Mozart concerto, provided he began his studies at the appointed time.

Violin technique is not slighted even though progress appears extremely rapid. Bowing, shifting exercises, knowledge of the finger-board are all part of the instruction. The first piece is "Twinkle, Twinkle, Little Star," with variations.

As new pieces are gradually added to the repertory, the procedure remains the same. First a recording of the new selection is played and later, with the help of parent and teacher, the bowings and finger patterns are worked out.

Everything is learned by ear through the fourth book of the "Violin School." Beginning with Volume V the child is taught to read by returning to those simplest pieces already learned. As repetition is the key to linguistics, Suzuki maintains that the same is true of music.

Today there is a great shortage of string players in nearly every major symphony in the United States. It is impressive to learn that at least 100 professional violinists in Japan are products of Suzuki's Talent Education Institute founded in 1946.

The Suzuki method has earned itself an enviable reputation in the relatively few years of its operation. The system is well organized and has produced some fine results. Whether it will be accepted throughout this country in its original form is a subject for conjecture. There are indications that adaptations may prove more generally appealing.

A number of American teachers seem to have concluded that in spite of the marvelous work accomplished by Suzuki in the areas of ear training, memory, and instrumental skill there are other aspects of musicianship which should be pointed up at the same time. According to Louise Behrend, Japanese children trained in the orthodox method are not very capable of working out problems alone. Reading does not seem to be as fluent as that of American violinists of equal technical ability. In fact, there seems to be a lack of general musicianship in spite of many other enviable mores.

*"Every Child Can be Educated" - Shinichi Suzuki
**"No Shortage of String Players in Japan!" - Louise Behrend

Indicating these possible deficiencies in the system has been done only for the point of argument. At the present time, it would be difficult, if not impossible, to provide a completely honest statement regarding the merits of the original plan as against a more Americanized adaptation. There are Suzuki disciples in this country who represent one or the other point of view, and it is expected that each may have a very convincing argument in defense of his position in this matter.

Of the many adaptations now being developed one of particular interest is underway in the schools of Bedford, New York. Dianna Tillson, String Coordinator of that school system, has initiated a program which integrates the Suzuki, Kodaly, and Orff approaches.

According to Miss Tillson, the fusion of these three complementary approaches to early childhood music education affords a foundation for the total music curriculum from nursery school through secondary. The program adapts well to the dual framework of group and individualized instruction to which the public schools are increasingly committed.

Until such time as the nursery school is incorporated into the public school structure, the kindergarten remains the earliest age at which the child's musical environment can be shaped. A kindergarten violin preparatory program, according to Miss Tillson, can be offered to all children as an integral part of the Orff-Kodaly-Suzuki-based curriculum. If the educational objectives held in common are to be achieved, the violin experience must not be divorced from the total music program. It does not require a second music teacher. Formal violinistic training is de-emphasized at this grade level. Parents are encouraged to expect that all children will emerge as more sensitive human beings, but only <u>some</u> as violinists.

The daily 15-minute music period would include the violin for just part of the lessons and only one or two instruments would need be used. The remainder of the time would be devoted to singing, listening, creating, dramatizing, and rhythm work.

Repertoire taken from the <u>Suzuki Violin School</u>, Vol. I would include the "Twinkle,Twinkle Little Star" variations and six folk songs. Together with Orff and Kodaly materials, as well as music from other sources, the Suzuki repertoire would form the basis of studies in rhythm and melody - developmental materials pointing toward eventual music reading and studies in form and style.

The session designated means of combining these three methods into one workable whole with audience participation and exceptionally fine assistance from a group of young violinists trained in pure Suzuki by Miss Jempelis at Eastman School.

In kindergarten, for example, the "Twinkle Variations" would be played on the phonograph for the class during the rest period. Children would then be taught to sing the melody after having had the benefit of many hearings. Six variations on "Twinkle, Twinkle" have been developed by Suzuki. They are as follows:

T. .W Variations

Var. I  Matsumoto Tempo

Var. II  Mister Suzuki

Var. III  4 40 4 40 (DEMO: Tuning Fork Tune Violin A String)

Var. IV  Marenouchi Variation (RR Station in Tokyo)

Var. V  Tokyo Tokyo

Var. VI  Twinkle - Twinkle

Once children had learned to sing the melody, speech patterns, as noted beside the rhythmic patterns above, would be used as an assist in the development of understanding. The class would change its rhythmic response daily to these and other patterns in ways suggested by the Kodaly method. Further clarification could be achieved by the use of the Orff instruments or by patschen to include clapping, stamping, knee patting, and finger snapping.

As in all three approaches the first tonal pattern to be presented is sol-mi. The staff is not presented at once as a whole. The reading of tonal patterns is first confined to two lines, then three, and finally five. Miss Tillson emphasized use of the Kodaly songs and charts. Songs would gradually be built on the following tonal patterns: D_1 SLS, SM, MRD. Hand signals, popularized of late by Kodaly,can be used in representing tonal syllables.

Echo singing and playing activities were incorporated into the program. Musical form and style, according to Miss Tillson, were achieved in ways which have now become so familiar with Orff and Kodaly. The march, lullaby, theme and variations, as well as binary and ternary form were suggested as early goals. The element of harmony was frequently pointed up, as were rhythmic counterpoints, and the performing of both melodic and rhythmic canons. This latter activity was expected to take place as early as the second grade.

At the same time some violin work continues as a silver strand throughout the general music program. In the kindergarten and early grades only two instruments are required, (one-eighth and one-quarter size) along with kleenex boxes and bow-sticks. This training becomes an extension of rhythmic and melodic experiences through the body and the voice to the violin. Through reflex games, posture games, speech rhythms, bowing eurhythmics, bowstick games,and fingering games the children can gradually gain an insight into the instrument. Growth in violin playing is developed in a similar way to that of the Suzuki method but with more of the general music experiences which assist in the achievement of a greater musicality.

The purpose of the program is to give all children a learning program that may meet some of their needs in a way different from any other curricular offering. It does not represent a talent search. Musical values to be gained include aural sensitivity, pitch discrimination, and rhythmic response which contribute a great deal to the development of the entire music curriculum. It is expected that all children shall emerge from this program as more sensitive and more musical human beings.

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