Early Childhood Music Programs: Are Teachers Using Methods Effectively?

Erin Maguire

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Erin Maguire

Early Childhood Music Programs:
Are Teachers Using Methods Effectively?

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Name of candidate: Erin E. Maguire

Department: Music

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Approved by:

Carly Sanders 4/8/08
Project Advisor

Date

4/8/08

Department Chair

Date

John E. McBain 4/13/08
Honors Program Director for Honors Council

Date
Abstract: This paper researches the available methods to facilitate music education in elementary schools. These methods include the work of Emile Jacques-Dalcroze, Zoltan Kodaly, and Carl Orff. Each of their methods is explored in depth including the procedures, purpose, relationships between the methods, and potential problems. The main questions explored are whether or not the methods are being used effectively in the classroom and what might be done to change how the methods are used.
All too often, children find themselves bored in the school setting. They think of school as being tedious and of learning as being an activity that is forced upon them. They lack motivation to try new things and gain different experiences. Why is this? When a child is playing, however, they are actually learning through exploration. The difference is that they simply do not realize it. Below is the process of a young child unconsciously learning and gaining new experiences that could impact his entire future.

"Watch a child at play – any child, any variety of play. Undirected, he explores his world, testing his past experiences in a new context and discovering the relevance of these experiences... The child more or less consciously sets limits or rules within which to try his ideas and experiences; he organizes his actions into a game. His satisfaction is obvious when the rules are well chosen – easy enough for him to win with a reasonable amount of trying, difficult enough for him to feel a sense of accomplishment. Insofar as he arrived at his own meanings and his own attitudes and values, he is learning. The concepts and skills he acquires form a framework; a base that will give him the security for experimenting and discovering new relationships, new values. This kind of learning is sometimes labeled ‘creative’. The face is that learning without this quality is not learning... He continues the activity because he enjoys it; he enjoys feeling competent. The motivation is intrinsic to the task he has set for himself."1

The difference in this situation is that the child is exploring the world on his own terms and learning is turned into an interesting adventure. Teachers have a tendency to think that they must spout off information and facts for a child to learn, but that approach does not necessarily work. Teachers need to act as a guide for learning and allow children to learn for themselves. Children should be able to make the newly discovered information

and concepts relevant by relating it to their emotions and past experiences. This means that each individual learns in a unique manner, unlike anybody else since everybody has different experiences. This is due to different temperaments and surroundings. It is the teacher's responsibility to act as a facilitator and to accommodate all of these different learning styles.

Since students are constantly learning, even if involuntarily, their attention must be initially captured with something appealing to them. Almost everyone enjoys listening to music of some form. Studies have actually shown that by studying music starting at an early age, an individual's IQ, SAT, and ACT scores increase dramatically. Similarly, abilities in mathematics and science are also enhanced significantly. Music also has advantages when it comes to psychology and therapy. In fact, Pennsylvania even used music as a means of working with the psychologically unsound members of society. Music is a valuable tool in schools because it is a challenge to truly study, it has great potential to be an enjoyable activity, it allows people to express emotions that words cannot to allow students to put across themselves, and it teaches discipline. Such an undertaking can lead to self-fulfillment, makes connections to other subjects, and can even be a comfort in times of distress.

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2 (Aronoff 1983, 23)  
3 (Aronoff 1983, 23)  
4 (Aronoff 1983, 23)  
5 (Aronoff 1983, 23)  
6 (Aronoff 1983, 23)  
9 (Hermann 1965, 120)
This, too, is applicable to the teacher in addition to the student. The teacher must be passionate about music in order to be truly successful.\textsuperscript{10} Ruth Edwards said, "An artist is one who exhibits art in his work or makes an art of his employment."\textsuperscript{11} Technique and expression rely on the skill of communication, which should be the basis of educational thought.\textsuperscript{12}

When planning lessons, there are several things that teachers must keep in mind. There are both state and national standards that teachers must meet throughout the year. Though state standards can vary, the national standards remain consistent to ensure that children across the country have the same foundation of knowledge. The National Standards for music education include nine aspects to be covered for each grade level:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture."\textsuperscript{13}

Though these standards must be met, they should not necessarily be the backbone of a lesson plan. Lesson plans should be driven by the desire to teach students to understand,

\begin{itemize}
\item \textsuperscript{10} (Hermann 1965, 120)
\item \textsuperscript{11} Edwards, Ruth. The Complete Music Teacher. (Los Altos: Geron-X Inc., 1970), 1
\item \textsuperscript{12} (Edwards 1970, 2)
\item \textsuperscript{13} National Association for Music Education. "National Standards for Music Education," MENC. http://www.menc.org/publication/books/standards.htm
\end{itemize}
appreciate, and create music. According to Edwards, there are some principles that every teacher should follow when teaching. “Proceed from the known to the unknown. Let the child discover for himself. Stimulate the curiosity. Praise.” These are only a few of her ideas about teaching. They do, however, hold great significance and have the potential to make the difference between confusion and understanding.

The motivation behind a curriculum should be comprehension of the content, rather than the national standards set forth. This should be motivation enough for teachers to form their curriculum, using the standards simply as guidelines. Finally, the teacher must keep different learning styles in mind to accommodate all children of the class. This means having the ability to explain concepts in different ways and using creative methods to facilitate instruction in the classroom.

As teachers plan their curriculum, it is important to keep in mind the methods that will help students easily understand and comprehend the material. Edwards says “As we embark upon the vast sea of music, it is the teacher who must use every means in his power to touch, embrace, and understand the future musician entrusted to his care.”

There are opportunities available to learn different methods that will help in the classroom, such as workshops and courses for teachers to take in their own time. There are three theorists in particular who have developed ideas to help with teaching

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14 (Edwards 1970, 10)
15 (Edwards 1970, 10-14)
18 (Edwards 1970, 2)
19 (Bridges 1989, 44)
elementary music: Emile Jacques-Dalcroze, Carl Orff, and Zoltan Kodaly. All three of these men were composers.  

Emile Jacques-Dalcroze was born in Vienna, a city where many other composers have been based, in the year 1865. He was born into an economically stable family. Emile’s mother, a music teacher herself, exposed her children to music at an early age. She had previously studied Pestalozzi’s educational methods and encouraged her children to love music. Emile and his sister found themselves performing duets both with voice and piano at a very young age.

It is because of his mother’s encouragement and early exposure to music that Dalcroze continued to pursue music. His music had a traditional Swiss and Viennese sound due to the number of conservatories he attended to further his education.

Dalcroze studied with members of the Comedie Francaise in Paris and composers Leo Delibes and Gabriel Faure beginning in 1884. In 1887, he studied composition with Anton Bruckner at the Vienna Conservatory for music. After completing his studies at the Vienna Conservatory, Dalcroze moved to Geneva to become a new professor and an ethnomusicologist, in addition to being an actor, singer, conductor, poet, composer, and a pianist. Dalcroze died in 1950.

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22 (Choksy 1986, 28)
23 (Choksy 1986, 28)
24 (Choksy 1986, 27)
25 (Choksy 1986, 29)
26 (Choksy 1986, 29)
27 (Choksy 1986, 29)
28 (Aronoff 1983, 23)
Dalcroze began his theories of pedagogy as he studied new approaches to training the ear musically. He noticed that his students were achieving the mechanics of ear training, however, they did not understand musical ear training and the purpose behind it. Dalcroze himself once said “To be a complete musician, one requires a good ear, imagination, intelligence, and temperament – that is, the faculty of experiencing and communicating artistic emotion.”

Dalcroze continued his studies and formed his own approach to training the ear towards this artistic emotion. His approach would teach children to understand the music and the relationships with the theory that goes along with it. To do so, his approach includes three categories: eurhythmics, solfege, and improvisation. Eurhythmics tend to be the distinguishing feature of the Dalcroze method in music education. This encourages body movement to the music. Solfege uses imagery that will help train the ear. Finally, improvisation develops the skills of controlling and creating sounds using the music theory learned from the other two elements in Dalcroze’s method. Most of this improvisation takes place at the keyboard. It is the combination of solfege and eurhythmics, however, that lead up to the ability to use improvisation in music.

When it comes to singing, Dalcroze believed in using imagery to help recognize melodic lines and intervals. To go about teaching this technique, Dalcroze used a system

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29 Campbell, Patricia Shehan, and Carol Scott-Kassner. *Music in Childhood: From Preschool through the Elementary Grades.* (Australia: Schirmer, 2006), 45
30 (Campbell 2006, 45)
31 (Campbell 2006, 45)
32 (Campbell 2006, 46)
33 (Aronoff 1986, 24)
34 (Aronoff 1986, 23)
35 (Aronoff 1986, 24)
36 (Aronoff 1986, 24)
37 (Aronoff 1986, 24)
38 (Campbell 2006, 47)
of hand gestures. This system is otherwise known as solfege. Each gesture represents a different pitch. Similarly, students could associate each pitch while playing an imaginary keyboard, which leads to understanding harmonic progressions.

This brings us to Dalcroze’s idea of eurhythmics, which was inspired by his belief in the correlation linking physical movement and music. Dalcroze experimented with eurhythmics for over fifty years. He was determined to prove that musicianship could be achieved by anybody who was willing to put forth effort, rather than just the “gifted few”. He worked with people of all different backgrounds and learned styles as he developed the system of eurhythmics. As he played with various learning strategies, he came to the conclusion that rhythm was the musical element that kept the other elements organized and served as the foundation of music. When using the body as an instrument, the process of learning rhythm has more effect. Eurhythmics incorporates both locomotor movement and nonlocomotor movement. This could involve moving the hands, arms, head, shoulders, feet, or any combination to music played in the classroom. For example, students could listen to a series of chord progressions. They would show their understanding by facing the center of a circle when they hear a tonic chord and turning when they hear a dominant chord. Other examples are stepping or swaying to the beat to portray the meter of the music, which allows children to express

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39 (Campbell 2006, 46)  
40 (Campbell 2006, 47)  
41 (Aronoff 1986, 23)  
42 (Aronoff 1986, 23)  
43 (Aronoff 1986, 24)  
44 (Aronoff 1986, 24)  
45 (Aronoff 1986, 24)  
46 (Aronoff 1986, 24)  
47 (Campbell 2006, 46)  
48 (Campbell 2006, 46)  
49 (Campbell 2006, 47)
themselves.\textsuperscript{50} By using eurhythmics, teachers can teach concepts ranging from a steady beat to notation to syncopation to phrasing, providing the potential for extensive musical knowledge.\textsuperscript{51} Dalcroze once said “I therefore set about training the ears of my pupils as early as possible, and discovered thereby not only that the hearing faculties develop with remarkable ease at a stage when every new sensation delights the child, and stimulates in him a joyful curiosity, but, in addition, that once the ear is trained to the natural sequences of sounds and chords, the mind no longer experiences the slightest difficulty in accustoming itself to the various processes of reading and writing.”\textsuperscript{52}

Eurhythmics have been described as “Movement with a mission” because the movement has a distinct purpose.\textsuperscript{53} This description is quite accurate. Another description is that eurhythmics is a form of dance.\textsuperscript{54} This is a common misconception because people often imagine “young dancers in black leotards leaping to the rhythms of improvised piano music.”\textsuperscript{55} This idea, though not entirely wrong, is missing the idea of ear training, which is very important as discussed earlier.\textsuperscript{56} The key to eurhythmics is to remember that “the key qualities that link accomplishment in each of these elements are imagination, a keen listening sense, and an immediacy of response to the musical stimulus.”\textsuperscript{57}

Lastly, improvisation in the Dalcroze method tends to be done on the piano. This is largely due to Dalcroze’s area of talent. Dalcroze was gifted at providing

\textsuperscript{50} (Aronoff 1986, 23)
\textsuperscript{52} Dalcroze, Emile Jaques. \textit{Rhythm, Music and Education.} (New York: Knickerbocker Press, 1921), v-vi.
\textsuperscript{53} (Campbell 2006, 45)
\textsuperscript{54} (Campbell 2006, 45)
\textsuperscript{55} (Campbell 2006, 45)
\textsuperscript{56} (Campbell 2006, 45)
\textsuperscript{57} (Campbell 2006, 45)
improvisation on the keyboard for students to show instant change in their eurhythmics.  

Though the piano is mainly used, other instruments could be used for the same purpose to show differences in patterns and textures.

Dalcroze’s use of solfege and improvisation show great potential for success, but do not have much influence because they are not fully understood by the teacher. There is very little published literature on the subject so there is no real way to fully understand the details of the method. All that can be done is guess as to what the details might include, so learning more about the method is quite a challenge and the method is rarely used as a result. Only a small number of teachers are trained in the Dalcroze method because of the lack of information available. The other challenge to overcome in training is that a teacher must be able to improvise on the piano easily since the method relies so much on both the piano and on improvisation. Despite these shortcomings within the method, Dalcroze’s work served as inspiration to other music educators, such as Kodaly and Orff. Both men “recognized Dalcroze’s unique and comprehensive contributions to ways of music learning, and their methods advocate movement of one kind or another.”

Carl Orff lived from 1895 until 1982, thus overlapping with the life of Dalcroze. Orff was a German composer. His work was heavily influenced by Dalcroze’s eurhythmics in music education. Orff made it his mission to use the principles of

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58 (Bridges 1984, 36)  
59 (Bridges 1984, 36)  
60 (Gates 1988, 207)  
61 (Gates 1988, 207)  
62 (Campbell 2006, 49)  
63 (Campbell 2006, 49)  
64 (Aronoff 1983, 24)  
65 (Choksy 1986, 92)  
Dalcroze’s method to increase inventiveness in the classroom.\(^{67}\) Orff established a group of dancers and musicians who taught instructors the latest types of movement and rhythm. This group was known as the Guntherschule.\(^{68}\) Orff’s compositions were originally written for professional musicians and performers and were meant to be artistic, rather than educational.\(^{69}\) The ensemble, however, was destroyed during World War II.\(^{70}\)

Orff’s method focuses on what came to be known as Schulwerk, meaning “school work” in German.\(^{71}\) It is also referred to as “elemental music making” because it encourages learning in similar ways in which a child would play naturally through fantasy, games, chants, and songs.\(^{72}\) In turning this approach towards musical content matter, Orff-Schulwerk often includes singing, dancing, playing, improvisation, and creative movement.\(^{73}\)

Orff was highly influenced by his past experiences when he formed the Schulwerk. He kept his work with dance and theater in mind.\(^{74}\) He worked with a woman by the name of Dorothee Gunther and established the Guntherschule in Munich to act as an experimental school in implementing the arts.\(^{75}\) After the Guntherschule was destroyed, Orff set off to bring back the relationship between music and movement on the radio with Gunild Keetman.\(^{76}\) Rather than catering towards adults like most radio

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\(^{67}\) (Mark 1978, 85)
\(^{68}\) (Mark 1978, 85)
\(^{69}\) (Choksy 1986, 93)
\(^{70}\) (Mark 1978, 86)
\(^{71}\) (Campbell 2006, 52)
\(^{72}\) (Campbell 2006, 52)
\(^{73}\) (Campbell 2006, 52)
\(^{74}\) (Campbell 2006, 52)
\(^{75}\) (Campbell 2006, 52)
\(^{76}\) (Campbell 2006, 52)
programs, they sought to attract the attention of children. Orff thought that children would be more open to his ways of teaching than adults. He also believed them to be unrestrained in expression and naturally musical. Together, Orff and Keetman published *Musik fur Kinder*, meaning "Music for Children." This multivolume work included a number of songs and chants for children to develop their musical skills. These songs reflected Orff’s interest in folksong and popular song along with musical elements from the Medieval, Baroque, and Renaissance periods. The songs promote natural rhythms such as skipping, running, and stomping. It also built on a child’s natural ability to sing a minor third.

Orff’s approach has been quite popular since it was introduced in the United States in the 1960s. It allowed students to learn via exploration through movement and speech. When the practice was implemented in the United States, new stages began to materialize: imitation in the form of a canon or an echo, exploration, literacy, and improvisation similar to that in Dalcroze’s method. It kept students active and helped them learn in a hands-on manner. It also demanded vigor and inventiveness.

Like Dalcroze, Orff came to the conclusion that rhythm is the foundation for music through the steady beat. The element that sets Orff apart from Dalcroze is that
movement “is the origin of accompaniment”. This is shown within the Schulwerk because “...Working with Schulwerk does not entail the study and performance of melodies and songs with ready-made accompaniments, but rather a continuous ars inveniendi, a spontaneous art of discovery with a hundred ways and a thousand possible structures.”

Orff did a good job of combining the logical pedagogical order with the elemental language in which the progression should be expressed. According to Brigitte Warner, “This language is nonhistorical, or ahistorical, in that it is always new, actual, and relevant. Thus, the elemental language and the sequence are, in fact, the practical conceptualization of the Orff-Schulwerk philosophy.” This goes along with Orff’s belief that music education should progress in the same order of the evolutionary stages of early childhood development. “Children must relive the historical development of music in order to develop musicality within themselves.” Thus, Orff’s music that was composed for children tends to be primitive and crude, but capable of development and seems natural to the child. These might include simple speech patterns within chants. This is, after all, the first musical element, and it feels natural to a child because it is already within a child’s vocabulary. Such chants could be spoken, clapped, danced, and sung. Activities using the voice and movement were added to rhythmic patterns on what is known as instrumentarium, or rhythms written specifically to be played on

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90 (Warner 1991, 9)
92 (Warner 1991, 10)
93 (Mark 1978, 87)
94 (Mark 1978, 87)
95 (Mark 1978, 87)
96 (Mark 1978, 87)
97 (Mark 1978, 87)
percussion instruments.\textsuperscript{98} It is the instrumentarium that inspired Orff to use percussion instruments in the classroom, because they need no prior training but yet encourage musical technique.\textsuperscript{99} Such percussion instruments include xylophones, drums, glockenspiels, cymbals, metallophones, woodblocks, rattles, viola da gambas, and lutes.\textsuperscript{100} These instrumental rhythms and songs were mainly written for ages 8-12.\textsuperscript{101} Orff intended his songs to be used in imitation and improvisation both with the voice and with instruments. This way, children will eventually be able to improvise on their own accord and create their own music by imitating the sounds of the environment. Thus, children develop sensitivity to the sounds around them, using rhythm as the source of imitation in rhythmic conversations.\textsuperscript{102} Once this is achieved, students can begin to critique their own music through structure, sequence, and theoretical elements.\textsuperscript{103}

Zoltan Kodaly was born in Kecskemet, Hungary on December 15, 1882.\textsuperscript{104} He died in 1967.\textsuperscript{105} He was born to a musically enthusiastic family. His parents were both recreational musicians.\textsuperscript{106} As a child, Kodaly played piano and violin in addition to singing in the cathedral choir.\textsuperscript{107} While singing in the choir, Kodaly would spend his spare time studying music scores of major composers in the music library.\textsuperscript{108} His enthusiasm for music carried over into college, at which time he attended Budapest

\begin{itemize}
\item \textsuperscript{98} (Bridges 1984, 36)
\item \textsuperscript{99} (Mark 1978, 87-88)
\item \textsuperscript{100} (Mark 1978, 87-88)
\item \textsuperscript{101} (Bridges 1984, 36)
\item \textsuperscript{102} (Mark 1978, 88)
\item \textsuperscript{103} (Mark 1978, 89)
\item \textsuperscript{104} (Mark 1978, 91)
\item \textsuperscript{105} (Choksy 1986, 70)
\item \textsuperscript{106} (Mark 1978, 91)
\item \textsuperscript{107} (Mark 1978, 91)
\item \textsuperscript{108} (Mark 1978, 91)
\end{itemize}
Academy of music to become a composer himself. Not only did Kodaly reach his goal of becoming a composer, but he also became an ethnomusicologist and a music educator.

Kodaly took particular interest in the nationalistic music of his home country and he became a "fervent nationalist." This is due at least in part to his friendship with Bela Bartok, another famous composer, with whom he traveled the country to collect folk songs for the purpose of self-knowledge. Kodaly even wrote his Ph.D. dissertation on the stanzaic structure that makes up Hungarian music. He discovered that the country was not nearly as musically inclined as it had been a century before and was deeply disturbed. Music was no longer part of the daily routine and society had no motivation to change, unless schools took on the responsibility to bring music back into the surrounding culture. Kodaly made it his life's work to form a pedagogical system for music education to "reawaken the musicality of the people of Hungary." Kodaly brought choral singing back to Hungary by composing choral pieces and exercises. This eventually trickled down to an earlier age for children to become involved in musical activities. The system worked so well that teachers raised expectations for their students.

Kodaly put the responsibility of exposing children to music primarily on the schools because he believed that everybody should have the chance to learn such a
creative method of expression and because it would open doors to many other extra curricular activities.\textsuperscript{119} Kodaly built his program on six of his strong beliefs:

1. All people capable of lingual literacy are also capable of musical literacy
2. Singing is the best foundation for musicianship.
3. Music Education to be most effective must begin with the very young child.
4. The folk songs of a child's own linguistic heritage constitute a musical 'mother tongue' and should therefore be the vehicle for all early instruction.
5. Only music of the highest artistic value, both folk and composed, should be used in teaching.
6. Music should be at the heart of the curriculum, a core subject, used as a basis for education.\textsuperscript{120}

Kodaly's work focused mainly on the folk traditions of society and it served as the foundation for further musical growth.\textsuperscript{121} Everybody, not only those with innate talent, should be able to develop skills such as listening, performing, and reading music.\textsuperscript{122} However, the program calls for music instructors with training in education and pedagogy. This insures high quality instruction, which should lead to astonishing and interesting experiences, as opposed to the tiresome, tedious curriculum.\textsuperscript{123}

Both Orff and Kodaly took after Dalcroze in the use of piano in the classroom. They used the piano for the purpose of group singing rather than improvisation.\textsuperscript{124} Kodaly may be the only person who would be content to use an out-of-tune piano or banned percussion instruments, simply because of the need to make use of the available resources. Therefore, teachers who use the Kodaly method usually emphasize the use of the voice and body, as they are free and constantly available for use.\textsuperscript{125} “Kodaly’s aim of

\textsuperscript{120} (Choksy 1986, 71-72)
\textsuperscript{121} (Forrai 1985, 37)
\textsuperscript{122} (Campbell 2006, 49)
\textsuperscript{123} (Forrai 1985, 37)
\textsuperscript{124} (Bridges 1984, 36)
\textsuperscript{125} (Bridges 1984, 36)
teaching music to every child in all kindergartens and primary schools could never have been realized in impoverished post-war Hungary had the ‘method’ depended on the use of instruments in the classroom.”

Though Kodaly’s method itself seems more inflexible and strict than the other methods discussed, it is actually the most flexible. He did not invent the method that bears his name, but rather, synthesized and adapted a variety of tried and tested procedures from all over Europe. For instance, Kodaly’s use of hand signs evolved from a man in England by the name of Curwen, who used motions to represent the distance between intervals. Kodaly simply extended the hand signs to make them more understandable, so that ‘Doh’ would not necessarily represent the tonic. Other examples include the use of shorthand rhythm notation also from England and the use of pictures and rhythmic emphasis from Frau Lechner in Vienna. Generally, Kodaly’s method is only associated with the use of solfege, mainly because it is the most common approach towards music literacy. Kodaly’s overall goal, however, is more widespread. For instance, Kodaly emphasized the importance of direction within the curriculum, communication from experienced teachers, the use of good textbooks, and most importantly, flexibility, creativity, and the use of new ideas within the classroom. Through Kodaly’s ideas for music education, transformation and improvement could potentially occur in the classroom. For the purpose of music education, a curriculum with good direction should include singing and listening, rhythmic movement, reading

126 (Bridges 1984, 36)
127 (Bridges 1984, 37)
128 (Bridges 1984, 37)
129 (Bridges 1984, 37)
130 (Bridges 1984, 37)
131 (Forrai 1985, 37)
132 (Forrai 1985, 38)
and writing, and ear training. The National Standards as described already include these elements, and may have been influenced by Kodaly’s work.

Another major aspect of Kodaly’s work in music education is the unique development of rhythm through movement and games. His technique helps children actually experience the beat both aurally and visually. Rhythms are written in basic lines with the names “ta” for a single line, or a quarter note and “titi” for two lines connected by a bar, or eighth notes. With this line notation, the rhythms can be chanted or expressed more easily. The rhythms are taken from speech patterns or children’s songs at first so that they can be recognized without difficulty. Such a technique can segue into rhythmic improvisation through call and response. Below is an example of Kodaly’s line notation.

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I I TT I
Ta ta ti ti ta

I I I I
Ta ta ta ta

I TT TT I
Ta ti ti ti ti ta

I I TT I
Ta ta ti ti ta
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Campbell states that by chanting “ta’s” and “titi’s”, children will be able to articulate complicated rhythms.

The third major component of Kodaly’s method is the development of inner hearing, which is the ability to think musical sounds without necessarily voicing them. Developing inner hearing has been altered slightly in the United States, but yet still uses

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133 (Mark 1978, 92)  
134 (Mark 1978, 92-93)  
135 (Campbell 2006, 51)  
136 (Campbell 2006, 50)
the same basic steps. Sight singing uses the “Tonic Sol-fa” approach with the use of hand signs to represent each pitch and mnemonic syllables. This is usually used along with a cappella, pentatonic folk songs. Both Orff and Kodaly encouraged the use of simple songs, which makes it easier to sing in tune at an early age. If this skill is developed early, then it will be easier to sing more complicated music in tune at a later stage. This way, it is not necessarily a “retreat“, as Gates would say, but rather a steady advancement to more complicated music and to a more skilled approach to performance.

In looking back at the method as a whole, even Mrs. Kodaly said that music “develops man” and that her husband’s method is centered on that idea, in that it develops intellect, character, and emotions. Kodaly also restates his belief that music is meant to include everybody. Kodaly says that “Music must not be approached from its intellectual, rational side, nor should it be conveyed as a system of algebraic symbols, or as the secret writing of a language with which he has no connection. The way should be paved for direct intuition.”

In comparison to the other theorists of elementary music education, Kodaly was the “odd one out” in that he was the only one to publish detailed lesson plans, whereas both Dalcroze and Orff intentionally did not publish lesson plans but instituted training courses instead. This was to ensure that lessons would be taught in the correct order. Otherwise his goals would not truly be accomplished. Kodaly’s program was not meant

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137 (Campbell 2006, 50)
138 (Gates 1988, 207)
140 (Campbell 2006, 49)
to be replicated for use in other cultures. It was meant exclusively for Hungarian
society.  

While there are certainly advantages to using the methods described above, there
are a few things to keep in mind that could turn the advantages of the methods into
disadvantages. As Kendell says, "It is the lack of this necessary continuity of progression
that has bedeviled music education for generations." Everybody must learn from past
experiences, especially when teaching children. In Kendell’s argument, he remembers
what Bela Bartok once said. “Only a fool will build in defiance of the past. What is new
and significant always must be grafted to old roots, the truly vital roots that are chosen
with great care from the ones that merely survive. And what a slow and delicate process
it is to distinguish radical vitality from the wastes of mere survival, but that is the only
way to achieve progress instead of disaster.” Bartok is claiming that the correct
motivation needs to be behind using the methods. Teachers must use the methods as a
way to truly teach children, rather than simply a way to keep order in the classroom. The
methods may help keep order in the classroom, but that aspect should be more of a side
effect. Kendell also references a painter named Kandinsky. Kandinsky encourages
teachers to give achievements credit for a glorious job and to “give children their full
birthright.” Children all deserve a thorough education, no matter what the subject
matter.

Each person, no matter what profession, has a tendency to meet each new
situation by reorganizing their thoughts, rather than simply adapting them to the

141 (Bridges 1984, 37)
142 (Kendell 1984, 126)
143 (Kendell 1984, 127)
144 (Kendell 1984, 127)
circumstances at hand. According to Gaisu Petronius, this is a common mistake. By starting over with a plan on the spur of the moment, the outcome is more often chaos and confusion that leads to inefficacy and discouragement. Similarly, teachers tend not to focus on the quality of the approaches used to add variety to their lessons, such as sounds and gestures.

The methods of Orff, Dalcroze, and Kodaly are perfect examples of approaches that have many followers and believers. Most of these members have attended training sessions that allow them to become practitioners in the classroom. While it is wonderful that teachers are able, and even choose to attend training sessions, the attitude of children has changed for the better. The students themselves have set higher standards and goals for music in both comprehension and expression. The problem in this lies in the attitude of the teacher. Some teachers refuse to adapt the methods to fit the circumstances for the benefit of the class. The attitude towards the chosen method is narrow and close-minded because they are trying to preserve the purity of the method itself. Teachers are so biased towards a particular method that when they are asked what they teach, responses have become ‘Orff’, ‘Dalcroze’, or ‘Kodaly’ instead of ‘music’. This response shows that teachers have lost the purpose behind the methods and are teaching on the wrong foundation of what the creators of the methods intended.

Ms. Bridges claims that the activities set forth within the methods were proposed to be

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145 (Kendell 1984, 128)
146 (Kendell 1984, 128)
147 (Aronoff 1983, 24)
148 (Bridges 1984, 36)
149 (Bridges 1984, 36)
150 (Bridges 1984, 36)
151 (Bridges 1984, 36)
152 (Bridges 1984, 36)
merely examples and that they were construed too literally.\textsuperscript{153} Bridges claims that
"Music educators can now be armed with lesson plans, materials, and teaching strategies
which enable them to teach what they themselves have learnt, and thus improve the
quality of their teaching. But a set of ideas must not be transmitted as dogma. What
works well in one place, at one time, under certain conditions, may not be appropriate if
the circumstances are different."\textsuperscript{154}

Another aspect that teachers should keep in mind is the historical conditions and
the group for whom the methods were formed. This is another factor that has contributed
to the inflexibility of teachers.\textsuperscript{155} Teachers stress the differences between the methods
when they should instead focus on the similarities between them.\textsuperscript{156} For instance,
Dalcroze laid the foundation for the methods of both Orff and Kodaly, who
acknowledged prior approaches to teaching music.\textsuperscript{157} All three theorists encourage the
development of "aural-movement-singing experiences" and "inner-hearing" before facing
an instrument and a music score. These experiences give the person the knowledge
necessary to truly understand the music literacy.\textsuperscript{158} Bridges claims that the methods are
all based on the idea that "True musical literacy, in the sense that a person 'sees what he
hears, and hears what he sees' could then be an outcome for most people, especially if
listening-music-movement experiences began in early childhood. But no matter what the
age of the learner, hearing and doing always had to precede reading music."\textsuperscript{159}

\textsuperscript{153} (Bridges 1984, 36)
\textsuperscript{154} (Bridges 1984, 36)
\textsuperscript{155} (Bridges 1984, 36)
\textsuperscript{156} (Bridges 1984, 36)
\textsuperscript{157} (Bridges 1984, 36)
\textsuperscript{158} (Bridges 1984, 36)
\textsuperscript{159} (Bridges 1984, 36)
As a result of the common misinterpretation of the methods, one music education professor in New York is trying to head off the problem with future music teachers. Frances Webber Aronoff teaches what she calls "Anti-Methods". Anti-Methods is based on the idea that teachers need to think for themselves to add variety to lessons, especially when it comes to materials and approaches, making lessons legitimate.

There are a number of explanations why the methods of Dalcroze, Orff, and Kodaly are used ineffectively in the classroom. One reason is that teachers might lack the confidence to try a new method or are confused themselves as to how the method could be put to use. Kendell states "We still have a remarkably small number of primary teachers who feel totally competent to teach music and in my more cynical moments it seems to me that we have an even smaller number who really are competent to do so." In saying this, Kendell is not only saying that there are teachers who lack the confidence to use the methods, but also that there are plenty of teachers who almost have too much confidence. These teachers are certainly not afraid to try a new approach. This may seem ideal, except that the methods are used incorrectly or inappropriately, possibly leading to more confusion and a lack of understanding on the students' parts. A teacher's lack of confidence, however, can be attributed to the inadequate class time given to classes such as music. This also holds true for teacher training courses that teach teachers how to use the methods. Since the training sessions are short and

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160 (Bridges 1984, 37)
161 (Bridges 1984, 37)
162 (Kendell 1984, 126)
163 (Kendell 1984, 126)
164 (Bridges 1989, 44)
165 (Bridges 1989, 44)
limited, teachers are left to experiment with the methods in their classrooms, rather than becoming comfortable with the method before using it in their lessons.  

Another reason that teachers may have trouble implementing the methods into their lesson plans is because of a small budget, or lack thereof.  

Creative arts classes require “specialist” teachers. Since schools cannot usually afford to hire full time specialists just for their expertise in one area, the solution for some schools is to have teachers teach classes outside of their content areas. This, again, goes back to the issue of confidence. “The most they could do would be to ‘mind’ some useful activities initiated by the specialist and to carry out some simple rhythm, pitch, creative and listening work. They might even teach some simple songs or direct some very basic ensembles. But they will not do any of these things unless they feel confident; unless they have some kind of curriculum guidelines to follow; and unless they have someone to turn to for occasional guidance.”  

Music teachers should receive formal and extensive training in early childhood development and at least one of the methods, whether it is Orff, Dalcroze, or Kodaly. If a teacher is unsure of how to implement the methods, it is certainly acceptable to ask for help. In fact, teachers are encouraged to get advise from colleagues. The key to a successful lesson is planning ahead with a well thought-out lesson plan. The teacher needs to do whatever is necessary to feel confident in order for a lesson to be effective. If the method does not quite fit the lesson, the method may be twisted to suite its purpose within the lesson. This goes back to Kodaly’s beliefs toward music education that

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166 (Bridges 1989, 44)  
167 (Kendell 1984, 128)  
168 (Kendell 1984, 128)  
169 (Kendell 1984, 128)
methods, such as Orff and Dalcroze methods, can be approached and twisted by means of the Kodaly method. In other words, Kodaly is saying that the methods are simply guiding principles, as opposed to unconditional rules. After all, Kodaly’s method is meant to bring about change and restoration. The means of becoming familiar with something new is acknowledging traditions, considering the musical surroundings, and knowing that people learn in different ways. Each method is used differently around the world.

As Bridges says “We should not feel threatened by a loss of security if we depart from well-worn tracks laid down by those we have come to revere, and begin to think for ourselves.” Teachers have a tendency to develop the misconception that the methods are “carved in stone” and are meant to serve as lesson plans, when instead they are meant to guide students in learning new musical concepts. Thus teachers, especially experienced teachers, tend to have closed minds and thoughts when it comes to using new ideas and teaching strategies. For example, several teachers claim to be “Orff teachers”. Some of these teachers simply use a variety of percussion instruments in a class, when the students are, in fact, not old enough to play the instruments at all. Another example would include the use of Kodaly’s songs. Kodaly wrote several songs for Hungarian children. Orff and Keetman wrote percussion accompaniments for these songs. The songs are used all over the world, when they were meant to be only for

170 (Forrai 1985, 38)
171 (Forrai 1985, 38)
172 (Forrai 1985, 38)
173 (Bridges 1989, 46)
174 (Bridges 1989, 45)
175 (Bridges 1989, 45)
176 (Bridges 1989, 45)
Hungarian children. As Bridges claims "we have a situation where the means become ends in themselves, and lead nowhere."

Similar to the example above of teachers putting a drum in a young child’s hand, parents and teachers need to consider a child’s age when teaching music and the order in which to introduce concepts. Orff, Dalcroze, and Kodaly all believed that a child should experience and understand music before learning a musical instrument. Otherwise, both the teacher and the child will aim for the results of a pretty sound, rather than musicality as a whole.

There is always potential for problems to occur when using methods in a lesson and teachers need to be able to think proactively. In order to do this, teachers must make themselves aware of the common problems. Barbara Andress once said, “The classroom teacher has long suspected that many of the activities presented in early childhood workshops don’t work. The games were fun for the adults, but when used in the classroom proved bewildering to children either due to complicated instructions, social implication of the play, or wordiness of the songs.” This only reinforces the need for thorough, formal training as opposed to short training sessions that do not give the opportunity to learn the methods in depth. Short training sessions do not give teachers

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177 (Bridges 1989, 45)  
178 (Bridges 1989, 45)  
179 (Bridges 1989, 45)  
180 (Bridges 1989, 46)  
181 (Bridges 1989, 46)  
182 (Bridges 1989, 46)  
183 (Bridges 1989, 44)
the appropriate amount of information regarding the topic. It would, therefore, be beneficial to teachers to have more extensive training sessions.\textsuperscript{184}

While training sessions should be more extensive, teachers must be able to continue with the amount of training that they do receive and be able to adapt lessons to their own class circumstances.\textsuperscript{185} Teachers should not rule out a method simply because it did not work for somebody else. Again, effective teaching depends on the teacher, the students, and how the instruction is given. Teachers should make their own judgments about a method.\textsuperscript{186} In order to do this, teachers need to think from a child’s perspective when forming lesson plans. Teachers need to keep in mind that children might not be able to do the same things as an adult. This will help plan for success.\textsuperscript{187} When teaching movement, for instance, the fact that children cannot move as fast as adults should be taken into account.\textsuperscript{188}

Another thing that teachers need to take into account goes back to what Aronoff said earlier. Any type of learning is a result of the significance of the activity and how it relates to the learner’s self-esteem.\textsuperscript{189} Each child learns in a different way. Therefore, a good teacher needs to at least be able to explain each element of the lesson in several ways in order to encompass the needs of each student to feel comfortable.\textsuperscript{190} Temperament, environment, and prior experiences all have an impact on how easy it is

\textsuperscript{184} (Bridges 1989, 44)  
\textsuperscript{185} (Bridges 1989, 45)  
\textsuperscript{186} (Bridges 1989, 45)  
\textsuperscript{187} (Bridges 1989, 45)  
\textsuperscript{188} (Bridges 1989, 45)  
\textsuperscript{189} (Aronoff 1983, 23)  
\textsuperscript{190} (Aronoff 1983, 23)
for a child to learn and the combination is different for each child. This means that a
teacher needs to know what works for each student.¹⁹¹

Several people have recognized that a solution is necessary for the available
methods to be used effectively. “There is a great need for action research in the field of
elementary music education and more attention must be given to it in the future.”¹⁹²
There is a lot of research readily available to teachers so that mistakes might be learned
from and fixed.¹⁹³ Furthermore, Hermann suggests that teachers should even carry out
their own research as to what methods work best for the benefit of their students.¹⁹⁴

Keetman takes another approach to solving the problem. The training that
teachers undertake in music methods needs to be more extensive, especially when it
comes to movement.¹⁹⁵ Any method would not be complete without the addition of
movement training, as the Orff method emphasizes.¹⁹⁶ Training should go “beyond the
absolute beginning stages and to handle it in more detail.”¹⁹⁷

One method book has started taking action that addresses the problem of the
methods and ideas used as lesson plans, rather than as guidelines. The book by Raebeck
starts off with a warning to its reader that the ideas should not be taken word-for word,
but are meant to inspire teachers to use their imaginations when creating their own lesson
plans.¹⁹⁸ The following is a list of the Do’s and Don’t’s that are listed in the beginning of
the book:

¹⁹¹ (Aronoff 1983, 23)
¹⁹² (Hermann 1965, 193)
¹⁹³ (Hermann 1965, 193)
¹⁹⁴ (Hermann 1965, 193)
¹⁹⁵ (Keetman 1974, 13)
¹⁹⁶ (Keetman 1974, 13)
¹⁹⁷ (Keetman 1974, 13)
¹⁹⁸ Raebeck, Lois, and Lawrence Wheeler. New Approaches to Music in the Elementary School. (Dubuque:
WM. C. Brown Company Publishers, 1964), ix
"Do's
Use suggestions in this book as GUIDES only.
1. Be aware of the PERSONAL VALUE inherent in each musical experience.
2. Be aware of MUSICAL GROWTH inherent in each musical experience.
3. Let experiences EVOLVE out of the human situation whenever possible.
4. Be FLEXIBLE—Change approach when children’s responses indicate a more fruitful course of action.
5. GUIDE children through well-planned-for experiences, appropriate questions, and suggestions.
6. Let children make suggestions, choices, and decisions whenever possible (i.e. how to dramatize a song, which rhythm instrument is best for accompanying a song, and so forth).
7. Be aware of the many possible approaches, materials, and experiences.
8. Use your own as well as children’s ideas for experiences.
10. Be sure any suggestions used are within children’s capabilities.

Don’t's
1. Use suggestions in this book as rigid formulas.
2. Let musical growth be the ONLY goal of an experience.
3. Let enjoyment be the ONLY goal of an experience.
4. Dictate experiences to children.
5. Stick rigidly to a course of action that is NOT working.
6. Tell children HOW they should respond to a specific activity.
7. Be disturbed when children’s responses are not the same as yours.
8. Try to use all you know in the first week.
9. Be afraid to experiment.
11. Use any suggestions which are beyond children’s ability to respond with success."

Raebec is on the right track to making teachers aware that they are using the methods ineffectively. In addition to putting these notes and disclaimers in books, they should be emphasized in the training sessions themselves. By turning the methods into lesson plans, teachers are turning the goal of their lesson into simply carrying out the lesson, instead of teaching the students something new and interesting.

After reviewing this information about music education, it is easy to see that there are two main problems that are faced today with the methods available for use in the

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199 (Raebec 1964, ix)
200 (Raebec 1964, ix)
classroom. First, teachers should feel more confident in using the methods. They were not developed to be intimidating, but rather as a beneficial tool in teaching. In order to fix this problem, teachers should receive more training. This responsibility lies both on the individual teacher to accept this training and on larger institutions to provide detailed training programs. For instance, colleges could include the training as a required part of the curriculum to receive a degree in music education. Another option would be for school systems to require teachers to hold a certain level of certification within a given method in order to be hired on the teaching staff. As a perspective teacher, I am familiar with a few different school systems, which have different policies for their music teachers. After discussing the issue with my mentor in the Memphis City Schools, I learned that all music teachers are required to hold at least a Level 1 Certification in Orff Music. The teachers are not limited specifically to the Orff method. Teachers have the option of using the methods of Kodaly and Dalcroze in addition to Orff. This way every elementary school is unified and the music programs are spectacular. Children within the school system are very literate in music and enjoy the classes. This policy, however, is not consistent in the numerous school systems across the country. If teachers had more comprehensive training, I believe that their confidence would help the methods be used effectively in the classroom.

The second problem with how the methods are perceived today is the opposite extreme from the problem just described. There are some teachers who feel over confident with the methods and could be described as “purists”. Rather than using the methods as a means of achieving certain goals within music literacy and music comprehension, teachers are losing sight of the purpose behind the methods. Literature
on Orff, Dalcroze, and Kodaly is being taken word-for-word and used in the classroom, which can potentially end in the confusion rather than understanding of the students. Teachers need to recognize the necessity for flexibility. Each person is unique and what might work for one student may not work for another and teachers need to make accommodations for these different learning styles. This point should be emphasized, if not over-emphasized, in training sessions.

Overall, the views of the methods should fall somewhere in between the lack of confidence and overconfidence. Teachers must constantly think about what would be the most beneficial for the students, rather than what would be the easiest to teach. Lessons could be kept interesting for both the students and the teacher if the methods were used effectively. The main point that would help solve both problems is for teachers to remember the purpose behind each lesson and use the method to support the underlying concept.

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