

Children are encouraged to clap, tap and move in various ways to assist in rhythmic development. They also learn to recognize rhythm patterns visually, represented by various graphic symbols,² and “write” them, using such symbols or sticks.

Children learn about musical form by recognizing patterns in the songs and, later, phrases and larger formal structures. Harmony begins by singing or playing tonal-center drone accompaniments. Creative teaching techniques are used to develop inner hearing and musical memory.

The Orff Approach

German composer and music educator Carl Orff (1895–1982), collaborating with others, developed a curriculum of music education known as Orff Schulwerk. Movement, the spoken voice, singing and instruments are emphasized in this approach. Free and improvised movements are used in beginning stages, followed by learning dance steps and combining the steps in folk dancing. The body is used as a percussion instrument through hand-clapping, foot-stamping, finger-snapping, and thigh-patting (*patschen*). Speech is used to teach rhythm and the voice is the first instrument to be developed. Instruments are used as an extension of voice and movement.

Students begin their music learning by experiencing environmental sounds, followed by more organized sounds. The foundation of the Orff approach combines melodic and rhythm patterns (based on speech). Students experience music elements—melody, beat, meter, tempo, and rhythm—through movement, speech, mouth sounds, nonsense words, vocal play, and by singing and by playing a variety of instruments. The exercises lead students to understand beginnings, endings, duration and patterns.

Published Orff materials provide models to encourage student improvisation, composition and movement. Teachers model and then students imitate, experiment, and create, often by working in ensembles. Specially designed Orff instruments enhance the learning. This approach is most often associated with mallet instruments tuned to the pentatonic scale and used to create ostinatos. There are also recorders, drums, wood instruments (such as wood blocks), metal instruments (such as finger cymbals), and stringed instruments (such as guitars). Students explore instruments in improvisatory ways before being introduced to notation, an example of teaching music using creativity and play.

Contemporary General Musicianship Approaches

Successful preschool music programs have been developed, which incorporate aspects of early-childhood educational research and ideas advanced by the Dalcroze, Kodaly and Orff approaches. Most established programs recommend, and some even require, short teacher-training sessions before their materials can be used. Many piano teachers teach these curricula, but other musicians and people with a musical background may teach them as well. A listing of the best-known general musicianship programs follows:

² Graphic notation includes using pictures or symbols to represent specific rhythmic values. For example, a small drawing of an animal would represent a quarter note, a medium-sized drawing of the same animal would represent a half note, and a large drawing would represent a whole note.



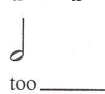


The Kodály Approach

Hungarian music educator and composer Zoltán Kodály (1882–1967), together with his colleagues and students, inspired, guided and developed a comprehensive system of music education, based on the following six premises:

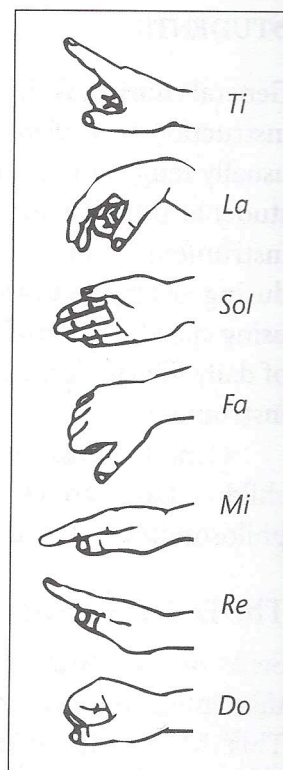
1. All people capable of linguistic literacy are also capable of musical literacy.
2. Singing is the best foundation for musicianship.
3. Music education, to be most effective, must begin with very young children.
4. The folk songs of a child's own linguistic heritage constitute a musical *mother tongue*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

The highly developed and sequenced curriculum known as the Kodály Method is based on child-development principles, using folk songs, sung with words and with moveable-do solfège. Children learn hand signs, adapted from those developed by John Curwen (1816–1880), to facilitate the development of a tonal memory (see example 10.1).

Children also learn rhythm duration syllables, similar to those invented by Emile Chev e (1804–1864), to assist in learning rhythm patterns found in songs. Such syllables include the following:

“ta” for a quarter note	
	ta ta
“ti-ti” for two eighth notes	
	ti - ti
“too_____” for a half note	
	too_____
“tri-o-la” for an eighth-note triplet	
	tri - o - la
“ti-ka-ti-ka” for four sixteenth notes	
	ti - ka - ti - ka

Example 12.1
Curwen hand symbols



¹ Lois Choksy, Robert M. Abramson, Avon E. Gillespie, David Woods, Frank York, *Teaching Music in the Twenty-First Century*, 2nd edition (Upper Saddle River, NJ: Prentice Hall, Inc., 2000), p. 82.

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