



## Chapter Four: The Music Curriculum

### California Visual and Performing Arts Frameworks and Standards

*What should your students know and be able to do in...*

- *Music?*
- *Visual Arts?*
- *Theatre?*
- *Dance?*

Visual and Performing Arts Frameworks (2003) -  
<http://www.cde.ca.gov/ci/vp/cf/documents/atocintro.pdf>

"A discussion about the arts is a discussion about people. It is about how people communicate their perceptions, responses, and understandings of the world to themselves and to others. The story of the arts began more than 35,000 years ago and has been evolving ever since, exhibiting the ability of humans to intuit, symbolize, think, and express themselves through dance, music, theatre, and the visual arts. Each of the arts contains a distinct body of knowledge and skills that characterize the power of each to expand the perceptual, intellectual, cultural, and spiritual dimensions of human experience.

This capacity of human beings to create and appreciate the arts is just one of many reasons to teach the arts in the schools. Study and practice in the arts refine students' abilities to perceive aesthetically, to make connections between works of art and the lives people live, and to discuss visual, kinesthetic, and auditory relationships. Students learn to locate works of art in time and place, make reasoned judgments about them, and investigate how artworks create meaning."

### California Visual and Performing Arts Frameworks

- California Department of Education. (2001). Visual and Performing Arts Framework. Sacramento, CA: California Department of Education - <http://www.cde.ca.gov/ci/vp/cf/documents/vpaframework.pdf>
- California Standards and Frameworks – <http://www.cde.ca.gov/ci>
- California Visual and Performing Arts Standards Complete Online - <http://www.cde.ca.gov/be/st/ss/index.asp>
- California Visual and Performing Arts Standards (Adobe Acrobat Reader) - <http://www.cde.ca.gov/re/pn/fd/documents/visperfmarts-stnd-comp.pdf>
- PDF Files for Music - <http://www.cde.ca.gov/re/pn/fd/documents/music-stnd.pdf>

## California Pre-kindergarten Standards for Music

### 1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

#### *Read and Notate Music*

1.1 Use icons or invented symbols to represent musical sounds and ideas.

#### *Listen to, Analyze, and Describe Music*

1.2 Identify the sources of a wide variety of sounds.

1.3 Use body movement to respond to dynamics and tempo.

### 2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Music

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

#### *Apply Vocal and Instrumental Skills*

2.1 Move or use body percussion to demonstrate awareness of beat and tempo.

2.2 Use the voice to speak, chant, and sing.

#### *Compose, Arrange, and Improvise*

2.3 Improvise simple instrumental accompaniments to songs, recorded selections, stories, and poems.

### 3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of Music

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

#### *Diversity of Music*

3.1 Use a personal vocabulary to describe music from diverse cultures.

3.2 Use developmentally appropriate movements in responding to music from various genres and periods (rhythm).

#### **4.0 AESTHETIC VALUING**

##### **Responding to, Analyzing, and Making Judgments About Works of Music**

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

##### *Derive Meaning*

4.1 Create movements in response to music.

4.2 Participate freely in musical activities.

#### **5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS**

##### **Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers**

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They learn about careers in and related to music.

##### *Connections and Applications*

5.1 Improvise songs to accompany games and playtime activities.

##### *Careers and Career-Related Skills*

5.2 Demonstrate an awareness of music as a part of daily life.

#### **National and State Subject Matter Content Standards**

- National Standards- <http://www.education-world.com/standards/index.shtml>
- National Standards Table of Contents: <http://www.education-world.com/standards/national/toc/index.shtml>
- State Standards - <http://www.education-world.com/standards/state/index.shtml>

#### **California Subject Matter Content Standards**

Locate the subject matter content standards for your grade level. Some will be Adobe Reader pdf files and others will be web html files. You will need to include a specific content standard you feel could be met in your multiple intelligences lesson plan.

- California State Board of Education Standards - <http://www.cde.ca.gov/be/st/ss/index.asp>
- Click on the standards link for a searchable standards site at - <http://www.history.ctaponline.org/center/index.cfm?main=tools/standards.cfm-and-subj=2>



## Goals and Curriculum Strands - Proficient and Advanced Levels

**From the California Standards Introduction** - "Dance, music, theatre, and the visual arts have endured in all cultures throughout the ages as a universal basic language. The arts convey knowledge and meaning not learned through the study of other subjects. Study in and through the arts employs a form of thinking and a way of knowing based on human judgment, invention, and imagination. Arts education offers students the opportunity to envision, set goals, determine a method to reach a goal and try it out, identify alternatives, evaluate, revise, solve problems, imagine, work collaboratively, and apply self-discipline. As they study and create in the arts, students use the potential of the human mind to its full and unique capacity. The visual and performing arts are a vital part of a well-rounded educational program for all students.

For each arts discipline the content standards are grouped under five visual and performing arts strands: artistic perception; creative expression; historical and cultural context; aesthetic valuing; and connections, relations, and applications. At each grade level, prekindergarten through grade eight, content standards are specified for each strand. For students in grades nine through twelve, the proficient level of achievement can be attained at the end of one year of high school study within an arts discipline after the student has attained the level of achievement required of all students in grade eight. Many students also elect to take additional arts courses at the advanced level. That level can be attained at the end of a second year of high school study within an arts discipline after the proficient level of achievement has been attained. These standards are written to apply to all students and at each grade level build on the knowledge and skills the student has gained in the earlier grades. When reading the standards at a particular grade level, one must know the standards for all previous grade levels to understand how expectations are based on prior learning. An examination of the standards for any of the art forms at a given grade level will reveal overlaps and points of connection across the strands because the strands and the standards are intrinsically interrelated."



### Visual and Performing Arts Strands:

- artistic perception
- creative expression
- historical and cultural context
- aesthetic valuing
- connections, relations, and applications

"For students in grades nine through twelve, the proficient level of achievement can be attained at the end of one year of high school study within an arts discipline after the student has attained the level of achievement required of all students in grade eight. Many students also elect to take additional arts courses at the advanced level. That level can be attained at the end of a second year of high school study within an arts discipline after the proficient level of achievement has been attained. These standards are written to apply to all students and at each grade level build on



the knowledge and skills the student has gained in the earlier grades. When reading the standards at a particular grade level, one must know the standards for all previous grade levels to understand how expectations are based on prior learning. An examination of the standards for any of the art forms at a given grade level will reveal overlaps and points of connection across the strands because the strands and the standards are intrinsically interrelated."

### Visual and Performing Arts Standards

Grades 9-12 Proficient	Grades 9-12 Advanced
<b>1.0 ARTISTIC PERCEPTION</b>	
<b>Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music</b>	
<p data-bbox="237 651 808 766">  Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.         </p> <p data-bbox="391 800 654 831" style="text-align: center;"><i>Read and Notate Music</i></p> <p data-bbox="237 867 808 957">1.1 Read an instrumental or vocal score of up to four staves and explain how the elements of music are used.</p> <p data-bbox="237 993 808 1083">1.2 Transcribe simple songs when presented aurally into melodic and rhythmic notation (level of difficulty: 1; scale: 1–6).</p> <p data-bbox="237 1119 808 1184">1.3 Sight-read music accurately and expressively (level of difficulty: 3; scale: 1–6).</p> <p data-bbox="237 1220 667 1251" style="text-align: center;"><i>Listen to, Analyze, and Describe Music</i></p> <p data-bbox="237 1287 808 1436">1.4 Analyze and describe the use of musical elements and expressive devices (e.g., articulation, dynamic markings) in aural examples in a varied repertoire of music representing diverse genres, styles, and cultures.</p> <p data-bbox="237 1472 808 1562">1.5 Identify and explain a variety of compositional devices and techniques used to provide unity, variety, tension, and release in aural examples.</p> <p data-bbox="237 1598 808 1688">1.6 Analyze the use of form in a varied repertoire of music representing diverse genres, styles, and cultures.</p>	<p data-bbox="812 651 1385 766">  Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.         </p> <p data-bbox="966 800 1229 831" style="text-align: center;"><i>Read and Notate Music</i></p> <p data-bbox="812 867 1385 932">1.1 Read a full instrument or vocal score and describe how the elements of music are used.</p> <p data-bbox="812 968 1385 1058">1.2 Transcribe simple songs into melodic and rhythmic notation when presented aurally (level of difficulty: 2; scale: 1–6).</p> <p data-bbox="812 1094 1385 1159">1.3 Sight-read music accurately and expressively (level of difficulty: 4; scale: 1–6).</p> <p data-bbox="812 1194 1242 1226" style="text-align: center;"><i>Listen to, Analyze, and Describe Music</i></p> <p data-bbox="812 1262 1385 1327">1.4 Analyze and describe significant musical events perceived and remembered in a given aural example.</p> <p data-bbox="812 1362 1385 1453">1.5 Analyze and describe the use of musical elements in a given work that makes it unique, interesting, and expressive.</p> <p data-bbox="812 1488 1385 1579">1.6 Compare and contrast the use of form, both past and present, in a varied repertoire of music from diverse genres, styles, and cultures.</p>



## 2.0 CREATIVE EXPRESSION

### Creating, Performing, and Participating in Music

<p> Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.</p> <p><i>Apply Vocal or Instrumental Skills</i></p> <p>2.1 Sing a repertoire of vocal literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, vowel shape, and articulation—written and memorized, by oneself and in ensembles (level of difficulty: 4; scale: 1–6).</p> <p>2.2 Sing music written in three or four parts with and without accompaniment.</p> <p>2.3 Sing in small ensembles, with one performer for each part.</p> <p>2.4 Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation, by oneself and in ensembles (level of difficulty: 4; scale: 1–6).</p> <p>2.5 Perform on an instrument in small ensembles, with one performer for each part.</p> <p><i>Compose, Arrange, and Improvise</i></p> <p>2.6 Compose music, using musical elements for expressive effect.</p> <p>2.7 Compose and arrange music for voices or various acoustic or digital/electronic instruments, using appropriate ranges for traditional sources of sound.</p> <p>2.8 Arrange pieces for voices and instruments other than those for which the pieces were originally written.</p> <p>2.9 Improvise harmonizing parts, using an appropriate style.</p> <p>2.10 Improvise original melodies over given chord progressions.</p>	<p> Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.</p> <p><i>Apply Vocal or Instrumental Skills</i></p> <p>2.1 Sing a repertoire of vocal literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, vowel shape, and articulation—written and memorized, by oneself and in ensembles (level of difficulty: 5; scale: 1–6).</p> <p>2.2 Sing music written in four parts with and without accompaniment.</p> <p>2.3 Sing in small ensembles, with one performer for each part (level of difficulty: 5; scale: 1–6).</p> <p>2.4 Perform on an instrument a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, and articulation, by oneself and in ensembles (level of difficulty: 5; scale: 1–6).</p> <p>2.5 Perform in small instrumental ensembles with one performer for each part (level of difficulty: 5; scale: 1–6).</p> <p><i>Compose, Arrange, and Improvise</i></p> <p>2.6 Compose music in distinct styles.</p> <p>2.7 Compose and arrange music for various combinations of voice and acoustic and digital/electronic instruments, using appropriate ranges and traditional and nontraditional sound sources.</p> <p>2.8 Create melodic and rhythmic improvisations in a style or genre within a musical culture (e.g., gamelan, jazz, and mariachi).</p>
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### 3.0 HISTORICAL AND CULTURAL CONTEXT



#### Understanding the Historical Contributions and Cultural Dimensions of Music

<p> Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.</p> <p><i>Role of Music</i></p> <p>3.1 Analyze how the roles of musicians and composers have changed or remained the same throughout history.</p> <p>3.2 Identify uses of music elements in nontraditional art music (e.g., atonal, twelve-tone, serial).</p> <p>3.3 Compare and contrast the social function of a variety of music forms in various cultures and time periods.</p> <p><i>Diversity of Music</i></p> <p>3.4 Perform music from a variety of cultures and historical periods.</p> <p>3.5 Compare and contrast instruments from a variety of cultures and historical periods.</p> <p>3.6 Compare and contrast musical styles within various popular genres in North America and South America.</p> <p>3.7 Analyze the stylistic features of a given musical work that define its aesthetic traditions and its historical or cultural context.</p> <p>3.8 Compare and contrast musical genres or styles that show the influence of two or more cultural traditions.</p>	<p> Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.</p> <p><i>Role of Music</i></p> <p>3.1 Analyze how the roles of musicians and composers have changed or remained the same throughout history.</p> <p>3.2 Identify uses of music elements in nontraditional art music (e.g., atonal, twelve-tone, serial).</p> <p>3.3 Compare and contrast the social function of a variety of music forms in various cultures and time periods.</p> <p><i>Diversity of Music</i></p> <p>3.4 Perform music from a variety of cultures and historical periods.</p> <p>3.5 Compare and contrast instruments from a variety of cultures and historical periods.</p> <p>3.6 Compare and contrast musical styles within various popular genres in North America and South America.</p> <p>3.7 Analyze the stylistic features of a given musical work that define its aesthetic traditions and its historical or cultural context.</p> <p>3.8 Compare and contrast musical genres or styles that show the influence of two or more cultural traditions.</p>
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### 4.0 AESTHETIC VALUING

#### Responding to, Analyzing, and Making Judgments About Works of Music

<p> Students critically assess and derive meaning from works of music and the performance of musicians in a cultural context according to the elements of music, aesthetic qualities, and human responses.</p>	<p> Students critically assess and derive meaning from works of music and the performance of musicians in a cultural context according to the elements of music, aesthetic qualities and human responses.</p>
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<p style="text-align: center;"><b>Analyze and Critically Assess</b></p> <p>4.1 Develop specific criteria for making informed critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply those criteria in personal participation in music.</p> <p>4.2 Evaluate a performance, composition, arrangement, or improvisation by comparing each with an exemplary model.</p> <p style="text-align: center;"><b>Derive Meaning</b></p> <p>4.3 Explain how people in a particular culture use and respond to specific musical works from that culture.</p> <p>4.4 Describe the means used to create images or evoke feelings and emotions in musical works from various cultures.</p>	<p style="text-align: center;"><b>Analyze and Critically Assess</b></p> <p>4.1 Compare and contrast how a composer's intentions result in a work of music and how that music is used.</p> <p style="text-align: center;"><b>Derive Meaning</b></p> <p>4.2 Analyze and explain how and why people in a particular culture use and respond to specific musical works from their own culture.</p> <p>4.3 Compare and contrast the musical means used to create images or evoke feelings and emotions in works of music from various cultures.</p>
<p><b>5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS</b></p> <p><b>Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers</b></p>	
<p> Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.</p> <p style="text-align: center;"><b>Connections and Applications</b></p> <p>5.1 Explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts.</p> <p>5.2 Analyze the role and function of music in radio, television, and advertising.</p> <p style="text-align: center;"><b>Careers and Career-Related Skills</b></p> <p>5.3 Research musical careers in radio, television, and advertising.</p>	<p> Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.</p> <p style="text-align: center;"><b>Connections and Applications</b></p> <p>5.1 Explain ways in which the principles and subject matter of music and various disciplines outside the arts are interrelated.</p> <p>5.2 Analyze the process for arranging, underscoring, and composing music for film and video productions.</p> <p style="text-align: center;"><b>Careers and Career-Related Skills</b></p> <p>5.3 Identify and explain the various factors involved in pursuing careers in music.</p>





## Visual and Performing Arts Elementary Standards - Pre-K - Grade 8

Credentials for music teachers are K-12. For each arts discipline the content standards are grouped under five visual and performing arts strands: artistic perception; creative expression; historical and cultural context; aesthetic valuing; and connections, relations, and applications. At each grade level, prekindergarten through grade eight, content standards are specified for each strand.

These standards are written to apply to all students and at each grade level build on the knowledge and skills the student has gained in the earlier grades. When reading the standards at a particular grade level, one must know the standards for all previous grade levels to understand how expectations are based on prior learning. An examination of the standards for any of the art forms at a given grade level will reveal overlaps and points of connection across the strands because the strands and the standards are intrinsically interrelated. For example, when working with a partner or small group in creating a dance sequence, the student is applying his or her skills and perceptions (Strand 1), is demonstrating proficiency in creative expression (Strand 2), and is reflecting on knowledge of the work of other dancers (Strand 3). In the same task the student is also participating in the critique process as he or she evaluates the dance sequence (Strand 4), is demonstrating skills in working with others, and is perhaps incorporating themes from other disciplines and reflecting on what a choreographer must know and be able to do (Strand 5). (From the California Music Standards Introduction).

**Music Standards** - <http://www.cde.ca.gov/be/st/ss/mumain.asp>

### Guiding Principles of the Arts Content Standards

Essential guiding principles for arts education programs are contained in the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve* and are reflected throughout these content standards. First, the arts are core subjects, each containing a distinct body of knowledge and skills. Academic rigor is a basic characteristic of a comprehensive education in the arts, including the following:

- Learning through active practice, rehearsal, and creation or performance of works in the arts
- Reading about the arts and artists
- Researching, writing, and communicating about the arts
- Reflecting on the arts in thoughtful essay or journal writing on one's observations, feelings, and ideas about the arts
- Participating in arts criticism on the basis of observation, knowledge, and criteria

### Delivery of a Standards-Based Arts Education Program

The standards identify what all students in California public schools should know and be able to do at each grade level. Nevertheless, local flexibility is maintained with these standards. Topics may be introduced and taught at one or two grade levels before mastery is expected. Decisions about how best to teach the standards are left to teachers and to school district staff. Although the standards do not specify how the curriculum should be delivered, they do inspire the use of a variety of teaching strategies, both teacher-directed and student-centered. Various grouping strategies (individuals, pairs, small groups, and large groups) provide opportunities for all

students to succeed. All students should participate in dance, music, theatre, and the visual arts as performers and creators. A comprehensive arts education program is composed of three modes of instruction:

1. Subject-centered arts instruction in dance, music, theatre, and the visual arts
2. Instruction connecting the arts disciplines
3. Instruction connecting the arts and other core subjects

Subject-centered arts instruction focuses on developing foundation skills in each arts discipline. Instruction connecting the arts disciplines does so in a well-planned, meaningful, focused way. Knowledge of two or more arts disciplines and skill in performing and creating in those disciplines are mutually reinforcing and demonstrate the underlying unity of the arts. Instruction connecting the arts with other core subjects does so in substantive ways that strengthen the instructional goals for those subjects. A thoughtful curriculum design provides students with alternative ways to perceive and experience the world. A standards-based arts education program provides a way by which all students can work at a personalized pace, develop self-expression and self-confidence, and experience a sense of accomplishment. (From the California Music Standards Introduction)

## California Department of Education Arts Project Webs

- Visual and Performing Arts Web - <http://www.cde.ca.gov/shsd/arts/>
- Searchable Standards from California Technology Assistance Project (CTAP) - <http://www.history.ctaponline.org/center/index.cfm?main=tools/standards.cfm-and-subj=2>
- The California Arts Project (TCAP) - <http://csmc.ucop.edu/tcap/>
- California Music Educators Association (CMEA) - <http://www.calmusiced.com/>
- CMEA Bay Section - <http://www.cmeabaysection.org/>
- CMEA Capitol Section - <http://www.cmea-cs.org/>
- The Music Teachers Association of California - <http://www.mtac.org/>
- LA County Teams Distance Learning Art and Music - <http://teams.lacoe.edu/documentation/places/art.html>
- California Historical Society - <http://www.californiahistoricalsociety.org/main.html>
- California Cultural Directory - <http://www.californiahistoricalsociety.org/programs/ccd.html>
- Online Archive of California - <http://www.oac.cdlib.org/>
- UCLA Ethnomusicology Archive - <http://www.ethnomusic.ucla.edu/Archive/cali.htm>
- California Gold Northern California Folk Music of the Thirties - <http://memory.loc.gov/ammem/afcchtml/cowhome.html>
- California Musical Theatre - <http://www.californiamusicaltheatre.com/>
- UCLA Music Library - <http://www.library.ucla.edu/libraries/music/>
- California Digital Library - <http://www.cdlib.org/>

## Music Teaching Methods

**The Kodály Concept of Music Education** from <http://www.kodaly-inst.hu/balszoveg1.html#2>

### Zoltán Kodály



Zoltán Kodály's ideas on music education are usually mentioned under the name Kodály Method. It is more accurate to say Kodály Concept because the composer himself did not work out any complete and detailed methodological process of teaching music. He formulated principles rather than teaching techniques or a step-by-step process or advice for teachers. The adaptation of the principles to the reality was elaborated and developed by his disciples and his followers. The basic principles of the concept were formed, articulated and gradually put into practice after the composer's attention had turned to music pedagogy, especially in the frame of general schooling around 1925.

### An educational philosophy

Kodály's ideas on reform are rooted in the problems and opportunities of the historical, social and cultural circumstances of Hungary of that time. Several of his ideas are connected with other theories or methods of music-education. However, Kodály's music educational philosophy can be recognized as his own. It is rooted in Hungarian soil, nevertheless the Kodály Concept can be adapted to other musical-cultural situations.

### Music is part of universal human knowledge

While standing up for the rightful place of music education in the school curriculum, Kodály also fought for the appreciation of music among the arts in society. "There is no sound spiritual life without music." "Music is an indispensable part of universal human knowledge." This is why he formulated a slogan: "Let music belong to everyone!" Then "it is only natural that music has to be made part of the school curriculum."



### Kodaly Websites

- Organization of American Kodaly Educators - <http://oake.org/>
- Kodaly Institute - Hungary - <http://www.kodaly-inst.hu/>
- The Kodaly Music Education Institute of Australia - <http://www.kodaly.org.au/>
- The Kodaly Method - <http://home.earthlink.net/~debrajet/Kodaly.html>
- Pentatonic Music Collection - <http://www.pentatonika.com/> - A great source of songs and activities for teachers!

- Richards Institute - Education Through Music - <http://www.educationthroughmusic.com/>
- Music and the Brain Research Articles - <http://www.educationthroughmusic.com/brainarticles.htm>
- The Music Staff - Kodaly Method - <http://www.musicstaff.com/lounge/article3.asp>
- Kodaly 101 - Classics for Kids - <http://www.classicsforkids.com/teachers/training/Kodaly101.asp>
- Hand Signals - <http://www.classicsforkids.com/teachers/training/handsigns.asp>
- Rhythm Signals - <http://www.classicsforkids.com/teachers/training/rchart.asp>



### Carl Orff

Carl Orff (1895-1982) is probably best known as the composer of such works as **Carmina Burana** and **Catulli Carmina**, but it is his work with "Music for Children" which has inspired a global movement in music education.

The Orff approach to Music Education is holistic, experiential and process oriented. It is for all children, not just the most musically or intellectually gifted and encompasses aural, visual and kinesthetic learners.

Orff's philosophy is based on solid, pedagogical principles. A structured, sequential development of knowledge and skills encourages joyful participation, creativity, and personal musical growth from all participants. The Orff approach taps the very essence of our beings. Children learn through doing, exploring and improvising. They are active participants in an integrated, guided process, one which allows for differing musical abilities. In the Orff approach, no child is neglected.

The Orff philosophy combines the elements of speech, rhythm, movement, dance, and song. And at the heart of all this is improvisation - the instinct children have to create their own melodies, to explore their imaginations.

*Elemental music is never only music but an integration of movement, dance and language. It is music one creates oneself in which one is involved not as a listener, but as a participant. (Carl Orff)*

The Orff approach is not only for children. In recent years, Orff specialists have experienced its flexibility and adaptability in their work with junior and senior high school students, adults, senior citizens, palliative care patients, and in many individual and group settings from private teaching to classroom to church.

From the Canadian Orff Website - <http://www.orffcanada.ca/orffpages/aims.html>



### Orff-Schulwerk Websites

- American Orff-Schulwerk Association (AOSA) - <http://www.aosa.org/>
- Australian National Council Of Orff Schulwerk (ANCOS) - <http://www.ancos.org.au/>
- Carl Orff Canada - <http://www.orffcanada.ca/>
- History of Studio 49 - Orff Instruments - [http://www.mmbmusic.com/MMB/s49\\_1.html](http://www.mmbmusic.com/MMB/s49_1.html)
- Orff 101 - <http://www.classicsforkids.com/teachers/training/orff101.asp>
- **Classics for Kids - Orff Instruments** - <http://www.classicsforkids.com/teachers/training/orffinstruments.asp>



### Shinichi Suzuki

Dr Shinichi Suzuki was the founder of the worldwide music education movement known as the Suzuki Method. Born in Nagoya, Japan in 1898, he was the son of Japan's first and largest violin manufacturer. Although he worked in the factory as a child, he had never learnt music formally.

Inspired by a recording by Mischa Elman of Ave Maria, Suzuki began to teach himself to play the violin. Over the next few years, he dedicated himself to the study of the instrument and then, at the age of 22, travelled to Berlin to study with the renowned violinist, Karl Klinger. It was here in Germany that Suzuki became a friend of Alfred Einstein and through him, associated with many of the world's leading artists and thinkers.

Suzuki met and married Waltraud Prange, a concert soprano and they returned to Japan in 1928 where he began teaching and performing with the Suzuki Quartet.

Suzuki was asked by a colleague at the Imperial Conservatory to teach his young son and became stimulated to think about the ways in which children learn. Then with the outbreak of World War II, Suzuki was separated from his wife as she was classed as a foreigner. With food very scarce and conditions less than ideal, Suzuki became very ill, taking months to recover. From this experience grew a determination to positively influence the lives of children.

In Germany he had observed how easily the young children learnt to speak German, a language he was struggling to master. He also realised that all Japanese children easily learn to speak Japanese, a highly complex language. All children are able to learn their mother tongue



effortlessly through listening, imitation and repetition. He concluded that children could also learn music this way, if taught with love and dedication.

Suzuki taught using the concept 'character first, ability second'. His goal was to embrace the whole child, nurturing a love of music and the development of a fine character rather than just the mastering of a musical instrument. Suzuki called his idea 'Talent Education' and soon established a school in Matsumoto.

Talent Education refers to the development of skill, knowledge and character. The word 'saino' (talent) in the Japanese language means both ability and talent. There is no distinction between the two meanings as there can be in English. 'Saino' can also be used to mean the development of ability and talent in a skills area such as music and in a personal development area such as one's character.

From the Australian Suzuki Website - <http://www.suzukimusic.org.au/homepage.html>



### **What Is the Suzuki Method?**

#### **Belief That Every Child Can Learn**

The "Mother Tongue" approach is based on Suzuki's observation that children have a remarkable ability to speak and understand their native language at a very young age. Suzuki reasoned that, similarly, children can easily learn music through this same process of listening and repetition.

#### **Loving & Cooperative Environment**

Suzuki recognized the importance of a quality environment in which the child is nurtured by love and encouragement. A caring and cooperative environment established by teachers and parents promotes growth and learning by children.

#### **Parental Involvement**

Children can sustain greater interest and progress more rapidly with a participatory parent. Parents attend all lessons with their children and direct the home practice of their children. Parents are given specific instructions during the individual lessons on how to guide the child's practice. It is **not** necessary for parents to have prior musical training.

## **Step-by-Step Mastery**

Each skill is broken down into its smallest steps. Each step is easily assimilated and repeated many times before continuing. The child progresses at his/her own pace. The sequence of skills taught is based on a logical and coherent progression. This ensures the success of the child.

## **Enthusiasm & Fun**

Children progress more quickly in a non-stressful environment and with enthusiastic teachers/parents who demonstrate the fun of learning to play an instrument.

## **Listening**

Children's ears are trained for musical sounds (as similar to the nuances of language pronunciation and accents) by daily listening of tapes or CDs of the current and future Suzuki repertoire. In addition, parents are strongly encouraged to expose their children to master performances on CD and to live professional concerts and symphony orchestras.

## **Repetition**

Daily practice, as with language learning, is necessary for progress. To enhance technical skill and musical expression, the child continually reviews and refines past pieces.

## **Memory & Music Reading**

As with language, children learn to speak before they learn to read; similarly, children learn to play from memory prior to reading music notation. All music is memorized so the child can focus on the skills necessary to playing the instrument. When the child is ready to read music (as determined by the teacher), music notation is quickly assimilated by most children, as a result of their vast aural and technical background that merely needs translation into visual notation.

## **Group lessons**

While both fun and motivating, group classes reinforce individual lessons and provide valuable opportunities for children to observe and learn from other children at slightly different skill levels.

Taken from the Northern Indiana Suzuki Music School - -  
<http://www.suzukied.org/WhatisSuzuki.html>

- America's Suzuki Music Academy - <http://www.suzukimusicacademy.com/>
- Suzuki Association of the Americas - <http://www.suzukiassociation.org/>
- Suzuki Method Reference Book - <http://www.suzukimusicacademy.com/003.1-suzuki-method-musicbooksindex.html>
- Suzuki Music School in Northern Indiana - <http://www.suzukied.org/>
- The Story of Shinichi Suzuki - <http://www.suzukiassociation.org/SuzukiWeb/index/About%20Us/Dr.%20Suzuki/ShinichiIndex.htm>
- Suzuki Music - Learning with Love - Australia - <http://www.suzukimusic.org.au/>



## Dalcroze and Eurhythmics

### What Is Dalcroze Eurhythmics?



Eurhythmics was developed during the early part of the 20th century by Emile Jaques-Dalcroze, a Swiss musician and teacher. His unique pedagogical approach, based on hearing and feeling as primary sources for learning, preceding the study of theory, shows a keen perception of how people learn. He stressed the importance of sensory experience, the value of pleasure and challenge in developing attentiveness, concentration and the innate potential for creativity.

The recognition of the kinesthetic sense, the sensory feed-back mechanism of the body, and its role in developing coordination both physical and mental was a unique contribution of E. J. Dalcroze. His concepts and approach to music education, embodied in today's Dalcroze work, can also be recognized in the subsequent methods of Carl Orff and Kodaly. From <http://www.dalcroze.com/>

- The Dalcroze Society of America - <http://www.dalcrozeusa.org/>
- MusicKinesis - Music for Teaching Dalcroze Eurhythmics - <http://www.musikinesis.com/>
- Carnegie-Mellon - <http://www.cmu.edu/cfa/dalcroze/>
- Dalcroze School of Music - <http://www.dalcroze.com/>
- Music Staff - Dalcroze - <http://www.musicstaff.com/lounge/article15.asp>



A Dalcroze education is a musical training comprising the basic elements of music: rhythm, dynamics, tone and form. It has three branches: Eurhythmics trains the body in rhythm and dynamics; Solfège trains the ear, eye and voice in pitch, melody and harmony; Improvisation puts it all together according to the student's own invention- in movements, with voice, at an instrument.





For children, and often for adult beginners, these three aspects of the Dalcroze work are integrated in a single class, in which the students move, sing, and play as they engage in a variety of activities involving listening, responding, and inventing.

As the students become more advanced, the three branches are formally separated, each having its own class. However, in the spirit of musical wholeness that characterizes Dalcroze, each class includes all three aspects of the work.

Dalcroze training stimulates, develops, and refines all the capacities we use when we engage in music: our senses of hearing, sight, and touch; our faculties of knowing and reasoning; our ability to feel and to act on our feelings. Coordinating these capacities is the kinesthetic sense, the feedback mechanism of the nervous system which conveys information between the mind and the body. The education of this sense to the purposes of music is at the heart of the Dalcroze work.

This approach, so radical in its inception one hundred years ago, has found its moment in the current explosion of interest and research in music education. The newest discoveries and theories of learning point exactly to the teaching innovations that Dalcroze proposed at the beginning of this century.

From <http://www.dalcrozeusa.org/home.htm>