

LIBERTY UNIVERSITY

SCHOOL OF MUSIC

**MUSIC EDUCATION TRANSFORMATION:
HOW ORFF, KODALY, AND SUZUKI
PROMOTE ACADEMIC SUCCESS**

MASTER OF ARTS IN MUSIC EDUCATION

BY

MICHELLE ANGELI

MUSC 690: THESIS

DR. DAVID K. SCHMAL

May 29th, 2020

ProQuest Number:27999325

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent on the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



ProQuest 27999325

Published by ProQuest LLC (2020). Copyright of the Dissertation is held by the Author.

All Rights Reserved.

This work is protected against unauthorized copying under Title 17, United States Code
Microform Edition © ProQuest LLC.

ProQuest LLC
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 - 1346

**MUSIC EDUCATION TRANSFORMATION:
HOW ORFF, KODALY, AND SUZUKI
PROMOTE ACADEMIC SUCCESS**

BY
MICHELLE ANGELI

A Thesis Presented in Partial Fulfillment
Of the Requirements for the Degree
Master of Arts in Music Education

Liberty University, Lynchburg, VA
May 2020

APPROVED BY:



DAVID K. SCHMAL, DMA Committee Chair



PAUL RUMRILL, DMA Committee Member

ABSTRACT

We all need Music in our lives. Music education is valued less in the education system, but present data from these literature sources of articles, books, and research, tells us another story. For decades school systems have struggled with whether or not to include Music in the education system. There are many values for Music, including individual growth and development. In this research study, I intend to showcase the central benefits of Music to help show there is a need for these programs and to help promote music programs based on their own merits and not just because of academic success. A change also needs to occur in how to teach Music to the young. We need to preserve music education in schools and create a new music curriculum to help promote Music. The research on the main aspects of the Orff, Kodaly, and Suzuki approaches show that Music engages school children on both a personal and social level, as well as impacting their academic growth. I will then analyze this data, collected from journal articles and books about the values of music and learning approaches, to answer my research questions. I will then use this analytical data in my thesis to explain the significance of Music, the importance of these approaches in music education, and layout guidelines and ideas for a new curriculum. In completing my research, I hope to create more awareness of the values of Music and what it brings to the educational system. I will explain the different teaching approaches and how they promote Music and lead to success in personal, social, and academic areas while generating ideas and guidelines for a new curriculum for young children.

Keywords: music values, music education, Orff, Kodaly, Suzuki, approach, curriculum, principles, academic, success, aspects, growth, philosophy, Orff Schulwerk, Ostinato, un-pitched percussion, scaffolding, spiral curriculum, solfege, musical notation, aesthetic, talent education,

Content

| | |
|--------------------------------------|----|
| Chapter 1: Introduction | 4 |
| Overview | 4 |
| Significance of Project | 6 |
| Purpose of Project | 6 |
| Outcomes of Project..... | 7 |
| Limitations of Project | 7 |
| Chapter 2: Literature Review | 9 |
| Values of Music Education | 9 |
| Orff Approach Promote Music | 12 |
| Kodaly Approach Promote Music | 14 |
| Suzuki Approach Promote Music | 16 |
| New Curriculum Ideas/Guidelines..... | 18 |
| Chapter 3: Research Methodology..... | 21 |
| Research Questions | 21 |
| Analytical Methods..... | 21 |
| Validation | 22 |
| Ethical Issues | 22 |
| Conclusion | 23 |
| Chapter 4: Implementation | 25 |
| Findings | 27 |
| Curriculum guidelines | 42 |
| Chapter 5: Conclusion | 52 |
| Bibliography | 57 |

CHAPTER 1: INTRODUCTION

Overview

Music has always been an integral part of any culture and society and is a way to look into what people think and how they feel. Music equals life for many; it is an essential factor in the overall education of young children. There has always been a need to include Music in schools. Still, many schools struggle with adding it, now through my research, I have found reasons why Music is valuable to help promote music education and create new guidelines for a curriculum for young children. Karl W. Gehrkins was a philosophical and musical thinker during the 1920s; he was at the forefront of the music education movement in the early twentieth century. Gehrkins believed that Music brings people together and brings beauty into life; “the function of Music is life...[and] provide[s] nurtur[ing] for the spirit of man.”¹ Gehrkins even coined the phrase “music for every child, every child for music” in 1922.² A change in the curriculum guidelines and views on music education needs to occur for Music to be considered valuable. This musician and composer helped explain the need for Music in school. Leonard Bernstein advocated for the importance of Music in the education system and expressed a need for a change. Eric Bluesstine included a quote in his book from Leonard Bernstein, who pointed out, that Music is lacking in the American education system, and an orphan because there are many different teaching methods.

Once music educators use these guidelines, they can actively help support Music in schools. Bernstein lays out the direct need for change:

How many Americans are prepared for the musical experience?
How many Americans can read Music? How many Americans
are even minimally capable of following the course

¹ David Munkittrick, “Music for Living: The thought and philosophy of Karl W. Gehrkins,” *Journal of Historical Research in Music Education* (2013): p.24

² *Ibid*; p.21.

of a Brahms symphony, to say nothing of a Mozart sonata or even the finer points of a Gershwin tune? I would guess a fraction of one percent. Music desperately needs a prepared public, joyfully educated ears. Right now, Music is an orphan [in American education]; and it will always be that until we get a grip on a methodology of music education for the young.³

The change in the curriculum I speak about that needs to occur is, first of all, in the minds of the people that Music and music education are essential in life. The change, I am advocating is the change towards further music literacy in schools, and creating a higher value for musical experiences, performance, and presentations in life. Another way to promote change is to look at these founding learning philosophies and approaches of Orff, Suzuki, and Kodaly to recreate a curriculum that incorporates these ideas, concepts into music education classes. Ultimately look back to help “equip students with the foundational abilities to learn, to achieve in their core subjects, and to develop capacities, skills, and knowledge essential for lifelong success.”⁴ Music education matters and helps students learn, achieve, and succeed.

This paper will seek to answer the questions of what the value of music education is, how do the Orff, Kodaly and Suzuki approaches promote Music and academic success and what kind of curriculum guidelines will come from these approaches. These approaches will explore and identify the positive and beneficial significance of Music in everyday life and education. Even though music education has made a significant impact on the success and academic abilities of school-age children, a change needs to occur in music education, for Music to remain valued in life and the educational system.

³ Eric Bluesstine, *The Ways Children Learn Music* (Chicago, IL: GIA Publications, 2000), p. xv.

⁴ *Music Matters*, 2011 p.,1

Significance of Project

The primary purpose of this research project will be to help promote music education by explaining its value and defining new ways, ideas, and guidelines to approach instruction. Music improves fine motor skills, social interactions, improves attention and focus, self-worth, and academics in the students. The brain research on music learning shows that the concepts and processes that occur when learning Music are also vital to all knowledge. My research also will lead to examining the main aspects of the Orff, Kodaly, and Suzuki approaches and how they promote Music and how the learning concepts in all three promote scaffold learning, which means building upon previously learned concepts. This project will help improve the student's personal and social skills, as well as help music educators, focus on promoting Music and new curriculum guidelines.

Purpose of project

The primary purpose of my research project is to confirm the importance of music education in the social development processes active in the public-school system. It will emphasize vital elements of these merits through an integrative curricular approach derived from the synthesis of multiple music education methodologies. For a few decades now, there has been an ongoing debate on the importance of Music, the values, approaches, and curriculum for music education. Now, the benefits of Music that I researched will shed some light on the importance of Music and show a secure connection to learning, personal, and social growth. Bernstein stated previously in Bluesstine's book; not every young child is exposed to music classes.⁵ We, as music educators, need to help promote listening and participation in Music-making so, we can help connect children to Music. This project will also help validate the notion that these central

⁵ Eric Bluesstine, *The Ways Children Learn Music* (Chicago, IL: GIA Publications, 2000), p. xv.

aspects of the Orff, Kodaly, and Suzuki approach create a music education. They also show how these methods teach Music through the senses (listening, doing [touch], sight, singing). An awakening in music education needs to occur to implement experiential changes in music-making so that the discipline of Music remains an integral part of life and culture. So, finally, curriculum guidelines based on these approaches and the values of Music needs to be created.

Outcomes of project

This project will explain the essential values and benefits of Music in education. The research will help with promoting involvement in Music for life. Music educators will be able to examine and gain an understanding of the main aspects of the Orff, Kodaly, and the Suzuki approaches to create a new guidelines curriculum geared toward teaching Music to the young. An establishment of more unique teaching techniques will help promote Music, and the overall success of music education, which can serve as a foundation for a music education system of instruction, will become a basis for all music classes for the young. These aspects will explain the importance of Music in both personal and social growth.

Limitations of project

The researched benefits and values might not be suitable for all. Everyone is different; they learn and grow at different paces and have different rates of personal, social, and academic success. So even though there are ethical values from Music, everyone learns and succeeds differently, and this makes it very difficult to put on a general label of full success in academics and music learning. There might still be too much information, causing the topic to become overwhelming, and there might not be the right balance of information, and it might be challenging to narrow down the research. Due to the time constraints and volume of work, I might not be able to create a new curriculum or show how to implement it. I can at least write

about what guidelines the curriculum should include and the main aspects from Orff, Kodaly, and Suzuki used.

CHAPTER 2: LITERATURE REVIEW

The literature from my research focuses on the values of music education, the music approaches that promote Music, and guidelines in a new curriculum. The researched music approaches section is then broken again into three areas of focus: the Orff, Kodaly, and Suzuki methods. Below are a summary and evaluation of each relevant source of information on my topic. The following literature will be in the discussion section of the thesis. It will provide the standards by which promotes Music and what guidelines on how to evaluate a music curriculum.

Values of Music Education

The first classification of the literature focuses on the values of music education. These resources will help to explain these central values of Music and how they can benefit children. It also establishes the current state of the importance of music education and the bulk of scholarly work connected to the values that Music provides to students.

Music Matters: How music education helps students learn, achieve, and succeed,⁶ is a pamphlet created in support of music education, and it presents research into the benefits of music education. The three main points discussed in this source are that music education prepares students to learn, facilitates student academic achievement, and develops the creative capacities for lifelong success.⁷ The article *Music Matters* examined evidence-based studies and provided a list of the benefits of music education, ultimately promoting the idea that students learn, achieve, and succeed through Music. “Music education equips students with the foundational abilities to learn, to achieve in their core subjects, and to develop capacities, skills, and knowledge essential for lifelong success.”⁸

⁶ Arts Education Partnership, “Music Matters: How Music Education Helps Students Learn, Achieve and Succeed,” (2011).

⁷ *Ibid*; p.1.

⁸ *Ibid*.

*A Music and Health Perspective on Music's Perceived Goodness*⁹ is an article exploring the value of Music outside of the classroom. Even though this is a music therapy journal, Edwards helps promote Music by pointing out another importance of Music from the medical perspective. She explains that Music is also vital for mental health and the reason why Music is essential in the real world, outside the education realm. She critically explored this realm to reveal the value of music participation and music listening. Edwards also explained the goodness of Music and helped show the importance of music participation and listening because of the good it brings to therapy and a group environment. She relates the therapy sessions to that of group music learning. Music helps students learn about themselves and the world, “making Music together is an enactment of the human community, and the sound of Music is the sound of community in action... not just an escape from the world but a way of learning how to be in the world.”¹⁰

*Music as a Tool for Growth and Development*¹¹ is a recent article from the children's music network blog, and it explains the primary value of Music for students. Meyers noted from his musical classroom experiences that Music improves attention and focus, social integration, fine motor skills, and that it helps build confidence and self-esteem. Another main discussion point is that Music naturally connects the senses to emotions. Meyers discusses these aspects of Music by using classroom examples of how he has employed these skills and was able also to use these skills to help children with autism. Meyers also brought up another value of Music; to

⁹ Jane Edwards, “A Music and Health perspective on music's perceived ‘goodness,’” *Nordic Journal of Music Therapy* 20(2011): .90-101.

¹⁰ Jane Edwards, “A Music and Health perspective”, 92.

¹¹ David Meyers, “Music as a tool for growth and development,” *The Children's Music Network Blog* (2017).

use it as a way to access a student's emotions and for them to then access personal and social growth.

*Why Music Education Matters in Academics*¹² is an article that lays out the specific process of learning and uses musicians to study brain function. Goodhart explained in his article that Music should be promoted on its merit and not on the outcomes it causes in academics. He discussed the advances in science that help clarify learning, by using brain tests to help explain the neuroscience behind learning, showing aspects of how we can learn. Goodhart then explained the brain process of how we learn and the importance of learning to help promote Music. In this article, he also stated that an improvement in Music must occur for these learning values to be valid. Goodhart, a supporter of music education, explains his take on the importance of Music from brain research. He states, "taken as a whole, the findings to date tell us that music training can indeed change brain circuitry and, in at least some circumstances, can improve general cognition."¹³ He also examines the role and implications for music teachers based on this data.

*Music Participation and Academic Success*¹⁴ is an article from a music education journal, which provides data on the increase of the learning percentage in academics because of Music. Gadberry also noted that music educators need to herald the benefits of Music for its own sake. A few other researchers have stated that we should promote Music based on its merits, even when people only look at the values of success in academics. I feel we should use any data we have to help support and promote music education. The article has four key findings: that Choral singing is the most popular means of performing arts participation, adult participants are good

¹² Gregg Goodhart, "Why Music Education Matters in Academics: It may not be what you think," American String Teacher (2014): p.26-29.

¹³ *Ibid*, 27.

¹⁴ David Gadberry, "Music Participation and Academic Success," Kodaly Envoy 13(2010).

citizens, and children who participate in choir exhibit useful life skills and academic success.

Gadberry points out a key area of concern in the declining opportunities for children to participate in choir.

*Opportunities for Socio-emotional Learning in Music Classrooms*¹⁵ explains ways that Music helps develop social skills in children. Music educators can help children develop the socio-emotional skills they will need for sensitive music-making and life. Jacobi pointed out that socio-emotional skills in children engaged in music gain, such as becoming aware of one's self and others, experiencing heartfelt connections in groups, establishing the unconditional worth of all individuals, being of value to others, expressing positive emotion to others, learning from all and taking pleasure in the happiness of others. She explains how "[c]hildren learn social skills such as cooperation, sharing, and conflict management. Friendships also foster a child's sense of belonging and begin to facilitate children's empathy skills...their ability to understand another's perspective."¹⁶ This article also shows how to build a curriculum to use these values in music education with examples. The first case Jacobi points out as a way to foster the development of social skills is to show how music students can learn social skills based on praise, through beads and yarn belts, and the idea of learning to play recorders in a group music class.

The Orff Approach Promotes Music

The German composer Carl Orff developed the Orff approach, the "Orff Schulwerk" or Orff schoolwork. This method teaches children Music through movement, voices, and feelings.

The main aspects of this approach are in the sources below.

¹⁵ B.S. Jacobi, "Opportunities for Socio-emotional Learning in Music Classrooms," *Music Educators Journal* 99(2012): p. 68-74.

¹⁶ *Ibid.*

Orff-Schulwerk- 'Music for Children' ¹⁷ is an article that explains the underlying thoughts and ideas that go into the Orff approach. Children use what they naturally use; their bodies and voices to communicate, which is the basis in this approach. Orff lays out these aspects to summarize the main elements of Music. Children are introduced to creating, playing with musical ideas through the rhythm of body and word in speech and singing. Then, these two ideas merge into the use of simple musical instruments. “Un-pitched percussion instruments, recorders and barred melody instruments designed at Orff’s direction enrich the total musical educational experience.”¹⁸ This article shows Orff as an inclusive approach in fostering creativity, which then conveys musical knowledge and skills.

*Orff Ensembles: Benefits, Challenges, and Solutions*¹⁹ examine the main aspects of the Orff method and the benefits of classroom instrument study, common challenges, and teaching strategies to help promote student success. Taylor wrote this article for all music teachers to have access to this information and to help them in the classroom. This article will help my topic by explaining some key elements of the Orff method, like balance, blend, and dynamics, the use of simple Ostinato and limited harmony, and the focus on technique development. This article gives teaching solutions to accomplish these elements.

Orff-Schulwerk With and Without Orff Instruments ²⁰ helps explain that teaching Orff with or without instruments is possible. This article again explained the use of speech and bodies to learn concepts in the Orff way. The critical elements discussed and explored in the article are language, movement, improvisation, rhythm, melody, form, and expression. Perlmutter explains

¹⁷ Carl Orff, Gunlid Keetman, “Orff-Schulwerk- ‘Music for Children,’” *Celestial Harmonies* (1995).

¹⁸ *Ibid*, 1.

¹⁹ Donald M Taylor, “Orff Ensembles: Benefits, Challenges, and Solutions,” *General Music Today* (2012).

²⁰ Adam Perlmutter, “Orff-Schulwerk With and Without Orff Instruments,” *Teaching Music* 16(2009).

more about the learning of Music the Orff way: “The intuitive nature of the approach reflects the natural way children speak, sing and move as they engage in a joyful music-making process.”²¹

What is this Orff thing ²² is an article that discusses approach, and explains how it works in an elementary classroom. Ferguson explains that Orff is the approach of ‘doing’ and showing how children learn. Orff developed this approach for elementary music programs. Ferguson points out Orff’s belief that Music supports the whole learning experience for children. The article also continued that Orff believed that “elementary music should not be taught as a [secondary] source of study, but as material fundamental to all other subject areas.”²³ Orff also felt that “the philosophy [developed] into an exploration and development of other subjects and learning skills through music.”²⁴ These quotes easily tie into my topic by showing the learning process of Music and how it’s applied to other skills.

The Kodaly Approach Promotes Music

Zoltan Kodaly, a Hungarian composer, and educator believed music education to be important in young children’s lives. These sources below explain more of his approach and how it can promote teaching and learning of Music through seeing and hearing. These central aspects of Kodaly are discussed and brought to light through these articles.

Connected Songs, Connected Learning ²⁵ is an article that points out the connection of language (literature) to Music, by explaining how Music is language, a primary element of teaching the Kodaly method, through the discussion of the folk music of Bob Dylan. The article

²¹ Adam Perlmutter, “Orff-Schulwerk With and Without Orff Instruments,” 2009, p.48.

²² Nancy Ferguson, “What is this Orff thing?” *Design for Arts in Education* 81(1980)

²³ *Ibid*, 25.

²⁴ *Ibid*.

²⁵ Elaine Bernstorf, “Connected Songs, Connected Learning,” *Kodaly Envoy* (2017): p.16-17.

talks about how the Noble Prize for Literature was awarded to Bob Dylan, explaining that Music is a form of literature, he said “[w]hen we sing, we reproduce [a] language.”²⁶

Folk songs recreate language and traits, which can relate to the teaching of musical frameworks to children. Bernstorf also mentions that singing in the Kodaly philosophy is central to the learning process. This article also discusses the basic Kodaly approach of singing Music and using words to understand musical concepts. The final point is that there is a connection of language arts to Music: “Learning the structures of language helps learn structures of music; Language helps determine melodic rhythm but also pitch.”²⁷

The Kodaly Method and Learning Theories ²⁸ explain the central aspect of Kodaly and point out the two beliefs Kodaly had with “education.” Education, Kodaly believed, was to teach people Music as you would teach them a book, so to be most effective, music education should begin as early as possible. Neumann goes on to discuss that ‘children possess the prime conditions for learning’ and can awaken a long life in appreciation of Music. This article also explains the central aspect of Kodaly as the ‘sound before sight’ approach. It is a scaffolding learning process with crucial elements in teaching Music for the teachers as they prepare, make conscious, reinforce, and assess. This article will help my topic because it shows that Kodaly embodies not only musical concepts but many relevant learning theories as well, such as sound before sight and a scaffolding and spiral curriculum.

Kodaly. Literacy and the Brain: Preparing Young Music Students to Read Pitch on the Staff ²⁹ explains the ideas behind the solfege tone ladder, ideas of music literacy, and current brain

²⁶ Elaine Bernstorf, “Connected Songs, Connected Learning,” 2017, p.16.

²⁷ Ibid, p.17

²⁸ Carolyn Neumann, “The Kodaly Method and Learning Theories,” *The Canadian Music Educator* 47(2006): p.48-49.

²⁹ Bonnie Jacobi, “Kodaly, Literacy and the Brain’ . *General Music Today*, 25(2011), p.11-18.

research. Jacobi discusses vital elements and concepts of the Kodaly approach and the steps to teaching musical notation. The article explains strategies to help build children's understanding of pitch placement and for integrating Kodaly's principles in Music Literacy. Kodaly's central belief was the goal of literate society and promoting Music.

*More Than Solfege and Hand Signs*³⁰ explained the four main aspects/components of the Kodaly method: philosophy, objectives, essential tools, and a lesson planning process. Bowyer's article relates to my topic to show how the philosophy fits into the classroom and what the main aspects are that help promote Music. This article "offers the big picture and may be considered a beginning step down the road to universal musical literacy for students."³¹ The material offered also helps to explain the structure and concepts of the approach.

The Suzuki Approach Promotes Music

Shinichi Suzuki, a Japanese musician and educator, developed the Suzuki Method for the young to learn Music through listening/hearing. He introduced the idea of talent education, explaining that Music is the language of life and helps develop a person's character for the better. These articles and books offer up the main aspects of his approach and how it helps promote Music and academic success.

*The Method and the Movement*³² explains the Suzuki method and music philosophy. Niles points out what aspects make up the Suzuki method. This article also defines the primary steps/process of teaching this method and what is needed to learn the approach: early start, the environment, parental involvement, repetition, group lessons, and the whole person.

³⁰ James Bowyer, "More than Solfege and Hand Signs," National Association for Music Education (2015).

³¹ *Ibid*,75.

³² Laurie Niles, "The Method and the Movement," *The Strad* (2012): p. 34-40.

*Nurtured by Love: The Classic Approach to Talent Education*³³ is a book that showcases Suzuki's ideas, thoughts, and the concepts of his musical education approach. Suzuki explains that everyone is born with the natural ability to learn, especially Music. He has organized this idea into philosophy to be able to open Music for all. This book helps bring music education into perspective while providing answers to the questions of how the Suzuki method can relate to everyone. Suzuki explains the idea of "nurtured in love." Talent education or the music training of Suzuki includes the guiding principles of Music learning through listening and instrument playing. This book also explains the main aspects of the Suzuki method and how it promotes Music.

*The Philosophy of Shinichi Suzuki: Music Education as Love Education*³⁴ is an article that attempts to and does bridge the philosophical gap of Western Music with Suzuki. Hendricks invites music educators to pay attention to the educational philosophy they teach. This article articulates the approach, the main aspects of the method, and explaining the idea of "Music Education as Love Education." This article helpfully demonstrates Suzuki's belief in the spiritual nature of musical tone, and the high priority he placed on character development.

*The Suzuki Approach*³⁵ is a book that points out the main aspects of the Suzuki method and his philosophy of teaching, as well as what talent education is. In the talent education process, the students learn Music and to play through listening, imitation, and feeling. Suzuki also believes in the idea of the mother tongue approach: like one's speaking language, one learns what one's mother speaks in, and so Music is the same way. A student learns Music by

³³ Shinichi Suzuki, *Nurtured by Love: The Classic Approach to Talent Education* (Miami, FL: Summy-Birchard Inc, 2015).

³⁴ Karin S. Hendricks, "The Philosophy of Shinichi Suzuki: Music Education as Love Education," 19 (2011): p. 136-154.

³⁵ Louise Behrend and S. Keats, *The Suzuki Approach* (Miami, FL: Summy-Birchard Inc., 1998).

absorbing the Music (folk music) of their culture, and then they can incorporate western Music into their repertoire. Behrend explains that there are six necessary steps to follow in the learning process: exposure, imitation, encouragement, repetition, addition, improvement, and refinement. Suzuki also believes in learning Music by ear before music notation. This book helps one see the overall picture of the method.

New Curriculum Ideas/ Guidelines

This section lays out the basic guidelines a new curriculum should include. The research indicates what fundamental principles of Music are essential and needed to create a music curriculum. The sources also help show that every student succeeds through Music. Eventually, a curriculum would incorporate the main aspects of Orff, Kodaly, and Suzuki. Below are the articles discussing the principles, guidelines needed, and the critical elements of a curriculum.

*Every Student Succeeds Act (ESSA): Assuring Our Actions to Sing Louder than Words*³⁶ is an article from a music journal and points out that the laws created recently, incorporate many sections on music education. Then explains that there is a need for music educators to know the five music references. So, there is hope for music education, after all. Knowing these laws can help in formulating a curriculum geared towards promoting Music and academic success. This article also brings up that there are new opportunities offered by this new change in the ‘every student succeeds act,’ and there needs to be a new curriculum in music education. Bernstorf’s article will help my topic by showing that there has been a change recently and by explaining that there is a need for teachers to teach a well-rounded education, including academics and Music.

³⁶ Elaine Bernstorf, “Every Student Succeeds Act (ESSA): Assuring Our Actions to Sing Louder Than Words,” Kodaly Envoy (2017): p. 14-15.

*Curriculum Writing in Music*³⁷ is an article that helps to develop one's teaching ideas into a working curriculum. Conway also defines what a curriculum is and its design. The article gives a step-by-step process of writing a curriculum for Music. Conway's article will help my topic by explaining the key elements needed in a curriculum and how I can incorporate later other ideas and central aspects of the musical approaches into a workable curriculum.

*Music Education for Life: Five Guiding Principles for Music Education*³⁸ is taken from the Music Educators Journal and explains the five main guiding principles to follow, and that is necessary for music educators to include in developing a curriculum. Shuler's article helps music educators lead to and create academic success by using these principles. This article brings up the main points that education in all arts is essential; independence (artistic literacy) is necessary for a life enriched by Music; independent music literacy is to engage in three artistic processes-creating, performing, and responding to Music. The students must begin to study early and continue in high school; students must achieve independence and transition to adult involvement, and high school music electives must address a variety of interests to attract a variety of students. These factors discussed help guide the educator's curriculum choice and help them direct their students to find personal paths to lifelong involvement in Music. Shuler's article also helps to layout these principles to show educators how to engage and promote Music in a curriculum and a music classroom.

*Music & Movement: A way of life for the young child*³⁹ is a book that presents a clear and comprehensive and up-to-date survey of professional research and shows the link between theory

³⁷ Colleen Conway, "Curriculum Writing in Music," Music Educators Journal 88 (2002): p. 54-59.

³⁸ Scott Shuler, "Music Education for Life: Five Guiding Principles for Music Education," Music Education Journal 97 (2011): p. 7-9.

³⁹ Linda Carol Edwards, K. Bayless, and M. Ramsey, Music Movement: A way of life for the young child (Upper Saddle River, New Jersey: Pearson, 2009).

and practice. This book also explains and lays out what young children need to learn through Music and movement. For example, music activities, songs, and ideas all help create a curriculum. Using the data from this book will help me discover ideas that are age-appropriate and how to place these main aspects from the theories of Orff, Kodaly, and Suzuki within a newer concept. This book highlights the main goal for music education and helps my topic on how a music curriculum can promote Music overall. The central beliefs on music education discussed in this book explain that:

It makes children's lives richer through musical experiences that will help them develop their aesthetic senses, balance of musical activities can contribute to the development of all children according to their individual patterns of growth and development, Music can support concepts and skills that children are developing, and children are natural musicians and given the opportunity will express themselves musically in a variety of creative ways.⁴⁰

⁴⁰ Linda Carol Edwards, K. Bayless, and M. Ramsey, *Music Movement: A way of life for the young child* (Upper Saddle River, New Jersey: Pearson, 2009): p. xxii.

CHAPTER 3: RESEARCH METHODOLOGY

Research Questions

The central research questions that this project seeks to address are, “What would a transformation look like in a music education curriculum? For Music to remain in school, what changes, if any, need to occur given how music education has significantly impacted the academic success of school-age children?” I will use articles and books, talking about the value of Music in school education. The goal is to create an up-to-date description of the benefits of Music, the music aspects and elements, and guidelines for a new curriculum. Out of my thesis, these four sub-questions arise, “What are the important values found in music education, which promotes music as well as personal, social, and academic growth in school children?”. “In what ways can different aspects of the Orff, Kodaly, and Suzuki approaches combine to create guidelines for a new curriculum? In what ways, if any, do these three music education approaches (Orff, Kodaly, and Suzuki) help promote Music and overall success? And what are the main principles or guidelines needed to create a new curriculum?”

Analytical Methods

The main goal of this qualitative research project is to show the values of Music, collect the essential approaches found in Orff, Kodaly, and Suzuki methods, and combine them into a new curriculum. My research is all to help promote music education and personal, social, and academic growth in students. The research includes a few different types of investigation methods from articles and books that contain document analysis. Further investigation will display techniques, and learning aspects of three music education approaches. The proposal research tools are on archived documents from the online library. These articles will include music education values to help promote music, ideas, and guidelines that will help develop a

change in a teaching curriculum. I will be identifying the main aspects of music education approaches, the key elements and philosophies of the Orff, Kodaly, and Suzuki methods. My research will also be on music values and how they relate to other subjects.

Validation

As a music and preschool teacher, I hope to promote Music, engage students in the love of Music, and develop guidelines to develop a curriculum later and engage young children in a class geared towards them. My initial study, based on my research, will create guidelines and critical aspects for a new music curriculum. The findings will be validated in several ways by colleague feedback and feedback from my first and second readers and the research on the music teaching methods. As a researcher, there is an interest in trying to find ways to highlight the values of Music and the need to change the music education curriculum. As a student myself, I would like to formulate guidelines to develop later a curriculum that will promote Music in personal, social, and academic growth. I hope that a triangulation of all of these findings in research will help bring validity to my thoughts and ideas on the topics. Another way to bring validity to this project is by having a research committee and second reader from Liberty University to help in my credibility while validating my research discoveries. All this research helps me delve deeper into my topics and give me a more overall perspective for my project.

Ethical Issues

At this time, there are no anticipated ethical issues. I do not feel that there will be any, and the IRB (Institutional Review Board) has reviewed and approved my thesis. I will not use raw data from studies and do not need to protect the participants. No consent is necessary since I am using research from articles, and the only people who will see my proposal are my readers

from my research committee, peer readers, my professors, and myself. I will only use colleagues' feedback to validate my study and curriculum.

Conclusion

This work is an essential first step in establishing a valid and compelling argument for keeping music education in schools and especially in a young child's education. Through this project, I hope to have a logical way to promote musical, personal, social, and academic growth, and new guidelines and ideas for the curriculum are needed. My next steps in the research will be delving deeper into my sources and completing a thorough document analysis (articles, books). Due to the time constraints and volume of work, I might not be able to entirely create a new curriculum or show how to implement it. I can list guidelines the curriculum should include, including the essential aspects from Orff, Kodaly, and Suzuki. With more research and discovery of the critical elements in my sources that I have collected, I hope to be able to integrate them into my topics and help promote and populate my research questions with helpful answers. I plan to create guidelines and use principles and the main elements in theory and practice to make up a music education curriculum for the young. My research also discovered the central values to promote Music of its merits and that with Music, personal, social, and academic growth occurs. My research will also explain the significant benefits of Music and how they promote Music literacy, language learning, social interaction, fine motor skills, and self-esteem. Future music educators can refer to this research to learn more about each of the Orff, Kodaly, and Suzuki approaches to help establish a change in curriculum and promote Music. After this process, I hope to research and discover the key elements in music education approaches, central musical values, and integrate them into a new curriculum to teach young students the foundational music elements, promote Music and academic success. I think these are all helpful to lead to an overall

student's learning experience in a school setting and that there is a need for a modern music education curriculum.

CHAPTER FOUR: IMPLEMENTATION

This chapter will address the main and the sub-research questions presented in Chapter Three.

“What would a transformation in a music education curriculum need to look like for Music to remain in school? What changes, if any, need to occur, especially given how music education has significantly impacted the academic success of school-age children?”

Music education seems to be struggling these past decades, with maintaining a foothold in the school’s education system. Some parents, lawmakers and school boards do not see the value or need for Music in schools. With this changing view in education, more positive values found in Music needs to be shown and promoted. Creating a newer curriculum will show the proper values in music education, that students in music benefit with overall well-being for life and their interest in Music. The main changes that need to occur are in people’s hearts, but that is easier said than done, so I will focus on the understanding that Music impacts the social, emotional, physical, and academic well-being of students in many positive ways.

One main thought is that music education should be available for all students, so changing the availability of music education to students, especially young ones, will be a huge deal. Music needs to be seen as an essential ingredient of life, that Music brings people together and beauty to life. This philosophy movement was shaped by Karl Gehrken, who was at the forefront of the music education movement in the early 20th century, and today’s music education curricula are indebted to his work. We need to thank people like this for making a change, in stating ‘Music for every child and every child for music.’⁴¹ Then Music is understood and used as a cushion to soften the harshness of the world. To have a well-rounded education and to reach everyone, Music education needs to be included and release from the world and not just

⁴¹ David Munkittrick, *Music for living*, 2013, p.21

for those training to be future musicians. Gehrkens explained in 1920, the “chief function for music teaching in our public schools is to reach the prospective laboring man, statesman, merchant, teacher, and housewife rather than merely to train the future musician.”⁴²

Music has always been good at helping students function better in school socially and academically. Still, now to show the value of music education, the curriculum needs to show progress, a student’s growth while being fun and engaging. The music educator needs to create his or her curriculum to share knowledge, love of Music, and inspire musicianship. Further explaining that an educator will need to use their philosophy, as well as their personal experiences to stimulate the minds of their students. As David Elliott, author of a music education philosophy book, *Music Matters*, explains “self-growth, self-knowledge, and musical enjoyment are the aims of music education overall and the primary goals of every music teaching-learning episode.”⁴³

Within the last few years, educators have been studying and testing the effect of music and music education has on students to support academic growth. These studies ultimately show that Music is a tool for growth and development for all students at any stage in life. The curriculum changes will need to occur in the beginning music classes from preschool to elementary level to improve and support music education in schools successfully. I will continue with my findings on what the essential values found in music education and how can the Music approaches help to promote a successful change in the curriculum.

⁴² David Munkittrick, *Music for living*, 2013, p.24

⁴³David Elliot, *Music Matters: A New Philosophy of Music Education*. 2014, p.380.

Findings

“What are the important values found in music education, which promotes music as well as personal, social, and academic growth in school children?”

Aristotle had it right by explaining there is a reason why Music and music education had a huge role in people’s lives. He stated, “Music has the power of producing a certain effect on the moral character of the soul, and if it has the power to do this, it is clear that the young must be directed to music and must be educated in it.”⁴⁴ Music and music education have many values, which ultimately promotes personal, social, and academic growth. The benefits of Music and music education have on students and society are laid out in this next section, and will explain the values of Music from helping in therapy to brain development and study.

Confucius explained long ago that “Music produces a kind of pleasure which human nature cannot do without,” this main thought brought about the need for music education. It helped direct these studies designed for and used to create this Music Matters article.⁴⁵ Overall, the Music itself, just by listening, it can take people away from the realities of life, improve self-esteem and socioemotional growth, and increase brain function for academic and lifelong learning and success. A study in an article by Jane Edwards explained that Music is perceived as something ‘good’ and is even used in therapy to improve individuals’ mental health.⁴⁶ Edwards pointed out “that music participation and music listening are innately good and ‘helpful’ [and references to] where goodness is understood to reference concepts of morality and beneficence.”⁴⁷ Other music therapists have stated in this article that there was an emerging view

⁴⁴ Aristotle, *Politics* 8.6, 1932. p.661

⁴⁵ *Music Matters*, 2011. p. 1

⁴⁶ Jane Edwards, *A music and health perspective on music’s perceived “goodness.”* 2011, p.95

⁴⁷ Jane Edwards, 2011, p.91

on the positive and transformational benefits of Music to help and heal people.⁴⁸ Edwards

“promotes music as having a purpose to enhance life and be experienced as life affirming.”⁴⁹

This power of Music is viewed in this study as a part of being human and used to help those with mental issues and disease to revert to themselves; Music has transformative power.⁵⁰ Confucius alluded to the fact that Music was important for everyone in everyday life, and for people to be human, it’s the ‘power’ of Music. Oliver Sack’s book excerpt in this article exemplifies claims for Music and that music experience is enjoyable and needed,

Music is part of being human, and there is no human culture in which it is not highly developed and esteemed. Its very ubiquity may cause it to be trivialized in daily life; we switch on a radio, switch it off, hum to a tune, tap our feet, find the words of an old song going through our minds, and think nothing of it. But to those who are lost in [some neurological condition or some other condition such as] dementia, the situation is different. Music is no luxury to them, but a necessity, and can have a power beyond anything else to restore them to themselves... at least for a while.⁵¹

I have found in my research that Music increases individuals’ brain function, and improves, enhances community life, and transforms the soul. Music education in schools helps prepare students to learn, promotes academic achievements, builds socioemotional skills, and develops lifelong creativity and success. In the direction of improving academic achievements, Music educators are in the process of trying to improve their teaching, so students learn and develop the process themselves. Many are branching out into researching neuroscience, which helps to explain how students learn and how arts training can help influence cognitive brain processes as well as focus. By studying Neuroscience and brain functions and its effect on learning and attention, especially in music education, we can understand more about the learning

⁴⁸ Jane Edwards, *A music and health perspective on music’s perceived “goodness.”* 2011, p.98

⁴⁹ Edwards, 2011, p.97

⁵⁰ Edwards, 2011, p.94

⁵¹ Edwards, p. 94

process and include this research into promoting music education. Gregg Goodhart, in his article *Why Music Education Matters in Academics*, explained the neuroscience behind learning and brain function. Goodhart has also spent many years researching cognitive and behavioral psychology and neuroscience to improve and promote excellence in music teaching. “In 2014, he founded Better Learning Through Neuroscience to coach students and teachers in the foundational learning process necessary to truly master any domain, or just get as good as they would like.”⁵² This article explains the research from Michael Posner, an eminent education research psychologist who has over 50 years’ worth of research on the brain’s attention networks or focus.

Posner presented that “recent research offers a possibility with much better, science-based support: that focused training in any of the arts- such as music, dance or theater- strengthens the brain’s attention system, which, in turn, can improve cognition more generally.”⁵³ Research suggests that music training can ultimately change brain circuitry and improve general cognition. Arts training “strengthens the brain network related to the art being practiced, other tasks that rely on the same brain circuitry or pieces of it presumably would be affected.”⁵⁴ And was found that “moderate levels of musical activity are associated with improved executive functioning when performing basic nonmusical cognitive tasks.”⁵⁵ Posner explains further that “this ability to control focus and behavior successfully is the essence of self-reliance, and how well students build that skill will translate directly to how successful they are as adults.”⁵⁶ So you learn a skill which creates a neural network, and you make it more durable

⁵² Gregg Goodhart, *Why Music Education Matters in Academics*, 2014, p. 29

⁵³ Goodhart, 2014, p. 27

⁵⁴ Ibid

⁵⁵ Ibid

⁵⁶ Ibid

through repetition and ultimately focus, self-discipline and perseverance rely on secure established neural networks, and the ability to focus, push through frustrations, and learn at a higher level. Teachers of the arts must teach process over content, which follows the learning process of creating neural networks (foundation for further learning) and the building on skills to train your brain, which differs from the academics of content over process. Goodhart provides feedback that what music teachers do is “take anyone and everyone, and know that if they follow our directions, they will get good.”⁵⁷

Music education is a positive way to connect the senses with emotion. As further developed by Jane Edwards, music helps transport you and supports the mental process.⁵⁸ Gregg Goodhart says we teach Music the way or method, that the brain follows when learning, creates neural networks, and building skills, and focus.⁵⁹ Another considerable value of music education is that it provides opportunities for socioemotional learning, and helps children develop these skills for life and sensitive music-making. In B. S. Jacobi’s article on this study, she explains, “whether it occurs through planned or ‘opportunistic’ learning experiences that arise unexpectedly, there are numerous successful ways that social learning integrates into instruction.”⁶⁰ She continues that “not only can these skills assist children in their early music learning through brain development, but also become increasingly important as students reach higher levels of musicianship.”⁶¹

David Meyers, in his article, *Music as a tool for growth and development*, further brings about the connection between the learning process, the study of Music to emotional, physical,

⁵⁷ Gregg Goodhart, *Why Music Education Matters in Academics*, 2014, p. 28

⁵⁸ Jane Edwards, *A music and health perspective on music’s perceived “goodness.”*2011, p.90-101

⁵⁹ Gregg Goodhart, *Why Music Education Matters in Academics*, 2014, p. 28

⁶⁰ B.S. Jacobi, *Opportunities for Socioemotional Learning in Music Classrooms*, 2012, p.1

⁶¹ B.S. Jacobi, *Opportunities for Socioemotional Learning in Music Classrooms*, 2012, p.1

psychological, and academic success in students. Music improves attention, focus, social integration, fine motor skills, and builds confidence and self-esteem. This article explains his observations of applying his teaching methods with autistic children and how Music improves their life, showing the need to include Music. Meyers discovered that the children soon blossomed, and the results changed Meyers life to commit his skills to help the autistic community. Meyers explains how Music improves attention and focus by using a guitar in the lap of one student. The students hold and feel the vibrations; they identify low- and high-pitched strings, and soon, using that natural awareness, they can repeat a pattern and maintain attention through a whole song. Music also improved social integration, by creating a musical conversation between himself and a student, the student understood that connecting with others was essential to achieve a goal of playing bass in a heavy metal band. These are a few examples from Meyers experience and stories to help show the positive values of Music. Meyers successful teaching was due “to the children’s desire to play and to their parents, who believe music can open doorways often locked by traditional learning methods.”⁶² Meyers teaching goal was “to use his musical tools to open the doors, to lead to a more fulfilling life.”⁶³

“In what ways, if any, do these three music education approaches (Orff, Kodaly, and Suzuki) help promote music and overall success?”

The Orff, Kodaly, and Suzuki approaches all focus on the individual child, as well as supporting their listening skills, learning of musical skills, and how they perform their new-found skills. They focus on the learning process, as a scaffold or based on the building block study of skills, and helps improve the overall well-being of the child into adulthood. Each approach presents

⁶² David Meyers, *Music as a tool for growth and development*, 2017, p. 1

⁶³ David Meyers, *Music as a tool for growth and development*, 2017, p. 5

the essential aspects of how they promote Music and a student's overall success. Each philosophy is healthy in focusing on developing musical concepts, skills, and involving the child physically and emotionally. Cherlynn Sauter, in her article, *Orff the Wall*, explains that the focus should be on creating thinkers and problem solvers. Pointing out that "Orff insisted that skills and knowledge should be integrated into the lives of the students so that the students would develop critical-thinking skills, as opposed to merely memorizing facts...enabling children to become independent thinkers and problem solvers."⁶⁴

The definition of the Orff philosophy, in Nancy Ferguson's article, is "an approach to teaching which involves the child actively in speech, movement, [rhythm], singing, playing instruments, and improvisations...[and] within a thirty-minute time sphere, the student will participate in one to ten musical activities, each presenting varied music concepts."⁶⁵ The Orff approach reached the public schools in the United States in the early 1950s, and it wasn't until further development through American teachers that the philosophy "culminated into an exploration and development of other subjects and learning skills through music."⁶⁶ This philosophy can be taught at any age and to any grade level, starting with the basics and then step up in learning by layering new ideas, concepts, and skills onto already developed ideas. Each idea builds on to the next. Ferguson explained that the Orff Philosophy or "'Orff Thing' is a philosophy of music education...which spirally develops music concepts and skills while involving the child actively."⁶⁷ There are many ideas and parts to the Orff philosophy. Still, a core belief is that music educators and music education should focus on the 'process of learning,'

⁶⁴ Cherlynn Sauter, "Orff the Wall: Developing Musical Understanding The Orff Way," 2009, p.11.

⁶⁵ Nancy Ferguson, "What is this Orff thing?", 2003, p.22.

⁶⁶ Ibid, p. 25.

⁶⁷ Ibid, p.24-25.

and that the “Orff process is a powerful musical knowledge that works for every student.”⁶⁸ The Orff philosophy doesn’t need traditional instruments for the students to learn Music. Orff instruments tend to be “un-pitched percussion instruments, recorders and barred melody instruments designed at Orff’s direction enrich the total musical educational experience.”⁶⁹ Music educators then have a debate about whether or not the Orff instruments are always needed. However, Adam Perlmutter pointed out that they can still teach and learn the Orff approach with or without the specific Orff instruments. Perlmutter explains that you always carry Orff instruments with you, your voice, and your body. He explained, “language and movement, improvisation, rhythm, melody, form, and expression can all be explored without the support of the Orff instruments... [since you have] ... the body for expressive movement, dance, and body percussion and the voice for both speaking as in rhythmic speech and singing.”⁷⁰

The Orff approach developed as a child-centered musical approach to bring about musical communities and to help develop the whole person/child. The Orff philosophy is a beautiful way to teach Music classes in elementary schools, where there are different skill levels of the students, based on their grade and length of musical involvement. The classes are all spiraled so that challenges set by teachers increase, and the educator can build up the students’ musical skills and musical concepts in stages to help them grow in knowledge. Carl Orff, in a speech at an opening at an Orff Institute in Salzburg, explained what his philosophy is and what it encourages. Carl Orff stated that,

“I encouraged the activation of the students by the playing of their Music... through improvisation and composing it themselves. I, therefore, did not want to train them on highly developed art instruments, but rather on instruments that were

⁶⁸ Cherlynn Sauter, “Orff the Wall: Developing Musical Understanding the Orff Way,” 2009, p.11.

⁶⁹ Carl Orff and Gunlid Keetman, “Orff-Schulwerk”, 1995, p.1

⁷⁰ Adam Perlmutter, *Orff- Schulwerk With or Without Orff Instruments*, 2009, p. 48.

preferably rhythmic, comparatively easy to learn, primitive and unsophisticated.”⁷¹

In conclusion, the elementary music education programs and educators in America need to start looking at the Orff approach to help support and grow music education at an elementary level. Orff is a fun-filled class and learning environment, giving a chance for the students to be creative and learn musical skills and concepts without the strains of bookwork and book learning since the Orff program learns Music by doing. Ferguson finally pointed out, “many believe it is here [in American schools] that the philosophy culminated into an exploration and development of other subjects and learning skills through music.”⁷² So hopefully the modern music educators can learn something from the Orff philosophy and help support the whole child and the elementary programs.

Suzuki felt there was a more emotional side to learning and developing musical concepts. He believed that through this method that students will become a ‘good citizen, noble human,’ and a child improves sensitivity, discipline, and endurance. Also, the nature of Music is spiritual, and music performance expresses the quality of the soul or heart. The purpose of music education is to develop noble human beings to make more peaceful and loving people.⁷³ Deborah Hendricks, in her article, *The Philosophy of Shinichi Suzuki*, focuses on and demonstrates Suzuki’s philosophy of the nature and purpose of Music. In the performance aspect, Hendricks continues to explain Suzuki’s approach that “the nature of music is spiritual and music performance expresses the nature of the composer’s and performer’s soul or heart.”⁷⁴

⁷¹ Beryl Peters, *The Orff Approach and Canadian Music Education Curriculum for the 21st*, 2011, p.31.

⁷² Nancy Ferguson, *What is this Orff thing?*.2003, p.25.

⁷³ Karin Hendricks, *The Philosophy of Shinichi Suzuki*, “*Music education as love education*”, 2011, p. 142.

⁷⁴ Ibid

The second principle from Suzuki explains, “the purpose of music education is to develop noble human beings to make the world more peaceful and loving.”⁷⁵ Suzuki felt he was “able to sense the goodness of the man by listening to him perform.” Like Suzuki, Tolstoy phrased that “Life is the voice of God and tone was this life force: ‘sound has life and soul without form’ then continued that” tone was a fundamental aspect of Suzuki’s violin teaching, in a spiritual and as well as a technical sense. Many teachers quoted Suzuki as saying that the ‘tone has a living soul, tone is the living soul and beautiful tone, beautiful heart’ and it was through the spiritual nature of tone that one could sense the quality of the musician’s soul.”⁷⁶ Suzuki explained more about sound and that “tone is best produced by allowing the beauty of the instrument to flow out naturally.”⁷⁷ The goal of Suzuki was “not just to produce professional musicians, but to develop noble individuals that have succeeded on both counts.”⁷⁸ Suzuki knew it was possible to teach this principle to all students through the playing of their instrument and “music’s power of expression can assist in his goal”⁷⁹ and summarizes this principle nicely:

Our purpose does not lie in a movement to create professional musicians, but to create persons of a beautiful mind and fine ability. We engage in human education through music so that children will grow with beautiful and high sensitivity, through an unparalleled, uniquely musical approach.⁸⁰

And the final aspect is Suzuki’s focus on the whole person. His main idea has been prevalent in his entire philosophy. Suzuki explains his desire for creating a whole person by telling that he “want[s] to make good citizens and noble human beings.”⁸¹ A child develops “sensitivity, discipline, and endurance, if a child hears fine music from the day of his birth on,

⁷⁵ Ibid

⁷⁶ Karin Hendricks, *The Philosophy of Shinichi Suzuki, “Music education as love education”, 2011, p. 144.*

⁷⁷ Suzuki, *Nurtured in Love*, p. 108.

⁷⁸ Ibid

⁷⁹ Karin Hendricks, 2011, p. 145.

⁸⁰ Ibid

⁸¹ Laurie Niles, *The Method and the Movement*, 2012. p.35

and learns to play it himself.”⁸² These aspects perfectly align with the music education principles created after Suzuki. Pete Seeger, a singer/ songwriter in Eric Bluestine’s book, pointed out that “musicians need, in the beginning, to train their ears, their vocal chords, or their hands and to develop the sense of music that tells them when to sing what.”⁸³ Scott Shuler explained that each of these principles helped with “building a strong and secure future for music education in America’s schools’ demands that music teachers reach and teach the vast majority of their students.”⁸⁴ Suzuki equated this method, to the process of learning a language, “[m]usic is a language of the heart without words,” and music education is the “education of feeling, as our usual schooling in factual subjects... is the education of thought.”⁸⁵ When talking about the whole child, to earn the statistics, a person must develop a beautiful character, and is a learned skill. Suzuki believes that “the ear loses the power to listen when the heart forgets to listen to the sounds... Training in the heart and the ear reflects the instructor’s ability to teach.”⁸⁶ The tone is a means of spiritual communication.⁸⁷

These are all of the aspects that Suzuki has defined as the significant aspects of his method. The first aspect deals with an early start. An early start means that children can learn to play an instrument by 2-3 years of age. Suzuki mentions, “children’s brains are most open to learning new mental and physical processes when they are very young.”⁸⁸ The second aspect is the environment, which to Suzuki “aims to provide an immersive musical environment” where “children are required to listen regularly to recordings of what pieces they are playing.”⁸⁹ The

⁸² Ibid

⁸³ Eric Bluestine, *The Ways Children Learn*, 2000. p. 11

⁸⁴ Scott Schuler, *Music Education for Life: Five guiding principles for music education*. 2011, p.9

⁸⁵ Karin Hendricks, p.142

⁸⁶ Karin Hendricks, p. 144

⁸⁷ Ibid

⁸⁸ Laurie Niles, *The Method and Movement*, 2012. p. 35

⁸⁹ Niles, p.35

environment for the child is also at home, watching what their mom does and try to imitate them, which leads us into this third aspect of parental involvement.⁹⁰ In a Suzuki lesson, the parents attend with the child and are also the “home teacher.” The parents have this important role because they help the child practice at home, modeling proper technique. As a child grows, the modeling and class involvement decreases, as any usual parent-child learning moment. The significance of Suzuki’s method is it engages both the student and parent into a dual-learning environment. The fourth aspect of the process involves repetition. Suzuki never suggests to his students to finish a piece because you are always learning new techniques and improving, so why wouldn’t you want to develop and grow more with playing a grouping of the same musical pieces again and again. In this required step of repetition practice, you keep playing a musical composition in a review even as they learn new techniques, “this way they can build up their vocabulary of technique”⁹¹ and then incorporate it into their practice. Next is the whole idea of Group lessons. Suzuki believes you can still have individual lessons and experience, but to get the most out of this method, he says to go for group lessons. “[The students] can develop their musical talent by playing with other young people who are practicing the same music.”⁹² Group lessons also build motivation and community spirit, as children make new friends and witness other pupils’ accomplishments.”⁹³

Children, teachers, and parents are responding so well to the Suzuki musical approach to theory and the principles and processes of the learning of Music. Learning to respect and play Music to kids is a big deal. Since Shin’ichi Suzuki died in 1998, “his philosophy and method of music education, continues to spread across the world, affecting the musical education of

⁹⁰ Niles, p.35

⁹¹ Laurie Niles, *The Method and The Movement*, 2012, p.35

⁹² Niles, 2012, p. 35

⁹³ Ibid

hundreds of thousands of children.”⁹⁴ The significance of Suzuki’s method is it engages both the student and parent into a dual-learning environment. The Suzuki method is valued for music education because it focuses on the love of Music when teaching an instrument. The Suzuki Method is the most popular form of music education worldwide. The Suzuki method creates a natural weaning process for the parents and the teachers. “Ideally, the relationship should parallel that of any parent and child, where the parent’s initial total involvement in the baby’s physical welfare and social guidance gradually, over time, releases the child so that he has been prepared to function independently in life.”⁹⁵

Again the “teacher and parent should cooperate in a musical weaning process.”⁹⁶ Suzuki Programs are growing by “infiltrated, for all the right reasons, by the great teachers and pedagogues... ‘We’re intrigued by what these teachers do. We’re learning more; we’re researching more, we’re having things thrown at them [teachers] at workshops, which are great for learning. We’re opening up more.”⁹⁷ Teachers are finding this process very easy to incorporate the conspectus into a supplement. And “being the huge- and enthusiastic country it is. ‘America quickly took to the Suzuki Method.’⁹⁸ Parent involvement and teachers using Suzuki as a supplement in music education; tend to be the main objectives for participation. “Suzuki believed that with music and with deep love, much can be accomplished, music could even save the world.”⁹⁹ There is such a positive response involving older kids and adults, where

⁹⁴ Niles, p.34

⁹⁵ Louise Behrend, *The Suzuki Approach*, 1998, p.19

⁹⁶ Ibid

⁹⁷ Laurie Niles, *The Method and the Movement*, 2012, p.39

⁹⁸ Niles, 2012, p. 40

⁹⁹ Karin Hendricks, p.147

the Suzuki method has proved to “have a very successful time with incorporating the Suzuki method into the older kids and adult education.”¹⁰⁰

In conclusion, Pablo Casals (conductor and music teacher, Catalonian Cello player, humanitarian for peace), seeing the first workshop of the Suzuki method and how it works in a group, helped him explain his support for Suzuki. When hearing him speak and hearing the children playing, “Maybe Music will save the world. That is if we work for that purpose.... There are people who think that the art exists for its own sake, but I do not think so. Art exists for the human species. I think that all of the people who love and teach art, you should burn with the obligation to save the world. It is necessary to be concerned about the importance of educating a really beautiful human spirit.”¹⁰¹

The next approach I will look at is the Kodaly approach. Zoltan Kodaly, a Hungarian composer and music educator, wanted to create a music system in the schools that brought Music to everyone and sought to bring Music and create a far-reaching, musically literate Hungarian society. This approach is another one of the leading philosophies for music education. Just like Orff and Suzuki, Kodaly promoted and supported Music in the schools and for the country as a whole. “It was the right of every citizen to be taught the basic elements of Music, to be handed the key with which he can enter the locked world of Music. To open the ear and the heart of the millions to serious Music is a great thing.”¹⁰² Kodaly felt that with technical preparation, children could achieve musical results. He also promoted Music as a need to brighten one’s future life, with Music, one can work through many troubles and difficulties in their life. The main concepts of Kodaly focused on singing and the use of solfege, or hand signs. In her article, *The Kodaly*

¹⁰⁰ Behrend, *The Suzuki Approach*, 1998, p. 17

¹⁰¹ Laurie Niles, *The Method and the Movement*, 2012. p.34

¹⁰² Micheal Houlahan & Philip Tacka, *Kodaly Today*, 2015. p.19

Method and Learning Theories by Carolyn Neumann, it “shows that not only does this method develop musicianship in children and adults, but it also utilizes many best practice learning theories in a music education context.”¹⁰³ Kodaly himself believed, as Neumann pointed out, that you teach people to read Music as they would read a book, ultimately enriching and improving society and effect music education, which needs to start as early as possible. With Music, Kodaly had many observations that he included in his justifications that Music needs to be in a school curriculum. Kodaly uses many different learning theories when teaching, including sound before sight, the use of scaffolding, and the use of a spiral curriculum.

Kodaly, as a music educator, concluded from observations that children learned best through ‘doing,’ rather than listening to the teacher talk about it. He explained that an educator should “teach music and singing..., in such a way that it is not a torture but a joy for the pupil; and instill a thirst for finer music in him and a thirst which will last for a lifetime.”¹⁰⁴ Kodaly felt singing should be taught before a student learns any instrument. This concept was part of a pervading learning concept of Kodaly called “sound before sight.” Sound before sight, as described above, concluded that children learn best through “doing” or concrete experiences. So children learning folk songs and to sing they are learning the basics of Music. It was the way to help develop the students’ knowledge from unknown to known. Students should be able to connect the sound idea to a real musical experience. Teachers should then be able to help “students move from concrete musical experiences to abstract musical concepts is a fundamental part of Kodaly...”¹⁰⁵ Neumann pointed out that it was used and incorporated into the Kodaly method because it was a proven pedagogical method by Johann Henrich Pestalozzi. Kodaly, like

¹⁰³ Carolyn Neumann, *The Kodaly Method and Learning Theories*, 2006. p. 48

¹⁰⁴ Carolyn Neumann, *The Kodaly Method and Learning Theories*, 2006. p.49

¹⁰⁵ Neumann,2006. p.48

Suzuki and Orff, promoted and supported early music education and that “children possessed the prime conditions for learning, and the skills not acquired during this time would never be learned as well as later in life.”¹⁰⁶ The Learning approach, sound before sight, is a child-centered approach central to the Kodaly method. The teacher then leads the student into scaffold learning where skills are built on skills from the original ‘doing’ of musical experiences to the final abstract concept or ‘making conscious’ to the student.

A teacher provides foundational support during the learning process by scaffolding, which then translates “into a sequential learning program called [the] spiral curriculum.”¹⁰⁷ Concepts in a spiral curriculum, are learned in an ordered, sequential manner then reviewed to make sure the focus is more in-depth and more understanding each time. Concepts in Kodaly build up from simple to more complex. Students in Kodaly learn to sing a folk tune by doing; the teacher builds on their skill by introducing hand signs (solfege or do, re, me. etc.). Each Pitch gets a hand sign to indicate the location of Pitch. Finally, the student learns the note and place on the musical notation of the Pitch; they were singing from the folk tune. This strategy in learning helps build more foundational musical elements and note reading, but also in creating curiosity and enjoyment for reading Music. These concepts of ‘sound before sight,’ ‘making conscious’ and scaffolding is supported in a spiral curriculum and include the main parts of Kodaly into a music education curriculum. Kodaly’s structured steps to learning are the backbone of any curriculum.

“Teachers using the Kodaly method follow a four-part learning structure; prepare, make conscious(present), reinforce(practice) and assess,” especially when creating lessons in their

¹⁰⁶ Neumann, p. 48

¹⁰⁷ Neumann, p.49

curriculum.¹⁰⁸ In preparing, teachers expose the students to musical concepts by singing folk tunes, singing games, and even various concrete music-making activities. Bonnie S. Jacobi shared that in preparing the students to learn, it helps to engage them in vertical ‘pre-staff’ activities. These activities pointed out in her article include “melodic contour, body signs, visual icons, and the solfege one ladder to help build children’s understanding of pitch placement and create curiosity for seeing how familiar sounds will look on the staff.”¹⁰⁹ Once the students have had many opportunities to experience authentic music experiences, any musical element the teacher plans to present to the students is isolated, identified by explaining and showing it to the students. They then practice this new concept and use the formal name in many settings. The teacher then assesses the students’ ability, knowledge, and skills, and, based on that; they know whether to move on or to continue to reinforce the concept through a different approach. All of this planning by the teacher concludes that Kodaly is an approach that focuses on the child, the student/teacher relationship, and that learning of musical concepts is enjoyable and skill-based on scaffold learning. Jacobi explained that by preparing the students in this process early enough, the learning process would be gradual for them and, “by creating an environment in which reading songs is natural, and by cultivating a desire to read, we can lay groundwork for student success in future years.”¹¹⁰

Curriculum guidelines

“In what ways can different aspects of the Orff, Kodaly, and Suzuki approaches combine to create a new curriculum?”

¹⁰⁸ Neumann, p. 49

¹⁰⁹ Bonnie Jacobi, *Kodaly, Literacy, and the Brain*. 2011, p.11

¹¹⁰ Bonnie Jacobi, *Kodaly, Literacy, and the Brain*. 2011, p.11

Music has been viewed and now studied to have positive effects on student's development and success. R. H. Woody, in his article, *Playing by Ear*, he demonstrates that school experiences provide students with lifelong participation. "Most music educators are committed to providing the best learning experiences they can so their students will be able to enjoy the rewards of being musical. If at all possible, [they] would like...students to attain musicianship that connects them to the immense world of Music, embraces the unique benefits of school music, and is personally meaningful to them."¹¹¹

Howard Gardner, in his Multiple intelligence's philosophy, also brings up that a teacher must be able to teach their curriculum from many different approaches and styles to access all levels and types of learning for individual students.' With that in mind, it makes even more sense to include these findings into a new curriculum. Historical uses of Orff, Suzuki, and Kodaly illustrate the strengths of these methodologies in their countries of origin – educators recognized the social and cognitive benefits of Music in part because of curricula derived from these individual approaches. While the American public school system operates under different practices than German, Japanese, and Hungarian education systems from decades ago, we can still look at their materials, activities, and overall approaches in recreating and remediating participation and promotion of music-making in schools. These are the most prominent music education philosophies and methods in Music and have many positive concepts that help show the value of Music and that by using these approaches overall help students gain academic, physical, socioemotional, and lifelong success. Orff, Suzuki, and Kodaly all are philosophies that focus on the student/ child and use learning processes that are shown in the brain, neuroscience studies to be beneficial to the individual's growth. Each one of these approaches has concepts

¹¹¹ R.H. Woody, *Playing by ear: Foundation or Frill?.* 2012, p. 7.

that should be used and incorporated into one curriculum to unify the approach to music education. They each deal with essential aspects of growth in the students and their musical abilities, creating new neural networks to continue growth in the student. These approaches focus on how to improve a student's expertise, knowledge, and skill in Music. So, these primary teaching aspects combine to create an overall music education curriculum to focus on teaching and creating building blocks for young children/ students to be able to engage in Music and promote success in their life.

I will layout each successful application of these approaches within a music curriculum. Suzuki focused on ear training, and that listening is vital to start in learning to play, just like learning a mother tongue, you need to listen and engage in listening. Young children first are exposed to Music by listening to connect emotion and understanding of Music. Then they show how to play the piece, and then they practice. The focus is on focusing on the instrument and picking up listening. For example, in a Suzuki violin session, everything is taught through audiation, where the teacher will play the segment, they want the student to focus on and have them listen to it before playing it. R. H. Woody's article *Playing by Ear* explained that "providing ear-based music-making experiences serve only to enhance student development... and "ear playing is a key contributor to music literacy."¹¹² In conclusion, after a study of the process of musical development and notation reading, by music researchers, "an emphasis on notation separate from opportunities to play by ear and develop music reading fluency 'restricts overall musicianship and the types of skills needed for a musician to succeed long-term.'"¹¹³ Overall, Suzuki focused on the student playing a single instrument and listening to music/ tunes that are familiar to the child to develop technique and playing by ear and memory.

¹¹² R.H. Woody, *Playing by ear: Foundation or Frill?*. 2012, p. 8.

¹¹³ Woody, p.8.

In Music, there is a focus on listening to music and playing their instrument. Still, Orff went further into teaching familiar tunes and using un-pitched instruments to teach the basics of Music. Orff focused on the use of un-pitched instruments and even the students' voices, and hands in call and response games to develop more as the next step from ear-based training. Woody stated that it was up to the teachers to "trust their instincts and adapt what they are already doing to engage their students' ears."¹¹⁴ Orff also encouraged students to play their music through improvisation and so focused on training students' on un-pitched, easy to learn instruments, and rhythmic in a hands-on approach to ear training and notation playing. This method mentions that "elementary teachers can do copycat and call and response games on instruments"... [and even] "secondary teachers...can teach prominent or recurring melodies by ear [before providing musical/vocal parts to one of their ensembles]."¹¹⁵ Finally, Kodaly is used in the curriculum to build from ear training to teaching with hand signs (solfege or do, re, me, etc.) and then transition into staff paper to introduce note reading of Pitch. These steps then help to prepare the student and transition the student from listening to music to playing with Music to learning how to read and play the music.

Kodaly's philosophy helps bridge the learning between both Orff and Suzuki. Activities, lessons, practice from these three approaches all come together into an overall curriculum and helps promote music education classes. Woody explained, "[teachers] can use solfege to help students connect sounded pitches to visual representations of them," which are then later "transitioned to a written staff to introduce proper note reading."¹¹⁶ Kodaly also helps lead students into a more formal setting of understanding tone, the technical, and melodic content.

¹¹⁴ Woody, p.8.

¹¹⁵ Woody, p.8.

¹¹⁶ Woody, p.8

Orff and Kodaly both also incorporate more musical terms into the students' vocabulary and knowledge base. Finally, the student in higher-level classes, directed by their teacher, listen to a recording of excellent performers on their specific instrument and are challenged, asked to play what they hear, not only "in terms of not only tone quality, technical precision but also the actual melodic content."¹¹⁷

“What are the main principles or guidelines needed to create a new curriculum?”

The curriculum is an essential framework for the teaching process, and David Elliott points out in *Music Matters* that there are four stages of curriculum making. There is orientation, preparation and planning, teaching, learning, and evaluation. The simple main structure of a curriculum defines the learning objectives for music education, introduces and organizes learning experiences that are helpful and to increase their effectiveness and finally evaluating the whole learning process and revising the curriculum when changes need to occur with it. Regina Murphy points out that a curriculum should have “ambitious musical aims [or goals], the highest educational aspirations and holistic principles that place the learner at the center,” and an intended curriculum should have “explicit goals to determine the outcome of learning.”¹¹⁸

When going through these stages of curriculum creating and asking your self-questions of the commonplace list of which direction the teaching-learning process is heading. An “excellent curriculum is an excellent teacher interacting with students in educationally sounding ways.”¹¹⁹ Elliott brings up the idea of what the curriculum should include. The first three terms, principle, goal, and objective, are part of the setup and planning of the curriculum. A principle is usually discussing the central philosophies and standards that the class focuses on and what the students

¹¹⁷ Woody, p.8

¹¹⁸ David Elliot, *Music Matters: A New Philosophy of Music Education* p. 307

¹¹⁹ David Elliot, *Music Matters: A New Philosophy of Music Education*. 2014. p.307

will understand. The dictionary reference states it's an accepted or professed rule of action or conduct as well as a fundamental, primary, or general law or truth from which other facts derive. Principle points in a curriculum are the first thoughts and main ideas the students and teachers focus on as the principles in music education. These principles explain that they can even solve problems; "different experts are aware of different fundamental principles and have different mental processes for conjuring up principles and concepts and for bringing them to bear on problems."¹²⁰ From the main principles, the teacher can then create program goals about Music and teaching. A goal is a result or achievement which is directed by effort. It's also an aim or an end. Once you set a principle, goals should be what the teacher and students set to advance the curriculum. Elliott even suggested, "teachers should consider students' musical goals and desires and support their advancement of musicianship and listenership."¹²¹ Elliott pointed out in *Music Matters* that the teachers could even help direct and then allow the students to come up with their own goals for the curriculum. From the goal, we should then come up with something that one's intended effort or actions to attain or accomplish; a purpose; or goal or target. Objectives are listed by sequenced developmental skills, which all end up falling under the goal that the teacher placed on the curriculum. The objectives are usually set up as a benchmark, like a checklist to make sure the students have reached the goal. Any format will do; there are no set rules on how the objectives should play out. A sequence of objectives is an order of objectives completed by the student. Still, sequences usually occur in a hierarchy of needs, desires, and aims of each student, so there may not be a set-in-stone order since each student is different and has a different intelligence, their sequence of objectives will be different.

¹²⁰ Elliot, 2014, p.399

¹²¹ Elliot, p. 417

When creating a new curriculum based on the Orff, Suzuki, and Kodaly approaches, there should be some guidelines set for a teacher to use. Music curriculums need to focus on the students, the relationship between the curriculum document, and what is taught/learned. Scott Schuler, in his article *Five Guiding Principles for Music Education*, he explains what educators need to create and support students' lifelong involvement and support for Music. These guidelines, when setting the stage in creating a curriculum and lesson plans for the music class; the teacher must,

create an environment where all students are invited to experience music-making in a way that supports first attempts, that legitimizes musical exploration, that expects passions and preferences to surface, and that aims above all to open students to the joy and release and energy of life through Music.¹²²

Scott Shuler's five main principles of learning and teaching for music educators should be a guide in the decision-making process in creating a new curriculum. Teachers are to help their students find individualized paths to lifelong involvement in and support for Music and must be child-centered, acting in the best interest of the children. Shuler pointed out that by keeping these principles as one's teaching goals will help determine the direction and quality of the education, and it will keep teaching Music and the programs productive. Shuler says, "[B]uilding a strong and secure future for music education in America's schools' demands that music teachers reach and teach the vast majority of their students."¹²³ These five principles "help [teachers] realize the goal of music education for life for all those whose lives you touch" and "helps their students find personal paths to lifelong involvement in and support for music."¹²⁴

¹²² Vince Rinaldo, *The importance of reflective practice in music education*, 2002, p. 28

¹²³ Scott Schuler, *Five guiding principles of music education*, 2011, p.9

¹²⁴ 2011, p. 7

Schuler's first principle focuses on "education in all the arts is important for all students."¹²⁵ Schuler explained, "[A]ll students need the opportunities to find their music- the art form that reaches and inspires them."¹²⁶ There are four different art forms, and the students are each given an opportunity with high-quality instruction and given adequate opportunities to find one art that resonates within them. Schuler mentioned Maya Angelou when pointing out how important it is as an educator to connect with the students since it is the teachers who are cultivating future attitudes towards Music. Angelou stated, "I've learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel."¹²⁷

The second principle relies heavily on "independence (artistic literacy) is necessary for a life enriched by music."¹²⁸ An effective teacher should foster independence in their students, who, in turn, choose to pick Music making and enjoyment while knowing how to enjoy in ways to enrich their lives. Literacy in Music is having students be able to make Music without assistance and listen to Music themselves as active participants. For teachers to achieve this goal, they must strive for student independence in two essential qualities: authenticity and transfer. Authenticity is "an authentic music curriculum which prepares students for real-world music activities that students can continue to enjoy throughout their lives" also, this "increases student motivation while also increasing opportunities for music-making outside of school."¹²⁹ This second quality is the transfer, which is "teachers who cultivate transfer consistently encourage their students to think musically and apply what they have already learned to new musical

¹²⁵ Ibid

¹²⁶ Ibid

¹²⁷ Ibid

¹²⁸ 2011, p.7-8

¹²⁹ Scott Schuler, *Five guiding principles to music education*, 2011, p. 8

situations.”¹³⁰ The students’ progress in independence is gradual, and a certain amount of instruction and imitation is needed to develop the students’ musical skills and concepts.

The next principle, independent music literacy, is the ability to engage in three artistic processes of “creating new music, performing existing art with interpretation and responding to music with understanding as an informed consumer/ audience member.”¹³¹ Let’s talk about these three artistic processes involved in creating independent music literacy. The first process is ‘creating new music’ is simple either create Music by improvisational playing and by composing their works, and the second process is ‘performing’ pieces already created but playing with understanding and being able to interpret the Music. The final process is ‘responding’ to Music with knowledge and understanding as an informed audience member. These three artistic processes are critical and are needed to improve instruction to reveal the power and complex nature of Music. Teachers must present making music and understanding music as a series of steps that can and should be mastered and do not depend solely on talent in a spontaneous act. These will help with improving instruction and will “reveal the complexity and power of music, teachers and students must present music-making and understanding as steps to be mastered.”¹³² Teachers of Music learned these skills during musical training from their music educators, and now it’s their turn to help students become adults who can maintain independent music involvement, by learning to carry out these three artistic processes unaided. For teachers to do so, they must design musical instruction and even use differentiated lessons that empower and requires students to make their own decisions.

¹³⁰ Schuler, 2011, p.8

¹³¹ 2011, p.8

¹³² Schuler, p.8

Principle number four is “to achieve independence and transition to adult involvement with music; students must begin music study early and continue in high school.”¹³³ Educators understand that music education begins at the preschool level, if not at birth, and early educational experiences produce high levels of achievement. Schuler points out that Howard Gardner explained that “the Suzuki method is...a prime example of how early education experiences can produce surprisingly high levels of achievement.”¹³⁴ We, as educators, want to guide students on personal paths to lifetime involvement and support for Music.

Finally, principle number five is that “high school music electives must address a variety of interests to attract a variety of students.”¹³⁵ Everyone is different and is an individual with individual tastes and interests. Students are interested in music because it’s an appealing subject in school. So, teachers need to keep the curriculum exciting and make sure that they can “create inclusive music programs that attract and engage more students”¹³⁶ in a variety of music programs to help find their musical path of fulfillment. All the while offering to appeal to these musical interests and a variety of electives.¹³⁷ Students are children living in a unique cultural environment and different musical experiences. These principles then feed into helping create differentiated curricula, since educators seek to teach and reach every student.

¹³³ Schuler, p.8

¹³⁴ Ibid

¹³⁵ Ibid

¹³⁶ Schuler, 2011, p.9

¹³⁷ Schuler, 2011, p.9

CHAPTER 5: CONCLUSION

Aristotle explains the reason why Music and music education had such an essential role in people's lives. He believed that "Music has the power of producing a certain effect on the moral character of the soul, and if it has the power to do this, it is clear that the young must be directed to music and must be educated in it."¹³⁸ Music and music education have many values that ultimately promote personal, social, and academic growth. The benefits of Music and music education have on students and society are lifelong musical involvement, academic, and personal success. Neuroscience research and more studies should be encouraged on the brain to more fully understand learning and the effect musical/ artistic curricula has on the overall brain and brain support for the academics as well. He was explaining the need and values of Music from helping in therapy to brain development and study.

These concepts are explored and taken from the Orff, Suzuki, and Kodaly methods in pre- k, kindergarten, and elementary school music classes. Young and school-aged children's curricula and lessons then incorporate these synthesized concepts in it. Let's first take a closer look at these concepts and how a Pre-K and kindergarten classroom uses them. The early childhood music curriculum's focus is on audiation, music listening from Suzuki, and essential skill sets of music through play activities, including movement, tonal patterns, and rhythm patterns development, all based on Orff. In Pre-K classrooms, teachers guide students to explore, experience a variety of Music, and to perform Music with expression. Pre-k music teachers also help them learn contrasts in Music, music phrasing, dynamics, and tempo and finally in demonstrating the understanding of the relationships between music and the other arts, disciplines, varied contexts, and daily life. They are engaged in listening and movement; learning

¹³⁸ Aristotle, Politics 8.6, DOI: 10.4159/DLCL. Aristotle- politics. 1932, p.661

to follow directions is a skill scaffold by the teacher. Kindergarten teachers help guide their students in exploring musical concepts (beats and melodic contour), generate musical ideas using movements and motives, and demonstrate expressive qualities (voice quality, dynamics, tempo). These all help support the child's expressive intent, and ability to perform appropriately for an audience. Pre-K and Kindergarten classrooms focus on listening to Music like Suzuki and start the foundations of working with Music based on Orff concepts of play and movement.

All young children have the capacities for music learning is a concept found in Suzuki and Orff, and that all young children should be given access to Music as a concept from Kodaly. Both Pre-K and Kindergarten music classes engage students in 'doing.' Skills build upon each other, which leads to a developed musical idea. Pre-k starts with an exploration of sounds and instrument sounds and simple rhythm and leads into kindergarten, where they begin to learn simple musical terms based on skill foundations of listening and exploring sounds. Each child then has the right to a musical childhood that includes play-based, developmentally appropriate musical engagement that is responsive to gender, ability, and culture that provides guides, or supplements a professional early childhood music educator's class.

Now let's take a closer look at these concepts and how Elementary classrooms grades 1 through 5 incorporates them. The skills learned from listening, and movement from Suzuki and Orff are bridged together by Kodaly. The student connects their earlier skills to knowledge of notation and a more sophisticated understanding of concepts like solfège to help join the listening of Music to the actual placement of notes on a staff and how to transform listening and playing to performing music based off of reading notation. The Elementary classroom moves from group learning of concepts to more specific knowledge of more elaborate musical skills and concepts. In elementary school, you have the general music class, including singing, and then

you start to have individual lessons for more specific learning of string, brass or woodwind instruments. Each grade builds skills upon skill to learn the next goal in the concept, by grade 5 the student should be able to perform, demonstrate and explain a selection of music, the context, and technical skills. The students must also be able to generate musical ideas (rhythm, melodies, and accompaniment patterns), including tonalities, meters, and simple chord changes. They will also be able to evaluate and refine and document revisions to their music, apply teacher-provided and collaboratively- developed feedback to explain these changes, as well as be able to demonstrate performance decorum and audience etiquette appropriate for the context, venue, and genre. All elementary scaffold skills build onto a spiral curriculum based on the group and individual, musical technique, ability, skills, interests, and knowledge.

In a later study and possibly developed into another project, would be more specific lessons, activities, and full-on written curriculum of a new music education class. And even new musicians as adults will find these concepts, activities, and events in an experience can help build upon skills to be a student and person for lifelong involvement in music and success. The Orff, Kodaly, and Suzuki approaches focus on the individual child, supporting the development of the individual student's listening skills, music fundamentals, and music-making methods. A curriculum that combines these methodologies with a focus on the learning process allows for effective scaffold-based or building block skill development. In doing so, the program can serve as a good foundation for healthy social development in the music classroom – potentially even impacting life choices far beyond the scope of the public-school environment. Each approach presents the essential aspects of how they promote music and a student's overall success. Each philosophy is healthy in focusing on developing musical concepts and skills, involving the child physically and emotionally.

Ultimately, students should study music purely because of music itself; music educators must take care to herald the value and benefits of the field of music, standing on its merit, independent of other disciplines of public education. In this debate about the importance, value, and benefits to music, educators need to be careful not to make music just important as a value concerning other subjects. David Gadberry in his article *Music Participation and Academic Success* helps to support Music for Music itself and;

while statistics appear to show promising relationships between Music and other subjects, causality is far too complex to be used for advocacy purposes. Furthermore, advocating music's ability to improve test scores could have potentially dangerous side effects and seeing music only as a means to improve test scores diminishes the professionalism and the importance of the profession.¹³⁹

Music education matters and helps students learn, achieve, and succeed. Students need to have experience in creating, being successful musicians, performing vocally or instrumentally as prosperous 21st-century citizens in their lives and careers and need to be able to respond to music as well as to their culture, community, and their colleagues. Leonard Bernstein advocated for the importance of music in the education system and expressed a need for a change. Eric Bluesstine included a quote in his book from Leonard Bernstein, who pointed out, that music is lacking unification in the American education system, and has become an orphan. Once music educators use these guidelines/ principles to help form a new curriculum, they can actively help support music in schools. Bernstein lays out the direct need for change and that "Music desperately needs a prepared public, joyfully educated ears. Right now, music is an orphan [in American education]; and it will always be that until we get a grip on a methodology of music education for the young."¹⁴⁰ The change that needs to occur is in the minds of the people that

¹³⁹ Gadberry, *Music participation and academic success*, 2010, p.13

¹⁴⁰ Eric Bluesstine, *The Ways Children Learn Music*, 2000, p. xv.

music and music education are essential in life. I am advocating the change towards further music literacy in schools and creating higher value for musical experiences, performance, and presentations in life. We need to recreate a curriculum that incorporates these ideas, concepts from Orff, Suzuki, and Kodaly into music education classes to help “equip students with the foundational abilities to learn, to achieve in their core subjects, and to develop capacities, skills, and knowledge essential for lifelong success.”¹⁴¹

¹⁴¹ *Music Matters: How music education helps students learn, achieve and succeed. 2011, p.2*

Bibliography

- Aristotle, "Politics 8.6," DOI: 10.4159/DLCL. Aristotle- politics. 1932.
- Arts Education, P. "Music matters: How music education helps students learn, achieve, and succeed." Arts Education Partnership. (2011). Retrieved June 2017.
- Behrend, Louise, & S. Keats, *The Suzuki Approach*. Miami, FL: Summy–Birchard Inc., 1998.
- Bernstorf, Elaine. "Connected songs, connected learning." *Kodaly Envoy* (2017): 16-17. Retrieved July 2017.
- Bernstorf, Elaine. "Every Student Succeeds Act (ESSA): Assuring our actions to sing louder than words." *Kodaly Envoy* (2017): 14-15. Retrieved July 2017.
- Bluestine, Eric. *The Ways Children Learn Music*. 2nd Ed. Chicago, IL: GIA Publications, 2000.
- Bowyer, James. "More than solfege and hand signs." National Association for Music Education. (2015). Doi: 10.1177/0027432115611232. Retrieved July 2017.
- Conway, Colleen. "Curriculum writing in music." *Music Educators Journal* 88 (2002), 54 -59. Retrieved July 2017.
- Edwards, Jane. "A music and health perspective on music's perceived 'goodness.'" *Nordic Journal of Music Therapy* 20 (2011). 90-101. Retrieved June 2017.
- Edwards, Linda Carol, K. Bayless, & M. Ramsey. *Music & movement: A way of life for the young child*. 6th ed. Upper Saddle River, New Jersey: Merrill/ Pearson, 2009.
- Elliot, David J. "Music Matters: A New Philosophy of Music Education" 2nd Ed. New York, NY: Oxford University Press, 2014.
- Ferguson, Nancy. "What is this Orff thing?" *Design for Arts in Education* 81 (1980). ProQuest (2003). Retrieved June 2017.
- Gadberry, David. "Music participation and academic success." *Kodaly Envoy* (2010): 13. Retrieved July 2017.
- Goodhart, Gregg. "Why music education matters in academics: It may not be what you think." *American String Teacher* (2014): 26-29. Retrieved from www.astaweb.com through Liberty Online. Retrieved June 2017.
- Hendricks, Karin S. "The philosophy of Shinichi Suzuki: Music education as love education." *Philosophy of Music Education Review*, 19 (2011): pp136-154. Retrieved Nov. 2016.

Houlahan, Micheal, and Philip Tacka. *Kodaly Today: A Cognitive Approach to Elementary Music Education*. 2nd Ed. New York, NY: Oxford University Press, 2015.

Jacobi, Bonnie S. "Kodaly, literacy, and the brain: Preparing young music students to read Pitch on the Staff." *General Music Today* 25 (2011): 11-18. Retrieved July 2017.

Jacobi, B.S. "Opportunities for Socioemotional Learning in Music Classrooms." *Music Educators Journal* 99 (2012): 68-74. Doi:10.1177/0027432112459082. Retrieved June 2017.

Jorgensen, Estelle. *Transforming Music Education*. Indianapolis: Indiana University Press, 2003.

Meyers, David. "Music as a tool for growth and development." *The Children's Music Network Blog*. (2017) Retrieved from www.culturekingdomkids.com, retrieved June 6th, 2017.

Munkittrick, David. "Music for Living: The thought and philosophy of Karl W. Gehrken." *Journal of Historical Research in Music Education* (2013). Retrieved June 2017.

Neumann, Carolyn. (2006). "The Kodaly Method and learning theories." *The Canadian Music Educator* 47 (2006): 48-49. Retrieved July 2017.

Niles, Laurie. "The method and the movement." *The Strad* (2012): 34-40. Retrieved November 2016.

Orff, Carl, Keetman Gunlid. "Orff-Schulwerk- 'Music for children.'" *Celestial Harmonies*. (1995). Retrieved June 2017.

Perlmutter, Adam. "Orff-Schulwerk with and without Orff instruments". *Teaching Music* 16, (2009). ProQuest. Retrieved June 2017.

Rinaldo, V. "The importance of reflective practice in music education." *Canadian Music Educator*, 44(2), 28-29. Retrieved from <http://ezproxy.liberty.edu:2048/login?url=http://search.proquest.com/docview/1028963?accountid=12085>, 2002.

Sauter, Cheryllynn. "Orff the wall: Developing musical understanding the Orff way." *A fine FACTA*, 2009. Retrieved June 2017.

Shuler, Scott. "Music education for life: Five guiding principles for music education." *Music Educators Journal* 97 (2011): 7-9. Retrieved June 2017.

Suzuki, Shinichi. *Nurtured by Love: The Classic Approach to Talent Education*. 2nd Ed. Miami, FL: Summy-Birchard Inc, Alfred Music, 2015.

Taylor, Donald, M. "Orff ensembles: Benefits, challenges, and solutions." *General Music Today*. National Association for Music Education (2012)
Doi:10.1177/1048371311414879. Retrieved July 2017.

Woody, R. H. "Playing by ear: Foundation or frill." *Music Educators Journal* 99 (2012): 82-88.
Retrieved June 2017.