Four Pathways to Active Music-Making: Dalcroze, Gordon, Kodály, and Orff
TMEA Clinic/Convention, San Antonio, February, 2016
David Frego, Brent Gault, Herbert Marshall, Julie Scott
The Alliance for Active Music Making: http://www.allianceamm.org/

The eurhythmics approach of Dalcroze; Gordon’s Music Learning Theory and its emphasis on audiation; singing as an essential part of Kodály’s philosophy; and the Schulwerk elemental music and movement envisioned by Carl Orff: What are the similarities in these ways of teaching music? What are the differences?

This session, continues the AAMM mission of encouraging music teachers and future music teachers to explore a variety of pathways toward the most appropriate and engaging music education for all students. One of the steps on this pathway is to foster collaboration and communication between teachers committed to lifelong reflection and growth.

Because of the brevity of this session, there will only be time for a few questions after the 4 presentations. We encourage you to consider the following questions and continue the discussion by contacting the presenters or starting a dialogue with your students and colleagues about how to facilitate an active, experiential, music education.

- What is the relationship between active music making approaches and current issues in the larger world of music education?
- How can we avoid becoming dogmatic and close-minded about an approach with which we resonate?
- Can the four approaches presented in this session evolve to help future teachers develop the ability to adapt to different cultural/societal expectations?
- Will involvement with any or all of these approaches inspire the teacher to seek continued growth as a TEACHER/MUSICIAN?
- How might the collaboration and communication we experience in conference sessions like this one build long-lasting, fruitful connections?
- How can awareness of a variety of pathways to musicianship impact teacher candidates who are still in the preparation phase (pre-service, undergraduate music education students).
- What resources (i.e. books, materials, on-line resources) have you found most helpful for your own growth and development in terms of learning about and exploring different approaches?

For more information on the Alliance for Active Music Making, please visit the AAMM website: http://www.allianceamm.org/
Philosophy of a Dalcroze-based lesson:

- The human body is the first instrument
- Rhythm bridges what we hear with what we do
- Lessons integrate rhythmic skills with ear-training and improvisation
- Music is abstract—we hear it moving through time
- Movement is concrete—we see it moving through space
- Rhythmic movement manipulates time, space, and energy
- Movement generates feelings, which form emotions
- All lessons develop listening skills, reaction, focus, self-control, coordination, cooperation, self-expression, imagination, and creativity

The Flow of Dalcroze Learning:

- Hearing to Moving
- Moving to Feeling
- Feeling to Sensing
- Sensing to Analyzing
- Analyzing to Reading
- Reading to Writing
- Writing to Improvising
- Improvising to Performance

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Purposeful Movement in the Classroom

Active Listening:
- Walk on your own when you hear the orchestra
- Connect elbows with one other person when you hear the oboe
- Marcello: *Oboe Concerto in D Minor (Mvt. 1)*

Disappearing Beat:
- Walk 8 beats in one direction, then 7 steps in another direction ... down to zero
- Walk one beat, change direction for 1 & 2, change direction for 3 ... up to 8
- Combine: Start at 8, decrease to 1 (without repeat), increase to 8
- Maintain eight beats but replace one step away with a clap ... down to 8 claps
- Insert the steps back in from the end: 7 claps plus 1 step ... back to 8 steps
- Use as active listening with any music in phrases of eight beats.

Music choices:
- Rankin Family: *Tell My Ma* (Grade 3)
- La Sonora Dinamita: *A Mover la Colita* (Grade 4)
- Pokey LaFarge: *Central Time* (Grade 5)

Pedagogy:
- Sequencing
- Modalities of learning
- Anacrusis, crasis and metacrusis
- Expressivity in movement
- Cooperative learning
- Active Listening
An MLT Approach to a Traditional Folk Song & Line Dance

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Learners experience Gordon’s *Skill Learning Sequence* primarily through pattern instruction.

Learners *apply* and *practice* these skills during a variety of diverse classroom activities, like today’s song.

Dance: Bkwd 4 (Clap, Clap), Fwd 4 (Clap, Clap), repeat, then form an arch. Head couple dances through middle of the lines.

Pattern/improvisation activity: Choose who will lead patterns. In place of the arch, face your clapping partner and chant a 4 beat triple pattern. Partner echoes. Then switch roles. If creativity is the goal, the partner will give a pattern *different* than the leader’s.

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**Down the Ohio - rhythm patterns**

![Sheet Music](image)

*Trad. arr. Marshall*

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Down the river, oh, down the river, oh, down the river we go... (Du___ Du___ di Du di Du___) Partners echo or *impro-vise* pat-ters.

Down the river, oh, down the river, oh, down the O__ki__o!
Kodály-Inspired Teaching: One Model
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I. What are the principles of Kodály-inspired teaching?
   A. Music is essential for human development
   B. Singing as a foundation for music education
   C. Beginning with the musical mother tongue
   D. Moving from musical participation to theoretical understanding (Prepare-Present-Practice)

II. What are some of the tools utilized to achieve these goals?
   A. Wonderful, artful musical material (from which a teaching sequence derives)
   B. Rhythmic syllables
   C. Solfege syllables and Curwen/Glover handsigns

III. One possible model (using “Bim Bam” to present the concept of sixteenth notes)
   A. Review known rhythmic material by chanting, moving, and creating with known rhythms
   B. Learn and perform “Bim Bam” Create a dance that corresponds to the form of the song (ABB)
   C. Using the A section, identify the number of syllables performed in each beat
   D. Label the new rhythm, echo speak patterns, and read the A section of “Bim Bam” with rhythm syllables.

IV. Resources:
      Elementary Music Education. New York, NY: Oxford University Press

*Bim Bam bi ri bi ri bi ri, bi ri bi ri bi ri, bi ri bi ri bi ri
Bim Bam bi ri, bi ri bi ri bi ri
Bim Bam bi ri, bi ri bi ri bi ri

*Hasidic song

**Shirley McRae has a wonderful choral arrangement of this published by Colla Voce.

***A version of this song notated in cut time can be found at http://www.musicalion.com/en/scores/sheet-
music/329/anonymus/2767/bim-bam-biribam
Orff Schulwerk Model Lesson
Julie Scott, Presenter
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I. What is Orff Schulwerk?

A. Orff Schulwerk is a music education approach that was developed by German composer Carl Orff (1895-1982) and his colleague, Gunild Keetman (1904-1990).

B. “Schulwerk” literally means “schoolwork,” but a better definition is “schooling through working” or “learning by doing.”

C. “Orff” is a process of teaching music through imitation, exploration, labeling, improvisation, and creating.

D. Orff Schulwerk begins with a simple rhythmic and melodic vocabulary and gradually progresses to a more and more difficult level.

E. Orff Schulwerk is “discovery learning,” in which the children are given opportunities to express themselves by being spontaneous, experimenting, and making decisions and suggestions.

II. What are some of the tools utilized to achieve these goals?

A. The Orff Schulwerk “media” are: rhythmic speaking, singing, moving and dancing, body percussion, and playing instruments: “singing, saying, moving, and playing.”

B. The materials used in Orff Schulwerk are “elemental”—simple and child-like. These generally include nursery rhymes and poetry; folk songs and dances; instrumental music composed by Carl Orff, Gunild Keetman, and others; and folk tales or modern-day children’s literature.

III. One possible model for Orff Schulwerk: “Ah Poor Bird”

A. Learn and sing the song in unison.

B. Sing it in a two-part canon.

C. Sing it in a four-part canon.

Ah, Poor Bird

Traditional English Round

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<th>I</th>
<th>II</th>
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<td>Ah, poor bird,</td>
<td>take your flight.</td>
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<th>III</th>
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<td>Far above the sorrows of this sad night.</td>
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D. Learn Orff instrument accompaniment for the song.

![Musical notation]

E. Create a very simple circle dance for the song. Perform the dance in unison, two parts, four parts.
F. Add an introduction.
G. Perform the piece with song, dance, and instrumental accompaniment.

IV. Resources for Orff Schulwerk:


