

Uniting Orff and Kodály: Best of Both Worlds

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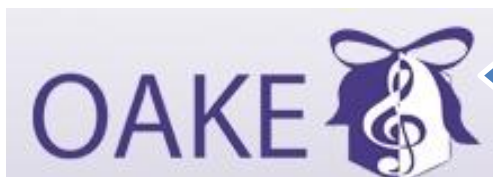
PHILOSOPHIES

KODÁLY

- A. Everyone has the right to music literacy and it is meant to be enjoyed!
- B. Singing can and should provide the foundation for all types of music.
- C. Music education should begin at the earliest possible age.
- D. A child's own culture provides his/her musical "mother tongue." Folk music is the "musical mother tongue" of the child. Folk songs provide ideal materials for music education.
- E. Music learning should be experiential and feel like "playing" for the child.
- F. Only music that clearly demonstrates artistic merit (folk or composed) should be used in teaching.
- G. Only the finest musicians should teach music. The lessons should be child-centered with a discovery approach. The teacher creates a stimulating, joyful, and invigorating atmosphere in the classroom. This is the essence of Kodály.

ORFF

- A. Music is learned by child-friendly activities such as singing, chanting rhymes, clapping, moving, and playing.
- B. Music is learned by hearing and making music first, then reading and writing it later.
- C. Music is enjoyed in a non-competitive atmosphere where one of the rewards is the pleasure of making good music with others.
- D. Improvisation and composition start students on a lifetime of knowledge and pleasure through personal musical experience.
- E. Orff Schulwerk ("schooling in music through working" = LEARNING BY DOING) is total, active involvement in music making that incorporates speech, singing, movement, and instrument playing in a creative environment.
- F. Orff Schulwerk develops the whole child with a balance of emotional and intellectual stimulation.



BASIC TOOLS

KODÁLY

- A. Rhymes and singing
- B. Solfège (moveable do) and Curwen hand signs
- C. Rhythm syllables
- D. Folk songs
- E. Movement activities
- F. Prepare, Present, Practice
- G. Instruments: recorders, pitched and non-pitched percussion

ORFF

1. Rhythmic speech and singing
2. Folk songs
3. Playing Instruments: body percussion, non-pitched percussion, barred instruments, and recorder
4. Movement activities
5. Emphasis on process
6. Improvisation

PEDAGOGY

- A. Kodály Approach
 1. Scope and Sequence
 - a. Long range plans
 - b. The converse relationship of rote to reading
 - c. Spiral curriculum
 2. Principles of Planning
 - a. **Prepare** (pre-conscious)
 1. Musical experiences
 2. Rote learning
 3. Iconic representation
 - b. **Present** (identification or introduction - conscious)
 1. Guided discovery
 2. Use of symbolic representation (labeling)
 - c. **Practice** (addition of reading and writing)
 1. Application to new situations (transfer)
 2. Creativity
 3. Reading and writing
 3. Song Selection
 - a. For Preparing: Any song with element anytime
 - b. For Presenting:
 1. New element the only unknown thing in the song
 2. New element preferably in the middle of the song
 3. New element preferably happens only once
 4. Melodic pattern descending better than ascending
 - c. For Practice:
 1. All elements are known
 2. Reading and writing in some form



4. The Lesson Plan
 - a. Beginning or Opening (establish beat, in-tune singing)
 1. Greeting (use pitches that are to be prepared or practiced.)
 2. Rhyme (establish attention to beat using speaking voice.)
 - b. Primary Focus (major task)
 1. A specific concept is introduced or practiced. This is the focal point of the lesson and requires the most intense concentration from the students.
 2. Always use a **known** song to introduce a new concept.
 - c. Change of pace (movement activity, singing game or Orff-inspired activity)
 1. This is an ideal place to prepare new musical concepts.
 2. An opportunity for fun.
 - d. Secondary Focus
 1. This portion of the lesson is flexible. It could involve a new song, flashcards, a story, improvisation, listening, review, or any number of other possibilities.
 2. Often this section functions as a time for practice or preparation for future lessons.
 3. More importantly to the classroom teacher, this is a time to calm the class down after a rollicking singing game, and re-focus their attention on a specific concept.
 - e. Closing
 1. Similar to the greeting, this part of the lesson again uses pitches or rhythms that are being prepared or practiced.
 2. It could also involve a quick review of any new pitch or rhythmic patterns introduced in the lesson.
5. Solfège and Curwen Hand Signs
 - a. Solfège. Why?
 1. Proven record of success
 2. Pure vowels
 3. All single syllables
 - b. Moveable do
 1. Easily transfers from key to key
 2. Easy to teach minor and other modes
 3. Function of intervals remains the same from key to key
 - c. Handsigns. Why?
 1. Visual learners
 2. Kinesthetic learners



B. Orff Approach

1. Process
 - a. The ultimate aspiration is NOT a performance.
 - b. The overall goal is the learning, joy, and fulfillment that comes along in the process of making music.
2. Procedures of Process
 - a. Process is one that breaks down the component parts into small, manageable segments, beginning with singing and solfège or rhythmic chant.
 - b. Process continues by putting the rhythms into body percussion.
 - c. Then rhythms are transferred to instruments.

- d. Often some form of movement is added.
- e. Finally, the piece is performed informally for the teacher and classmates or formally for an audience.

C. Rhythm Mnemonics Compared

1. Orff: word-chant (pear = ♩ , apple = ♪)
2. Kodály: ta ti-ti (♩ ♪)
3. Gordon: du du-de (♩ ♪)
4. Pierre Perron: ti-ka-ti-ka (♪)
5. Ta Ka Di Mi: ta ta-di ta-ka-di-mi (♩ ♪)



D. Creating: Improvisation and Composition

1. Rhythmic
2. Melodic
3. Textual

E. Planning for Grades 4-8

1. When planning lessons for grades four through eight, the same structure may be used.
2. Substitute an opening and closing song and/or rhythmic/pitch activity in place of the greeting and rhyme.
3. Find age-appropriate songs and activities.
4. Attention span increases with age.
5. Writing skills are more advanced.
6. Pace of sequence can be faster.

"A well-conducted lesson is not a burden, but a recreation: the source of joy and cheer."
Zoltán Kodály.