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Methods Summative Activity

4/30/16

**Suzuki**

The philosophy of the Suzuki method is that music is much like learning a language, and by starting at a young age, one can become musically literate and successful as they grow older. This method was founded by Shinichi Suzuki, a classically trained violinist from Japan. Suzuki’s goal was for students to become high members of society through the art of music and to learn to foster ability with gradual increase. Some key elements in his method are that children begin to study and play music at a very early age along with parent involvement and awareness throughout their musical growth. Many of the musical experiences that students encounter in this method are learning by hearing and seeing through various demonstrations, as well as exposure to different styles of classical music material. With music notation, this this factor is delayed and comes later in the method since sound before sight has a greater importance.

**Dalcroze**

The Dalcroze method was founded by Emile Jaques Dalcroze, who was a Swiss composer and music educator. The philosophy of this method is that students learn music with connection to experience and learning. The main goal that the Dalcroze method strives to reach is for students to develop kinesthetic sense and inner hearing in music. The way this is achieved is from emphasis and use of improvisation, movement, and solfege techniques. Dalcroze’s method also values internalization of sight, movement, and sounds, which allows students to develop kinesthetic sense even further. Another distinctive element to note is the use of fixed Do in this method. As far as notation, sound before sight is a primary factor and notation is brought up later on, starting off with a one-line staff. Much of the musical material used is in styles such as canons and fugues.

**Gordon (MLT)**

Music Learning theory was founded by Edwin Gordon, an American bassist who observed and concluded his own findings of various music education methods. Gordon’s philosophy in music education is similar to Suzuki’s, in that learning music is much like learning a language and should be started at an early age. One of the main goals in Gordon’s theory is for students to develop inner hearing, also known as audiation. To achieve this goal, one of the most distinctive elements used is tonal and rhythmic pattern syntax. These patterns Gordon believed helped students build a musical vocabulary and develop audiation. Some other elements Gordon found useful were the use of moveable DO, singing in groups and solely, as well as La based minor, which helps students understand the relative minor relationship. As far as notation, sound before sight is emphasized highly and there is a greater importance of using syllables (Ex. Du De) for audiation purposes. Much of the musical material in this method ranges from many different styles, keys, and modes.

**Orff**

The Orff method was co-founded by Carl Orff and Dorthee Gunther from Germany. The philosophy of this method is that students should experience out of music movement, and out of movement music. The Orff method’s goal is to merge music and movement together to develop exploration and a sense of more doing instead of learning about. Some distinctive elements in this method are the use of sequencing and self-exploration for a student’s educational experience. Instead of just learning about or listening frequently, students are encouraged to do more exploration and improvisation, and imitation in music. These factors also contribute to developing aural skills as well. Notation is a delayed factor in the Orff method, and is instead replaced with the emphasis of sound before sight. The musical materials on the Orff method are also distinctive since many styles of songs can be sung or played with different Orff or percussion instruments in various Orff arrangements.

**Kodaly**

The Kodaly method was founded by Zoltan Kodaly, a composer and philosopher from Hungary. The Kodaly method philosophy is very similar to Suzuki’s and Gordon’s in that children who are capable of language literacy are capable of musical literacy. The goal of this method is to develop musical literacy in students beginning at a young age. Many of the distinct elements that help achieve this goal are the use of Kerwin hand signs related to solfege, as well as the emphasis on singing and letting the human voice be an instrument itself. The Kodaly method also lets students get experience with inner hearing, internalization, and musical memory done through a specific learning sequence. As far as notation, sound before sight has greater importance and standard notation is in cooperated later in the learning sequence. Some other important factors that go along with audiation and notation in this method are the use of mnemonics, solfege, and syllables (Ta Ti). The use of folk music, especially Hungarian, is also used greatly for included musical material.