

USE OF SOLFEGE SYLLABLES AND CURWEN HAND SIGNS

The Use of Solfege Syllables and Curwen Hand Signs in the Elementary Music Classroom

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Abstract

The use of solfege syllables and Curwen hand signs is taught in undergraduate, graduate and music certification programs. There is previous quantitative research to identify the benefits and effectiveness of both solfege syllables and Curwen hand signs as well as a history of use in the American elementary music classroom. In a teaching culture where interaction with other elementary music teachers can sometimes be limited, the purpose of this study is to gather research as to how solfege syllables and Curwen hand signs are currently being implemented in the elementary music classroom. This includes determining the elementary music teachers' view as to their effectiveness and what causes them to implement them in their classroom. For those who do not incorporate solfege syllables and Curwen hand signs, this study will look at the factors that keep them from implementing them in their classroom. To meet these goals, a survey will be provided to elementary music teachers.

Keywords: Solfege, hand signs, Curwen,

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Chapter 1: Introduction

Statement of Purpose

The purpose of this study is to determine how solfege syllables and Curwen hand signs are implemented in elementary school music classrooms and their effectiveness based on teacher experience and perception. In this study, elementary music teachers of grades kindergarten through fifth grade will be surveyed. The history of the use of solfege syllables, the order in which the syllables are introduced to students, and the use of Curwen hand signs in the elementary music classroom will be researched in preparation for the creation and analysis of the survey. The survey will aim to determine what elementary school music teachers implement and the reasoning behind their choice. A focus on what the teacher considers to be the strengths of their current use of solfege syllables and Curwen hand signs will be identified in the survey.

Rationale

The use of solfege syllables and Curwen hand signs is taught in varying degrees in music education training courses. It is also implemented in varying degrees in elementary music classrooms across the United States of America. Due to the observation that many elementary music teachers are the only elementary music teachers in their school and possibly in their district, many educators lack the opportunity to see what is common practice and learn what has been effective for other educators. Additionally, many Kodaly training programs focus on the traditional implementation of introducing the solfege syllables So and Mi first, whereas Feierabend's newer approach focuses on introducing Mi, Re, Do syllables first. In undergraduate or certificate programs, often one approach is focused on more than another, making it challenging for a teacher to gain additional information on the effectiveness in the classroom. The continued growth of music teachers is an imperative component to their personal success

and that of their music program. Therefore, a study of what has been effective can create a learning opportunity and benefit many teachers. These survey results, as well as best practice research, will be implemented in the researcher's teaching and be made available to other educators. The goal will be to create an understanding of the history of solfege syllables and Curwen hand signs in United States elementary music classrooms as well as an understanding of their current implementation.

Expected Findings

Through research and surveying elementary music educators, I expect to find that So, Mi are the most common tonal syllables that are first introduced to music students. I also anticipate that the main reasons that these syllables are first introduced are due to training in undergraduate and certificate programs or due to school districts' music curriculum requirements. I expect to find that the Curwen hand signs are not implemented as consistently in music classrooms using the Orff-Schulwerk method or Feierabend curriculum as those using the Kodaly method. I do expect teachers to be able to identify strengths of how the use of solfege syllables and Curwen hand signs impact their students' learning.

Chapter 2: Background Information and Historical Context

History of Solfege Syllables in the American Music Classroom

Solfege syllables were used in the American music classroom as early as 1877 when Daniel Batchellor moved to America. While living in England, he had met and had been influenced by John Curwen. After moving to America, Batchellor became the leader in the Tonic Sol-fa movement in American schools. Batchellor spent much of his teaching career working with kindergarten students. With the kindergarten students, he created a color system associating colors with relations of notes in the scale. He started by assigning red to *doh*, yellow to *me*, and blue to *soh*. He filled in *ray* with orange, *fah* with green, and *te* with crimson (Southcott, 1995). Any time a child picks up a boomwhacker in the American Music classroom today, they stand on the legacy of Daniel Batchellor.

Ultimately, the Tonic Sol-fa movement in American schools did not last, but its contribution lives on today. Batchellor's book, *Musical Kindergarten Method*, included ideas on how to teach music to young children through play. As Southcott (1995) summarizes, "The *Musical Kindergarten Method* was a remarkable textbook. It included many of the principles and practices we hold axiomatic, was soundly based on pedagogical theory but was the work of experienced music educators" (p. 76). Although the Tonic Sol-fa system is not currently used in music education, it has no less "made an important contribution to the development of music education, particularly to the principles and practices of Zoltan Kodaly" (Rainbow, 1989 as cited in Southcott, 1995, p. 78).

The use of moveable *do* was in the American music classroom as early as the work of Daniel Batchellor with the Tonic Sol-fa method (Southcott, 1995). Mary Helen Richards, an early pioneer of the Kodaly approach, taught the pentatonic scale using tone syllables and

moveable *do* (ibid vii, as cited in Sheridan, 2019). Denise Bacon studied in one of Richards' workshops. After studying the Kodaly concept, Bacon taught Lois Choksy. One of Choksy's many long lasting contributions to the Kodaly method in the United States music classroom was the focus on a "child-development approach to teaching music" (Sheridan, 2019, p. 65). Considering a young child's singing range is usually only five or six tones, she created a child appropriate order to introduce solfege syllables. This included commencing with the *sol-mi* pattern in kindergarten or first grade. After the *sol-mi* pattern, *la*, *do*, and *re* would be introduced. She recommended that the half steps *fa* and *ti* be introduced in fourth grade, as she observed it to be a challenge for children to sing half tones in tune. Chosky did not create the idea of basing a teaching sequence on a child's development, but she was the one who applied it to music and made it a staple in the Kodaly method (Sheridan, 2019).

While implementing this order of teaching solfege that has become synonymous with the Kodaly method, Chosky and her colleagues noted that there is a difference between Hungarian and American folk music. This large difference is in the *la* centered Hungarian music and the *do* centered American folk music. Along with the implementation of child-development centered solfege pattern teaching, they added the use of American folk songs in place of Hungarian folk songs (Sheridan, 2019). John Feierabend took this focus on American folks songs a step further and altered the order that solfege syllables are introduced (Feierabend, 2018).

Building on the work of Kodaly educators before him, John Feierabend created an approach for the twenty-first century school. After years teaching in Kodaly training programs, Feierabend recommended a new approach to introducing solfege syllables. For aural training he suggests commencing training with *mi-re-do* (Sheridan, 2019). Feierabend ascertains that while

so-mi is effective for Hungarian folk songs, *mi-re-do* represents the solfege syllables used in American folk songs (Feierabend, 2018).

Solfège Syllables in Methodologies

The use of solfege syllables and moveable *do* have often been associated with the Kodaly method. While they have a central presence in the Kodaly method, they originated in the eleventh century with Guido D'Arezzo (Houlahan, 2015). Solfège syllables are so important to the Kodaly method that they are learned prior to learning the musical letter names of notes (Houlahan, 2015). This emphasis on the use of solfege syllables and the long history of the Kodaly approach in the United States music classroom (Sheridan, 2019) creates a strong association among educators between the Kodaly method and solfege.

While some educators do associate solfege syllables and Curwen hand signs with the Kodaly approach, they are not exclusive to the Kodaly approach (Feierabend 2018). The use of solfege syllables can be seen in steps 2-12 of the 12 steps of the *Conversational Solfege* curriculum (Feierabend, 2018). Solfège syllables are significant enough in the teaching of John Feierabend that he changed the long standing order in which the solfege syllables are introduced from *so-mi* to *mi-re-do*. (Feierabend, 2018).

According to Gordon (2012), who created the Music Learning Theory, solfege syllables were widely used in the public school music classroom until the early 20th century. After World War II, when instrumental music became more popular in schools, solfege syllables became less important. Rather, “pitch-letter names” became the prominent way to identify notes (Gordon, 2012, p. 64). Along the same lines, Gordon asserts that “numbers in combination with names of lines and spaces and key signatures all but replaced moveable-*do* syllables for reading vocal notation”(Gordon, 2012, p. 64). Gordon (2012) also claims that many people believe teaching

young children pitches by number is the most appropriate syllable association. However, Gordon does not consider these alternatives to be effective ways of teaching music audiation. He emphasizes the importance of solfege syllables and the detriment of using other notation naming systems.

According to the “Music Literacy” section on the American Orff-Schulwerk Association website (n.d.), solfege syllables are an option in teaching children to read music in the Orff-Schulwerk community. Focusing on rote music learning, the association states that “no particular method of teaching music reading is recommended” (American, n.d., para. 1). They do note that letter names are appropriate and imperative for barred instruments and recorders (American, n.d.).

The Dalcroze method does not have a rigid or fixed approach to teaching solfege. Instead, the information is passed down from master teachers, who all add their own influence to the work. The goal of solfege in the Dalcroze method is to “sensitize the ear to the diatonic system” (Thomsen, 2011, p. 69). Using fixed-*do*, the entire diatonic scale is introduced from the beginning of a child’s music education. Solfege exercises are often accompanied by a non-locomotor movement (Thomsen, 2011).

Effectiveness of the use of Solfege Syllables

Xiques (2014) asserts the benefits of using solfege syllables as a unique language for musicians. When working with vocalists, solfege syllables are beautiful to sing and easier than using a number for the scale degree (Xiques, 2014). Feierabend’s (2018) focus of his elementary music curriculum, Conversational Solfege, is for students to become tuneful, beautiful, and artful. The development of artfulness can be aided with the beauty of using solfege syllables. Xiques (2014) emphasizes that no matter what tool or method an educator uses, it is key for the

students to be using expression and making music. The beauty of the solfege syllables can aid in this process.

Reifinger (2012) noted little research has been conducted on effective sight-singing training in the elementary music classroom. He contends the skill of sight-singing should be taught to every student in the same way every child is taught the skill of reading in the elementary classroom. Even though solfege is commonly accepted as an effective way to teach or improve sight-singing performance, very little research is available to prove this presumed truth (Reifinger, 2012).

In looking at past studies and seeking to add to research, Reifinger (2012) concluded that lyrics may have the ability to assist the beginner sight-singing student. He studied second grade students to see the impact of solfege syllables versus a neutral syllable on sight-singing. He looked at the impact on both familiar patterns that had previously been rehearsed in the classroom, and new patterns that had not been rehearsed. In his study, he began with the pitches *so* and *mi*. Reifinger (2012) found solfege to be more effective than the word “loo” in singing familiar patterns with contour accuracy. In singing unfamiliar patterns, his research showed that students who were trained using only the word “loo” had the greatest improvement in contour accuracy. However, he attributes this to the similarities of the old and new patterns and the simplicity for students who did not have the additional difference of solfege syllables. In looking at the results of all his research, he states that these results support the use of solfege while teaching young students (Reifinger, 2012).

Martin (1991) completed a unique study that included testing student’s tonal aptitude and school readiness, while also researching the effectiveness of solfege syllables, hand signs, and written notation. Martin (1991) identified the research as disappointing as neither the use of

solfege syllables, written notation, letter notation nor hand signs made a significant difference in student progress. Unlike the common practice in the music classroom today, the students in this test had music instruction three times a week. The solfege syllables *do*, *re*, *mi*, *so*, and *la* were all used in this study of first grade students. Martin (1991) stated that each of these five notes were used as a starting pitch. In her research Martin (1991) concluded the number of solfege syllables presented to students was beyond their readiness. The number of syllables proved too challenging and students were focusing only on one aspect at a time. She concluded that her students focused on the solfege syllables at the expense of learning contour and pitches (Martin, 1991). While it may be determined from the research of Martin that none of the learning tools make a difference, a more positive interpretation is that the research actually supports many of the current music education methods used in elementary music classrooms. For example, both the Kodaly Method and *Conversation Solfege* by John Feierabend focus on introducing 2 or 3 solfege syllables to a young beginner student (Feierabend, 2018). Additional studies should be performed with tests more suited to a first grade student's ability.

As previously mentioned, Reifinger (2012) noted that little research has been conducted on effective sight-singing training in the elementary music classroom. Additionally, there is not a broad base of numerical research on the effectiveness of the use of solfege in the middle school classroom. In place of numerical evidence, teacher perception of solfege syllable effectiveness plays an informative role. A survey on sight-singing instructions in middle schools in Florida provides insight into middle school teachers' perceptions of the use and importance of solfege syllables. The questions were asked on a scale of 1-10, where 1 represented "strongly disagree" and 10 represented "strongly agree" (Kuehne, 2007). The average score for the importance of students learning sight-singing by the use of solfege syllables was 7.96. The average score for

the use of solfege syllables in warm-up exercises in the choral classroom was 7.72. Of the 14 questions on instructional techniques, these two questions involving the importance of solfege syllables were in the top 6 highest averages for the most agreed upon techniques in teaching sight-singing. As the researcher states, Curwen hand signs and solfege syllables were agreed upon as effective techniques by the surveyed middle school music teachers. Survey participants also identified training through workshops and undergraduate work as the most significant influence of the way they teach sight-singing (Kuehne, 2007).

While writing about his own personal experience, which includes 23 years of hands-on experience in the classroom, Bitner (2017) found the use of solfege to be effective when teaching students to read notation and when providing them an understanding of music theory. Specifically when working with vocalists, Bitner (2017) identified solfege as a useful tool and described it as “not only enabling my students to become proficient at reading notation and understanding music theory, but (for singers) for refining pitch accuracy, intonation and vowel placement” (para. 7). Bitner (2017) specifically credits it for providing himself and his students the ability to audiate. He also claims that most of his students' abilities to read music improved considerably above what was expected for their age. This result came after several years of using solfege. It is important to note that these findings are for students in grades K-12. Some of these specific benefits may be different or obsolete in an elementary music classroom.

While not backed by numerical research, the experience of Bitner (2017) is interesting as it shows stronger support for the effectiveness of solfege syllables than some of the previously mentioned studies. The experience of the middle school teachers from Florida also shows a strong support for the use of solfege (Kuehne, 2007). There is a large difference between Bitner's 23 years of experience and the years of experience of the middle school teachers as compared to

the short studies of first grade students. This difference is time. A study that followed students with consistent training in solfege syllables over several years is a needed and important step to fully understand the long term effect of the use of solfege syllables on music students.

In testing sight singing accuracy in high school students at an allstate training camp, Killian and Henry (2005) did not find that the system used made a significant difference in the student's success. Coming from various teachers from across the state, one can assume that these teachers implemented a variety of methods based on their perception. The performance of their students did not indicate one method as superior to another method, meaning that the use of solfege syllables did not prove superior to other methods (Killian and Henry, 2005).

In the three mentioned numerical studies, only one provided a conclusive benefit of using solfege syllables. On the other hand, in both the study of teachers' perceptions and Bitner's lengthy experience, there was strong support for the use of solfege. Much research is still needed to prove or disprove teachers' perceptions of the effectiveness of using solfege syllables.

History of Curwen Hand Signs

Curwen hand signs, which some refer to as the Glover/Curwen hand signs, were invented by Sarah Glover. They were then adapted by John Curwen, thus gaining the name most commonly used today: Curwen hand signs (Bennet, 1984). Hungarian music educators heavily accepted these hand signs and made them a part of the Kodaly method (Houlahan, 2015).

There are varying perspectives on the frequency of use of the Curwen hand signs. Gordon (2012) states that the Curwen hand signs were not widely used to accompany moveable-*do* syllables. Other sources point to the use of Curwen hand signs in American schools for over 150 years. Theodore Seward published a book in Philadelphia in 1880 where he wrote of solfege methods based on Curwen's tonic *sol-fa* method, including the hand signs. The Curwen method

also was in a publication of Juins Ward from American Catholic School in the early 1900's. This publication is still used today (Feierabend, 2018).

Curwen Hand Signs in Methodologies

The use of Curwen hand signs is not a significant part of several methodologies used in the elementary music classroom. The work of John Feierabend, *Conversational Solfege*, suggests the use of the hand staff in place of traditional Curwen hand signs. The hand staff has each finger representing a line of the staff. This is then helpful in reading and writing written notation on the staff (Feierabend, 2018).

According to Thomsen (2011), the Dalcroze method is passed down from master teachers and does not involve a strict curriculum. Thomsen's article gives no indication that Curwen hand signs are used in their individual Dalcroze-based teaching. Thomsen (2011) does mention physical activity to differentiate the difference between a half and whole step interval.

According to the index in Gordon's (2012) book on Music Learning Theory, there is no mention of Curwen hand signs or hand signs with the use of solfege syllables. As stated on the Music Literacy section on the American Orff-Schulwerk Association website, Curwen hand signs are an option in teaching children to read music. Focusing on rote music learning, they provide a variety of options to help a child learn to read music. They state "the guiding principles are that notation and reading be built on known music materials and that sound precedes symbols" (American, n.d., para. 1).

In contrast to the above methods, where they are either not included as part of the method or considered to be unnecessary, Curwen hand signs are a central component to the Kodaly method. The Kodaly method emphasizes not just the use of hand signs, but that "hand signs physically and visually help orient students to intervallic relationships as well as develop

audiation skills. They should be made with the whole arm and be spatially placed to give an indication of position in the scale.” (Houlahan, 2015, p. 156). Houlahan (2015) goes on to recognize the kinesthetic value of associating the musical pattern with the pattern of physical movement. Similar to other methods, Houlahan also suggests using a finger staff to aid in student visualization of solfège syllables or letter names (Houlahan, 2015).

Effectiveness of the use of Curwen Hand Signs

Examining students’ perceptions and the numerical research of various age groups aids in analyzing the effectiveness of Curwen hand signs. A study by McClung includes 130 high school choral students from three schools who received daily sight singing instruction. This instruction consisted of Curwen hand signs and moveable solfège syllables. In this study students were asked to sight read two examples, one with Curwen hands and one without the use of Curwen hand signs. With a possible score of 16, the mean score with using Curwen hand signs was 10.37 and the mean score without using Curwen hand signs was 10.84. While the students who did not use hand signs scored higher than those who did, according to McClung, this is not a significant difference (McClung, 2008). This is in line with Katalin Forrai who believed that hand signs are helpful for young students, but are not necessary once a child can read notation fluently (Feierabend, 2018).

One interesting result in McClung’s (2008) study was the impact of instrumental experience on the scores. Students who had instrumental experience scored significantly higher when using Curwen hand signs. On the other hand, students without instrumental experience scored significantly higher without the use of Curwen hand signs (McClung, 2008). Since all of the students had received some instruction in Curwen hand signs, this study fails to address whether or not the training in Curwen hand signs had an overall impact on a student’s ability to

sight read. An additional study comparing students who have received training in Curwen hand signs with students who have not received training could provide beneficial evidence on the effectiveness of Curwen hand signs. One takeaway from this study is that Curwen hand signs can be, but are not always, beneficial.

Killian and Henry (2005) conducted a study on effective practice and performance strategies in high school sight singers. They found that when used in both a thirty second practice period and performance, the use of Curwen hand signs was an effective strategy for middle and high performing students. Only 50% of low performing students used hand signs, while 74-75% of medium and high performing students used hand signs in their performance. The accuracy of the hand signs was not evaluated, only the attempted use of the hands signs by the performers (Killian & Henry, 2005).

In a contrasting age group, Boisvert (2019) studied children who were five and six years old. These children received 30 minute group music classes 2 times a week over a 15 week time period. Two classes were trained using Curwen hand signs while the two control classes learned the same songs without the use of Curwen hand signs. Before and after receiving this instruction, the students were tested in two areas: singing accuracy and melodic perception. The research showed no significant difference in singing accuracy and melodic perception between the control group and the children who had been taught the songs using the Curwen hand signs (Boisvert, 2019). Boisvert (2019) concluded “whereas learning to sing with Curwen signs is an effective approach to foster singing accuracy in kindergarten, it was not demonstrated as better than a similar approach without the hand signs (p. 13).”

Bitner (2017) suggests using Curwen hand signs as an effective tool based on his classroom experience of 23 years with early elementary students. In researching sight-singing in

Florida middle schools, Nichols (2012) reported a mean of 6.84 out of 10 in agreement with the statement “Students should learn by using the Kodaly/Curwen hand signs (p. 94).” Previous research by Kohene (2007) found a similar but slightly higher mean of 7.27 out of 10 in support of students using Curwen hand signs for sight singing. It should be noted that the mode, or most common answer, was 10 out of 10 in Nichol’s (2012) study. This contributed to his observation that while no particular method appeared to be most important in teaching sight-singing, each teacher felt strongly about their chosen method (Nichols, 2012).

When analyzing the effectiveness of Curwen hand signs, Mayo (2023) considered student perception. Students in second and third grade reported the challenges and benefits of using Curwen hand signs in individual interviews. The most common challenge was multitasking. A common benefit was being able to move in music class. Mayo (2023) recorded in her observation of students in music class, “during my observations, students struggled with vocal accuracy while trying to echo eight-beat tonal patterns while using solfege syllables and hand signs” (p 5). Both students who indicated stress from Curwen hand signs and those who focused on the benefits indicated enjoyment of the hand signs. This led Mayo (2023) to emphasize the importance of keeping hand signs as a tool, and not an instructional end.

Mayo (2023) heard students commenting on the importance of movement. Some students commented on the hand placement for high and low pitches, even though this was not self-reported by the teacher as a focus in the classroom. Xiques (2004), who reported that Curwen hand signs are an effective tool with solfege syllables for ear training and teaching melodies to singers, emphasized the hand moving up and down according to the melody as beneficial for the kinesthetic learner.

In research on the effectiveness of Curwen hand signs, there is a strong perception from educators that Curwen hand signs are effective. Elementary students also are perceived to enjoy Curwen hand signs. Numeral data research of high school students supports the use of hand signs while the study of elementary students did not. Due to the fact that each of the numerical data studies above were conducted over a short period of time, a study that taught students over consecutive years would greatly speak to the long term effectiveness of training musicians with Curwen hand signs.

Solfège syllables and Curwen hand signs have a long standing history in the American music classroom. While some research has been conducted as to their effectiveness, more research is still needed. Research over extended years that focuses on the elementary classroom would especially be beneficial for elementary music teachers in training musicians.

Chapter 3: Results and Findings

Music Educator Survey

This survey was created to gain insight on the current use of solfege syllables and Curwen hand signs in the elementary music classroom. “The use of Solfege Syllables and Curwen Hand Signs in the American Elementary Music Classroom” contained 15 questions that were divided into three sections. Section one explored the educator's use of solfege syllables in the classroom. Section two explored the educator’s use of Curwen hand signs in the classroom. Section three gained biographical information about participants, including their years of experience and their use of teaching methods. On Tuesday, May 23, 2023 the survey was posted to the Facebook platform. It was posted on the surveyor's personal page and in the following music education Facebook groups: “Elementary Music Teachers” and “I’m a General Music Teacher.” The survey was closed on Sunday, May 28, 2023 after receiving 383 responses. The content and results of the survey are detailed on the subsequent pages.

Section 1 of 3

The use of Solfege Syllables and Curwen Hand Signs in the American Elementary Music Classroom



This information will be used for a thesis paper for the Masters in Music Education program from the University of the Arts. Thank you for taking the time to complete this survey and contributing to research in the field of music education.

1-How often do you use solfege syllables in your Elementary (Kindergarten through 5th grade) *
music classes?

- ☐ Every music class
- ☐ The majority of music classes
- ☐ About half of the music classes
- ☐ Rarely
- ☐ Never

2-What sequence do you use to introduce solfege syllables? *

- ☐ So-Mi
- ☐ Mi-Re-Do
- ☐ I do not introduce them
- ☐ Other

3-Why do you begin with the solfege syllables that you do? (Choose all that apply) *

- ☐ It is what I was trained in during teacher training (undergraduate, graduate or certification)
- ☐ It is what my current school or curriculum requires
- ☐ I tried various options and found this one to be most effective
- ☐ I do not use solfege syllables
- ☐ Other...

4-Is the order you currently use to introduce solfege syllables to your students the same order that you introduced them in your first year of teaching (excluding any field experience, practicum or student teaching).

- ☐ Yes
- ☐ No
- ☐ I do not use solfege syllables

5-If no, what caused you to change?

Short answer text

6-If you use Solfege syllables what have you found to be the most significant benefits of using solfege syllables? (Choose all that apply)

- ☐ Helps with audiation
- ☐ Helps with sight singing
- ☐ Helps with pitch accuracy
- ☐ Helps with reading music notation
- ☐ Helps with writing music notation
- ☐ Helps with intonation
- ☐ Helps with learning new songs

7-If you do not use solfege syllables in your classroom what has made you choose to not use them? (Choose all that apply)

- ☐ I was not trained in them
- ☐ My school/curriculum/method do not require it
- ☐ I do not find them effective
- ☐ I don't have time
- ☐ Other...

Section 2 of 3

Curwen Hand Signs



Description (optional)

1-Do you use Curwen hand signs in your elementary music classroom? *

- ☐ Yes, every time we use solfege syllables
- ☐ Yes, some of the time that we use solfege syllables
- ☐ I teach the hand signs and give the students the option
- ☐ No, I do not teach Curwen hand signs (skip to question 3)

2-If you use Curwen hand signs what have you found to be the most significant benefit of using Curwen hand signs? (Choose all that apply)

- ☐ Helps with pitch accuracy
- ☐ Helps with contour accuracy
- ☐ Helps with sight singing
- ☐ Helps with student engagement
- ☐ Helps with ear training
- ☐ Helps with teaching melodies
- ☐ Supports kinesthetic learners

3-If you do not use Curwen hand signs what has made you choose to not use them? (Choose all that apply)

- ☐ I was not trained in them
- ☐ My school/curriculum/method does not require it
- ☐ I do not find them effective
- ☐ I don't have time
- ☐ Other...

Section 3 of 3

Teacher Information



Description (optional)

1-What grades do you teach? Please check each grade that you teach. *

- ☐ Kindergarten
- ☐ First Grade
- ☐ Second Grade
- ☐ Third Grade
- ☐ Fourth Grade
- ☐ Fifth Grade
- ☐ Other grades

2-How long have you been teaching elementary music? *

- ☐ Under 5 years
- ☐ 5-10 years
- ☐ 11-15 years
- ☐ 16-20 years
- ☐ Over 20 years

3-What teaching method/curriculum do you most prominently use in your classroom? *

- ☐ Dalcroze
- ☐ Feierabend's
- ☐ Gordon's music learning theory
- ☐ Kodaly
- ☐ Orff-Schulwerk
- ☐ Other...

4-In which teaching method/curriculum have you received the most training? *

- ☐ Dalcroze
- ☐ Feierabend
- ☐ Gordon's music learning theory
- ☐ Kodaly
- ☐ Orff Schulwerk
- ☐ Other...

5-Where do you currently teach? *

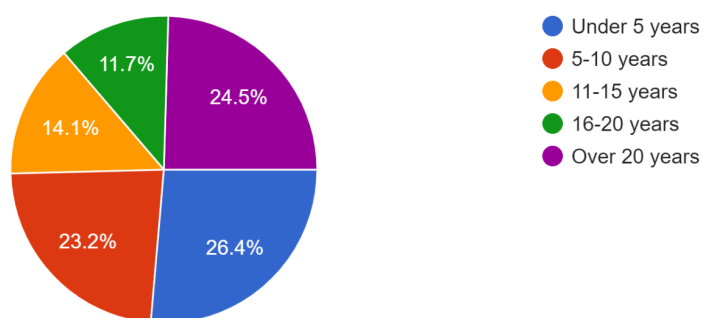
- ☐ In the United States
- ☐ In a country other than the United States
- ☐ I am not currently teaching

Survey Participants

There were 383 responses collected in the survey. Out of the responses collected, 17 participants indicated they are currently teaching in a school outside of the United States. The remaining 366 participants included three who are currently not teaching and 363 participants who are currently teaching in a United States music classroom. This results in over 95% of participants providing information on what is being or has been taught in the American music classroom, and therefore all survey results were included in the data analysis.

2-How long have you been teaching elementary music?

383 responses



As shown in the pie graph above, the survey respondents represented all stages of a teaching career. While 26.4% of survey respondents had been teaching for less than 5 years, nearly as many respondents, 24.5%, have been teaching for over 20 years. The responses were almost evenly split at 10 years of teaching. One hundred and ninety three educators (50.3%) have 11 or more years of experience in the classroom, while 190 educators (49.6%) have 10 or less years experience in the music classroom.

Teachers were asked to identify which elementary grades they teach. The most common grades taught were second and third grade with 95.3% of responding teachers teaching third grade, and 95% of responding teachers teaching second grade. First grade and fourth grade

followed closely behind with 92.7% and 92.2% respectively. Kindergarten is taught by 86.7% of teachers and 83.6% taught fifth grade. Although sixth grade is sometimes considered part of elementary school, it was not listed in the possible responses. The 33.7% of responses indicating the teacher also taught additional grades may have included sixth grade classes.

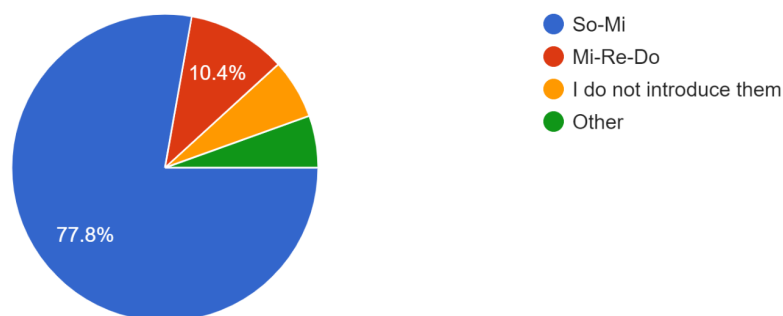
Teachers were asked to identify which teaching method or curriculum they most prominently use in their classroom. Five common methods were provided: Kodaly, Orff-Schulwerk, Feierabend, Music Learning Theory, and Dalcroze. From the options provided, 33.2% use Kodaly, 28.7% use Orff-Schulwerk, 12.3% use Feireabend, 3.4% use Music Learning Theory, and 1.8% use Dalcroze. The remaining 20.6% of responses selected “other,” writing in the teaching method or curriculum they most prominently use in their classroom. Some participants choose “other” because they use a method or curriculum that was not provided as an option. The majority of participants who chose “other” identified a “mix” or “combination,” and were not able to identify one method or curriculum as prominent in their classroom. From the teachers who choose “other” and wrote in a response, 26 teachers use Kodaly, 25 use Orff-Schulwerk, 20 use Feierabend, 7 use Music Learning Theory, and 7 use Dalcroze. These numbers are just the write in responses and are in addition to the percentages listed above. A second common theme was the creation of one’s own curriculum. Two methods which were not provided as options in the survey received significant write in votes. The Quaver curriculum was identified 9 times, and “MusicPlay” or “MusicPlay online” was identified 10 times. In all responses Kodaly was the most prominently used method followed closely behind by Orff-Schulwerk.

Survey Findings on Solfege Syllables

To identify how solfège syllables are used in the elementary music classroom, teachers were asked to identify how often they implement solfège syllables in their teaching. The most common response was “the majority of music classes” with 31.3% of teachers choosing this response. Next, 30% indicated they use them for about half of their music classes. An additional 16.2% said they use solfège syllables in every music class. This results in a total of 77.3% of teachers using solfège syllables for half of their music classes or more, while 22.7% of teachers use them rarely or never. Of the 22.7% who chose “rarely” or “never,” 18.5% use them rarely and 4.2% never use solfège syllables.

2-What sequence do you use to introduce solfège syllables?

383 responses



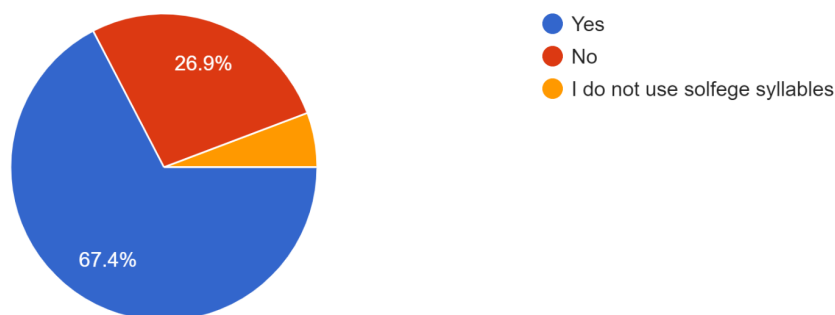
Next, teachers identified which solfège syllables they first introduced to their students. As seen in the graph above, So-Mi are the most commonly introduced syllables with 77.8% of respondents beginning with these syllables. Only 10.4% of responding teachers begin with Mi-Re-Do, and 5.5% of teachers use another syllable to first introduce to their students. Similar to the previous question, 6.3% of teachers said they do not introduce solfège syllables at all.

When asked to identify why the teachers begin with their chosen syllable(s), over half of the participants who introduce solfège syllables to their students (55.1%) identified their teacher training (undergraduate, graduate, or certificate) as playing a role. The next most common

response found 38% of people who use solfege syllables say they tried various options before beginning with what they currently use. The requirement of a teacher's current school or curriculum was identified as a contributing factor by only 24.2% of teachers. While not stating the exact reason, 13.8% of teachers who use solfege in their classroom chose "other," indicating an additional reason they chose to begin with their chosen syllable(s). While write in responses for "other" varied widely, philosophical reasons and practical reasons appeared to be the most common reasons for choosing "other".

4-Is the order you currently use to introduce solfege syllables to your students the same order that you introduced them in your first year of teaching (...ny field experience, practicum or student teaching).

383 responses



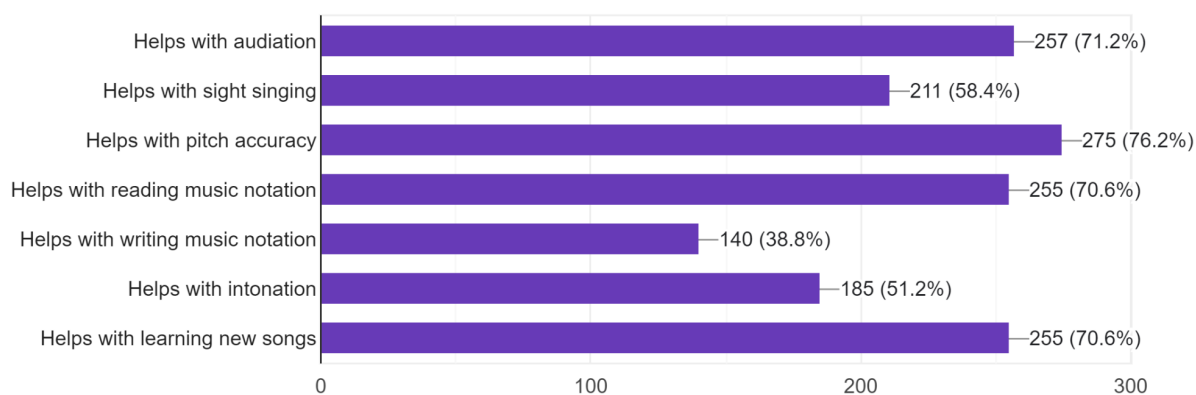
The next question looked at if people changed the solfege syllables they introduce first from their first year of teaching to their current teaching. Over two thirds of participants, 67.4%, shared they are still introducing solfege syllables in the same order they did during their first year of teaching. 26.9% indicated they are now using a different set of solfege syllables when introducing them to their students.

For participants who had changed the order in which they introduce solfege syllables, they were next asked to identify why. In analyzing what caused them to change, there were several common themes. The two most common reasons for why people changed the way they

taught were experience and education. Several participants mentioned “trial and error” as the experience which caused them to change their teaching strategy. Some participants changed the way they taught to be more effective in a specific skill, while other participants changed the way they taught based on the age they were teaching and what they found to be effective for a specific age. The theme of education that emerged in the responses included several avenues of education. Three of the most commonly identified avenues were the individual’s own research, training from certificate programs, and formal education settings. While not as common of a reason for change as experience and education, district requirements and curriculum were also frequent responses.

6-If you use Solfege syllables what have you found to be the most significant benefits of using solfege syllables? (Choose all that apply)

361 responses



The next question in the survey asked individuals to identify the benefits of using solfege syllables. As seen in the table above, the response “helps with pitch accuracy” was the most common benefit, with 76.2% of teachers choosing this option. “Helps with audiation,” “Helps with reading music notation,” and “Helps with learning news songs” all were identified as a benefit by approximately 71% of teachers. An additional 58.4% identified that solfege syllables

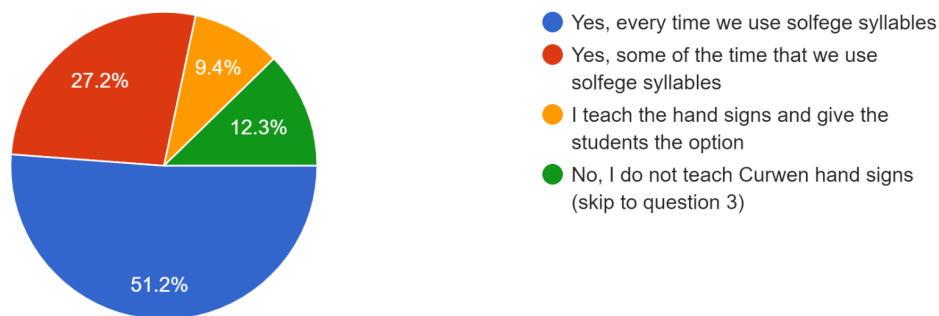
“helps with sight singing,” and 51.2% identified solfege syllables “helps with intonation.” Only 38.8% believe the benefit to writing music notation was a significant benefit of the use of solfege syllables.

For educators who do not use solfege syllables in their classroom, they were asked to identify the reasons they choose not to use solfege syllables. The most common reason was a lack of training with 19 participants identifying this reason. Seventeen people identified a lack of time as a reason they did not use solfege syllables in their classroom. Fifteen people did not find them effective and this contributed to the reason they chose not to use them, while 13 people taught in a school or with a curriculum or method which does not require the use of solfege syllables.

Survey Findings on Curwen Hand Signs

1-Do you use Curwen hand signs in your elementary music classroom?

383 responses



To understand the use of Curwen hand signs in the elementary music classroom, teachers were asked to identify the frequency of its use in the classroom. As seen in the above graph, over 50% of teachers said they use Curwen hand signs every time they use solfege syllables. Only 27.2% of teachers said they use Curwen hand signs sometimes, while 12.3% of teachers do not use them at all. Unlike the other options where all students in a classroom were using hand signs

the same amount, 9.4% of teachers said they allow their students to choose if they want to use Curwen hand signs.

Educators who use Curwen hand signs were asked to identify the most significant benefits of using Curwen hand signs from a list of seven options. The number one benefit chosen was that it “supports kinesthetic learners” with 84.3% of participants selecting this benefit. Following closely behind was helping with student engagement, which was selected by 78.6% of participants. Also seen as a benefit by over half of the respondents was “helps with pitch accuracy” (58.5%), “helps with contour accuracy” (57%), and “helps with teaching melodies” (50.7%). Nearly half of participants identified “helps with ear training” as a benefit at 48.4%. “Helps with sight singing” was viewed as the least beneficial of the options provided with only 37.4% identifying it as a benefit.

Participants who do not use Curwen hand signs in their classroom were asked to identify the reasons why they do not use them. They were provided with four possible reasons with an option to choose “other”. Of the four reasons provided, the most common reason was that participants were not trained in Curwen hand signs. Over half, 50.9% of participants, identified lack of training. Lack of effectiveness was the next most common reason identified by 43.4% of participants. The fact that Curwen hand sign use was not required by their school or curriculum was identified by 32.1% of participants, and 20.8% of participants said they do not have time to use hand signs. “Other” was selected by 17% of participants. Two of the participants who selected “other” as their response identified a lack of research proving the effectiveness of Curwen hand signs as a reason why they do not use Curwen hand signs in their classroom.

This survey provided data from 383 elementary educators on the current implementation of solfège syllables and Curwen hand signs in the elementary music classroom. To analyze some

of the author's hypotheses, information was also collected on what methods and curriculums are being used by teachers in their classroom. Background information was collected to ensure that the information represented American elementary music teachers. Chapter 4 will use the findings from this survey to draw conclusions and identify themes on the current use of solfege and Curwen hand sign in elementary music classrooms.

Chapter 4: Summary and Conclusion

The purpose of this study was to determine how solfège syllables and Curwen hand signs are implemented in American elementary school music classrooms, and to identify teacher perception of their effectiveness. There is little research as to music teacher's perceptions on the use of these teaching techniques. There is even less research specific to elementary students and teachers, which is why the researcher believes this survey can add valuable information for the elementary music education community. To understand the current implementation and teacher perception of solfège syllables and Curwen hand signs, a survey was provided to elementary music teachers. Three hundred and eighty three educators completed the survey. The results highlighted the significant use of both solfège syllables and Curwen hand signs in the elementary music classroom, and educators' belief in their effectiveness.

The researcher's expected findings for this study matched some, but not all, of the results. As expected, *so-mi* are the most common tonal syllables that are first introduced to music students, with over 75% of responses indicating the teacher begins with these syllables. The reason that these syllables are first introduced proved different than what was expected. As expected, people identified training (undergraduate, certificate, graduate) as the greatest influence on which tonal syllables they introduce first. This finding is in line with similar music topics, as it is similar to the responses of Florida middle school teachers who identified training through workshops and undergraduate work as the most significant influence of the way they teach sight-singing (Kuehne, 2007).

The second most common influence for what tonal syllables a teacher introduces first, is for educators to try various approaches and choose the one they currently implement. School

districts' music curriculum requirements were expected to have a greater impact than trial of various approaches by the educator.

The survey responses to the preferred teaching method provide additional insight into and evidence of the fact that teachers have tried various approaches before choosing the one they currently implement. The exact survey question was written, "What teaching method/curriculum do you most prominently use in your classroom?" The goal of this question was for the teacher to identify only one method or curriculum as prominent in their classroom. The option "other" was included for someone who primarily used a method other than the five methods provided in the multiple choice option. What the researcher was not prepared for was the large number (20.6%) of educators who wrote in a response. Many of the write-in responses indicated a "mix" or something self-created, not the name of a specific method or curriculum. Many of the write-in responses listed two or three of the multiple choice options provided, with the educator unable to choose one as primary. These responses support the use of trial and error as each teacher combines various methods or curriculums to determine what is most effective in their classroom.

To determine how solfège syllables are used in the classroom, teachers were first questioned on the frequency of the use of solfège syllables in their classroom. The results showed a strong use of solfège syllables in the elementary music classroom, as 80% of teachers shared they use solfège syllables in at least half of their music classes. This response was similar to previous research on middle school teachers in Florida. While answering two questions about sight-singing, teachers averaged nearly 8 out of 10 on both questions for the importance of using solfège syllables (Kuehne, 2007). According to Gordon (2012), solfège syllables were replaced in the classroom, but the results of this survey do not support Gordon's analysis.

An 80% use of solfege syllables in the classroom is noteworthy when compared with the research on the use of solfege syllables in five methods of teaching music. The Kodaly method, Music Learning Theory and Feierabend's *Conversational Solfege* curriculum all used solfege syllables, while solfege syllables were not required in the Orff-Schulwerk or Dalcroze methods. Of the teachers surveyed, 48.9% of teachers selected either Kodaly, Gordon's Music Learning Theory, or Feierabend's curriculum as the primary teaching method they use in their classroom. An additional 7.6% of the "other" votes specifically mentioned one of these three methods, bringing the total to 56.6% – well below the 80% of teachers who use solfege syllables. These findings show that the use of solfege syllables is engrained in the American music classroom well beyond when it is required by a certain curriculum.

A surprising result in the survey was the response to the question, "Do you use Curwen hand signs in your elementary music classroom?". Four options were provided. The most common response chosen by over 51% of respondents used definitive language. It read, "Yes, every time we use solfege syllables." In contrast, teachers who do not use Curwen hand signs were asked to identify all of the reasons from a list of five choices as to why they do not use hand signs in their classroom. There was not a clear front runner of these responses. Even with the phrasing "choose all that apply," none of the responses were selected by 50% of the teachers. The highest response showed that a lack of training keeps these teachers from using Curwen hand signs, not because the teacher did not believe Curwen hand signs to be effective.

It was expected to find Curwen hand signs are not implemented as consistently in music classrooms that use the Orff-Schulwerk method or Feierabend curriculum as they are implemented in classrooms using the Kodaly method. Due to the large number of write-in responses that identified a combination of the above teaching methods as primary in their

classroom, this expected finding was hard to analyze. To analyze this data, only people who selected one method as their primary instruction were considered. The expected findings proved true but by a smaller margin than the researcher expected. Ninety-four percent of teachers who identified the Kodaly method as their primary teaching method used Curwen hand signs in their classroom. Orff-Schulwerk was the curriculum with the second-most use cases of Curwen hand signs with 89% of teachers using hand signs, and those who use Feierabend's curriculum were last with 85% of teachers using Curwen hand signs in their classroom. Despite Feierabend suggesting using a finger staff in place of Curwen hand signs (Feierabend, 2018) and Orff-Schulwerk indicating Curwen hand signs as optional (Amerian, n.d), the 9% variation among teaching methods points to the wide acceptance of Curwen hand signs in the elementary music classroom. More variation among methods may be seen if analyzing which classrooms use Curwen hand signs every time they sing solfège versus which classrooms use them only some of the time or make them optional; however, the data still points to the pervasive acceptance and use of Curwen hand signs in the elementary music classroom.

As expected, educators were able to identify the strengths in how solfège syllables and Curwen hand signs impact student learning. Not only were educators able to identify the strengths, but they also highly believed in the use of both solfège syllables and Curwen hand signs. Of the seven benefits provided in the survey for the use of solfège syllables, six of the seven were selected as “most significant benefits” by over 50% of responding teachers. The “most significant benefits” of Curwen hand signs were also rated extremely high, although not as high as solfège syllables. Five out of seven answers provided for Curwen hand signs were selected by over 50% of teachers as “most significant benefits.” The sixth option was selected by just below 50% of teachers at 48.4%. Similar to the pervasive use of solfège syllables and

Curwen hand signs in the elementary music classroom which were previously discussed, these questions highlight the strong belief in their effectiveness among elementary music teachers.

Educators can use the findings of this study to understand what is happening in elementary music classrooms, even if they are not able to interact with fellow elementary music teachers. The survey was purposely placed on two general music facebook pages with no association to a particular method with the goal of an unbiased representation of what is happening in American elementary music classrooms. It should be noted that teachers who use solfège syllables and Curwen hand signs in their classroom may have been more likely to take the survey based on the title “The Use of Solfège Syllables and Curwen Hand Signs in the Elementary Music Classroom.” Although outside the scope of this study, providing the same survey with a title such as “Practices in the Elementary Music Classroom” would produce further insight.

Based on this study, teachers can feel confident in their use of solfège syllables and Curwen hand signs. Despite various approaches, the high use of Curwen hand signs and even higher use of solfège syllables unites elementary teachers in their quest of training musicians and providing high-quality music education. The prevalent answer of “other” as a response and number of write-in responses to the primary curriculum or teaching method each respondent uses in their classroom, clearly show the diverse offering of theories, philosophies, teaching styles, student needs, and teaching situations. The large number of teachers who could not name a prominent method they use in their music classroom could encourage teachers to explore additional resources and methods to continue to improve their teaching. The goal of having respondents identify the benefits of solfège syllables and Curwen hand signs, is so teachers

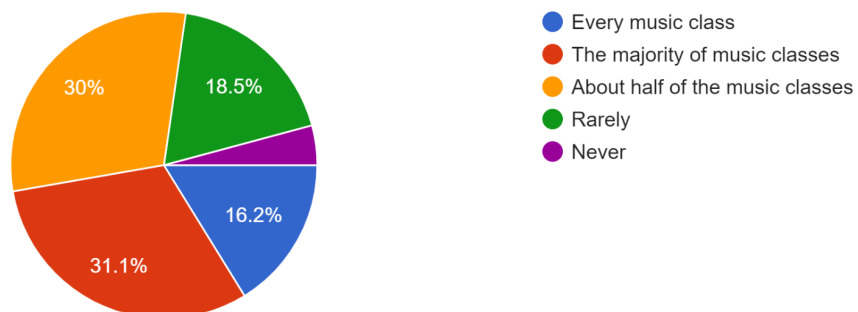
looking at the results can see a benefit they may be able to focus on and incorporate to a greater degree in their classroom.

Although not many studies have been completed on the effectiveness of solfège syllable and Curwen hand signs, and even fewer studies have followed individuals for several years, the responses to this survey indicate teachers in the elementary music classroom find these methods to be effective and are implementing them in high percentages. For teachers who are losing class time, the reminder of the emphasis fellow laborers in the field of music education have put on solfège syllable and Curwen hand signs, and these fellow teachers' belief in the effectiveness of these methods, can spur them on to continue their challenging but important work.

Appendix A: Survey Responses

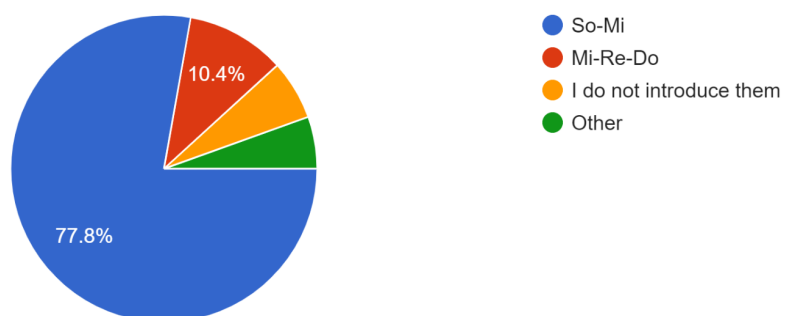
1-How often do you use solfege syllables in your Elementary (Kindergarten through 5th grade) music classes?

383 responses



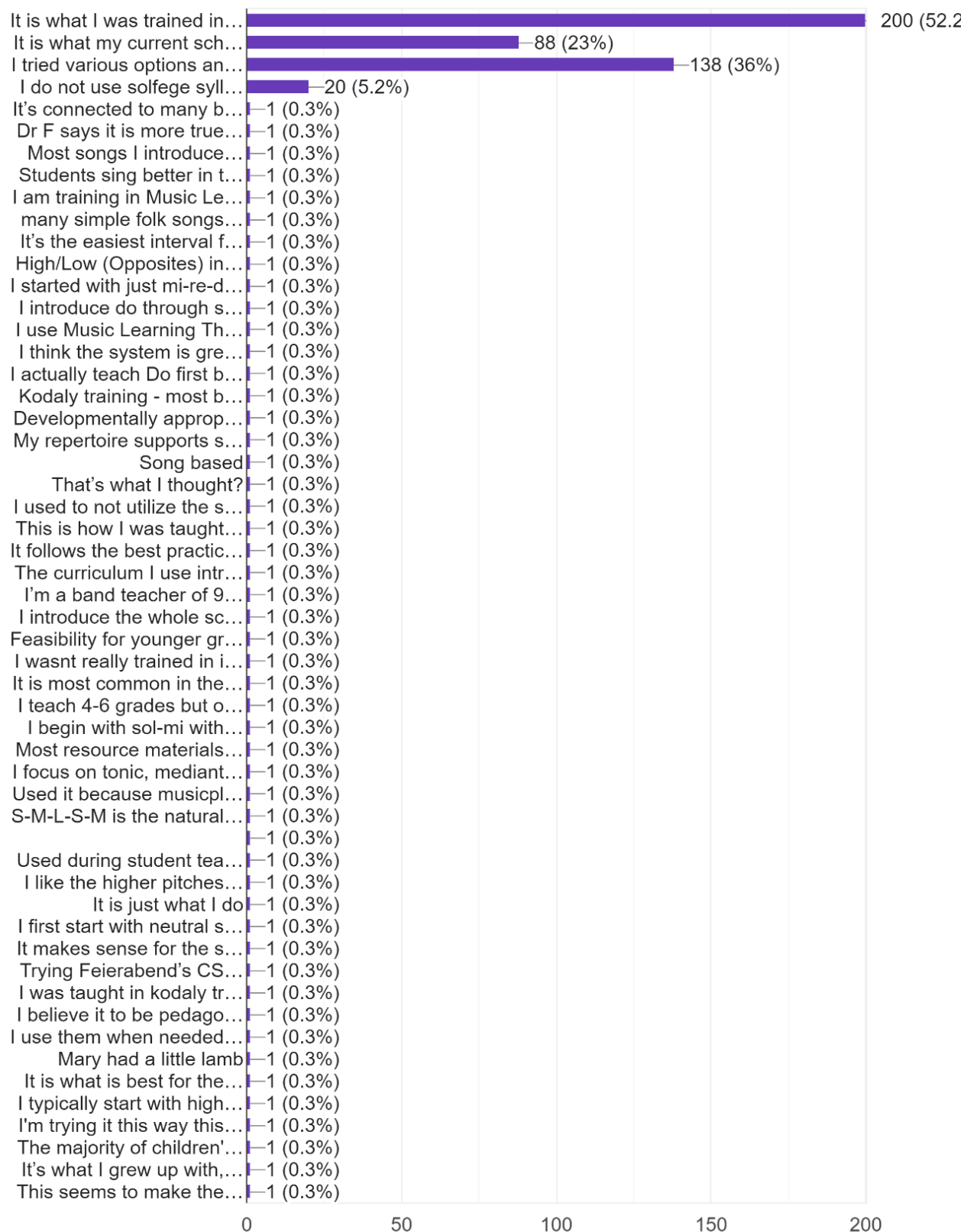
2-What sequence do you use to introduce solfege syllables?

383 responses



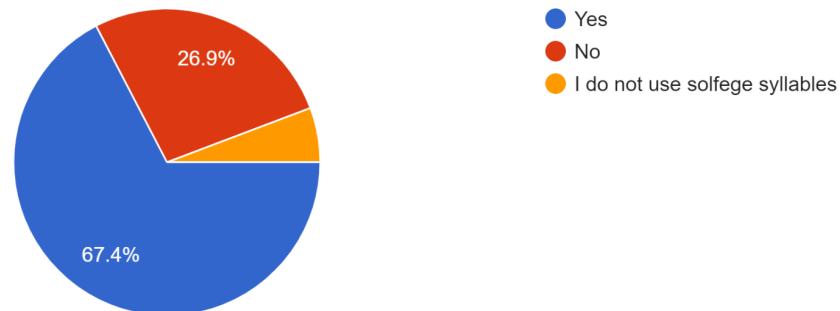
3-Why do you begin with the solfège syllables that you do? (Choose all that apply)

383 responses



4-Is the order you currently use to introduce solfège syllables to your students the same order that you introduced them in your first year of teaching (...ny field experience, practicum or student teaching).

383 responses



5-If no, what caused you to change?

110 responses

N/A

N/a

Trial and error

As I learned more-and wanted to focus on teaching patterns-not only for singing but also for writing purposes

Educating myself on good practices and understanding what is developmentally appropriate.

I never learned solfège in my own schooling or in college, but have learned to better serve my students and follow our curricular materials/best practices.

Training

I started 40 years ago, so I've changed my ways a few times. I have evolved my methods of teaching solfège.

I moved to a district that uses Conversational Solfege

I got my Kodaly certifice/masters degree 3 years in.

I now go s-m, d, r and then move into absolute pitches. Grounding the key faster by adding do, plus transitioning to BAG etc. On recorders reused much med rep

The interval of sol-mi is used so frequently in kids songs I found it easier for students to audiate the pitches.

I work with other teachers who other processes, so I flexibly adjust to different approaches and work with them, not against them.

this is my first year, I follow kodaly method

I rarely use them but started to this year (my 8th year)

available resources when on vocal rest

Conversational Solfege training with John Feierabend

Learning from master teachers

I learned a new method and the research behind it. I appreciated that and went for it!

I found the tiered system better to help teach intervals and skips faster and more easily

Additional training

Didn't teach solfège during student teaching

I prefer numbers

I was teaching middle school chorus and tried something different that worked at the time, but since teaching elementary music, using the sol-mi introduction has been a breeze!

I wasn't taught hand signs in school or college. It wasn't until I got Kodaly trained

After trial and error, I found sol mi to work the best with young learners. Also, most children's songs /nursery rhymes have sol mi in them.

I found that I needed to be more flexible with introducing functions, so although I might not introduce subdominant, I still needed to sing those patterns to build student capacity for later instruction.

Conversational Solfège training

I star tree s ina district modeled on traditional Kodaly and we now follow Feierabend/conversational solfège

Feierabend

The system I new to my classroom so I'm experimenting

Trial and error. Also I didn't use much Kodaly my first year.

My repertoire

I just sing patterns for them to repeat that they're used to hearing on neutral syllables and add the solfège in (sound before sight, when they're comfortable I start to tie them to melodic line)

Sol-Mi seems to stick better with 3rd and younger. If I'm starting with older kids who dont know solfège I'll use MRD.

I didn't use them when I started teaching. Now, I begin by teaching the whole scale. Then focus on sol-mi and then mi-re-do

I used to use sol-mi but found issues with students finding Do. I swapped to mi-re-do and find they can find tonality easier.

I found that sol and mi are used now naturally for younger students in children's nursery rhymes/ songs

Years of experience and research. I am always looking for ways to improve my students singing.

Years of experience

Some of my teaching changed after experience

I did not use them when I began my teaching career.

Following a different curriculum.

What made sense to my brain was not natural to the kids' ears

More specific Kodály training and understanding of the literature of my students

I've only recently started teaching solfège in elementary

Experience and curriculum

I took more trainings on sight-singing and found what I learned to be effective.

After I did my Kodaly training I changed my curriculum and knew how to better teach solfege

Further training

I didn't use solfege my first year of teaching

I switched to using sol-mi (and do next) because it is easier for younger students to differentiate between the pitches. Mi-re-do are too close.

Most beginner songs center around SM or SML

I didnt use solfege at first. Then I saw how successful the students could be.

I taught middle school choir my first four years, so sequencing wasn't a consideration

I didn't use solfège at all until several years into my career.

I teach upper elementary, so they already have a pentatonic scale do pentatonic when they come to me.

I didn't use solfège syllables at all my first year of teaching.

A better aligned curriculum.

I gained more experience and training.

I found that it went well with singing games and early composition.

Change in curriculum

I never used solfège in college.

Research and training in conversational solfege

Experience, research and training

Sol-mi feels like it's based on outdated assumptions of a common folk scene

.

I was introduced to conversational solfege a few years ago. Before that I taught Sol-Mi first.

Switched from middle to elementary school

Trial and error. Analysis of music.

I use So-Do at my first solfege. We sing So-Do a lot in PK and K, since it's the tonality. If they can all sing it in tune, then by 1st grade it's easy to add solfege.

I talked to the other music teachers in my district and aligned my lessons with what they do in the upper elementary school

Better training and understanding

New curriculum

I learned more about the value of solfege

Music Learning Theory courses

It is just what I do

The amount of simple so-mi songs. Students heard it first - sound before sight before theory

The graduate program through Northern State University.

My first year, I taught older beginners and used a d r m sequence rather than s m. I now teach kindergarten and begin with s m as it is more in their musical language at that age.

My curriculum presents them with Sol-mi at an earlier age than I taught when I started.

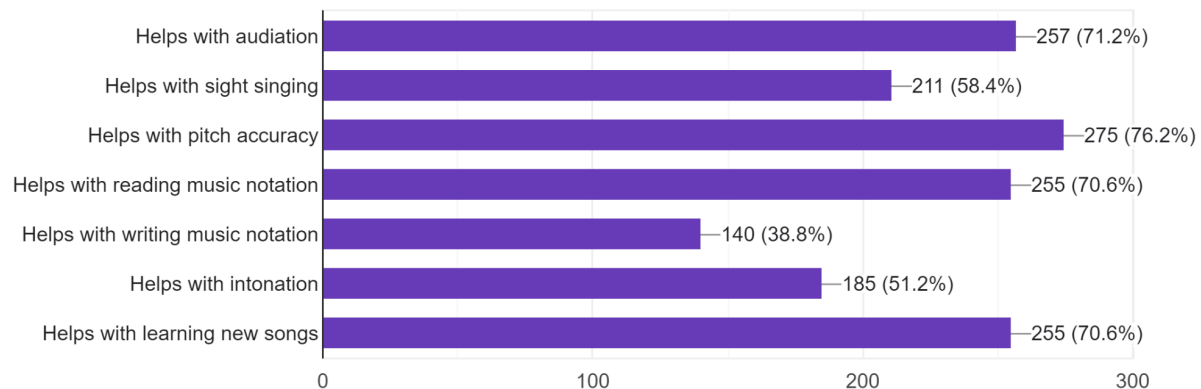
I'm also in my 2nd year teaching

Feierabend's methods and courses

I started in Muddle School choir and we started Do Re Mi. When I moved down to Elementary I found it

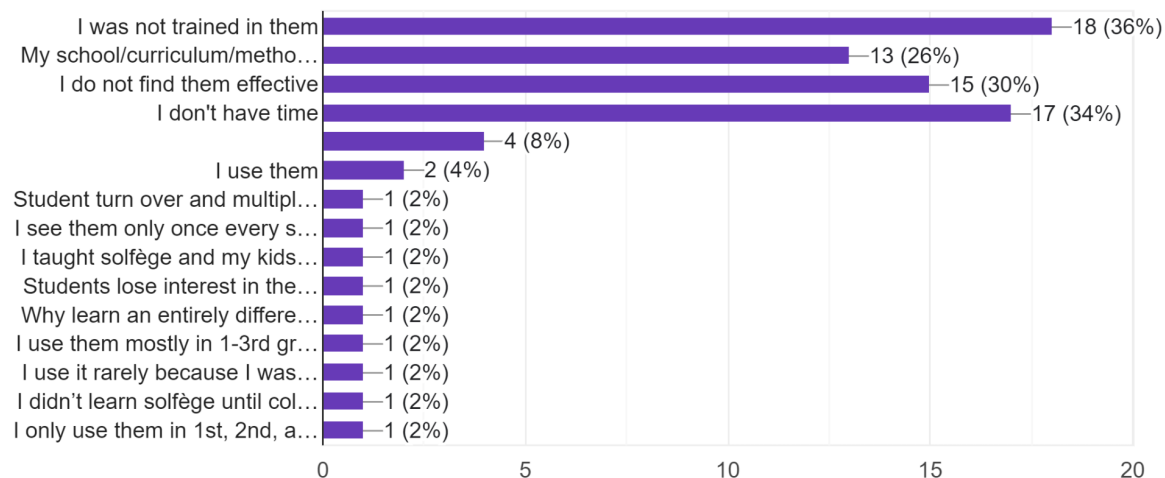
6-If you use Solfege syllables what have you found to be the most significant benefits of using solfege syllables? (Choose all that apply)

361 responses



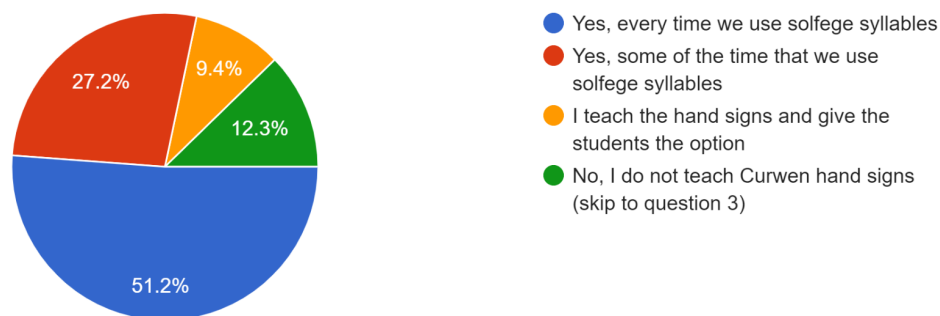
7-If you do not use solfège syllables in your classroom what has made you choose to not use them? (Choose all that apply)

50 responses



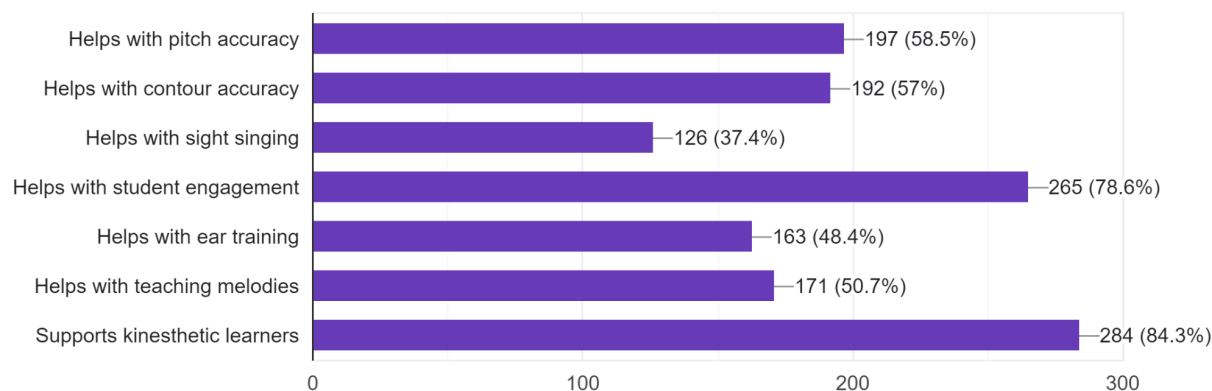
1-Do you use Curwen hand signs in your elementary music classroom?

383 responses



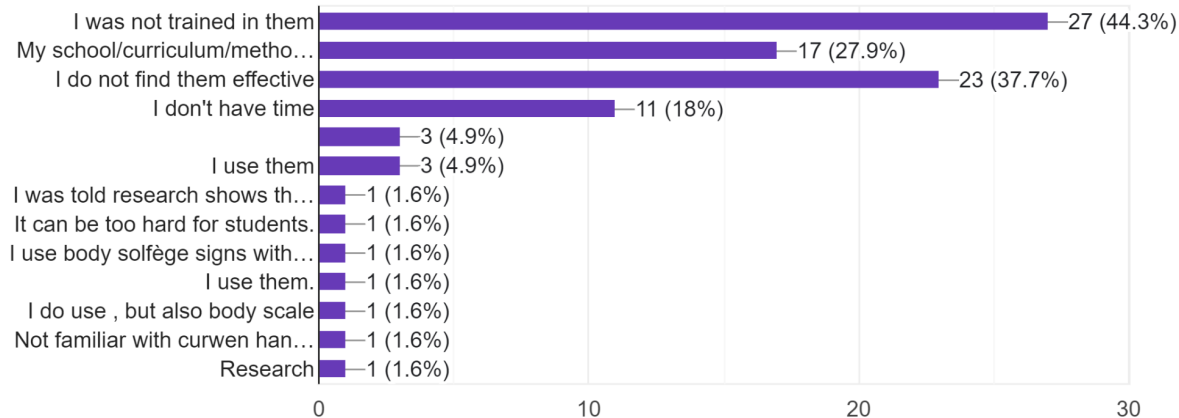
2-If you use Curwen hand signs what have you found to be the most significant benefit of using Curwen hand signs? (Choose all that apply)

337 responses



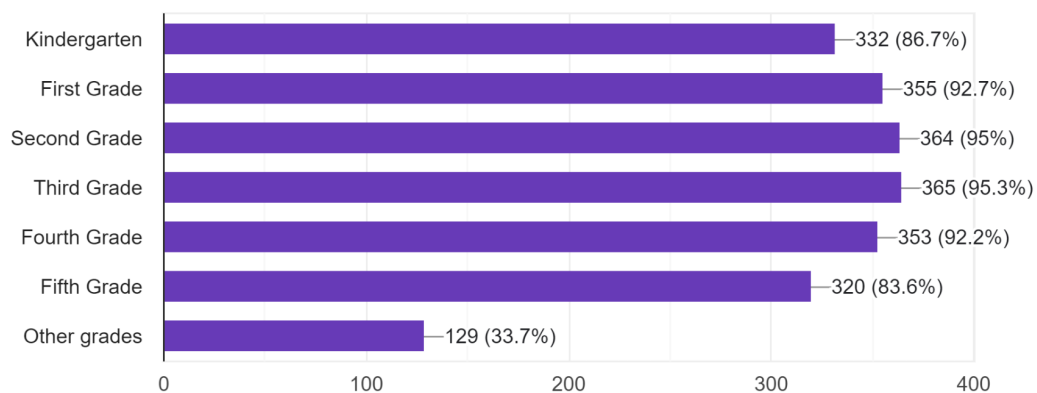
3-If you do not use Curwen hand signs what has made you choose to not use them? (Choose all that apply)

61 responses



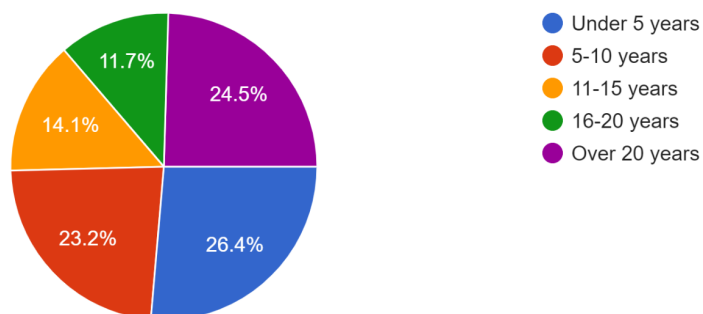
1-What grades do you teach? Please check each grade that you teach.

383 responses



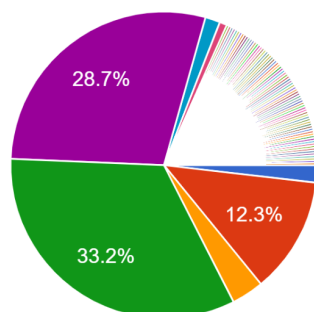
2-How long have you been teaching elementary music?

383 responses



3-What teaching method/curriculum do you most prominently use in your classroom?

383 responses



- Dalcroze
- Feierabend's
- Gordon's music learning theory
- Kodaly
- Orff-Schulwerk
- Quaver
- Mix
- I mostly make up my own games.

▲ 1/10 ▼

- Combination of a few things
- Orff/MLT/Kodaly
- Self-created
- Combo
- Kodaly/Feierabend/my own thing
- Combo of Kodaly, Off and Feierabend
- GamePlan, which seems to blend Or...
- Mix of all equally

▲ 2/10 ▼

- MusicPlay Online
- Eclectic - elements of Kodaly, Orff, F...
- Combination of Kodaly, Orff, and co...
- I use Kodaly to prep Melody; Orff to...
- A mixture of those listed
- Kodaly and Orff pretty equally
- Hybrid Suzuki/KodalyFeierabend
- I use a mixture of a lot of things

▲ 3/10 ▼

- Education Through Music + Feierabend
- Mixture
- A big combination!
- combination of Kodály, Orff and Feier...
- musicplayonline.com
- Feierabend/Kodaly/Orff mixed
- Quaver plus my own lessons
- Musicplay (incorporates Orff and Kod...

▲ 4/10 ▼

- Mix of Music Play Online & my own s...
- Prodigies Music
- Krueger
- Self made
- A little bit of Feierabend and Kodaly...
- Combo of all
- MusicPlay, Quaver, Feierabend
- A mix of all. I use what works to teac...

▲ 5/10 ▼

- Equal parts Orff-Schulwerk, Kodaly,...
- Quaver which uses them all
- Fairly even split between Kodaly and...
- None of the above
- Blend of Orff, feierabend, and other s...
- A mix, none predominant
- I use a mix of curriculum. Kodaly and...
- A combination

▲ 6/10 ▼

- I don't subscribe to just 1, I employ a...
- Mix of Kodaly and some Orff (MusicP...
- A mix! My use of solfege is based on...
- A mixture of Kodaly, Orff, and Dalcro...
- I use a combination of many method...
- Prodigies
- A combination of a lot of things.
- Both Feierabend's and Orff

▲ 7/10 ▼

- Mixture of rhythm, notes & songs fro...
- Music play, modern band
- Kodaly and Orff
- Feierabend/Kodaly in K-2, Orff/Kodal...
- I do not follow a specific method of te...
- Whatever I want.
- A mix, feierabend, Kodaly, Orff, Jame...
- Orff, Kodaly, MusicPlayOnline

▲ 8/10 ▼

- Elizabeth Caldwell
- I use a mix of all kinds of systems. I...
- Various
- A mixture of all the above
- I use what works. It's a little bit of eve...
- Feierabend and Orff
- I pick and chose from Kadaly, Orff an...
- Parts of many

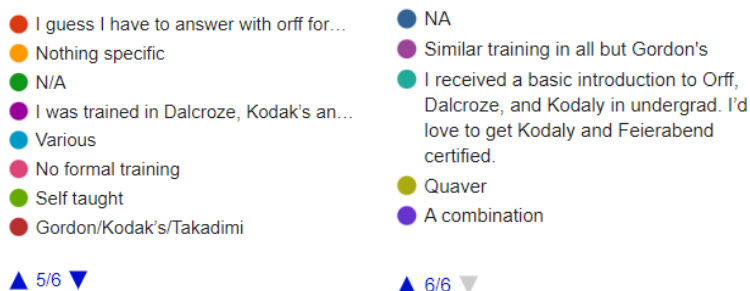
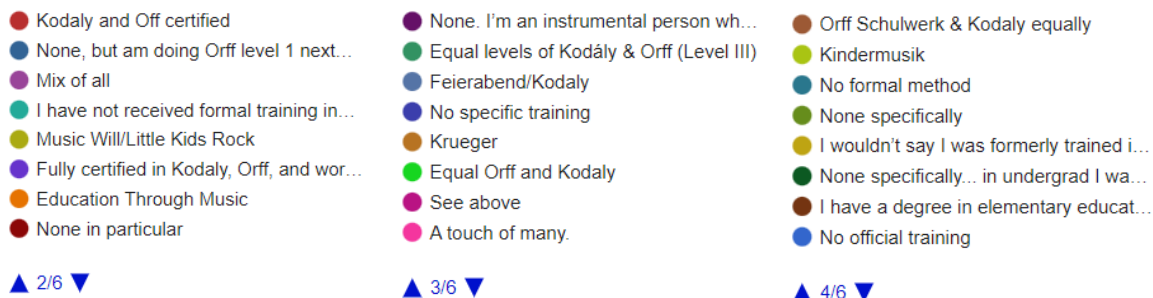
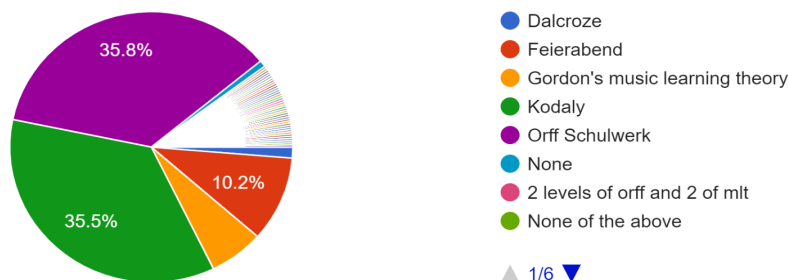
▲ 9/10 ▼

- Musicplay online
- I use a combination of all these methods
- MacMillan
- I really do a mixture of Kodaly and Orff, but mostly my own thing.
- An eclectic mix of all 5 of these.

▲ 10/10 ▼

4-In which teaching method/curriculum have you received the most training?

383 responses



5-Where do you currently teach?

383 responses



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