

# Feierabend, Armstrong, and Orff and Music Literacy

## EDUC 313: Elementary General Music Methods

### Music Literacy Similarities and Differences

Feierabend and Armstrong both put a large emphasis on music education in their methodology. Feierabend's philosophy engages the notion that being musically literate leads to a more well rounded and musical adult. Feierabend has published several studies (1990, 1995, 1997, 2001) over the importance of a proper music education as a young person. Armstrong, while of the same opinion on music literacy as Feierabend, does not have the same background of research behind his curriculum. Orff understands the importance of reading music but does not put the same emphasis on music literacy in his curriculum as the two theorists from the United States.

### Theorists

**Carl Orff (1895-1982)** is a German born music educator, theorist and composer. His music education philosophy is based off utilizes improvisation, movement, folk music, and percussion instruments.

**John Feierabend (b. 1952)** is a music educator and theorist from the United States. His music education philosophy is based off three words, tuneful, beatful, and artful. Feierabend puts a large emphasis on solfege as well as music literacy.

**John Armstrong (b. 1955)** is also a music educator from the United States. His philosophy utilizes Bel Canto singing and solfege., the idea of singing beautifully to start rather than teaching the musicality later. He also puts a large focus on music literacy.

### Americanization of Music Education

Folk songs are utilized in the curriculum of Orff, Feierabend, and Armstrong. All three rely on folk songs to aid with effective music education in the classrooms. As Orff was a German music educator, he relied on German folk songs and common melodic themes to supplement his curriculum. Armstrong uses folk songs in a similar way to Orff, but he puts less of an emphasis on the importance of folk music. In contrast to Armstrong, Feierabend puts a heavy emphasis on folk music in his curriculum. The roots of his methodology come from Hungarian theorist Zoltan Kodály who based his curriculum off Hungarian folk songs, solfege, and common melodic themes within the folk music. Feierabend took this concept and Americanized it in order to best fit the culture in the United States. In order to be a versatile enough curriculum to fit all cultures in the United States Feierabend published his own children's books and new age folk songs that are relatable for all modern students.

### Dr. John Feierabend



<https://www.feierabendmusic.org/john-feierabend/>

### References

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