

THE KODÁLY MUSIC EDUCATION INSTITUTE OF AUSTRALIA INC



# 2010 Australian Kodály Journal

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### FROM THE EDITOR

This issue of the Australian Kodály Journal hopes to engage KMEIA members with the research and practice of our colleagues, and to build our sense of being part of the Australian and international Kodály music education community. 2010 articles educate us about Kodály's solfa origins, explore a fresh aspect of Zoltán Kodály, investigate the nature of music teachers, discuss how inner hearing and in-tune singing are connected, provide advocacy material for music education and reveal the large number of Australians who have studied in Kecskemet.

Importantly, a new initiative, From the Archives, introduces members to highly significant research from Kodály music education history. The 1979 Doreen Bridges paper reveals the hard data from Deanna Hoermann's pioneer program for the NSW Education Department. The 1979 Sister Mary Alice Hein paper, in contrast, shows evaluation from a cultural perspective. The evaluation of the Holy Names University San Jose School District project was conducted by an anthropologist.

I am very grateful to the group of distinguished music education researchers and practitioners who comprise the 2010 Editorial Panel and who have been extremely supportive of the editor and generous with their time, expertise and advice.

Thank you to all those who submitted material for this issue. Guidelines for submissions for future issues are on the KMEIA website [www.Kodaly.org.au](http://www.Kodaly.org.au). The editor can be contacted at [bulletin@Kodaly.org.au](mailto:bulletin@Kodaly.org.au)

**The Australian Kodály Journal is a fully-refereed journal.**

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*On the cover: Eilidh Ross of Young Voices of Melbourne. Photo courtesy of Mark O'Leary.*

## A MESSAGE FROM THE KMEIA PRESIDENT

GAIL GODFREY



Gail Godfrey

One of the aspects of KMEIA that I am grateful for is the unity our members have developed over many years and across the various levels of education - music for expectant mothers, through early childhood and right on to tertiary levels. We see collegiality between members in all the KMEIA roles they assume, moving easily from leadership to participant and back, and experiencing the open dialogue that denotes a healthy organisation.

Projects, courses and new initiatives occur with the help of others – we do not achieve in isolation. It is only through trusting relationships that ideas are formulated and put into action with confidence. I formally thank and congratulate the National Council members and State Branch and Chapter Committees for their dedication to and passion for KMEIA. It is only thanks to you

that KMEIA continues to flourish and can offer all members a place in the Kodály community. You are all full of character, heart, strength, common-sense and creative talent. I am thankful that we have been given this opportunity to work together for a common vision - to share the gift of music with others and to provide high quality training courses for our members.

In fact to work contentedly in any worth-while occupation there must be a calling, and when you experience it, you become aware that you have been handed the key to life.

When Wolfgang Amadeus Mozart was only five he composed a minuet and trio; and as a concert pianist he was considered an infant prodigy. On a musical tour with his sister he played before the Empress Maria Theresa and her daughter Marie Antoinette who later became the tragic Queen of France. In the course of this tour a young man took Mozart aside and asked his advice on how he could succeed as a composer, whereupon Mozart expressed the opinion that the questioner was far too young to be thinking of such a serious occupation. "Too young!" expostulated the young man. 'But you were much younger when you began.' 'Yes,' smiled Mozart. 'But I didn't ask anybody how to begin.'

I'm sure you have had similar experiences: 'just doing it', creating a way forward and leaping into the unknown with faith. I extend my heartfelt thanks to our valued members. Your vocation to teach, to attend workshops and courses for continued professional development, to work at the coalface, is the very attitude and energy necessary for organisations such as KMEIA to be of service in Australia and our near neighbours.

*Gail Godfrey,  
KMEIA President*

# A MESSAGE FROM THE PRESIDENT OF THE INTERNATIONAL KODÁLY SOCIETY

**GILBERT DE GREEVE**

Dear Colleagues,

Isn't it interesting that in the many discussions about music and music education, also with Ministers or other high-up decision-makers in the Government, I cannot remember one person who disagreed about the importance of arts in general and music in particular. On the contrary, some of them even proclaimed the importance as a thesis that they had just invented themselves.

But, when it came down to realizing the curriculum and music programs this viewpoint was not always followed. Of course, in the last 20 years, more than ever before, education has been adapted and re-adapted to the needs of a changing society. Unfortunately however, these adaptations are often based on personal views, on social or political circumstances, or just on coincidence, rather than on sound humanistic thought and professional integrity.

Let us be clear about something: "Zoltán Kodály's vision is not a dogma but an inspiration". An inspiration can only be passed on through mutual contact. In that perspective there is an important and permanent role for the International Kodály Society. It is not realistic to expect that governments and decision-making authorities care for music as an integrated part of a child's general education just because we say that it is important. But nobody can deny Kodály's many wise statements and writings, his highly esteemed integrity as a composer, skilled researcher and humanitarian, and his role as an ongoing source of inspiration.

Therefore, dear Colleagues, we need you and your ongoing support - not only through your membership but also through promoting us with others working in the field of music and music education. Please talk to your colleagues, students and friends so that they learn about the International Kodály Society and let them visit our website [www.iks.hu](http://www.iks.hu). We need their support as well.

Only when we work together will we be strong

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*Gilbert de Greeve*

enough to call on governments to provide the necessary budgets, to make school principals understand that time given to music is not wasted time but an investment in the well-being of their students, and to convince parents of the importance of choosing the right education for their children.

Zoltán Kodály said in 1956: "Good music has to be fought for, and this fight cannot be fought with any success by one country alone within its boundaries."

We wish you all good luck and success with your professional activities.

On behalf of the Board of the International Kodály Society,

*Gilbert De Greeve*  
*IKS President*



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# 'WHERE DO YOU THINK WE COME FROM?': THE ORIGINS AND FOUNDATIONS OF THE KODÁLY APPROACH TO MUSIC EDUCATION

by Robin Stevens  
The University of Melbourne

## Introduction

The popular series of programs entitled 'Who do you think you are?', produced for television by SBS (the Special Broadcasting Service), focuses on 'Well-known Australians play[ing] detective as they go in search of their family history, revealing secrets from the past' (SBS, 2010). As such, the series represents – in the words of the producers – 'a fascinating chronicle of the social, ethnic and cultural evolution of Australia's national identity.'(ibid.) In similar vein, the question 'Where do you think we come from?' may well be asked in relation to the Kodály approach to music education and like the TV series, there may – for some Kodály practitioners – be some facts about the origins of the method that may surprise and perhaps even inspire. As a group of music educators, Kodály practitioners in Australia are generally highly skilled in their implementation of the method in pre-school, primary and secondary education settings. However, one of the possible gaps in their knowledge and understanding may be in relation to the pedagogical origins and foundations of the approach that they are implementing in schools and other educational settings on a daily basis. The aim of this article is to provide an historical account of the pedagogical antecedents to the Kodály approach – particularly Curwen's Tonic Sol-fa method in the hope that Australian Kodály practitioners will gain a greater appreciation of the historical lineage, the inherited traditions and pedagogical bases associated with their method.

## The origins of solmization

The teaching of music literacy – particularly the pitch dimension – is an age-old problem. However, given numerous evidence-based studies that support the effectiveness of the Kodály method for both music and extra-musical learning (see, for example, Hoermann & Herbert, 1979), it may be argued that the method in its original Hungarian form and then in its various national adaptations has been and continues to be one of the most successful means of the teaching of music literacy, particularly in school music settings. At the core of the Kodály pedagogical approach is a teaching technique



*Robin Stevens*

that is commonly referred to as solmization – that is, the application of the sol-fa syllables do, ray, me, fah, soh, lah, and te, as a representation of, and mnemonic (memory) aid to realising, the seven pitched notes comprising the major scale.

The first historical revelation that may come as a surprise to some Kodály teachers is that the use of sol-fa syllables (solmization) has its origins as far back as the eleventh century. The first music educator to address the issue of accurate pitch reading and performance was the Benedictine monk, Guido d'Arezzo (995–1050) – also known as Guido Monaco – who was born in the village of Tulla in northern Italy and who lived much of his life at Arezzo. Guido discovered that his choristers were able to remember how to pitch

the notes of what we now know as the major scale by referring back to the initial syllables of the first six musical phrases of the Hymn to St John (*Ut queant laxis*), each of which began on a successively higher note of the scale – *ut, re, mi, fa, sol* and *la* (see Figure 1). This system was formalised into what was known as the Gamut, which became a visual representation of pitch. Guido is also credited with the invention of the ‘Guidonian Hand’, a widely used mnemonic system in which note names are mapped to parts of the human hand that was used in choir training (see Rainbow, 1967, pp.14-16, 169-171).



Figure 1 – Hymn to St John (*Ut queant laxis*). Source: Rainbow, R. (1989), *Music in Education Thought and Practice: A Survey from 800 BC*. Aberystwyth, Wales: Boethius Press (p.28).

Several centuries of development based on Guidonian principles followed in Continental Europe, eventually resulting in the predominance of the fixed doh method of teaching singing – that is, doh is always the note C, with successive solmization syllables being similarly tied to the absolute pitches of the notes ascending from note C. Sharps and flats are accommodated by changing the vowel sound of a particular syllable so that, for example, C# would be da (instead of do[h]), D# would be ri (instead of re [ray]), Db would be ra[h] (instead of re [ray]), and so on. Unfortunately there is no consistency in the way that the vowels of these syllables change, so this makes the fixed doh solmization system increasingly complex as the tonality moves further away from the key of C. Despite the complexities of utilising the fixed doh system outside of the key of C major and its nearly related keys, the fixed-doh system – known as *solfège* or *solfeggio* – presently survives in Continental European countries (France, Italy, Spain, Portugal etc.) and in Latin American countries where southern European colonial influence was particularly dominant (Argentina, Brazil, Chile etc.).

### The Tonic Sol-fa method

During nineteenth century in England, attempts

to introduce the fixed doh system to England through Joseph Mainzer’s *Singing for the Millions* (1841) and John Hullah’s *Willem’s Method of Teaching Singing* (1842) achieved only limited success, with the complexities of the fixed doh system limiting its practical value as a singing method both for community singing and for school music (Rainbow, 1967, chapters 8 and 9). However, in 1841, a young Methodist minister, the Reverend John Curwen (1816–1880), was commissioned by a conference of Sunday School teachers to recommend ‘some simple method to the churches which should enable all to sing with ease and propriety’ (Rainbow, 1980, p. 17). Underpinning this commission was the imperative for social reform particularly among the working class population in the industrial towns in the north of England. With only a few exceptions, factory workers eked out miserable existences, often with only one day of rest per week, and many sought solace from this harsh existence in drunkenness and other undesirable pursuits. The promotion of choral singing in church and community settings was widely considered by both religious evangelists and social reformers to be a wholesome activity worthy of promotion as an antidote to moral decadence. After extensive investigations, Curwen drew on several English and Continental sources including a system devised by Sarah Ann Glover (1785-1867) and known as the Norwich Sol-fa system to develop his own Tonic Sol-fa system. This system would not only serve to promote Sunday school singing but also become one of the instruments of social reform during the nineteenth century (for an account of the philanthropic aspects of Tonic Sol-fa, see McGuire, 2009). The basis of the Tonic Sol-fa method was that it facilitated pitch reading by including sol-fa notation beneath staff notation as a mnemonic aid; and this gave even poorly educated workers relatively easy access to the then standard staff music notation.

Sarah Glover, the eldest daughter of the rector of St Lawrence Church in Norwich, had developed a method of teaching singing which she published in a book entitled *Scheme to Render Psalmody Congregational* (1835) (see Rainbow, 1967, chapter 3; Southcott, 2001). Glover utilised a movable doh system in which the first letters in uppercase of each of the sol-fa syllables became symbols for what she called ‘supplementary notation’. She also made use of a system of bar lines and punctuation marks to denote the rhythm in her system of ‘supplementary notation’ (see Figure 2).



ROCKINGHAM. L.M. *Solemn.*  
 Columns W. o. Foot . | . ) Metronome 60. Pendulum 30.

{ W . D | M.F) .R | D. - . M | Ṡ . - . L̇ | Ṡ . - . Ṡ | Ḋ . - . Ṫ  
 { W . D | D.L) .T | D. - . D | M. - . F | M. - . M | M. - . R

{ L̇ . - . Ṡ | Ṡ . F) . M | M . R) + .su | ḋ . - . r | m . - . ṫ . Ṡ I  
 { D . - . T | L.R) . D | D . T) + .mu | ṁ . - . s | ḋ . - . ṫ . F I

{ Ḋ . Ṁ . tu | ḋ . - . ṫ . DI | F . - . M | R . - . D | D . - . R.M) .R | D . - .  
 { M . - . ṫ . ṡ tu | ṁ . - . ṫ . DI | R . - . D | R.T) . D | D . - . T | D . - . }

Figure 2 – An example of Sarah Glover’s supplementary notation. Source: Curwen, J.S. & Graham, J. (n.d. [1891]). *The Tonic Sol-fa jubilee: A popular record and handbook*. London: J. Curwen and Sons (p.11).

She used her supplementary notation as a mnemonic aid for reading from the staff but deliberately postponed the use of staff notation until her pupils has fully mastered supplementary notation. She also developed a visual representation of pitch that she called the Norwich Sol-fa Ladder as a means of drilling her pupils by ‘sol-fa-ing’ tunes pointed out note-by-note on the Ladder (see Figure 3). Without gaining permission, John Curwen ‘borrowed’ the Norwich Sol-fa Ladder from Glover which he adapted into *The Tonic Sol-fa Modulator*. Like Glover, Curwen used this vertically-arranged chart of sol-fa names for his students to instil the relationship of each note to its tonality and to each other.



Figure 3 – Sarah Glover and her ‘Norwich Sol-fa Ladder’. Source: Source: Curwen, J. (n.d. [c. 1875]), *The Teacher’s Manual of the Tonic Sol-fa method*. London: Tonic Sol-fa Agency.

Although Curwen borrowed and adapted several of Glover’s pedagogical techniques, he also introduced several new features to his Tonic Sol-fa method and its system of letter notation. In 1870, Curwen devised the sol-fa hand-signs (Curwen & Graham n.d., p.23) (see Figure 4) and later introduced the ‘mental effects’ as extra-musical associations for each of the seven tones to further develop the relationship of notes within the tonal sequence – for example, doh was the strong or firm tone, ray was the rousing or hopeful tone, me was the steady or calm tone, etc.

**MANUAL SIGNS OF TONE IN KEY**

NOTE – *The diagrams show the hand as seen from the left of the teacher, not as seen form the front. Teachers should particularly notice this.*

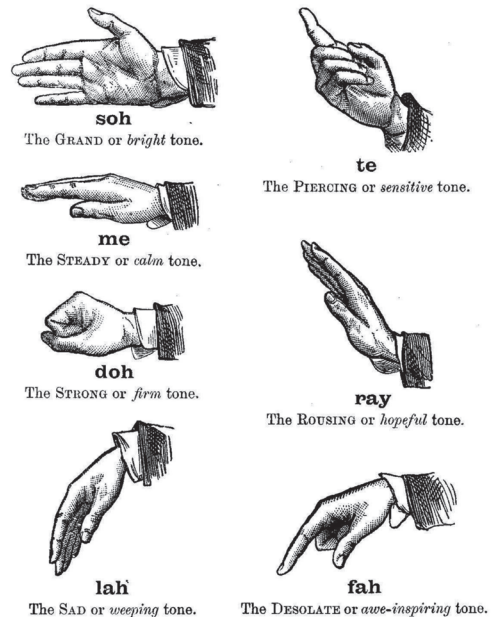


Figure 4 – Curwen’s Sol-fa hand signs for pitch

Curwen then adopted French time names – derived from Aimé Paris’s *Langued de durées* (Rainbow, 1967, p. 151) – for teaching rhythm from 1867. The French time names began with the consonant ‘t’ (or ‘f’) for tones, with the consonant ‘s’ for rests as in the following table of examples.

Curwen also devised a system of finger-signs for time (see Figure 5). In addition, Curwen devised a ‘Six Step’ learning sequence that formed the basis for successive editions of his textbook, *The Standard Course of Lessons and Exercises* in the Tonic Sol-fa Method of Teaching Music, first published in 1858. The learning sequence included aspects such as vocal tone production, breathing, and the progressive introduction

Durations	French Time Names
one beat note followed by a one beat rest	<i>taa saa</i>
two beat note followed by a two beat rest	<i>taa-aa saa-aa</i>
four beat note	<i>taa-aa-aa-aa</i>
two half-beat notes followed by a one beat note	<i>taatai taa</i>
four quarter-beat notes	<i>tafatefe</i>
three third-beat notes	<i>taataitee</i>
a half-beat note and two quarter-beat notes	<i>taatefe</i>
a half-beat rest and two quarter-beat notes	<i>saatefe</i>

Figure 5 – Table of Curwen's French time names.

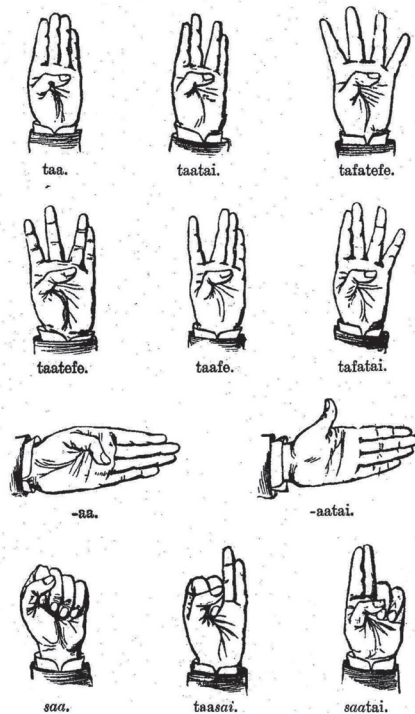


Figure 6 – Curwen's finger signs for time. Source: Curwen, J. (1901), *The Standard Course of Lessons and Exercises of the Tonic Sol-fa Method of Teaching Music*. London: C. Curwen & Sons (p. v).

of pitched tones, rhythmic durations and metres, expression, tempo, harmony, tonality, modulation, etc.

The motto of the Tonic Sol-fa movement – 'Easy, Cheap and True' – was adopted by Curwen during the 1860s. The motto aptly described, first, the relative ease of teaching music literacy compared with other contemporary approaches. Second, it was less expensive to print, as standard printing characters conveniently could be used, instead of the special characters and processes required for staff notation. Finally,

Curwen through his utilising of the movable doh system promoted a system that was 'true' in both a theoretical and a practical sense. The seven tones of the major scale could also be applied to the relative minor scale by starting and ending the scale on lah. Modulation to related keys was effected by means of 'bridge-tones'.

Curwen originally used his adaptation of Glover's 'supplementary notation' as a mnemonic aid to reading staff notation. However, in 1872, Curwen took the momentous step of breaking with the use of staff notation altogether. Curwen had always kept the level of theoretical complexity to a minimum and so in post-1872 editions of *The Standard Course*, he decided to by-pass the difficulties associated with staff notation altogether by utilising the implicit association of the symbols (d : m : s) with vocalised syllables (doh, me, soh). Part of the reason for this was Curwen's belief that his notation was sufficiently comprehensive that it could provide for all aspects of musical representation and therefore, for vocal and choral music, could effectively supplant the 'Old [Staff] Notation'.

Pitch was notated using the first letters of the solmisation syllables together with vertical dash above or below note to indicate octave placement. The only exception to 'first letter' representation was the use of chromatic notes such as fe, se, ba, ta, etc. to indicate accidentals either in a minor mode or for modulation. Rhythmic notation consisted of vertical 'bar' lines – a double bar to indicate the end of a musical section, a barline to indicate main (strong) metrical divisions, half bar lines for subsidiary (medium) metrical divisions (as with the third beat in quadruple metre) – and standard punctuation marks – a colon to indicate beat divisions, a period for half-beat divisions, a comma for quarter-beat divisions, a rotated comma for third-beat division (i.e. for triplets),<sup>1</sup> with a dash to indicate the continuation of a note to a subsequent beat. Rests were notated by a blank space preceded by a punctuation mark to

KEY C	L is A.	M. 60	Slow	Hassler												
: m	l	: s	f	: m	r	: —	m	: t	d	: d	<u>t</u>	: t	l	: —	—	
O Sa- cred Head sur- round - ed By crown of pierc- ing thorn.																

Figure 7 – An example of Tonic Sol-fa notation.

indicate duration. Slurring, where two or more notes are sung to a single word or syllable, was indicated by a horizontal line placed below the notation. The following example indicates these notational elements in the first two phrases of a well-known chorale melody.

Even from a contemporary perspective, Curwen notation has several inherent advantages over staff notation for choral singing. Firstly, both the pitch and the rhythmic dimensions of melody are contained within a 'single cell' as opposed to staff notation where two dimensions – vertical and horizontal – are required for the representation of melody. Although it may be argued that the vertical representation of pitch is a useful way of visualising its relative pitch position, its addition to the left to right horizontal progression of rhythm (which is common to both staff and Tonic Sol-fa) – particularly with leger lines – often makes the notational 'spread' too wide for immediate visual perception. Another advantage is alluded to by Jorgensen (1994) – in countries where the written language is based on the Roman alphabet (which is also the means for representing pitch in the Curwen method), people are already familiar with alphabetical letters. This also represents a distinct advantage over the two-dimensional system of staff lines and spaces for pitch and of note and rest shapes for rhythm. Moreover, Curwen's notation did not require any significant knowledge of music theory – once an understanding of pitch and rhythmic notation is achieved, no other 'interpretive' information (such as a knowledge of time or key signatures) is required for realising the notation.

Another feature of the Curwen Method was a well-founded pedagogy. In his *Teacher's Manual* (n.d.[c.1876]), Curwen set out the following precepts which form the basis of good teaching even today:

- ... let the easy come before the difficult.
- ... introduce the real and concrete before the ideal or abstract.
- ... teach the elemental before the compound and do one thing at a time.
- ... introduce, both for explanation and practice, the

common before the uncommon.

- ... teach the thing before the sign, and when the thing is apprehended, attach to it a distinct sign.
  - ... let each step, as far as possible, rise out of that which goes before, and lead up to that which comes after.
  - ... call in the understanding to assist the skill at every stage.
- (Curwen, n.d., p.221)

Aside from his ability to both adapt from other sources and devise new music teaching techniques, Curwen had remarkable insights into, and an ability to apply, what is now termed cognitive-developmental theory. Indeed Curwen's development of the Tonic Sol-fa pedagogy correlates remarkably well with the concept development stages of Jerome Bruner. O'Brien (1983) outlines Bruner's (1966) model of learning which is based on three stages of concept development in children – enactive, iconic and symbolic. Significant parallels may be drawn between aspects of Curwen's Tonic Sol-fa method and Bruner's concept development model.

First, the enactive mode is essentially experiential learning in which musical concepts are formed mentally through a physical manifestation of the concepts. An example in the Tonic Sol-fa method would be the singing of pitched notes with accompanying hand-signs – the physical shape and placement of the hand assists in forming the mental image of the sound within its tonal context and promotes its audiation (mental hearing) as well as its realisation as a sung note.

During the second stage, iconic representation allows learners to categorise musical phenomena into concepts – for example, hand-signs allow the concept of relative pitch to be established; likewise, finger-signs for time allow rhythmic duration – specifically subdivisions of the beat – to be established as discrete musical concepts. In line with the notion of 'audiation', the iconic representation of both pitch and rhythm should assist learners to mentally manipulate the sub-elements (individual tones and beat patterns) in

their minds without necessarily realising them acoustically.

Finally, transfer of the iconic representations of pitch hand-signs and time finger-signs to symbolic representations such as the pitch modulator, and then into music notation itself, completes the process whereby these labels become the means for more abstract thinking. There are doubtless other parallels that may be drawn with other contemporary learning theories, but the point hopefully is well made that Curwen's development of the Tonic Sol-fa method is sufficiently well conceived even from a present-day perspective to retain 'universal' pedagogical legitimacy, regardless of differences in cultural setting.

### The nineteenth century Tonic Sol-fa movement

The growth of Tonic Sol-fa as a music teaching method and notational system for school and community choral singing and also as an instrument of social reform in England in the latter part of the nineteenth century was phenomenal. Tonic Sol-fa became the mainstay of congregational singing, not only in Methodist churches, but also in churches of other denominations. The method was also widely employed by temperance workers and other social reformers, particularly in the industrial towns in the north of England (see Nettel, 1944). From modest beginnings and an estimated 2,000 Tonic Sol-fa-ists in 1853, the movement was able to claim 315,000 followers by 1872, and then to spread throughout Britain, to its colonies and to many other countries (Curwen & Graham, n.d., pp. 21, 23). As a school music teaching method, the tonic sol-fa system was officially recognised by the English Education Department in 1860 and by 1891, two-and-a-half million children in Britain were receiving instruction in tonic sol-fa in elementary schools (Curwen & Graham, n.d., p.33).

In order to propagate the Tonic Sol-fa method, Curwen established the Tonic Sol-fa Agency and then the Tonic Sol-fa Press in 1863, which later become the music publishers J. Curwen and Sons. He also published a monthly journal entitled *The Tonic Sol-fa Reporter*, later *The Musical Herald*, which was subscribed to by readers from all over the world. In 1869, Curwen founded *The Tonic Sol-fa College* which conducted singing classes, correspondence courses and summer schools and administered a system of public music examinations ranging from Elementary, Intermediate and Advanced

Certificates to Associate, Licentiate and Fellowship diplomas.

Aside from becoming the mainstay of congregational singing and being widely employed by social reformers, one area where Tonic Sol-fa made considerable in-roads was the overseas missionary work of organizations such as the London Missionary Society (LMS), the Church Missionary Society (CMS) and the Baptist Missionary Society (BMS). Indeed groups of missionaries from both the LMS and the CMS were trained at Curwen's pastorate at Plaistow by one of his assistants, Alfred Brown, from the early 1860s (Tonic Sol-fa Reporter, 1863, p. 139). Tonic Sol-fa was widely used by overseas missionaries who often exploited the novelty of four-part hymn singing as a means of evangelizing indigenous people.

In most countries where it gained a foothold through missionary activities and later through choral societies established within indigenous communities, Tonic Sol-fa may now be identified not only as an instrument of Christian evangelism but also as a means of European cultural imposition. Nevertheless, as well as embracing Tonic Sol-fa, indigenous communities also readily accepted other aspects of Western musical culture including a choral repertoire comprising masterworks by Handel, Bach, Mozart and other European composers. This often resulted in the emergence of a school of indigenous composers writing in Tonic Sol-fa notation and in the Western tonal-harmonic idiom. In South Africa, for example, composers such as John Knox Bokwe and Enoch Sontonga both wrote numerous hymns and songs in the European style using Tonic Sol-fa notation but within the context of their indigenous, albeit Christianized, African culture.<sup>2</sup> Nevertheless the result has been that in several countries – including South Africa (see Stevens and Akrofi, 2010) and other sub-Saharan countries in African and several Asia-Pacific countries (see Stevens 2007) including India, Japan, China, Hong Kong, Samoa, Tonga, Fiji, Tahiti, Vanuatu – Tonic Sol-fa was widely employed for choral singing and in some cases was assimilated into the local indigenous musical culture.

It was also inevitable that Tonic Sol-fa advocates from Britain would bring the system to Australia during the nineteenth century. One of the earliest of these was James Churchill Fisher (1826-1891) who produced the first Tonic Sol-fa publication in Australia – *The Singing Class Manual* – in 1855 and who went on to be

appointed as Singing Master to the New South Wales Council of Education in 1867. Fisher gained official recognition for Tonic Sol-fa in New South Wales schools (Stevens, 2002) and provided the foundations for his successor and the first Superintendent of Music, Hugo Alpen, to further promote the Tonic Sol-fa method (Stevens, 1993). An even more significant figure both in Australia and internationally was Dr Samuel McBurney (1847-1909). McBurney, a Fellow of the Tonic Sol-fa College, London, who became Inspector of Music in the Victorian Education Department, continued his Tonic Sol-fa advocacy until his post was abolished as a result of the 1890s depression (Stevens 1986). Other significant Tonic Sol-fa advocates in Australia during the latter part of the nineteenth century and the early twentieth century included John Byatt (1862-1930) in Victoria, and Alexander Clarke (1843-1913) (Southcott, 1995) and his successor Frank Gratton (1871-1946) (Southcott, 1996) in South Australia.

**Tonic Sol-fa today – The Kodály approach**

With competition from other music teaching methods, Tonic Sol-fa began to decline in Britain and in Australia from the early 1920s. By the 1980s, the once thriving Tonic Sol-fa College had become the Curwen Institute and is now The John Curwen Society. The Society has developed the New Curwen Method and has published a series of music teaching resources and although the focus of the New Curwen Method is now on teaching music literacy by applying sol-fa principles to staff notation, its impact on British school music has been only slight.

Exceptions to this decline were in sub-Saharan Africa and in Pacific Island nations where Tonic Sol-fa has been incorporated into the local culture to such an extent that it is now regarded as being an integral part of the indigenous musical idiom. Indeed, I have argued elsewhere that, given that many indigenous South Africans and Fijians are fluent sight readers of Tonic Sol-fa notation, the Tonic Sol-fa method and its notational system can be regarded as an exogenous aspect of the respective cultures (Stevens 2007).

One of the aims of this article is to highlight both direct and indirect influence of Tonic Sol-fa on the Kodály method. Tonic Sol-fa has had a considerable influence on and indeed formed the pedagogical basis for many aspects of the choral singing method promoted by Zoltán Kodály (1882-1967) and his associates in Hungary. Kodály travelled to England in 1927 to conduct

his *Psalmus Hungaricus* (Chiel, 1999, p. 110) where he became aware of the ‘highly developed singing’ in English primary schools that was being taught through Tonic Sol-fa that, by this time, was again being used as a means of teaching pupils to read from staff notation (Rainbow, 1980, p. 54). Two aspects of Tonic Sol-fa in particular were adopted by Kodály (ibid., p. 55). The first was the use of Curwen’s solmization syllables and letter notation. However, although adopting the letter notation for pitch (the first letters of the solmisation syllables), Kodály did not adopt Curwen’s rhythmic notation system of bar lines and punctuation marks. Instead he employed ‘stem-and-tail’ rhythmic notation with solmisation letter notation beneath each stem. This he adapted from Rousseau’s *Tonika Do* system where there is a separation of pitch and rhythm in preparation for combining them for reading staff notation. Chiel (1999, pp. 96-105) points out that the adaptations to Tonic Solfa made by Agnes Hundoegger (1858-1927), a

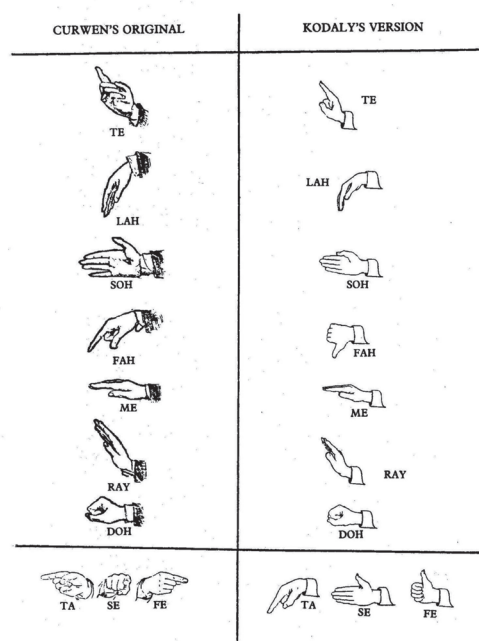


Figure 8 – A comparison of Curwen’s and Kodály’s Sol-fa hand signs for pitch. Source: Rainbow, R. (1980), *John Curwen: A Short Critical Biography*. Sevenoaks, Kent: Novello & Company Limited (p. 56).

German music educator and graduate (1896) of the Tonic Sol-fa College and one of her students, Fritz Jöde (1887-1970) were largely instrumental in developing the *Tonika Do* in German schools which also influenced Kodály and his associates in their development of the Hungarian adaptation.

The second was the use of Curwen hand signs which, with slight modifications, remain an integral part of the Kodály method (see Figure 8). However, Kodály did dispense with Curwen's theory of 'mental effects' as extra-musical associations for the seven tones of the major scale principally because, as Bridges (1982) points out, many Hungarian folk songs were modal and notes other than doh could in fact be the tonic. Her point here is that 'modern relative sol-fa is not "tonic sol-fa" and has the function only of providing vocalized mnemonics and aural concepts of intervals preparatory to the reading of normal staff notation' (p.14).

Although Kodály did not adopt Curwen's system of rhythmic notation, he did utilise French time names that Curwen had derived from Aimé Paris; he made small changes to the time names that more easily fitted with the Hungarian language – for example, *taa* became *ta*, *taatai* became *ti-ti*, *tafatefe* became *ti-ri-ti-ri* (or *ti-ka-ti-ka* in the Australian adaptation) etc. Moreover, Kodály differed from Curwen in his sequence of musical instruction. For example, for introducing pitch concepts, Curwen began with the doh - soh interval and then added me before progressing to the other tones, whereas Kodály, with slight modifications to the spelling of the sol-fa tones, introduced the so – mi interval first, then la, and then do and re, etc.

Despite these differences, Curwen's method had an undoubted influence on Kodály who developed and refined his method into what it is today. Indeed, in the foreword to the first English edition of his Choral Method, Kodály acknowledged his indebtedness to Tonic Sol-fa with the comment: 'I am now pleased to return to the English what I learned from them, and was able to adapt to our needs in Hungary.' (quoted in Rainbow, 1980, p. 57). As has been shown, Tonic Sol-fa was perhaps the most significant international music method during the late nineteenth and early twentieth centuries, and as its natural successor, the Kodály method has continued to occupy a similar role from the mid twentieth century to the present day.

### Conclusion

The pedagogical principles and teaching techniques of the Kodály method that were developed in Hungary during the 1950s, and the subsequent 'customization' of the method for the Australian educational context during the 1970s by Deanna Hoermann, are undoubtedly well known to many Kodály practitioners in Australia. The principles underpinning the Tonic

Sol-fa system in its various manifestations – including the Kodály approach – have amply demonstrated the effectiveness of the system of movable doh solmization and its associated pedagogical techniques to both maintain and improve the standards of music literacy in school and community settings.

A new music curriculum is currently being developed as part of Phase 2 of the new National Curriculum by a team of writers appointed by the Australian Curriculum, Assessment and Reporting Authority to develop a "Shape of the Australian Curriculum" in the Arts' document. Whilst fully recognising that the new music curriculum guidelines will need to be sufficiently eclectic to accommodate a variety of approaches to music teaching and learning, I nevertheless hope that the guidelines will provide a framework which will allow methods such as the Kodály approach to be fully implemented in a sequential and developmental manner from the pre-school through to secondary school level. I continue to be a firm advocate for the wider application of movable doh solmization and associated teaching techniques in school music education through the Kodály method and hope that a fuller appreciation of the origins and foundations will better enable Australian Kodály practitioners to undertake their valuable educational work.

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### Notes

- 1 The symbol < is now used in place of the rotated comma (as in Sibelius Music Notation software).
- 2 For a brief account of the influence Tonic Sol-fa on compositional work of Enoch Sontonga, see Stevens, R.S. and Akrofi, E.A. (2004), 'Tonic Sol-fa in South Africa – A case study of endogenous musical practice' in M. Chaseling (ed.), *Proceedings of the XXVIth Annual Conference of the Australian Association for Research in Music Education*. Tweed Heads: AARME (pp. 301-314).

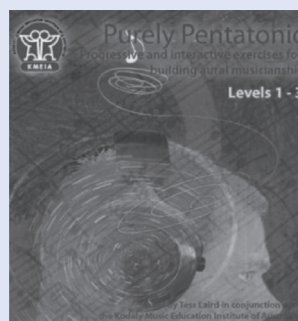
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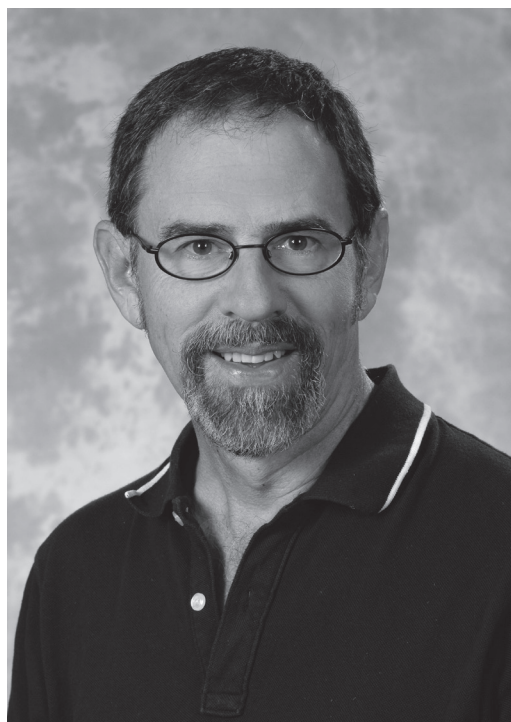
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## MUSIC TEACHERS: WHO ARE THEY ANYWAY?

by **Scott D Harrison**  
Griffith University

*Being a music teacher requires a range of knowledge, skills and attributes of a kind that no other profession demands. Specifically, music teachers question whether they are primarily musicians or teachers, or whether they take on another coalesced persona. This persona is, in turn, related to the acquisition of musical and pedagogical skills, and to the timeframe for the development of these skills. In this paper, teachers discuss their backgrounds in music and education, their perceptions of themselves as musicians and teachers and their roles in the workplace. As they comment on who they are, they raise questions as to what needs to be “taught” in music teacher preparation courses, and where, when and how the required knowledge, skills and attributes are acquired.*



Scott Harrison

### **Good teacher, regardless of subject area?**

Music teachers are required to perform a range of tasks unlike those of other teachers. The training of music teachers needs to account for their specific role and allow for the dichotomy that can exist between those who perceive themselves as musicians who teach and those who are good teachers, whose subject area is music.

Good teachers, according to Palmer (1998), are able to “weave a complex web of connections about themselves” (p. 11). Beijaard (1995) and Korthagen (2004, p. 82) refer to the notion of identity as meanings that are attached to a person by themselves or others, while Bullough (1997) claims that an exploration of self is essential in the early stages of teacher education to ensure beginning teachers enter the profession with some concept of who they are and what they offer to education. Welmond (2002) suggests

that teacher identity is dynamically contested, shaped by and constructed within potentially contradictory interests and ideologies, competing conceptions of rights and responsibilities of teachers, and differing ways of understanding success or effectiveness. Flores and Day (2006) develop this proposal, contending that learning to become a teacher has

multi-dimensional, idiosyncratic and context specific nature which entails an interplay between different, and sometimes conflicting, perspectives, beliefs and practices... for some new teachers feelings of isolation, mismatch between idealistic expectations and classroom reality and lack of support and guidance have been identified as key features. (p. 219)

Identity, Flores and Day (2006) conclude, is influenced by personal, social and cognitive responses. They present a model of teacher

identity that encapsulates elements of biography, pre-service programs and school culture, suggesting that pre-service programs might be strengthened by the provision of opportunities to experience and reflect on personal biography and school context.

Identity is therefore shaped by experience, training and context. A significant aspect of context relates to the tasks teachers perform. According to O'Connor (2005, July), teachers' work is complex, multidimensional and subject to change in an era of globalization and shifting pedagogical paradigms. Becoming a teacher involves taking on a variety of personally and professionally challenging roles. The emotionally demanding nature of teaching also requires more than merely technical skills. Beginning teachers, according to Pietsch and Williamson (2005), need to have "the opportunity to articulate beliefs, ideals and values and to realize these in professionally and personally meaningful teaching assignments" (p. 370). They suggest that a lack of opportunity for this realization to take place can result in the professional identity of the beginning teacher being curtailed. Ofman (2000) refers to "core qualities" and claims that they are potentially always present. Korthagen (2004) asks, "what are the essential qualities of good teachers and how can we help people become good teachers?" (p. 78) and describes the process of locating core qualities that can assist teachers in enhancing the core qualities of their students.

#### *Music teacher identity – what's the difference?*

Music teachers' identity is, in many respects, peculiar to them. In general education, Goodsen and Cole (1994) and Volkmann and Anderson (1998) claim identity is formed through the role teachers perform. The nature of the music teachers' role, encompassing teaching and performative tasks, along with the embedding of co-curricular involvement within required duties, are the most significant contributors to this difference. Woodford (2002) describes the music teacher's role as incorporating, but not being limited to, "performer, composer, conductor, critic, musicologist, mentor, facilitator, social activist, politician, music listener, music theorist, public intellectual, diplomat, travel agent, administrator, confidante, instructor, public speaker, moral agent, visionary and democratic leader" (p. 690). Jorgensen (2003, p. 130) confirms that music teachers are typically preoccupied with a wide variety of tasks, including developing imagination, interpretive creativity, the ability to

listen, skills in improvising, and performing and critical judgment.

The timeframe for the development of these skills is crucial and raises the question as to where, when and how the knowledge skills and attributes are "taught". Professional identities of music teachers, according to Hargreaves, Welch, Purves, and Marshall (2003), are consolidated within the pre-service music course and change very little once they reach their first teaching post. Hargreaves and Marshall (2003) also noted that as pre-service teachers become early-career teachers, one of the small changes to take place was the perceived skills required for successful music teaching, with in-service teachers increasingly emphasizing communication and interpersonal skills rather than musical performance skills.

The balance between teaching and performance is one of the major concerns for the music teacher: that is, the nexus between musician and teacher and how this contributes to the formation of their identity. The work of Mark (1998) alludes to the use of an interdisciplinary approach to teacher training that simultaneously embeds musical and pedagogical skills. In spite of this, music teachers' identity is typically framed as musician or teacher. Evidence for this can be found in the work of Roberts (1991) who suggests that music education majors conceptualize themselves as musicians rather than teachers. Woodford (2002) concurs that the socialization of these students creates a self perception of musician rather than teacher. This, in turn, results in conflict in their teacher role identities: Teachers find it difficult to reconcile their musician persona and their teacher persona. While this is true in other subject areas (e.g. mathematician/math teacher, sportsperson/physical recreation teacher), teachers of music have the additional challenge of incorporating performance and composition skills into their everyday roles. Pascoe et al. (2005) summarize the distinctive nature of the music teacher in Australia in these terms:

Music teachers focus on both process and performance outcomes . . . music teachers sing, talk and play instruments through the length of their teaching day . . . this involves considerable out of class and out of school hours work in ensembles, rehearsals and performance . . . (p. 135)

Bouij (1998) describes this aspect of development of music teacher identity by taking into account aspects of the teacher/musicians' professional

role as teacher or performer and the relative musical levels of musical comprehensiveness required in each role.

### *The role of attributes in the construction of music teacher identity*

Beijaard, Meijer, & Verloop (2004) claim specific characteristics contributing to the formation of teachers' professional identity cannot be easily identified. A case could be put to suggest that music teacher attributes are significantly different from those required for other types of teaching. This assumption is related to the notion that music teachers have different roles, relationships and environments through which they interact with students: co-curricular involvement, an emphasis on performance and composition along with the nature of music instruction through ensemble and one-to-one teaching makes for a distinctive set of attributes peculiar to the music teacher. This assumption is related to the notion that music teachers have different roles, relationships and environments through which they work with students, due to their co-curricular involvement, their interactions with students in ensemble and one-to-one teaching settings and the mentorship that they often provide students with in relation to performance and composition. These instructional situations that are outside the normal classroom context makes for a distinctive set of attributes peculiar to the music teacher.

Recent literature investigating the relationship of music teachers to their students has focussed on a wide variety of interrelated issues, from specific music skills through to broader personality traits. Young and Shaw (1999, p. 673) found that content knowledge rated highly in teacher success regardless of the teacher's overall effectiveness rating. Earlier studies (Berliner, 1986; Collier, 1987) also suggested that knowing one's subject matter is an attribute of effective teaching. The need to continually develop knowledge and skills was noted by Bidner (2001), who claims "music teacher educators have to keep abreast of the standards for effective teaching so that students are appropriately prepared" (p. 4). Teachout (1997) and Hamann, Baker, McAllister and Bauer (2000, p. 102) confirmed the desire for teachers to possess both teaching and personal skills.

In a study with 45 German music educators, Mark (1998, p. 9) commented that pedagogical, artistic, instrumental and vocal abilities, experience with music technology and competence as composer and arranger were considered highly in the selection of music teachers at entry to university.

In a similar Viennese study, Mark reported that after pedagogical competencies, "the ability to animate" (i.e., create a stimulating atmosphere in which learning can take place) was ranked by music educators as a significant attribute. The findings of Warren and Rohwer (2004) confirm this, with teaching skills ranked as the most desirable attributes, followed by personality characteristics and musical skills. Ballantyne (2006) also noted that early-career music teachers' passion for music teaching seems to be related to their love of the subject area.

Music teachers therefore fluctuate between the subject areas they love and the responsibilities of imparting this passion, through knowledge, skills and attributes, to others. As their roles are somewhat different from other teachers, the training of music teachers must reflect this difference and account for acquisition of content-related, practically based components, alongside pedagogical skills, curriculum knowledge and broad-based attributes. As it is not possible to incorporate all this in a pre-service program, the selection of students into teacher education programs needs to account for an intake of students with many skills already developed, while training deals with the enhancement of these aspects and the encouragement of ongoing learning.

### **Method**

The research was undertaken with experienced classroom music teachers in urban Australia. Most teachers had been working in schools for at least 15 years, having completed four-year degree programs prior to entering the profession. Their teacher preparation programs typically comprised two years of concentrated studies in music, followed by two years of curriculum and pedagogy studies. The teachers were recruited through professional contacts and provided a cross-section of pedagogues working in primary, secondary, private, public, classroom and instrumental fields. In this sense, elements of purposive sampling were also employed as the experienced teachers were selected on the basis of expertise in the field of study. The teachers worked in the middle and senior schools with students aged 12 – 16.

Experienced teachers were asked to identify some of the knowledge, skills and attributes that contributed to the construction of their identity. Data were gathered through questionnaires (Phase 1) and interviews (Phase 2). These methods were similar in that they both focussed on eliciting perceptions regarding important

categories of knowledge skills required for the construction of music teacher identity.

In phase one of the data gathering process, a questionnaire was distributed to the participants to interrogate their perceptions regarding the knowledge, skills and attributes they require to function effectively in the classroom and the effectiveness of their pre-service teacher education, in-service training and experiences in developing these. The findings reported here focus specifically on participants' responses to the question: Do you perceive yourself as a musician, teacher, music teacher or something else? Responses from other questions related to course content in teacher education programs have also been incorporated where appropriate. The questionnaire was administered via e-mail. The asynchronous nature of e-mail communication allows the information to be readily obtained, with participants responses given at a convenient time, regardless of location. E-mail format allows the researcher to interact with the participant, ensuring clarification on issues arising from questions posed. Additional features of this type of interaction (as found by Im & Chee, 2003) include financial cost-saving, "as they do not require long-distance travel and the expenses of paper, pencils, photo-copying, and mailing fees" (p. 7). Beck (2005, p. 412) noted that costs could be further minimized, as this form of data collection does not require transcription.

For phase 2 of the research, interviews were undertaken at the participants' schools. Frey and Mertens-Oshi (1995) define an interview as "a purposeful conversation in which one person asks prepared questions (interviewer) and another answers them (respondent)" (p. 1). Six teachers were selected from Phase 1, based on the depth of their responses to the questionnaire and convenience for interviewing face-to-face. Participants represented a range of approaches to teaching and a variety of educational contexts. The purpose of the interviews was to pursue the contents of the questionnaire in greater detail. A semi-structured, informal interview of 40 to 50 minutes was conducted and videotaped. This style of interview was considered appropriate because, as Nichols (1991) suggests, in "an informal interview, not structured by a standard list of questions, the interviewer can choose to deal with the topics of interest in any order, and to phrase their questions as they think best" (p. 131). While structured interviews are easily more readily quantifiable and allow for more direct comparisons, semi-structured interviews

can reveal a "richness of data" (Oatley, 1998, p. 1) and cause the data to be viewed through a completely different lens. In addition to probing the question of identity as musician or teacher, the interviewees were asked to comment on aspects of early influences as musician-teachers, their university training and on-the-job training. The data from both phases of the study were subjected to content analysis (Cavana, Delahaye, & Sekaran, 2001) to identify themes, concepts and meanings (Burns, 2000). It was the purpose of this study to find similarities and differences between the themes emerging in pre-service and early-career music teachers' perceptions of the desirable attributes of effective music teachers.

### Findings

In the questionnaire, teachers were asked: Do you perceive yourself as a musician, teacher, music teacher or something else? The responses to this question were quite evenly spread: Three teachers considered their main identity to be as musician, while four regarded themselves as teachers first and foremost, with their subject being music. Only two responses indicated they were music teachers and three teachers considered themselves as musician and teacher equally. For most, the opportunity to devote their lives to music led them to the art-form first and subsequently to teaching.

Steven: Basically for as long as I can remember I had a passion for music and it was one of the only things in which I had much success as a student. To this day I still have this passion as well as one for teaching.

One teacher's response represented the considerable struggle found in identifying oneself in this way:

Jan: I continue to struggle with this question for two reasons. The first is because I don't believe you can have a successful career in both simultaneously. I have come to accept that I will forever feel a conflict between my "musician" identity and my "teacher" identity. Sometimes this conflict is so great that I don't perceive myself to be a musician at all anymore which brings me great sadness... On a philosophical level I like to think of myself as someone who inspires and helps others to have a richer life. My chosen tool or medium happens to be music.

Others were quite clear as to their identity:

Mary: I am a teacher first and my subject area is music. I am a musician last of all.

In responses to other questions, Mary also indicated what a fine musician she was, leading her wind ensemble to successes at competitions and producing high quality students for university entry. This was pursued further in the interviews. Other teachers, rather than giving a definitive response, ranked these roles, as Mary did above, and added some to the list:

Julie: I consider myself to be a musician first, a music teacher second, and a teacher third. The reasons for this are: I was always a musician, from a very early age. I was never always a teacher, although my mother always thought I would be a good teacher. Once my skill in music making improved, I naturally gravitated towards teaching as a means of employment.... Therefore I cannot easily separate the role of musician from the role of music teacher/educator. I'm also a parent.

The inclusion of parent raises the issue of life experiences and how these affect the teacher. This was also raised in the interviews. Julie's response also resonates with the conundrum in tertiary music teacher preparation of the performer who "ends up" teaching, introducing the notion of the "accidental" music teacher. Another respondent echoed these words:

Annette: [I see myself as a] musician – my love of music decided my career of 35 years. I trained to advance my music skill and knowledge.... I became a teacher by default.

The default music teacher is not necessarily a "bad" music teacher, but one who comes to the vocation with a different mindset from those, like Julie and Mary, who seem to have a predestined approach. This mindset presents challenges for the teacher educator in relation to teacher efficacy. One of the two respondents to construe themselves as "music teacher" gave this more succinct response:

Peter: My immediate response is I perceive myself as a Music Teacher. However in order to carry out this role I need to have both the skills of a teacher and of a musician. I never forget my primary purpose to teach music but often forget my own ability as a musician.

A final comment in the area is from a teacher who has taken a broader perspective since undertaking part-time employment as a teacher educator:

Eliza: I perceive myself to be a teacher, but having now been involved in teacher training,

I think I identify my role as one of an educator. In performance, either as an instrumentalist or conductor, I am a musician. Musicianship and instrumental technique constitute my core content knowledge in music teaching at a school level. The role of an educator, however, needs to extend beyond this core knowledge. There are many musical people who are poor teachers. When teaching, I feel that I need to focus on being a teacher. The process is not about me, it becomes about the students' needs.

Teachers also offered some suggestions on how this conundrum can be dealt with in the teacher education process. Most teachers recognized that pre-service courses could not contain all the necessary components. Suggestions were offered as to the balance of musical and pedagogical skills, as evidenced in this comment from Trevor:

Trevor: To become a good music teacher, the course should involve a great deal of emphasis on the development of the musician. This would include, conducting skills, instrumental skills (particularly keyboard).

In the discussion over music and pedagogical skills, Shane suggested that some of the personal skills had been overlooked, commenting that much of the music teacher role involved dealing with people and administration:

Shane: Teacher education courses need to provide an initial foundation for pre-service teachers to have the practical skills needed to teach. Teacher education also needs to focus on the development of what has been called "soft skills" such as interpersonal skills and assertive communication and other administrative tasks.

Shane's remarks offer some breadth to the discussion, particularly in relation to the content of courses and the way in which such skills might be taught. The remarks also contribute to the dialogue about elements that could be placed beyond the initial training phase in professional learning contexts, as Rebecca remarked:

Rebecca: Teacher education will hopefully provide some foundation and initial skills for teachers. Continuous learning is required to allow teachers to develop their skill bases further, making choices that are applicable to their individual experiences and talents as well as to the context in which they are practising. It is unlikely that initial teacher education can be comprehensive in terms of the skill needs of all students for all teaching contexts.

In the interview situation, some teachers commented on the constant interaction of musician/teacher roles, with the teacher role growing out of the musician role. Jan comments on the notion of passion, highlighted by so many responses in the first phase of the study, while Julie also returns to the intrinsic nature of teaching:

Jan: During college I developed a passion for music education and then from the classroom went into it and thought there is where I need to be.

In Phase 1, Julie commented that she could not easily separate the role of musician from the role of music teacher/educator. When this was probed in the interview, she extrapolated:

Julie: Well now I'm a musician actually and the teaching is sort of intrinsically so bound with that because everything I've learnt has been through music and everything I then do is based on that teaching.

Julie's experience was a common theme: that is, that the two roles were inextricably linked. Her reference to "everything I've learnt has been through music" was echoed by Mary, who embraced a more holistic approach, with music as a conduit to a broader end:

Mary: My speciality is music, but my prime purpose in being here is for the benefit of students and for their greater education, and that includes a whole heap more than music.

This response is consistent with Mary's insistence in Phase 1 that she is a teacher first and foremost, despite her considerable musical skills. The perception of music teachers by other faculty was a highlight of Julie's responses. The identity of the music teacher as being different from other teachers can be both a blessing and a curse: creative skills and attributes are perceived by some as being diametrically opposed to organizational skills, with significant impact in career progression prospects. Julie's remarks allude to this:

Julie: Teachers consider us (music teachers) different from other teachers . . . I think the external image of us is that we are all slightly crazy and that we couldn't possibly know how to run the school, or the department.

Music teachers who wish to be promoted may therefore stifle some of the "musician" characteristics in order to progress to head of

department or principal.

In other questions related to teacher identity, experienced teachers commented further on course content to create music teachers. Danielle described the essentials of a pre-service program, basing her response initially on music skills, and then branching out into a pedagogical focus:

Danielle: . . . the musical skills foundation and how to teach aural work, how to teach history, how to teach composition, then they need to be given perhaps a little bit of instruction on the delivery of a curriculum.

Remarks from other interviewees focused on broad-based knowledge and flexibility:

Peter: Obviously in terms of pre-service teacher training as a music teacher you want to have a good basis in lots of different musical genres so you've got some foundation knowledge, but certainly you want to have an approach that gives you flexibility in terms of your delivery.

Peter's reference to a "good basis in different musical genres" begs the question as to how this is achieved: Does it occur through study about music or through participation in music in the pre-service phase? The answer to this question lies in the content and delivery of the pre-service course and the location of music education in the pre-service phase.

### Discussion

The responses from both the questionnaires and the interviews reflect the idiosyncratic nature of the music teacher. The music teacher's role, involving both teaching and performance tasks in almost equal measure, requires specific types of training through pre-service programs and on-going learning.

The teachers in the study confirmed that a wide variety of pedagogical and musical skills are required for beginning music teachers and that some of these take place through formal learning processes including instruction, practice, example and reflection (Howard, 1992). Throughout this paper, "taught" has been used in quotation marks. This is because the word implies an emphasis on formal learning and transmission and many of the qualities discussed cannot necessarily be imparted in this way. Learning also takes place through less formal activities such as osmosis, participation,

observation and sensibility (Jorgenson, 2003), so the challenge will be to account for both the formal and informal. Examples of how this could occur might include observation in school settings and changes to courses that emphasize participation over more theoretical knowledge.

Within the music teacher preparation program, the placement and style of practicum experience was one of the themes to emerge from the research. Experienced teachers advocated mentor-based programs from the earliest stages of the degree, to be maintained throughout the degree and into the first years of teaching. There was also support for an apprenticeship-type model, whereby teachers could learn through the informal modes of observation and osmosis. This has support in the literature that reports that students who work alongside teachers display improved attitudes towards teaching as a career (Harrison, 2006; Mills, 2005).

The location of music education within the university model was an underlying theme in the interviewees' responses. Those who emphasized a thorough understanding and appreciation of musical knowledge and skills advocated a conservatorium-based model in which high quality performance skills were valued. Others emphasized a need for pedagogical skills and an understanding of curriculum and child development, and therefore preferred a model primarily based in an education school or faculty. The ideal is a paradigm in which, as Mark (1998) advocates, there is a breaking down of "barriers between the disciplines involved" (p. 19). The author is employed in an interdisciplinary environment, with duties across a performance-focused conservatorium and a teacher-preparation-focused education faculty. As such, the music-teacher conflict is an everyday experience, both autobiographically and in the lives of students.

The musician-teacher has been an ongoing construct in the western musical tradition. The teachers in this study acknowledged that they vacillated between the two identities in the macro sense throughout their careers, and in the micro sense in their classrooms each day. There are challenges in providing suitable pre-service training for these teachers and a need to acknowledge the role of lifelong learning in the process of becoming a music educator.

#### Further research

It is not possible or desirable to definitively conclude with neat answers to the questions of

where, when and how the required knowledge, skills and attributes for music teachers are acquired. As the research in the field is ongoing, the suggestions here are preliminary. The author is developing a model, based on Howard (1992) and Jorgensen (2003) that presents a way of acquiring knowledge, skills and attributes through instruction, practice, example and reflection, osmosis, participation, observation and sensibility. Furthermore, as acknowledged in this paper, the sequencing of learning experiences is also being explored in relation to the chronological development of music teacher identity in the local context with some synergies that could have application across contexts. The voices of experienced music teachers have much to offer the field of music teacher education.

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## THE SPIRITUALITY OF ZOLTÁN KODÁLY

by Colin Weightman

*“Music is a spiritual food for which there is no substitute. There is no complete spiritual life without music, for the human soul has regions which can be illuminated only by music.*

*Legends of many peoples deem music to be of divine origin; thus, when we have reached the boundaries of human understanding, music points beyond, into a world that cannot be explored but merely guessed at.” (Kodály quoted in Szabo 1969, p.4)*



Colin Weightman

**M**any teachers have a passionate love for the subject they teach. In my experience this is particularly true of music teachers, most of whom are never likely to make much money teaching music. We teach the subject in question not primarily because we are excited about our methods but because we are excited about *the subject* whether it be microbiology, mathematics, mythology or music. Pedagogy or teaching methodology, while it is essential for the developing of musical skills and attitudes, is always secondary. The most important thing is to have a continually deepening relationship with the music one teaches—and of course, with one’s students. It is also eminently worthwhile to learn more about the composers of the music one teaches. While there is no direct relationship between good music and the character of the composer—with some significant music being composed by people whose political views most would find repugnant and some by people whose lives seem boring—nevertheless, generally speaking, the more we know about a composer the greater is our understanding of

their compositions, and the more depth we can impart to our playing or teaching of their works. While in the last analysis a musical composition must be evaluated according to musical criteria, links between a person’s life-experiences and the music they compose can sometimes provide helpful insights. If we know a piece was the first composed after a personal tragedy we might be more sensitive to its nuances. Becoming more familiar with the composers of music we love will widen our own understanding and give us a wealth of material to stimulate our students. These considerations are all the more important with Kodály since he is not only a composer but a distinguished teacher as well. Knowing more about him may give further insights not only into his music but also into his pedagogical pronouncements. The more we know about him the more we can see *why* he emphasised certain things. Of course this is not the whole story since we must also translate Kodály’s insights into our *own context*, but the general point still remains. It can only be to our advantage to know more about Kodály-the-person as well as his music

and teaching philosophy.

This article is abstracted from a much larger work on music and religion of which seventy thousand words have already been written. It highlights an aspect of Kodály's background that as far as I am aware has not been tackled by the *Australian Kodály Journal* or its predecessors—and that is, his *spirituality*. Kodály has argued that there is no complete spiritual life without music. The question which this article seeks to answer—as far as it is possible to know—is how Kodály himself understood and experienced the spiritual dimension. While I do not want to make too much of this component of his character and music, if we are to come to a well-rounded understanding of him we cannot ignore it. It is one piece of the puzzle that should not be disregarded.

### Defining spirituality

"Spirituality" is a difficult concept to define. It can refer to a relationship to some greater reality, whether that reality is immanent or transcendent (or both) to the experienced world. Spirituality may also see the natural world itself as the greater reality and this kind of spirituality would include nature mysticism and modern forms of ecological spirituality. It might be closely modelled on one or other of the world's existing religious traditions with their standardised beliefs and prescribed practices, or it may be unique to a particular individual. Spirituality may be based on a belief in theism (however understood) or it may be atheistic or agnostic. Indeed it is important to realise that Theravada Buddhism is a *religion* which is *atheistic* and any definition of spirituality must take into account the possibility of an atheistic spirituality, or more accurately put, a spirituality which is unconcerned with the reality of God or gods. Finally, spirituality for some may simply be a code-word for the deepest values and meanings by which people live. In this broadest sense even those who have no (conscious) knowledge of or interaction with religion may still have a spirituality since they live by values which they have derived from their experience of the world and to which they inwardly acquiesce. Even those who believe that life is essentially meaningless often build an ordered haven which enables them to give their lives some temporary meaning and to move forward in a satisfying fashion.

Roughly speaking then, "spirituality" relates to a person's "inwardness". Since music flows out of the inwardness of experience, or at least it does to a significant degree, it is not surprising that spirituality and music often have a close

relationship. If we understand spirituality broadly then every musician and composer has a relationship to the spiritual dimension. Whatever a person's theological, a-theological or anti-theological position might be, it must inevitably influence the direction of that person's creativity. However we should not assume too quickly that a particular point of view is not religious or indicates an absence of spirituality. Though it may appear to be a secular position to westerners, from a Theravada Buddhist point of view atheism is a western *theological* option, though one which does not greatly concern them since the whole question of atheism versus theism does not arise within their way of looking at the world and spirituality (Rahula, 1974, pp.23-34).

### Seeking Kodály's thoughts on music and religion

Since the book referred to above had its genesis in a proposed article for KMEIA I naturally went to the (frustratingly few) writings of Kodály available in English for his insights on spirituality, theology or religion. My intention was to preface the article with an examination of Kodály's religious position as a springboard for the following analysis. As I continued to explore more deeply it came to my attention that the Christian church in particular, and religions generally, almost never seem to take advice from musicians. The reasons for this are complex but part of the answer is that opposition to music is often rooted in the concern "that music may hold the threat of chaos" (Zuckerandl, 1956, p.241). Of course music has also been conceived as a bulwark against the threat of chaos, and particularly chaos in the form of noise (Attali, 1985) but not it seems, by theologians. For them music was more often than not a dangerous activity and liable to upset the established order if not carefully circumscribed. Religious authorities were, and are, more than willing to *give* advice and more often than not, *negative* advice, about what kind of music is not allowed, but are reluctant to hear what composers and performers might have to say about music and spirituality. Those like German abbess Hildegard of Bingen (Hildegard, 1994, pp.76-80) who contend for a genuinely creative position concerning the theological aspects of music and the musical aspects of theology are often severely dealt with. This is very condescending to put it mildly. Musicians *should* automatically have a voice in any theological discussion on the nature of music. Unfortunately they have rarely been given that chance. Had the book not been originally conceived as an article for a Kodály publication I may well have focussed on some other musician, for example

the French Catholic composer Olivier Messiaen (Samuel & Messiaen, 1976). Despite the original plan disappearing in an avalanche of words I decided to keep faith with Kodály as my featured musician in the introduction and the following thoughts are taken almost word for word from it.

### Kodály's Catholic upbringing

When we turn to Zoltán Kodály (1882–1967) we find that he was raised in the Catholic faith and that many of his compositions have religious themes and inspirations (Eosze, 1962 & Young, 1964). He was born at Kecskemet in 1882 to his stationmaster father Frigyes and mother Paulina. They moved briefly to Szob in 1883 and then in 1885 to Galanta where Kodály, by his own admission, spent the best seven years of his life from 1885 to 1892 from the ages of three to ten. Kodály later immortalised these years in his *Dances of Galanta*. In his biography Laslo Eosze notes that Kodály's formative musical experiences included not only excellent chamber music at home with musically talented parents but also the "ancient, unspoiled tunes of the Hungarian countryside" (Eosze, p.12). Among his classmates were children whose parents formed the well-known *Mihok* gypsy band.

In 1892 at the age of ten Kodály's family moved to the ancient city of Nagyszombat. Though it had been declining in importance for many years before the Kodálys moved there, it retained two institutions which embodied something of its former glory, the grammar school and the Catholic cathedral. Kodály played violin in the school orchestra and sang in the cathedral choir. Here he learned the music of the church, absorbed the words of the Mass and made a study of the scores of sacred music beginning with Beethoven's *Mass in C Major*. In the light of this it is not surprising that Kodály would later produce the religious classics *Psalmus Hungaricus*, the *Te Deum of Buda Castle*, and the *Missa Brevis*. His talents as a composer first began to emerge in this period and he produced an overture for the school orchestra which was performed in 1898 and received favourable comments in the Pozsony paper, the *Westungarischer Grenzboten*. In 1900 at eighteen he left his childhood behind and moved to university in Budapest to study Hungarian and German Language and Literature in the Faculty of Philosophy, and Composition in the Academy of Music.

Thus in his formative years Kodály had a classical, Hungarian folk and church music background but references to Kodály's own

religious position are not easy to find in the small number of English works that I have been able to access. I have had to take the relevant comments by biographer Percy Young and others more or less on face value since I am unable to subject them to careful scrutiny, reading in context and cross-checking without knowing Hungarian. Any clarification from those well-versed in Hungarian, or better still, from those who knew Kodály personally will be gladly received.

### Kodály's faith according to Young and Breuer

With this proviso in mind I turn first to the biography by Young which makes brief comments on the subject of Kodály's own religious faith on at least three occasions. Speaking of his composition of the *Missa Brevis* during the dark days of World War Two as the Russians fought the retreating Germans in the streets of Budapest, Young sees this work as "the supreme example of the composer's faith". He then expands what he means by the word "faith" in relation to Kodály. Young believes Kodály's faith is one which is distinguished by a "generous appreciation, uncircumscribed by dogmatism, of the Christian tenets that have, throughout history, inspired his race" (Young, 1964, p.122). He enlarges on this in a later chapter where he says that "Kodály in the narrow sense is uncommitted to particular and unreasonable dogmas of Church or of State, but he is persistent in applauding intentions that, in his view, are founded on principles of equity and justice" (p.142). Later he mentions "the Christian ideal of charity" as a strong influence on Kodály's conception of democracy which incorporates the twin themes of "private charity and public service" (p.195). Finally Young includes an address by Kodály himself to the International Folk Music Council in 1963 (pp.199-202). Here Kodály raises the question of how to define East and West, particularly, of course, from a musical point of view. Before focussing on music he makes a brief reference to moral principles where he explains that Western peoples are those who have "accepted the Bible as their moral basis" and that moreover, "the whole of Western civilization is founded upon the Bible" (p.199). However the Bible is not the only possible source of moral principles and Kodály admits that there are also valuable ethical principles in Eastern philosophy. The impression given by Young is that Kodály is greatly moved and motivated by the great Christian principles of morality and charity but did not take a narrow dogmatic approach to the Christian religion.

Janos Breuer gives a more intimate and partisan

account of Kodály's faith than Young. Indeed he devotes one whole section of his book to the topic of "Kodály in Church" (Breuer, 1999, pp.44-46). Breuer even claims that in *Psalmus Hungaricus* Kodály is operating as a man of belief who is casting biblical curses at the oppressors of nations and seeking transcendent hope in the world to come (p.34). Transcendent hope is one thing, but whether Kodály was in reality casting biblical curses is extremely doubtful. Indeed in the light of Young's comments we may safely discount it. One may set music to biblical words without advocating their archaic meanings. What we can confidently affirm with Breuer is that Kodály's faith was ecumenical in the sense that he was not simply inspired by the religious music of his own Catholic heritage—and especially that of the Mass—but also by Protestant and Jewish sacred music, among other religious traditions. Kodály's *Te Deum* based on Gregorian versions of this early Christian hymn of praise is an excellent illustration of the influence of his own Catholic tradition (Tardy, 2002), though any cursory glance down the list of his published works will uncover many other examples. Breuer also informs us that in the 1930s Kodály was the technical director of the collection of Catholic folk-songs published as *You are Holy, Lord* (Breuer, p.44). But Kodály did not confine himself to Catholic sources. In 1944, in conjunction with Gyorgy Kerenyi, Kodály published a collection of songs for schools which included ten Calvinist Geneva Psalms and in the same year also sponsored the publication in Hungarian of the *Geneva Psalter*, the Calvinist folk hymn collection of the Protestant Reformation (Berkesi, 2002). Lastly, Istvan Kecskemeti highlights the impact of Jewish liturgy on some of Kodály's early compositions (1986, pp.137-39).

#### Kodály's mountain-top experiences

However there is another quite different aspect of Kodály's spirituality that demands that we re-evaluate the preliminary picture of him that we have gained thus far, and that is his deep love of nature—and especially the mountains. Here is a Kodály at ease in places far removed from the school, cathedral or concert hall. It is not just that Kodály enjoyed mountain scenery but there is a religious dimension to his passion for the high places. In his analysis of the first movement of his mountain-inspired song cycle *Mountain Nights* Miklos Szabo draws our attention to the article by Kodály's student Bence Szabolcsi which highlights the profound relationship between Kodály and the mountains (Szabo, 2002, p.96). Breuer clearly draws on that same source when he quotes Szabolcsi as saying that

A close and secret bond linked [Kodály] to the highlands. I feel that through the mountains I shall one day come to understand him—he who was more mysterious, more filled by magic than anyone else. Some of us aptly named him the mountain sorcerer (Breuer, p.13).

In some ways Szabolcsi's description of him as "the mountain sorcerer" may be misleading since Kodály understood his mountain-top experience in cosmic Christian terms as a prayer of nature. In this he may have been less Catholic and more Eastern Orthodox since that church has a greater emphasis on the cosmic dimensions of the Christian faith than Catholicism (Ware, 1995). Certainly there is an element of mysticism, or to be more precise, nature-mysticism in Kodály's faith. FC Happold distinguishes between nature-mysticism, soul-mysticism and God-mysticism in his anthology, though he notes that these may, and often do, intermix (Happold, 1970, pp.43-44). It's a pity that Kodály did not speak more openly about his understanding of spiritual things so that we could see in more detail how traditional Christianity and mystical mountain-top experiences fitted together in his mind. There are a number of ways in which they might be related or mixed but we do not have enough of the pieces to decide between them.

According to Szabo, Benedictine monk Alfonz Nadasi, a friend of Kodály during the last two decades of his life and someone who shared time with him in the mountains, puts a more theological interpretation on Kodály's mountain-top adventures than Szabolcsi. He writes that Kodály experienced the coming of night on the mountain top as a cosmic encounter. It seems he experienced the whole universe as resonant, as capable of returning and producing sound. As night fell Kodály's mystical communion with nature would deepen. Nadasi reports that "the more the world calmed down and the sun declined, the more he became resounding in his inner world". Only later on the way down from the mountain (says Nadasi) would Kodály put his experience into words and would exclaim: "What harmonies! This is how Nature is praying!" (Szabo, 2002, p.96). This vision of nature itself praying by expressing itself in wonderful harmonies adds another significant dimension to Kodály's faith which may be better articulated in the ethereal music of the first movement of *Mountain Nights* than in any words.

#### Music as a signpost pointing beyond this world

Some have argued that the presence of the

divine may be discerned in Kodály's music. Sandor Szokolay, who studied under Kodály, is emphatic that his choral pieces in particular, are "full of the feeling of God" (Hein, 1992, p.154). Szokolay estimates that ninety percent of his choral works are religious. After singling out *Psalmus Hungaricus* for praise, he goes on to claim that "God is living musically in his style" (p.154). The intriguing question is, what did Kodály himself think of his sacred music, both choral and otherwise. Did he also see it as "full of the feeling of God" or as a bridge to the divine? Others—like Szokolay—have made this claim, but I am not aware that Kodály has.

Limited by my lack of Hungarian the most extended quote by Kodály on these matters of which I am aware remains the one at the head of this article where he says (in part) that legends of many peoples deem music to be of divine origin; thus, when we have reached the boundaries of human understanding, music points beyond, into a world that cannot be explored but merely guessed at. What is clear from this quote is that Kodály believes that music points us beyond this world, but it would seem that music cannot consummate or clarify the musical guess. Music can only take us to the borders of the lands beyond. Picking up a theme of long antiquity Kodály asserts that "the human soul has regions which can be illuminated only by music" but it seems that he is conceding that it cannot illuminate the divine, even if many claim music to be of divine origin. For Kodály music is a "signal of transcendence" (Berger, 1969, pp.70-92) or signpost pointing beyond this world. In other words music is a semiotic (or sign-based) enterprise in relation to the spiritual dimension. However the question of whether music is indeed a semiotic discipline is the subject of a continuing debate (Noth, 1990, pp.429-34) and some music theorists argue against that position claiming that music is self-contained and self-referential (at best) and is merely about the beauty of its "tonally moving forms" (Hanslick, 1986, p.29). The modern debate is rather technical and arguments on either side have their good points. Certainly Kodály sees music as "pointing beyond" and not simply self-referential—but sadly, at this late stage in the article, I will need to bring this developing discussion to a close. For detailed examination of these issues, and others in the overlap between music and religion, the reader will have to wait for the book. For the moment I am content simply to have opened another doorway into Kodály the teacher and musician through which others may pass if they wish.

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# REFLECTIONS OF A CHORAL CONDUCTOR: THE INTERCONNECTEDNESS OF INNER HEARING AND IN TUNE SINGING IN EARLY CHILDHOOD MUSIC EDUCATION

by Ruani Dias-Jayasinha

*'Music is everyone's property. But how can we let it belong to everyone? We can, if a small child's interest in music and his mood for singing a song are not ignored for years on end. We can, if he learns his music, not as a foreign language, but as his musical mother tongue; if it is inside him and grows in him from the earliest possible stages of his life.'*<sup>1</sup> (Forrai 2005)

## The importance of inner hearing

Both inner hearing and the ability to sing in tune are vitally important skills in early childhood music education as they contribute significantly to developing the natural musical ability all humans are born with. The period in-utero to five years of age is an exciting window of opportunity for musical growth as part of the child's overall physical, intellectual, emotional and social development. It is not only exciting but it is crucial. The development of the young child's inner ear proceeds in parallel with the ability to reproduce what is heard with the singing voice, and can provide a powerful framework for musical growth.

'Inner hearing is the auditory image which exists in our minds even without acoustic input. One precondition of inner hearing is the memory of previous musical experiences, another is the creative imagination which is capable of generating new melodies, harmonies, and complete music works.'<sup>2</sup> (Forrai 1998)

At an advanced level inner hearing gives us the ability to hear in our heads what can be seen from a written copy, and assists the ability to notate music that is heard.

## Inner hearing and audiation

Inner hearing skills enrich and support children's musical development. In these crucial early years key musical patterns and structures are internalised through familiarity with the rhymes

- 1 Katalin Forrai, 'Kodaly and the Children.' *Australian KMEIA Bulletin* 2005: 12-14.
- 2 Katalin Forrai, *Music in preschool* Queensland, Australia: Clayfield School of Music, (1998) 71



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and songs they sing, hear and learn. As children learn the many songs from their own traditions their musical memory and ability to recall the songs is increased, and they develop auditory awareness.<sup>3</sup> (Bridges 1999)

Edwin Gordon (1965), in the Manual for his *Musical Aptitude Profile* (MAP) took a different but related route in relation to the concept of inner hearing and he called it audiation<sup>4</sup>. Mary Ellen Pinzino (1994) from the 'Come Children Sing Institute' in the United States states that audiation is

'a way of knowing in melody and rhythm. It is a unique human capacity outside the realm of words. To audiate is to 'think' music, but in melody and rhythm rather than in words. Audiation is another way of knowing.'<sup>5</sup>

- 3 Doreen Bridges, *Music, Young Children & You* A parent-teacher guide to music for 0-5 year olds (London: Hale & Iremonger Pty Ltd, 1999) 102
- 4 Edwin Gordon, *Musical Aptitude Profile* Boston: Houghton Mifflin, (1965).
- 5 Mary Ellen Pinzino 'Audiation - Another Way of Knowing.' *Letters on Music Learning from the Come Children Sing Institute* 12 (1994): 1

The development of auditory awareness, whether described as audiation or inner hearing, assists children and lays the groundwork for fully participating in a musical experience. Cleveland (2007) says throughout the child's life into adulthood individuals 'can enjoy the world of inner sound and learn to listen to music with more understanding'<sup>6</sup>. Doreen Bridges (1999) states,

'... the pleasure we get from listening is greatly enhanced if we are able to participate fully in a musical experience, using our auditory awareness and memory to re-create the music in our minds as it moves through time ... no wonder that we, as well as young children, 'like what we know!''<sup>7</sup>

### Inner hearing as basis for singing and playing skills

Welsh (2009) claims inner hearing is the key to developing a child's musicianship skills particularly in the areas of 'listening, aural and ensemble playing or singing skills.'<sup>8</sup> If the child chooses a musical path the knowledge and skills already developed are ready for new applications when the child is a part of an instrumental or choral ensemble. My own work suggests that awareness of their individual sound in relation to the group is more readily refined, and aspects of intonation and knowing how intervals should sound are already in development. The use of hand signs as a visual tool fosters a link to the development of inner hearing and the ability to understand tonal relationships. Brain science is a whole area that will not be addressed here, but it is safe to say that neural pathways are made visually, aurally and kinaesthetically, and they nurture a holistic musical development in the child. By unlocking a child's inner ear at a young age we as music educators are opening a door - developing inner hearing will assist children to develop musically throughout their lives. Welsh (2009) states in reference to the Kodaly system,

'... by the time they reached adulthood the system would be so ingrained in them that it would be second nature. Sight-reading or sight-singing would not be a struggle, nor would difficult enharmonic keys. Memorisation would be taught from an early age, first through simple folk songs, so that later it became a natural progression of learning music. Pitching any note or interval is also simplified, as the musician will be able to hear inside the head how it should sound.'<sup>9</sup>

6 Susan D. Cleveland 'Inner Hearing is central to what we do!' *BAKE: Boston Area Kodaly Educators* 8 (2007): 2  
7 Bridges 103

8 Rebecca Welsh 'The Importance of Inner Hearing.' *The British Kodaly Academy*. 14 June 2009 <<http://www.britishkodalyacademy.org>>.

9 Welsh 2

### Impact on the whole person

A substantial body of research has been published on the benefits of early music education. For example, the Music Council of Australia (MCA) submission to the Inquiry for a National Quality Framework for Early Childhood Education and Care: *Music in Early Childhood Education: A Submission from the Music Council of Australia* is supported by a significant body of research about both musical and non-musical outcomes of music education.<sup>10</sup>

Lili Levinowitz (2009) makes the claim that the fostering of inner hearing is a key contributor to the development of the child's ability in the language arts.<sup>11</sup> But more important for this article is the impact inner hearing can have on the development of a child as a whole person. It is my belief, based on my experience, that the musical skills mentioned previously have long lasting effects on children's confidence and relationships with their peers, and as they grow, with the wider community.

Firstly this sense of confidence is fostered as inner hearing opens the natural channels for creativity in the child. Forrai states,

'A colourful picture or a beautiful melody creates an internal echo, a feeling in the child. Through the effects of sight and hearing, mental images take shape which the child stores in his memory. The richer this store of memories is, the more colourful is the child's imagination.'<sup>12</sup>

The child's ability to draw on their imagination is deeply fulfilling especially if it can be acknowledged in the music classroom. There is a sense of satisfaction as the music comes from the child. 'Fostering inner hearing produces an inner life for the melody when performed'.<sup>13</sup>

Importantly, for the child growing into adulthood, it is my experience that this inner life for music can allow a person to feel that they are the creator of the music they perform and thus music becomes a mind, body and heart activity.

I would also contend that the ability to interact

10 De Vries, Peter. "Music in Early Childhood Education: a Submission from the Music Council of Australia." *The Music Council of Australia*. 2008. Web. 09 June 2010. <<http://www.mca.org.au>>.

11 Lili M. Levinowitz, 'The Importance of Music in Early Childhood.' *Music Together - The Most Loved Early Childhood Music Program*. 14 June 2009 <<http://www.musictogether.com>>.

12 Katalin Forrai, *Music in preschool* 92

13 Sarah McGarry 'The Voice Within: Audiation and Inner Hearing in the 21st Century.' *Kodaly Music Education Institute of Australia Bulletin* (2007): 21



musically in an instrumental or vocal ensemble directly develops a person's ability to connect with others in their life. Again I have observed in my own work that the development of auditory awareness gained through inner hearing can also be linked to the ability to listen to others with awareness and empathy. This can only have a positive effect on the community in which an individual lives and interacts, spreading out and having an influence on wider society.

### Building awareness of self and others

Inner hearing is vital to early childhood music education as it is a crucial factor in children connecting to themselves and to others. As very young children's ability to inner hear is nurtured it is predominantly expressed through their voice. Inner-hearing and singing in tune are inextricably linked as each skill influences the development of the other.

'Deeper musical education always developed only where it was based on singing. Only the human voice – the most beautiful instrument available freely to all – can be the foundation of general musical culture, influencing all people.'<sup>14</sup>

The human voice connects us to ourselves and is an instrument that can connect us to others through singing. Singing in tune individually and with others can have a lasting impact on a young child who is exposed frequently to the experience.

'Any child who can speak and has normal hearing is capable of singing in tune, provided that parents, carers and teachers understand the kinds of experiences and assistance necessary to bring this about'<sup>15</sup>

Singing is healthy for the young child as they are able to relieve internal tensions and participate as a healthy individual in the world. Naturally, friendships are formed when singing with others and feelings of harmony and joy are achieved leading to a sense of belonging for each child.<sup>16</sup>

As a choral conductor myself I have experienced the joy and delight amongst secondary students when they all sing in tune, and they feel the music they are creating coming together. This draws to our attention the value to young children in setting the foundation for future experiences.

14 Katalin Forrai, 'Kodaly and the Children.' *Australian KMEIA Bulletin* 2005: 12-14.

15 Bridges 111

16 Katalin Forrai, *Music in preschool* 6

### Maintaining the connectedness to self and others

In-tune singing is vitally important to early childhood music education because it maintains the human element in an ever changing world where young people (and even young children) are continually bombarded with computer generated images and entertainment. McGarry mentions a study by Kraut and Lundmark (1988) showing

'... a decline in social involvement as measured by communication within the family and with increased occurrences of loneliness and depression... Sit, watch and be entertained. More than anything else, computers teach children that the world is a pre-programmed place, a virtual universe where solving a problem means clicking on the right icon.'<sup>17</sup>

This is where singing becomes a way of keeping a sense of connectedness to themselves as individuals and with others. Genuine human interaction can occur that is pleasant and joyful which can have quite a profound and everlasting imprint on the child's experience. This connectedness can then extend from child to child, from child to parent, from child to teacher, from teacher to parent and therefore out to the wider community.

Besides the positive emotional and social implications the development of in-tune singing can have on a child, it can also be seen that in-tune singing brings together a balance in development between these areas and the physical and intellectual aspects of the child. As Forrai states

'singing involves intellectual activity. This duality or natural unity brings the child's cognitive abilities into play.'<sup>18</sup>

As the human voice is an in-built musical instrument accessible to all, it 'is the most direct way of making a musical response.'<sup>19</sup> As the voice is a part of the physical body 'anything learned through singing is learned more deeply and thoroughly.'<sup>20</sup> In relation to the development of inner hearing, singing in tune is the demonstration of what has been integrated and understood proficiently. Forrai states

'In order to reproduce a song correctly, the child needs to have both an accurate mental image of the song and a command over the mechanisms

17 McGarry 24

18 Katalin Forrai, *Music in preschool* 7

19 Cyrilla Rowsell 'The Kodaly experience.' ABRSM : ABRSM.org - Home. 14 June 2009 <<http://www.abrsm.org>>.

20 Rowsell 3

responsible for his unconscious control over his vocal chords. These will enable the child to sing in tune.<sup>21</sup>

### Developing in-tune singing

In-tune singing is a simple yet complex process hence leading researchers to investigate what steps are taken by young children to sing in tune.

'Studies have shown that there are three parts to accurate pitch perception and vocal response. The first is the physical ability to receive sound waves from the air and transmit them to the brain. The second is the ability to think about or perceive what a sound means and relate it to previously gained experience and knowledge. The third is the ability to use the voice to accurately recreate the perceived sound. These three skills make up accurate singing, or what is commonly referred to as the ability to sing in tune.'<sup>22</sup>

The awakening of these complex processes in a young child can only be of benefit to their overall development and once again can be related to assisting the improvement of spoken word perception and expression in the language arts.<sup>23</sup>

The use of short songs with limited range, modelled well by the teacher with good intonation and correct pronunciation are factors that are necessary for a young child to develop the ability to sing in tune. No accompaniment should be employed as accompaniments can be distracting to a young child who is more able to learn focusing on one thing at a time. Other factors that may influence a child's ability to sing in tune are outlined by Bridges:

'A lot depends on [the child's] background – whether they have had plenty of opportunities of singing, whether or not the people around them frequently sing and interact vocally with them, whether the songs they are exposed to are easy or difficult to remember, whether they have been made to feel self-conscious about singing, and whether, in fact, they have even found their singing (as opposed to speaking) voice and can hear the difference between speaking and singing.'<sup>24</sup>

It is up to teachers in early childhood music education to provide this rich experience for children despite their background. Kodaly believed that it is children's birthright to be able to express themselves musically through the singing voice.<sup>25</sup>

As inner hearing and singing in tune are inextricably linked, the development of these concepts in early childhood music education sets a firm foundation for learning an instrument. The child can access music easily and as early as possible without the physical and therefore technical demands an instrument requires. It is more than evident that both inner hearing and singing in tune advance and support a child's ability when they do take up an instrument in later years. The foundation given at this young age will only increase a child's confidence and thus success when learning to play the instrument chosen. As Kodaly stated,

'before we rear instrumentalists...we must first rear musicians.'<sup>26</sup>

### Summing up

The skills of inner hearing and singing in tune are vitally important to early childhood music education. The skills have a profound effect on a child's behaviour, creativity and receptivity.<sup>27</sup> With Ken Guilmartin, a leading early childhood music educator in the United States, I believe that teaching these concepts to young children will definitely aid a 'restoration of the natural human ability to 'speak' the language of music', '...the restoration of the natural human disposition to participate in music', '... the evolution of our full capacity to use music for personal expression'<sup>28</sup>.

If this foundation is set for children at this early age we as music educators will have a positive effect on society as a whole. We stand inspired by Kodaly's commitment to musically educating pre-school children for the 'very building of a nation'.<sup>29</sup>

21 Katalin Forrai, *Music in preschool* 41

22 Scott L Phillips 'The Development of Accurate singing in children.' Early childhood music newsletter: Early Childhood Music Special Research Interest Group 32 (2001): 2

23 Patricia O'Herron, and Dennis Siebenaler 'The Intersection between Vocal Music and Language Arts Instruction: A review of the Literature.' *Update - Applications of Research in Music Education* Spring 25 (2007): 16-26.

24 Bridges 111

25 Geoghegan, L. 'The Kodaly approach.' *With Music in Mind*. 14 June 2009 <<http://www.britishkodalyacademy.org>>.

26 Rowsell 4

27 Katalin Forrai, *Music in preschool* 6

28 Guilmartin, Ken. 'Music Together - Early Childhood Music Education in the New Millennium.' *Music Together - The Most Loved Early Childhood Music Program*. 14 June 2009 <<http://www.musictogether.com/EarlyChildhoodMusicEducation>>.

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## 30 YEARS OF PILGRIMAGE: AUSTRALIANS AT THE KODÁLY INSTITUTE, HUNGARY

by Aleta King



Aleta King (second from right) and Jenny Gijbbers-Gillan (right) with friends at the Kodály Institute, Kecskémet, Hungary

**A**s an Australian musician and educator I consider it a privilege to have been given the opportunity to study choral conducting and music pedagogy in Hungary at the International Kodály Institute for two academic years (2002-04). What began simply as reflective diary entries during this time eventually evolved into a Master of Music Studies thesis entitled *Australians at the Kodály Institute: Reflections on the Journey* held at the Armus library, School of Music, University of Queensland. This paper is based on an excerpt of the thesis.

### Genesis of the study

Whilst a student of the Kodály Institute, the author, by chance, discovered an archive listing of all Australians who are past students of the Kodály Institute<sup>1</sup>. This prompted the author's curiosity about the reasons why so many others were inspired to make a similar journey to Hungary. The purpose of the resulting study was to investigate the motivating reasons for Australians to pursue studies at the Kodály Institute, Hungary, reflect on the nature of these

unique experiences whilst in Hungary, and discover the effect these unique experiences may have had, both personally and professionally, upon returning to Australia.

The ensuing study involved sending questionnaires to a sample drawn from the archive listing. The participants selected had to be Australian by birth or by citizenship, enrolled in a full academic year program (for which the Institute accepts only post-graduate students), spread equally across the thirty years and across all states of Australia, and actively involved in Australian music education for substantial periods throughout their professional career. Those selected were enthusiastic in responding, and the responses led the author to reflect upon personal motivating reasons for pursuing this journey to Hungary.

What was the reason for this steadfast dream, sustained for ten years, that eventually led to separation from home and all that was familiar in order to embark upon a journey to Hungary - the outcome of which was unknown? Why was

it so important that the author made this journey destined to be fraught with trials and tribulations whilst passing through strange lands to which they did not belong? And, what did the author make of the anticipated token of dispensation - wisdom, grace or gifts - at the 'source' or 'sacred' centre? Finally, how did this token of the journey transform the author's identity and influence the future upon returning to their homeland?

Upon deep reflection on questionnaire responses and the author's own experience, and reading extensive research, the notion of pilgrimage has emerged, both in terms of the author's own journey, and in terms of the journeys of the other selected past students (referred to as 'participants' in this study). Thus, while the data that has been collected has been initially viewed from a musical and educational standpoint, it is apparent that this data may also be seen from the more anthropological perspective of pilgrimage.

### Defining pilgrimage

At this point it would seem appropriate to define what is meant by the term *pilgrimage* in order to gain a deeper understanding of why this term is relevant to the context of this study. A broad survey of the literature would suggest that the concept of travel for a sacred and/or secular reason appears to be a recurring historical phenomenon.<sup>2</sup> A review of academic research and writing reveals that the study of pilgrimage falls under the discipline of anthropology and more specifically the study of ritual. Owing to its ritualistic nature, pilgrimage is considered to be one of the various 'rites of passage'.

This now familiar term originated with anthropologist Arnold van Gennep (1873-1957) and eventually became the title of his published work in 1908.<sup>3</sup> Essentially, van Gennep was interested in the analysis of ceremonial patterns connected to certain significant events that he refers to as rites of passage in the life of an individual.<sup>4</sup> Appropriate examples of rites of passage might include the following events: birth, baptism, graduation, initiation, death and most significantly pilgrimage.<sup>5</sup> He concluded that each rite of passage comprised the following three stages: preliminal rites, liminal rites and postliminal rites.<sup>6</sup>

Continuing on from van Gennep, British anthropologist Victor Turner (1920-83) and his wife Edith<sup>7</sup> further explored the notion of liminality and in particular that of the liminal or transition stage which Turner describes as 'betwixt and between'.<sup>8</sup> American mythologist

Joseph Campbell (1904-1987) was influenced by both John Bunyan's three-stage journey in *Pilgrim's Progress* and van Gennep's idea of a three-stage rite of passage. In part one of *The Hero with a Thousand Faces* Campbell's archetypal hero follows the three-stage pattern of adventure appropriately renamed departure, initiation and return.<sup>9</sup> Contemporary schools of thought<sup>10</sup> (Coleman, Eade, Tomasi, Swatos, Badone & Roseman et al.) attempt to reinstate the importance of the study of pilgrimage by exploring its relevance to the concept of 'cultural mobility' that moves modern pilgrimage away from its traditional religious roots into the secular realms of tourism.<sup>11</sup> However, further exploration of this link between pilgrimage and that of tourism is outside the scope of this study.

Perhaps the most concise yet descriptive explanation of pilgrimage is illustrated through Catherine Bell's definition that highlights the nature of the three (before, during and after) stages and the importance of the token of dispensation at the sacred centre:

"... setting out from home and a familiar world, the pilgrim endures the trials and tribulations of the journey, passes through strange lands to which he or she does not belong, and finally arrives at a place considered holier than others, a sacred centre where wisdom or grace or gifts are dispensed. Securing a token of that dispensation, the pilgrim returns home bearing the transformed identity of one who has made the journey, touched the sacred objects, and received heavenly boons for the effort."<sup>12</sup>

### Parallels between pilgrimage and this study

Seen in this light the concept of pilgrimage is certainly applicable to the context of this study as there are obvious parallels between the anthropological definition of pilgrimage and both author and participants' descriptions of the journey undertaken. Firstly, the idea of van Gennep's preliminal, liminal and postliminal stages of a pilgrimage directly parallels that of the three stages (before, during and after) of both the author and participants' journeys. The purpose of this study was in fact to highlight the unique nature of these three stages of the journey. Secondly, the idea that it was beneficial to go back to the perceived 'source' emerged as a recurring theme in the research findings and shares similarities to Bell's concept of a sacred centre where wisdom might be obtained. Thirdly, Bell's token of dispensation is evidently the Hungarian folk song *Esti Dal* for the author. Lastly, the notion of a transformed identity is analogous with both the author and participants'

responses to how they had changed personally, musically and culturally as a result of their journey.

### Implications from the research findings

These parallels will be explored in greater detail through the following analysis of the implications from the research findings.

### Three stage journey

The idea of pilgrimage resonates well with the overarching three stages (before, during and after) of both author and participants' journeys. Reflective comments about the *preliminal* (before) stage of the journey indicate a common willingness among the author and participants to abandon 'home and a familiar world' in favour of a journey into the unknown. Secondly, in response to the *liminal* (during) stage of the journey both the author and the participants freely acknowledged the 'trials and tribulations' that came with being a foreigner in a 'strange land'. No amount of prior knowledge or understanding can prepare one for the unexpected personal, musical and cultural challenges which must inevitably be faced during the 'betwixt and between' stage of the journey. Lastly, responses related to the *postliminal* (after) stage of the journey support the idea that both the author and participants considered themselves personally and musically 'transformed'.

### The 'source' as a sacred musical centre

Whilst the research data suggests that participants were clearly motivated first and foremost by personal relationships, the data also suggests that participants would not have made the journey unless they believed that there was a certain level of musical expertise to be gained. Both the author and participants highlighted their desire to return to what they saw as the 'source' of this musical expertise. It follows that Hungary as the perceived 'source' of musical wisdom could be seen as the 'place considered musically holier' or the 'sacred centre' of the pilgrimage.

### Token of dispensation

Throughout the research for this thesis *Esti Dal* has clearly emerged as the 'token of dispensation' for the author who has come to understand that this unique journey can be viewed as a musical pilgrimage to Hungary. The concept of a musical symbol, icon or token interweaves or frames the idea of pilgrimage. Parallel to this is the question of what the unique 'tokens of dispensation' were for each participant. However, this question was regrettably left unexplored in the survey questionnaire. This question of defining unique

'tokens of dispensation' within the framework of a specifically musical pilgrimage is an intriguing topic for another time. A better understanding of the nature of a specifically musical pilgrimage, together with the identification and analysis of an individual's 'token of dispensation' of that pilgrimage, would contribute knowledgeably towards a heightened awareness of the universal, innate human need to understand one's self better.

### Transformation

The process of personal and musical transformation is evident in the responses from both author and participants. Personal transformation was seen to be evident through a growth in self-confidence as a result of negotiating personal, musical and cultural challenges associated with the journey. Musical transformation is also evident in particular reference to the comments about becoming a better musician as a result of time spent in Hungary. Importantly, the ongoing process of continually striving to become a better musician was acknowledged and highlighted as part of this transformation process. In terms of cultural transformation, evidence from the research data suggests a heightened awareness one's own unique identity as an Australian music educator together with more of an appreciation of, and sensitivity to, the diverse cultural influences surrounding the context of any given educational situation. Again, more specifically targeted questions may have illuminated participants' sense of transformation.

### Further implications from the research findings

The following additional themes emerged as a result of the research findings. However, these themes are also shown to have strong connections to the anthropological concept of pilgrimage.

### Unique journeys

It has become clear that while all participants embarked upon what initially may have been defined as a 'similar' journey to Hungary, the unique nature of each journey is as individual and diverse as the unique person to whom the journey belongs. Therefore, because of the characteristic uniqueness of one's journey, the term pilgrimage is perhaps a much more accurate way to describe each participant's journey.

### Personal relationships

The results of this study advocate the overarching

belief that personal relationships have a significant influence on the entire journey from beginning to end and are therefore difficult to separate from musical and cultural experiences. The research findings suggest that personal contact was the most important influence on the decision to pursue further study in Hungary at the Kodály Institute. Personal relationships also appeared to have had a direct influence upon whether an experience was most memorable/cherished or most difficult/challenging whilst in Hungary. Likewise, a heightened sense of personal self-worth together with an ability to interact confidently and flexibly in personal and professional situations appears to be essential to the successful adaptation of one's experience in Hungary to the demands of the Australian context. Personal relationships appear to be an extremely significant part of each individual pilgrimage, perhaps even to the point of being considered essential to obtaining the 'token of dispensation' in the case of the author. In relation to the limits of this present research, the degree to which personal relationships influence one's ability to obtain the 'token of dispensation' is regrettably outside the scope of this thesis. However, the significance of this connection between personal relationships and 'tokens of dispensation' would benefit from further research.

### Summary

While the original purpose of this study was to reflect upon the uniqueness of the journey of Australians who are past students of the Kodály Institute, Hungary, it has become apparent that these journeys could equally be viewed and analysed from the perspective of pilgrimage. Implications from the research findings suggested parallels between pilgrimage and the journey of both author and participants. These parallels were illustrated through examining the relevance of the following to the pilgrimage or journey: a) three stage journey, b) token of dispensation, c) 'source' as a sacred musical centre and d) transformation of identity. Further implications from the research findings include the following: a) personal relationships were shown to have had a significant influence on each stage of the journey, with particular reference to securing the token of dispensation and b) the concept of pilgrimage would more accurately define the uniqueness of each journey.

### Conclusion

Finally, there is an innate desire in each one of us to search for truth and meaning in life. What began as a quest by the author to find truth

and meaning music eventually became a much greater journey of discovery about truth and meaning in life for both author and participants. While music may have the ability to illuminate the truth and give meaning to life, the exact nature of this truth and meaning is unique to the individual to whom the journey belongs. As long as there is a desire for truth and meaning in music, which in turn gives truth and meaning to life, there will be the desire to embark upon a musical journey of discovery perhaps more aptly described as a musical pilgrimage.

### Australian past students of the Kodály Institute (1976-2006)

Participants for this study were chosen from the following list of Australian students of the one-year courses at the Kodály Institute during the thirty year period 1976-2006. (\* denotes IKS scholarship)

McLAUGHLIN Heather 1976-77 (Dec-Apr)  
 HARLE Rosemary 1977-78, 1978-79  
 HARRISON Ian 1977-78\*  
 TOTH Julie 1978-79  
 PALLOS Agnes 1978-79  
 WEST Susan 1978-79  
 BINGHAM Lindsay 1978-79  
 DEBSKI Merrill 1979-80  
 KISHI-DEBSKI Sayuri 1979-80  
 FROMYHR Judith 1979-80  
 BEATON Patricia 1980-81  
 CLINGAN Judith 1981-82, 1982-83  
 LEEK – KOWALIK Lynne 1981-82, 1982-83  
 CAMPBELL Vincent 1982-83  
 HILL Anna (Deborah) 1983-84, 1984-85  
 MACINDOE Hugh 1983-84  
 PARSONS Lynette 1983-84, 1984-85  
 STEVENS Lynne 1983-84  
 CHRISTIE Angus 1984-85, 1985-86 \*, 1986-87  
 PICKERING Judith 1984-85  
 OLDHAM David 1984-85, 1988-89  
 COLE Malcolm 1985-86  
 CONWAY – CHIEL Danielle 1985-86  
 MOLLOY David 1985-86, 1986-87  
 HOLSMAN – ZIRKIND Natalie 1985-86, 1986-87, 1987-88, 1988-89  
 BLAKE Rosemary 1986-87, 1987-88  
 JOYNT Danielle 1987-88  
 MYERS Bronwyn 1987-88  
 COLWILL John 1988-89  
 CHRISTMASS Celia 1989-90  
 HOLMES Lucie 1989-90, 1990-91  
 AYSON Julie 1990-91  
 SHEARER – DIRIÉ Debra 1990-91  
 TENNANT Lindy 1990-91, 1991-92  
 YEMM Jodie 1990-91  
 MARTIN Wesley 1991-92



GUICHARD Egbert 1992-93  
 HOWELL Gillian 1992-93  
 WALSH Fiona 1993-94  
 HUDSON Julie 1994-95, 1995-96  
 WATSON Carolyn 1996-97, 1997-98  
 SCOTT Elizabeth 1998-99, 1999-2000  
 SWAN Helen 1998-99, 1999-2000  
 LYNCH Jamie 2000-01\*  
 FERRIER Isobel 2000-01  
 GJISBERS Jennifer 2002-03  
 KING Aleta 2002-03, 2003-04\*  
 TU Amy 2004-05  
 N.A. 2005-06

### Endnotes

- 1 See listing of 'Australian Past Students of the Kodály Institute (1976-2006)'. See also the 'Yearbook of the Kodály Institute, IV. (2001). Kecskémet, Hungary: Kodály Institute.
- 2 Perhaps one of the oldest recorded sacred journeys is to be found in the biblical account of Abram's trek in the book of Genesis Chapters 12-17. Classical antiquity (circa 8thC. BC – 5thC. AD) attests numerous illustrations where travel was undertaken for either sacred and/or secular reasons (see L. Tomasi 'Pilgrimage/Tourism' In *Encyclopedia of Religion and Society*. (W. Swatos, Ed.). (Walnut Creek, CA: AltaMira Press, 1998) p.362-363). During the Middle Ages (c. 5th-16th centuries AD) an increase in travel to holy places for religious reasons paralleled the rise of Christianity and gave birth to what later became known as the pilgrim whose sacred journey was appropriately called a pilgrimage. Investigation of the literature confirms the idea that religious pilgrimage dates from medieval times up to the present and is both historically well-established and geographically wide-spread. Well known examples include *Canterbury Tales* (Geoffrey Chaucer, 14thC), the Chinese tale *Journey to the West* (c.1590), *Pilgrim's Progress* (John Bunyan, 1678/1684), and Malcolm X's journey to Mecca in his self-titled autobiography(1965) (see C. Bell *Ritual: Perspectives and Dimensions* (New York: Oxford University Press, 1997) p. 102). *The Pilgrim's Guide* was considered an essential reference book for travellers to religious sights during the 11th – 18th Centuries (see P. Cousineau *The Art of Pilgrimage: the Seeker's Guide to Making Travel Sacred* (Boston, MA: Conari Press, 1998) p. XXV).
- 3 Originally published in French, *Rites of Passage* is generally considered to be van Gennep's unique contribution to the field of anthropology. Ironically, van Gennep's rite of passage theory does not appear to have had significant influence on subsequent anthropological research until the later half of the 20th century. One explanation suggests that his work was not widely read until the 1960's when it was translated into English and subsequently re-published. See S. Kimball 'Introduction' & M. Vizedom 'Translator's Note' In Arnold van Gennep *The Rites of Passage* [1908] (London: Routledge & Kegan Paul, 1960) p. vii, xxi. See additional explanation at endnote 8 below.
- 4 *Ibid.*, p.10.
- 5 *Ibid.*, p. 3. See also Catherine Bell *Ritual: perspectives and dimensions* (New York: Oxford University Press, 1997) p 94 -102 and S. Glazier 'Rites of Passage' In *Encyclopedia of Religion and Society*. (W. Swatos, Ed.). (Walnut Creek, CA: Alta Mira Press, 1998) p.423,424.
- 6 *Liminal* is derived from the Latin *limen* meaning threshold which is an appropriate description of the transitional state between the two stages in which one is said to be neither here nor there. See *The Concise Oxford Dictionary* (7th Ed., J. Sykes, Ed.). (Oxford: Clarendon Press, 1983).
- 7 V. & E. Turner *Image and Pilgrimage in Christian Culture* (New York: Colombia University Press, 1978) p. 1-39.
- 8 Believing at the time that pilgrimage was an exceptional rather than a normal occurrence (i.e. outside the realm of normal 'ritual' events) in an individual's life, Turner therefore refrained from further study of pilgrimage. Turner's disregard appears to have also influenced later anthropologists by way of temporarily discouraging further research into the notion of pilgrimage.
- 9 P. Cousineau 'Introduction' In J. Campbell (1990). *The Hero's Journey: Joseph Campbell on His Life and Work*. (S. Brown & P. Cousineau, Eds.). (New York: Harper & Row) p. xix. See also J. Campbell *The Hero with a Thousand Faces* (2nd ed. Princeton: Princeton University Press, 1968) p. 8,9 and contents page where he makes reference to van Gennep's Rites of passage.
- 10 See S. Coleman & J. Eade (Eds.) *Reframing Pilgrimage: Cultures in Motion* (London: Routledge, 2004). See also E. Badone & S. Roseman 'Approaches to the Anthropology of Pilgrimage and Tourism' In E. Badone & S. Roseman (Eds.) *Intersecting Journeys* (Urbana & Chicago: University of Illinois Press, 2004). See also W. Swatos & L. Tomasi (Eds.) *From Medieval Pilgrimage to Religious Tourism* (Westport: Praeger, 2002).
- 11 These recent international anthropological responses appear to support this link between pilgrimage and tourism as evidenced by the following quote: "rigid dichotomies between pilgrimage and tourism, or pilgrims and tourists no longer seem tenable in the shifting world of postmodern travel." E. Badone & S. Roseman 'Approaches to the Anthropology of Pilgrimage and Tourism' In E. Badone & S. Roseman (Eds.) *Intersecting Journeys* (Urbana & Chicago: University of Illinois Press, 2004). p. 2.
- 12 Bell, Catherine. *Ritual: perspectives and dimensions*. (New York: Oxford University Press, 1997) p. 102.

## THE IMPORTANCE OF MUSIC IN EDUCATION: THE CRITICAL DIFFERENCE

by Yvonne Tysoe

**E**vidence-based research in recent years has established remarkable benefits of learning music, including higher IQ. In a comprehensive critical review of music research in the last ten years, all the evidence showed a significant, reliable, consistent association between taking music lessons and intellectual abilities (Ray, 2006).

The Australian Government's *National Review of School Music Education* concluded that music "uniquely contributes to the emotional, physical, social and cognitive growth of all students" and facilitates the "transmission of cultural heritage and values; and, student's creativity and capacity for self-expression and satisfaction" (Pascoe et al 2005, p.5). This is because learning music is a unique and complex process, offering all the modalities of learning: visual perception, auditory skills, motor activity and coordination, and cognition (Bridges 1994, p14). Music forms natural connections to other curriculum areas enabling a multitude of learning to occur at the same moment, streamlining teaching and synthesising learning. Music involves several 'intelligences' as described by Gardner (Gardner, 1993 & Gardner, 1983 p.122-127). Because it is fun, children participate happily, experience success, and gain confidence as learners.

Along with skills that have been often associated with learning music (improved maths, reading skills and fine motor coordination), one of the most significant findings for early childhood educators is that learning music enhances language ability. Young children learning music have been found to have enhanced verbal ability, non-verbal reasoning (Forgeard et al, 2008), and verbal memory (Ho, Chan, & Cheung, 2003). "Language skills are a strong and early predictor of school success. Children with low language skills at school entry are unlikely to have the process reversed by the school system" (Mustard, 2007; McCain, 2007). This alone is a compelling argument for mandating a music program for all children, especially in early childhood. These findings suggest music could also be an important intervention for pre-

schoolers with poor language skills, or limited opportunity to develop English language skills at home.

Recent research found music training enhances an individual's ability to recognise emotion in sound. Interpreting emotion in speech enables more effective communication. The authors of the study also noted that the sound elements that are processed more efficiently by those who have learned music, are the very same ones that children with language disorders, such as dyslexia, have problems encoding. This led them to suggest that children with language processing disorders could benefit from musical experiences. (Strait et al, 2009).

Neuroscientists using brain imaging now recognise that experience affects the physical structure of the brain (Ray, 2006). A recent study using brain imaging found that "music training over only 15 months in early childhood leads to structural brain changes which diverge from typical brain development" (Hyde, 2009). These physical changes represent increased connections in the brain, providing a stronger foundation for learning. The stronger the foundation for learning, the more likelihood there is of positive outcomes for children later in life (DEEWR, 2009). There is also growing evidence that suggests opportunities for learning could be impaired, or even lost, if not developed during this critical period. For example, researchers have found babies who are born with perfect pitch. Without developing this amazing musical skill, it is lost (Saffran & Griepentrog, 2001).

Music education is worth pursuing in its own right, if only for the lifetime of satisfaction, pleasure and fulfilment it brings. Making music builds team skills and improves organisation, teaches the value of effort, practice, risk taking and discipline. Like all performing arts, music builds a regard for excellence. Children who are given the opportunity to learn music in early childhood will have a much higher chance of music literacy in later life, as the foundations for learning will be in place. Research suggests that music not

only develops positive behaviours, but can be used as a positive force for changing negative behaviour. Music training given to socially and academically underachieving adolescents, who could not fit into a normal education setting, resulted in significant gains in self regulation, social interaction, attitudes to school and work, academic progress, music skills and self awareness (McIntyre, 2007).

There are a number of different approaches to music education. In a study of the effect of music on overall intellectual ability, young children given music lessons using a Kodály-based method outperformed those learning instrumental music, with both methods significantly increasing overall intelligence when compared to control groups (Ray, 2006).

The Kodály approach in schools is based on whole class physical, imaginative and social play, such as playing singing games, tapping the beat, moving imaginatively to music, and playing listening games. In the process of playing, children develop a shared repertoire of music and rhymes, which can be used as a foundation for further exploration. New experiences are presented sequentially by educators in response to children's musical development, their interests and abilities. Rich tasks, such as a performance for parents, make learning real and meaningful and give children lifelong access to music. This developmental approach allows children to 'discover' patterns, similarities and differences, and step by step, build skills and develop concepts. The ultimate goal is music literacy, that is, for children to read, write and think music. But as evidenced with research this approach does much more than deliver music literacy.

The National Review into Music Education also found that a majority of educators and parents agree that music should be an essential part of children's education (Pascoe et al, 2005). Most of us envy those who can play an instrument, write a song, or sing in tune. It should be the right of all learners, regardless of socio-economic group or location, not just the lucky few. A play-based music education does not require expensive instruments or specialised instruction. However it does require educators to have a thorough knowledge of children's development, of developmental methodologies and possess personal music skills

It is a lack of confidence in their personal music skills, rather than a lack of willingness, that prevents educators from teaching music

(Pascoe et al, 2005). Music educator and researcher, John Feierabend, found for example, that unaccompanied singing, as advocated by Kodály, is the best way to develop in-tune singing in children. Young children pay more attention to the unaccompanied voice (Ilari & Sundara, 2009). If teachers have no confidence in their ability to sing, or keep the beat, to identify the highs and lows in music or to clap the rhythm of a nursery rhyme, they will avoid interacting in this way with children. Putting on a CD is no substitute for interacting with children, as young children's learning occurs in large part through "high-quality emotional and instructional interactions" with educators (Mashburn, 2008).

To sum up, national and international studies show the importance of music education, and national commissioned reports state the same. In an ideal world a quality developmental music program would be mandatory for all learners regardless of socio-economic circumstances or location. Educators attending TAFE and University would be given both the theoretical understanding of the foundations for music literacy and the practical skills to deliver quality music experiences to all children.

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## OUTCOMES OF A DEVELOPMENTAL MUSIC PROGRAM

by Doreen Bridges

*A paper presented by Dr. Bridges at the Fourth International Kodály Symposium, held 8<sup>th</sup>-11<sup>th</sup> August 1979, at N.S.W. State Conservatorium of Music, Sydney.*

A developmental music program based on the methodology and teachings of Zoltán Kodály has been operating for over seven years in certain primary schools in the Metropolitan West Region of the New South Wales Department of Education. Although I have had no connection with the project, I have watched it over the years with very close interest as an unbiased outsider with a background of music education, teacher education, and research. I am therefore honoured that I have been given the task of reporting on the outcomes of the project and the implications for music education arising from results of the research which has now been carried out.

In all of the research projects, achievements of children in the developmental music program have been compared with those of their peers in schools where music is not taught developmentally. It is therefore necessary to be very clear about the nature of developmental music teaching and the factors which differentiate the program under discussion from other kinds of music teaching in schools outside those in the program.

Developmental theories of education emphasize planning for guided growth through a continuity of cumulative, sequential experiences organized and continually re-cycled according to the stages of children's cognitive development. Most educators are conversant with the work of Piaget and Bruner, both of whom have explained how human intelligence moves through progressively higher stages and modes of learning. Developmental music teaching starts with the premise that children's earliest learning derives from motor responses to sense impressions. As the child moves towards representing his perceptual organization through imagery, the interaction of seeing, hearing and moving becomes increasingly important. Music learning cannot properly develop without adequate perceptual motor experiences as a basis for concept development. In the absence of such experiences, especially in early childhood which is the optimum period for learning, a

child's musical growth will be stunted, or at best lopsided.

As long ago as 1948 Mursell stated in his book *Education for Musical Growth* that the developmental approach must focus on the "essence", or what Bruner later called the "structure" of a discipline, that is, the inter-relationship of its basic elements concepts, and skills, to provide a framework for defining learning objectives step by step and planning on a logical continuum for the achievement of these objectives. Necessarily, then, a developmental music program must be highly structured so that no vital steps are omitted, and the musical experiences provide a proper balance between the auditory, visual, kinaesthetic, and motor modes of learning. The principles of developmental music teaching, beginning in the kindergarten, were put into practice in Hungary after World War II under the leadership of Zoltán Kodály, the great Hungarian composer and teacher. The methodology he and his colleagues developed was the basis of the experimental music project in New South Wales. In acknowledging our debt to Kodály and the many Hungarian teachers who have helped our teachers, we should not fall into the error of attributing to Kodály the invention of the method which bears his name. His famous pupil and colleague, Erzsebet Szonyi, has made this very clear. In her book *Kodály's Principles in Practice* (1973) she states that the system of music education developed by Kodály had its roots in other European pedagogical systems, particularly those of Curwen in England, Galin and Cheve in France, and Jaques-Dalcroze in Switzerland. Just as Kodály built on the work of others before him and added the necessary structure, sequential organization, and materials based on Hungarian culture, so the developmental program we are discussing here has been derived from the Kodály system and is strongly identified with it, but has developed some differences because of our different language and culture.

Integral to such a program is the careful selection

of musical materials to which the learning experiences are related – the repertoire of songs and singing games which children perform, and later, other music which they learn to play on instruments or become very familiar with through other forms of involvement, for example, dance. The outcome of developmental music teaching is musical literacy, which children acquire at the same time and in many of the same ways as they are learning to read and write their own language during the first years at school. For these children, being musically literate means that they can hear in their minds the notes they see, and conversely, represent by imagery or through symbols the sounds they hear.

Musical literacy in this sense is not a primary goal in most of the music teaching which takes place in schools outside those in the program. When children in such schools learn to play recorders or other instruments from notation, they normally learn little more than where to place their fingers and how long to keep them there. Seldom are they encouraged to prehear the sounds before they play them, nor to sing from the notes. This note reading is largely a mechanical process in which the ear plays little part. Perhaps the best way of looking at other differences between the developmental music program and the music teaching which occurs generally in primary schools is to examine the conditions which were necessary for the operation of this program, and to compare them with conditions for music in schools outside those in the program.

The first requirement was continuity – from day to day, week to week and year to year – and classroom teachers' acceptance of music as an integral part of the daily schedule. Second was the provision of a sequential curriculum with very clear objectives for each step, as well as curriculum materials designed to employ all modes of learning and to cater for individual differences, so that every child could succeed at his own level of progress. Third was the commitment of classroom teachers who integrated music teaching with normal classroom practice and used all their teaching skills to secure the involvement of all children in the class. Because the use of classroom teachers was essential for the success of the project, the fourth condition was the on-going in-service music education of the teachers who had volunteered to participate in the program. Like the majority of teachers in the primary school system, most of these teachers had little or no musical knowledge and many thought themselves unable to sing. All undertook inservice courses over a period

of several years, mostly in their own time, to develop their latent musical abilities and teaching expertise so that they could keep ahead of the children. In addition they received on-the-job assistance through demonstrations and advice from a small team of resource teachers who regularly visited their classrooms. The continuity of teaching could never have been maintained without a fifth condition – the co-operation of school principals and regional education officers in matters affecting teacher placement and the grouping of pupils as they progressed from year to year. Finally, the program had to be co-ordinated in all the participating schools. In this instance, of course, the contribution of the co-ordinator was unique, as she had initiated and supervised the project, designed the curriculum, trained the teachers, and maintained liaison with school staff.

Conditions such as those outlined above are not normally present in the primary school system in public education. Although specialist assistance is provided more generously in other states than in New South Wales, music teaching in elementary education is in general sporadic and haphazard, and depends on attitudes of school principals and the musical capabilities and enthusiasm of individual classroom teachers. Despite pockets of excellence, the majority of teachers lack the skill and confidence to teach music successfully, and avoid it if possible. There is no continuity at all, either in the teaching program or in inservice education of teachers. Children (and teachers too) may have a good program one year and nothing at all the next. Objectives, if any, are very hazy; product (i.e. choral or instrumental performance) is seen as more important than process, and music is generally regarded as relaxation and entertainment which children cannot enjoy if they are required to think. There is little understanding by teachers of the processes involved in learning music, a mistaken belief that "structure" is inimical to spontaneity and creativity, and strong resistance to the development of musical literacy as a goal in general education. As the recent report on *Education and the Arts* (1977) states, "there is a persistent myth that only children with musical aptitude can be involved in .... a (music) program and that they are in a minority in schools" (Appendix F). This myth has now been dispelled. In the Kodály-based program, music was taught successfully to all children in each class, and not to a selected few.

This long introduction is necessary to an understanding of the outcomes of the

developmental music program. Many of these outcomes are observable and cannot be quantified. Visitors to classes in the project have seen for themselves the unselfconscious involvement of children in a total educational experience and have noted their performance skills, both singing and playing, their aural awareness, their spontaneity, their ability to carry out relatively complex musical tasks, their peer group relationships, social interaction, personal adequacy, and classroom behaviour. They have seen music expertly taught, not by music specialists but by classroom teachers; they have suspected, from evidence of work hanging on classroom walls and from observation of children's powers of concentration that they are functioning well in other curriculum areas. But these are value judgements. Only by empirical research is it possible to ascertain the truth.

Research studies carried out in the early days of the scheme have been fully reported elsewhere, in the publications of The Kodály Education Institute of Australia, and in the *Report and Evaluation* (Hoermann and Herbert, 1979), so it is necessary only to summarize them here. Many people will be aware of the investigations conducted by Gwynneth Herbert in 1973 and 1974. Her first study indicated that the perceptual functioning of six-year-old children in their second year of the music program appeared to be superior to that of a matched group of children who had not received the music training. In a second study she found a lower incidence of poor readers in a sample of children in the third year of the Kodály program as compared with a control group from schools outside the program. Further research on the educational outcomes of the developmental music program had to wait until some of the classes had been carried through to Year 6, when children completed their primary schooling. The Department of Education has just recently released the results of a research project comparing the educational achievements of Year 6 children from three schools which had used the Developmental Music Program with a sample of children from three other schools, matched for size and socio-economic status. The six schools had used a number of standardized psychological and educational tests as a matter of routine. These tests were as follows:

*TOLA 4* (Test of Learning Ability). Australian Council for Educational Research: a cognitive test, similar to traditional IQ tests, which had been administered to students when they were in Year 4.

*TOLA 6* a more advanced version of the *TOLA 4*, administered in Year 6. It contains three subtests – vocabulary, problem solving in a mathematical framework, and analogies.

*Primary Evaluation Project (PEP) Tests* developed by the ACER for the NSW Department of Education. Those used were:

- Reading Test – a multiple choice comprehension test.
- Mathematics Test M1 – counting, numeration and place value.
- Mathematics Test M3 – operations on counting.
- Mathematics Test M5 – problems.
- Mathematics Test M7 – shapes.

The two additional tests which were administered were:

- Paragraph Understanding Test
- Spelling Test (50 items)

Scores were obtained on eleven measures in all for 237 children in the music program and 251 in the control group. A multi-variate analysis of the results showed an across-the-board superiority of the music group over the control group, significant at the 1% level. On every one of the eleven tests children from the music program gained higher average scores. On five of these the difference was significant at the 5% level, and on four at the 1% level. It appears, therefore, that the Kodály-based music program must have considerably affected children's performance particularly on these four tests – paragraph understanding, the PEP reading test, and the PEP mathematics tests dealing with the positional value of numerals and with geometric shapes (Table 1, page 49).

More detailed analysis of scores on these four tests showed that students in the music program obtained more high scores and fewer low scores, particularly in reading. The occurrence of reading problems among the music students was one third of that among control group children. (See Tables 2 and 3, page 49).

What explanations are there for these results? Herbert's earlier research showed that the perceptual functioning necessary for the development of reading, writing and number skills in children's formative years was undoubtedly advantaged by the music program. Certainly the processes involved in reading – auditory and visual discrimination, patterning, sequencing, recall, lateral eye movements, ...the

Test	Mean Score Music Group	Mean Score Control Group	S.D.	F Ratio	Result
TOLA 4	40.2	37.9	10.8	5.68	Sig.at 5%
TOLA 6					
subtest 1	16.3	15.7	6.8	1.05	Not sig.
subtest 2	11.9	11.1	4.5	3.58	Not sig.
subtest 3	10.5	9.4	4.8	5.98	Sig. at 5%
Paragraph understanding	23.7	21.8	4.6	19.81	Sig. at 1%
Spelling	33.4	31.3	9.3	6.43	Sig. at 5%
PEP Tests:					
Reading	31.1	27.6	9.5	16.62	Sig. at 1%
M1	39.0	36.5	7.7	12.26	Sig. at 1%
M3	29.6	27.7	9.1	5.28	Sig. at 5%
M5	24.8	23.4	6.4	6.32	Sig. at 5%
M7	19.7	16.7	4.4	57.13	Sig. at 1%

Table 1: Results for music and control groups in educational tests (df for F ratios are 1 and 486)

	0 - 9	10 - 14	15 - 19	20 - 24	25 - 29	30 - 34	Total*
Music Group	3	5	39	126	105	20	298
Control Group	8	16	64	120	102	9	319

Table 2. Distribution of scores in Paragraph Understanding Test.

	0 - 14	15 - 24	25 - 34	35 - 44	45 - 49	Total*
Music Group	11	72	128	95	15	301
Control Group	40	79	113	80	10	322

Table 3. Distribution of scores in the P.E.P. Reading Test.

Note: Totals (\*) for Tables 1, 2 and 3 are discrepant because scores on all the tests were not available for all children in the two samples. The results reported in Table 1 apply only to children for whom scores were available on all eleven measures, i.e. 237 and 251.

matching of sound with symbol – are common to music reading, while many basic mathematical concepts – numeration, sets, measurement, proportion – are inherent in the comprehension of rhythm in music.

But it is not merely a matter of transfer of skills acquired through music to skills necessary for reading comprehension and mathematics. This explanation is altogether too simplistic. Children in the music program did of course transfer and apply their musical learnings in different musical contexts, and this enhanced their musical growth. But examination of the content and practice of the music program supports Herbert's earlier conclusions that children's total functioning was advantaged because the music program emphasized all modes of learning,

particularly listening and moving, which are so often comparatively neglected. The program developed perceptions, concepts and skills which applied in the total learning situation and thus maximized children's ability to learn, whether music, number, language, or anything else. Objectives for the music program came from all three domains – cognitive, affective, and psycho-motor so that music catered for children's mental, physical and emotional growth on a continuum. The development of musical skills could be logically interwoven with the development of reading and number skills, especially during the child's formative years, because teachers used their classroom expertise to integrate the learning experiences. In fact, many teachers have commented that teaching the developmental music program increased



their general teaching competence.

The intellectual achievements of the Year 6 children in the music program may have been due primarily to the solid foundations to which music teaching contributed so much during the optimum learning period of early childhood. On the other hand, we need to know to what extent the continuation of the music program throughout the primary school promoted the continuing development of auditory skills, attentive listening habits and concentration, and thus, has Herbert has put it, could have “provided a more favourable situation for teacher and learner” (Herbert, “Education Through Music”, *The Slow Learning Child* 21, 1). Additionally, we need more information about the musical achievements of the children, apart from what teachers report or what we ourselves observe.

One of the problems of empirical evaluation of aural abilities and musical skills is the paucity of suitable standardized tests designed for children of primary school age. One of the most commonly used is the *Bentley Test*, though its scope is so limited as to be of questionable value in determining the outcomes of a music program. Its intention is rather to indicate whether children have sufficient powers of auditory discrimination to enable them to benefit from music teaching, the assumption being that auditory discrimination is inherent rather than acquired. Nevertheless some use was made of this test with Year 4 children in the developmental music program during 1976, in an investigation by S.E. Wilkins entitled “Music Education and Cumulative Sequential Learning” (unpublished B.A. thesis, Department of Education, University of Sydney 1976).

Comparing a sample of 70 Year 4 children in the Kodály-based program with 94 Year 4 children following the Education Department’s syllabus, Wilkins found that children in the developmental program scored significantly higher on the Bentley tests of pitch discrimination, tonal memory and chord analysis, while no significant difference in mean scores on Bentley’s rhythm memory test was found between the two groups. (This test proved to be a great deal easier than the others). Wilkins administered also a more complex battery of tests which she herself developed in order to measure subjects’ abilities to perceive, memorise and reproduce “musically meaningful rhythmic and melodic phrases” and also to improvise endings to incomplete melodies. On these tests, which did not require specific knowledge of music, children from the

music program again achieved significantly higher scores than children following the Education Department syllabus. However, the fact that they had to be administered individually precluded their use with a large sample.

The most recently available group tests designed for upper primary and lower secondary school children are those which comprise the *Music Evaluation Kit* (Australian Council for Education Research, 1977). Although these criterion-referenced tests have some limitations, and some items may be open to criticism on grounds of difficulty or lack of clarity, nevertheless they offered a way of comparing the developed auditory abilities of children from inside and outside the music program, as five of the tests assumed no specific knowledge of music. These covered recognition of patterns, and auditory discrimination of tone colour, pitch, volume, and length of sounds.

In June, 1979, the five tests mentioned above, together with the test concerned with elementary knowledge of musical signs and symbols, were administered to experimental and control groups of Year 5 children in the Metropolitan West Region. The experimental group consisted of four classes of children from two schools using the music program, one in a high and one in a medium area of socio-economic status. The four control group classes came from two schools matched for SES. One of these schools was noted for a particularly strong music program, both inside and outside the classroom. The other school was typical of the majority of primary schools in that there existed voluntary choirs and recorder groups, but little classroom music. Although intact classes were used for the investigation, children who had been in the Kodály program for less than two years were excluded. The experimental group then consisted of 89 subjects, 12 of whom had entered the program in Year 2 or Year 3, and the remainder in Kindergarten or Year 1. In order to ascertain whether there was any significant difference between groups which had been in the music program for an average of either 3 or 5 years, it was necessary to increase the size of the 3-year sample. Accordingly, a school was found where the present Year 5 children had been in the Kodály program from Kindergarten to Year 2, but not during Years 3, 4 and 5. However, the shift in population had been such that only 10 of these children were still at the school. They were tested with the *Music Evaluation Kit* but scores on all six of the tests administered were available for only six subjects. The size

No of years	Pitch	Length	Volume	Tone Colour	Patterns	Symbols
0	12.91	12.92	15.25	11.65	14.25	11.34
(N = 93)	SD 2.63	2.97	2.66	1.96	2.77	3.19
3	15.11	15.16	16.66	12.16	15.94	14.75
(N = 18)	SD 2.63	2.77	2.40	1.94	1.89	3.26
5	15.89	14.38	16.42	11.72	15.24	14.22
(N = 77)	SD 1.95	2.87	1.96	2.17	2.25	3.34
F Ratio	34.16	7.70	6.22	0.47	5.30	13.60
Result: (df 2 & 185)	Sig.	Sig.	Sig.	Not Sig.	Sig.	Sig.
	.01	.01	.01		.01	.01

Table 4. Results of Music Evaluation Kit tests for groups according to number of years in Kodály program (Group means and S.D. for each 20-item test).

	Year 7 (no Kodaly)	Year 5 (no Kodaly)	Year 5 (Kodaly)
Pitch	12.7	12.9	15.5
Length	13.6	12.9	14.8
Volume	16.0	15.2	16.5
Tone Colour	12.5	11.6	11.9
Patterns	15.1	14.2	15.5
Symbols	13.2	11.3	14.5

Table 5. Mean scores on MEK tests for three different groups.

of the three-year sample was thus increased to 18. (This third school was in an area of medium SES). The number in the control group (0 years in the Kodály program) was 93.

Results, expressed as group means for each variable, are shown in Table 4.

On a multivariate analysis (df 12 and 360) the F ratio for overall discrimination between the groups was 6.02, again significant at the 1% level. There was no significant difference between the 3-year and 5-year Kodály groups, but as the disparity in sample sizes could have affected this finding, a second one-way ANOVA was carried out. Scores of the 18 subjects in the 3 year group were compared with scores of an equal number, randomly selected by taking every fifth score from the alphabetical list of subjects in the five-year group. The obtained F ratio was 0.01, which confirmed that there was no significant difference between the two groups. This finding suggests that there may be a critical learning period for

music, but much wider research is necessary to follow up the indications from the present study. One of the most meaningful results of the testing was the one obtained by comparing the mean scores of children who had experienced three or more years in the developmental music program with scores of those in the control group. The statistically significant superiority of the Kodály groups on all except one of the six tests was most evident in the test of Pitch Discrimination as can be seen from Table 4 above. A one-way ANOVA (df 1 and 221) produced an F ratio of 72.12, a highly significant result with the chance factor/considerably less than one in a hundred. This is not surprising in view of the emphasis the Kodály-based program gives to the perception, recall and identification of pitch relationships, and to singing in tune.

Although much more detailed analysis of these results remains to be carried out, there are already some interesting findings in addition to those reported above. Differences in the socio-

economic status of schools in the investigation did not affect the scores of children in the music program, but SES was a significant factor in the results of children in the control group. Another finding shows that, compared with the average scores on the *Music Evaluation Kit* tests for a representative sample of Year 7 children who had just entered high school, scores of the Year 5 control group are, as might be expected, slightly lower. But average scores of the Year 5 children in the Kodály-based program were higher on every test except the one concerned with the discrimination of tone colour, in which experience and maturation appear to be factors. (See Table 5, page 51).

This evidence would appear to confirm the fact that auditory discrimination is trainable and that the children in the developmental music program were able to achieve a level of auditory discrimination superior to that of their peers and of children two years older. If it is true, as many researchers in the field claim, that auditory discrimination, memory and imagery are the most important factors in musicality, then the developmental music program has proved that, given the opportunity, almost every child can become musical, that is, develop his potential to respond to music and to make music. The children in the music program were unselected, and graded only according to age, not according to intelligence.

Perhaps an even more important outcome is the proof that, given the proper training and some support in the field, most classroom teachers can teach music as effectively as they teach any other subject, at least in the first few years of a child's formal education. The issue of teacher competence and commitment is the crux of the whole program, and there is a lesson in this for institutions concerned with teacher education. There is a general lack of recognition that learning music is just as developmental a process for adults as it is for children. Music courses for classroom teachers reflect the priority given to music in schools and are usually too short and superficial to remedy the musical deficiencies of students who have passed through the school system and who re-enter it as teachers to perpetuate their own musical inadequacies in the next generation.

The musical and educational outcomes of the developmental music project based on the Kodály concept of music education have important implications for music teaching in general education. Whatever the nature of a

music program, its success can be evaluated only through the achievements and attitudes of its participants. It has been made abundantly evident in a number of reports and investigations (e.g. Bartle 1968, *The Arts in Schools* 1974, *Education and the Arts* 1977, and *AMEL Conference Reports* 1978-79) that existing structures for implementing music teaching in Australian primary schools are inadequate. This inadequacy may very well be camouflaged by the excellent choirs and instrumental groups which cater for the selected few but present a positive public image. The fact remains that the vast majority of children do not have the opportunity of developing basic musical concepts and skills at the age when these are most easily acquired. The developmental music project has shown that music teaching based on sound educational principles and a thorough understanding of the learning process in music is within the reach of classroom teachers of the early grades, that it can advantage the total functioning of all children, irrespective of particular talents and abilities, and that it can lay secure foundations for subsequent growth. Above all, the program has proved the truth of Kodály's famous dictum – "Music is for everyone".

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## ZOLTÁN KODÁLY AS EDUCATOR: THE EFFECTS OF THE KODÁLY PEDAGOGY ON TEACHER AND STUDENT

by Sr. Mary Alice Hein, MA

*A paper presented by Sr Mary Alice Hein at the Fourth International Kodály Symposium, held 8<sup>th</sup>-11<sup>th</sup> August 1979, at N.S.W. State Conservatorium of Music, Sydney*

### INTRODUCTION

In the field of music education, Kodály stands as one of the great seminal figures of our century. His life spanning over sixty years of this twentieth century was devoted to advocating the central role of music in education, stating numerous times that music is unconditionally necessary to the development of a human being. Kodály's originality is evident from the rapid spread of his educational philosophy to countries in every continent of our world. Numerous books, articles, and papers have been written on his work and influence in English, German, Japanese, Russian, Spanish, Italian, French, Polish and Czechoslovakian. Conferences, local, regional, national and international have been held. Papers and books will continue to be written, conferences will continue to be held as we explore all of the implications of this great man's philosophy for the education of our children in our various countries.

The purpose of this paper, however, is not to eulogize, however hitting that may be, but rather to try to look at Kodály's contribution to education in perhaps a somewhat different context based on the type of evaluation we are now in the process of conducting in our Kodály Pilot Project in the San José Unified School District, a large urban school district in California.

Very briefly, the Kodály Pilot Project consists of six selected elementary schools out of a total of 37 elementary schools in the district. Essentially it is a daily music program taught by music teachers who received their Master of Music Education Degree with Kodály Emphasis or the Kodály Certificate from Holy Names College. The entire project is directed by Holy Names College with consistent and regular supervision given by the college faculty. Two schools have just completed their third year of the project while four are completing their second year. Approximately 2,000 children are receiving Kodály musical training.

The following excerpts are taken from the evaluation consultant's report.<sup>1</sup>



*Sr Mary Alice Hein*

### The Evaluation: Phase 1

Because of the basic Kodály philosophy which stresses specific styles and modes of teaching behaviour and interaction our first emphasis has been a qualitative rather than a quantitative approach to evaluation. The focus has been on the structure of the relationship between teachers and the students in the classroom. Central to this qualitative approach to the analysis of interaction in the classroom and its consequent results in cognitive and emotional development is the assumption that the structure of the teacher-student role interaction provides the basic context for learning and growth of the program participants. Current literature in learning and human development emphasizes that an appreciation of the educational process is important to understand its successes and its failures. Furthermore, there is a growing

1 Randolph R. Pozos, M.A. "The Kodály Music Training program in the San José Unified School District: Program Evaluation Report," 1979. Kodály Program, Holy Names College, Oakland, California, U.S.A. 94619.

awareness based on long-standing research that intellectual content or meaning cannot be separated from the context which makes it intelligible (Goodenough 1964, Kapp 1979). The apparent cross culture success of Kodály musical training lends itself to this type of qualitative evaluation because of the qualitative concerns for cultural preservation and child development which motivated Kodály. Essentially the evaluation is a qualitative analysis of the educational process.

The first phase of the evaluation was conducted in the spring of 1978. Prior to this time, special attention was given to insuring that all segments of the district observed the pilot project. Periodic visits were scheduled for the superintendent and the associate superintendent in charge of instruction. Principals visited the classes regularly and classroom teachers remained in the classroom during the music lesson. Special demonstrations were held for the parents, who were encouraged to visit the music classes during the day. In addition, on-site demonstrations were held for principals and teachers of all the elementary schools in the district. This orientation of the district to the pilot project was a necessary preliminary step to the evaluation, which required that all involved in the pilot project be as informed as possible about what was actually happening in the music class.

The stage was set, so to speak, for the first phase of the evaluation which sought to elicit the reflections and impressions of administrators, classroom teachers, parents and students. All of the principals and classroom teachers in the participating schools were interviewed in person by graduate students in the Kodály Master's program at Holy Names College. At the same time, children from each classroom were randomly selected for personal interviews. All of the interviews were conducted by the graduate students, an evaluation consultant and the evaluation director. A brief one-page questionnaire was sent home to all of the parents via the students.

The benefits for the emotionally handicapped students were noted by both teachers and administrators. This is especially remarkable since the program was not designed for teaching handicapped students. The apparent success of the program for the participating students who represented different ethnic and socio-economic groups indicates that its basic methods closely touch and motivate the whole person to grow and develop.

The vast majority of those who were polled have very favourable impressions of the Kodály music program. Classroom teachers, principals and parents who generally do not favour special programs of this type rated the program highly. They noted its success in music, particularly in the reading of musical notation, improvement in singing and spontaneous class performance outside the music period. They described ways in which the program has helped children to read, write and comprehend and has assisted them in listening skills, memorization, self-discipline, self-presentation, self-esteem and improved interpersonal communication. In general, they felt that the music class seemed to help those children with weak auditory memories, those who are poor readers and seemed to give the self-confidence needed to attempt learning activities. The principals and classroom teachers felt in particular that the attitude of cooperation and peer assistance in the program, which eliminated ridicule, greatly improved the confidence and creativity of the children. This, in turn, promoted greater and freer participation in the classroom and school activities outside the music period. Many commented on the lack of self consciousness which the children exhibited and their willingness to stand up and perform for others. The emphasis on individual singing appears to have a direct effect on successful recitation in the class.

The one page questionnaire for parents which elicited their impressions had the high percentage of 73.3% return. However, since some families had more than one child in the program and since no duplicate questionnaires were received, the return rate was in fact greater. Briefly, the more specific responses of the parents' questionnaire showed that well over 90% were aware of the Kodály program and said that their child had mentioned the class, particularly that their child was enjoying the music class. Again, over 90% reported that their children sing at home. This amount of singing seems to be unusual, since many of the parents had previously and spontaneously mentioned this activity to the classroom teachers as unusual and apparently linked to the Kodály music class. Although control data are lacking in order to compare how much other students sing at home, it is evident that songs from the program are echoing through the neighbourhoods. Almost 90% of the parents noted that their children have tried to teach the songs to other members of the family. This seems to reflect the deep involvement the children have with music and their self confidence in performing for critical

audiences.

The patterns of response in this data are most interesting. Generally there is a high degree of parental satisfaction with the program. Parents indicate that their children are singing and enjoying music. These observations correspond with the reflections of the classroom teachers and principals about the effectiveness of the program. The response of the parents regarding the influence of the program on basic learning skills is especially interesting because substantial numbers of parents noted the beneficial effects of the program in other areas. The support of the parents for the program has been commented upon by the principals in conversations with the Kodály staff as an unusual phenomenon. In the past, both parents and classroom teachers have been openly critical of special programs which they felt did not assist the children in basic learning skills.

The children participating in the Kodály Pilot Project were in grades kindergarten through fourth. One boy and one girl were selected at random from each classroom. In the bilingual classrooms, two boys and two girls were selected randomly in order to insure that mono-lingual Spanish and Portuguese speaking children would be interviewed. Although the data received from the children must be evaluated very carefully due to the age of these students, nevertheless the students are an important source of information, since they are not only the consumers of the program's services, but also because of their candour and the insights which their impressions convey. While acquiescence on the part of those interviewed is a research problem for any age group, those who are experienced in working with young children can testify to their candour and often stubborn independence. As might have been expected, the students' data tended to confirm the views of the classroom teachers, the principals and the parents. Over 90% said they like to sing and they also like to sing at home. This is amazingly close to the parents' questionnaire. Almost 100% said they like to sing songs at school. Even if considerable allowance is made for acquiescence bias, these data speak very highly for the program and the quality of instruction. Almost all of the children responded that music made them feel happy. One discriminating second grade girl said that it depended on the mood of the song.

Several conclusions: The children enjoy the Kodály music program and it is improving their overall educational experience and enhancing

their development. According to their teachers and parents and in their own words and songs, the students affirm this conclusion. Although control data and quantitative measures such as test scores were not used in this phase of the evaluation, the satisfaction of all concerned indicated that the program enriches and reinforces the quality of the educational process and appears to be strongly related to the acquisition of basic learning skills.

The positive factor in this phase of the evaluation was the opportunity for all to participate actively in the evaluation by sharing their perceptions of the Kodály Program. The overwhelmingly unanimous perceptions of administrators, classroom teachers, parents and students serve to substantiate the perceived success of the Kodály Music Program.

### The Evaluation: Phase 2

The second phase of the evaluation just completed focused more directly on an analysis of the interaction between the teacher and the student in the Kodály music classes for as mentioned earlier, our primary assumption was that the structure of the student teacher role interaction provides the basic context for the learning and growth of the program participants. The data from our first phase of the evaluation provided us with a picture of a successful program. The goal of the second phase was to make a qualitative analysis of the educational process; to try to determine just what was happening in the music class that could account for perceived success of the program. For such successful communication to occur we made the assumption that there must be something special in the way in which the Kodály teacher and the students relate to each other. We know that the Kodály pedagogy offers a particular pattern of interaction which may be described as having the following characteristics:

1. A consistent respect for the spontaneity and positive motivation of the student is always assumed.
2. Learning and human development occur spontaneously.
3. Honesty is highly valued. Bad singing is never called good singing. Incorrect answers are never called correct.
4. Clear demands are made by the teachers and the students. There are no mixed messages or hidden agendas. Simultaneously with the demand come the technical resources and the necessary inter-personal support to meet the demand.

5. Learning is enjoyable, collective and complementary. It is not individual, idiosyncratic nor competitive-symmetrical.
6. Distinctions such as mind-body and nurture-nature are not made. Truth is whole, integrative, supporting and challenging.
7. The complex integration of the person which is required for learning the communication that is music requires and motivates the basic learning skills of reading, writing and computation.

The analysis of the pedagogy was done with both the graduate students who were doing their practice teaching in the laboratory schools connected with the College and the Kodály teachers in the San José Unified School District.

It would be well to mention here that the evaluation director, Randolpho Pozos, for both the first and second phase is an anthropologist. He observed all phases of the Kodály music education program involving the training of the graduate students and teaching being carried on in the San José Unified School District. His observations began in January, 1978 and were completed in May, 1979 with attendance being concentrated at certain times and infrequent at other times. Interviews and informal conversations with the program faculty, graduate students, Kodály teachers, administrators, classroom teachers, parents and children were extensive.

The evaluator was impressed by the precise pedagogical rituals which Kodály graduate students learned and demonstrated under watchful eyes. He noted however, that both in the classrooms of the San José Unified and of Holy Names College there was a blend of discipline and spontaneity, a certain sense of intellectual latitude and a very clear sense of orthodoxy. Although the classroom environment for the small children and student teachers was supportive, there were, nevertheless, very clear and challenging expectations or performance.

What occurs in both settings seems to be clearly described in the work of Gregory Bateson, and anthropologist, in his discussion of collective and individual modes of learning (Bateson 1972). For Bateson, the structure of interaction involved in learning is either symmetrical or asymmetrical. A mode of learning either emphasizes the individual in a competitive or symmetrical relationship. The Kodály pedagogy appears primarily to emphasize the complementarity of human relationships, behaviour and ideas. This emphasis seems to be the major factor in the

program's success and provides the theoretical basis for this second phase of the evaluation. For example, musical concepts and skills are introduced and perfected by combinations of rhythmic and singing activities and singing games and folk dances. The author prescinds here from the basic tenet that only the best examples of folk music, leading to art music are the musical materials used with the children.

The pedagogy presupposes and requires the use of these types of social interactions which are based on the complementary mode of learning and cognitive development. The pedagogy also assumes that the child's natural developmental needs provide the most significant motivation for learning.

The element of respect is perhaps one of the most striking features of the pedagogy. There is a basic assumption that music and singing are a normal part of being a child and an adult. Correspondingly, there is an emphasis on structuring success and minimizing the risk of failure. The skills and concepts are presented in a logical progression, beginning with the most basic. Specific lessons are devoted exclusively to "making conscious" what the learner has already accomplished and experienced with the teacher being in control – not as an inhibitor, but as a facilitator.

The teacher as facilitator is a demanding role in the Kodály pedagogy. Each lesson is elaborately structured and ritualized. The student teachers spend large amounts of time and psychic energy in learning these rituals. A successful "make conscious" lesson must be done in certain prescribed ways. The proper use of body language including hand and facial gestures, the use of certain terms and words in precise ways and specific contexts, along with the correct arrangement of the room and furniture, are all closely watched by the master teacher. Correspondingly, there is not a slavish repetition of ritual, but a conscious sense of purpose about each lesson.

The techniques or rituals are precise ways of achieving each objective. In essence, despite its ritualistic trappings, the Kodály pedagogy is pragmatic. That which accomplishes the organized discipline and specific objectives of the lesson is accepted. The techniques which do not serve these ends are rejected.

#### **An analysis of a "Make Conscious" lesson**

The "make conscious" concept is a distinctive

feature of the Kodály pedagogy. The “make conscious” lesson plan or strategy which is the subject of this particular analysis was chosen because it demonstrates the core insight of the Kodály pedagogy and because it is a good representation of a specific Kodály lesson.

The strategy begins with a concrete behavioural objective. “The student can identify one sound on the beat.” The next division, “Musical Experience” which is subdivided into “Readiness” and “Conscious Knowledge”, states the basic behavioural abilities and perceptual experiences which the child must have before they are ready to begin mastering the objective. These requirements include the ability to experimentally distinguish between beat and rhythm and high and low pitch. Previous lessons have all developed these required skills in a careful sequence.

The next heading “Materials” carefully lists all of the songs or work items which are required for the lesson. Detailed preparation is a hallmark of the Kodály pedagogy along with the notion the learning occurs in a developmental stream. There are no shortcuts. Either the student is ready for the lesson or he or she is not. The precise behavioural requirements help the teacher pinpoint the child’s particular phase of musical development.

The lesson begins with the teacher greeting the children in song and thereby initiating the complementarity which will suffuse the interaction. The children, who are standing, return the greeting in unison. Many times this is followed by individual greetings for certain students and they respond by singing alone. In classes with bilingual children, songs and greetings in the child’s first language (Spanish or Portuguese in San José) have been incorporated. This simple gesture immediately communicates acceptance to the child and a respect for his or her home. English-speaking students receive exposure to other languages and cultures and experience music as a universal language. This activity has a special meaning since the teacher picks names of individuals which illustrate four quarter beats, e.g. “Hello Mary”, “Hello Bryant.”

Those greetings are then quickly followed by a series of songs which the children already know and which contain the four beat initial rhythm patterns, thus reviewing their experience of one sound on the beat. Great care is taken to insure that everyone sings the correct pitch and interprets the mood of the song.

At this point the class is relaxed and attentive. The students will now begin to make the transition from experience to reflex awareness or consciousness. The teacher then places paper stars on the board and will keep the beat while the class sings “Starlight.” The teacher’s voice, hands and total body movement are carefully coordinated. The notes are sung clearly and precisely without losing the melodic phrasing.

Individual students are selected to sing the first phase and keep the beat the way the teacher did. As usual, the children imitate very well and begin to act out their experience of the beat. However, this still is in the twilight between experience and consciousness.

The move toward conscious understanding is now initiated by the teacher with a very simple question, “How many beats went by in the first phase?” Guessing is avoided by repeating the phrase while at the same time experiencing the beat. The four-beat pattern thus becomes obvious. The students have moved from experience to consciousness. Learning has occurred. The learning of the beat is now clearly made conscious by the next activity which is highly abstract. The beat is named “Ta”. The teacher again points out the stars but uses “Ta-Ta-Ta-Ta” to keep the beat. The specific experience of the four-beat pattern has now become a generalized abstract concept firmly rooted in the class’s experience.

To further amplify and demonstrate the concept, the children learn a precise universal notation for communicating the four-beat pattern. Simple popsicle sticks are arranged in a series: | | | | . The students space them evenly on their desks or tables and make sure they are parallel. The class sings the text and the “ta’s” or duration syllables and keep the beat by pointing to their sticks as they sing. At this point the children are counting, writing and reading.

This brings us to the reinforcement section. The teacher then holds up a flash card with the four-beat notation | | | | and the students say “Ta-Ta-Ta-Ta”.

The lesson is concluded by the assessment section which is used not only to recapitulate the lesson to assess the students’ mastery of the objective but also to introduce new songs and to encourage the students’ next phase of development. The students learn new songs with the initial four-beat rhythm pattern and construct the pattern with their sticks.’ This concept is



further reinforced in subsequent lessons.

The class is formally concluded by a singing of farewell greetings which brings the activity to a close. The children are relaxed and ready to return to their other subjects.

Although this brief description is clearly generalized and idealized, it nevertheless conveys the basic structure of the class session and describes the pedagogy in actual operation. Although the 'make conscious' lessons do not comprise the total program, the other lessons tend to reflect the emphasis on the transition from experience to consciousness. Basically, the other sessions tend to emphasize developing the requisite skills necessary for the "making conscious" activities and reinforcing in different contexts the elements or concepts that have already been made conscious.

### **The success spiral**

The highly elaborate ritual training which the graduate students receive is useful because it gives them a means of being successful teachers. This success improves their self image and interaction skills. At this point they are then ready and poised to learn. Their mastery of the techniques or rituals gives them a clearly defined experience of the relationship between discipline and creativity for the teacher as a facilitator. Consequently, the success spiral begins. Success in teaching improves self-image and interaction skills which encourage the complementary mode of learning and in turn, promote the mastery of music concepts and singing and performing skills. In the process memorization, conceptualization and synthetic intellectual skills are fostered. Concomitant with these skills the teacher develops a different, complementary epistemology. Music and education take on entirely new dimensions.

The same process occurs with the small children in the classroom. They are given tasks which relate to their social experience of play. Their simultaneous physical and psychological development is recognized by the principles of pedagogy. The discipline and precision of their neighbourhood games, along with the sophisticated psychosocial meaning and motivation, is brought into the classroom. Their complementary mode of learning does not suffer a jarring discontinuity brought about by their initiation into a competitive or symmetrical pedagogy.

The stage is set for success. The students

have experienced the learning of games and songs and now the elements of that experience are directed toward the learning of music and singing. The students are able to respond to the teacher's requirements and validate the teacher in the process. At this point the circle is complete. Interpersonal communion has been established and the classroom becomes a place of mutually supportive and related ideas and individuals.

This success spiral can also occur in other areas of the lives of both the teachers and the students. For the children, such a complementary mode of interaction and learning can dissipate pathological stress. Children who were shy and withdrawn or aggressive have become more outgoing and communicative and less disruptive. The expectations of the teacher and the pedagogy itself create a beneficial or "eustress" which we all experienced as the challenge and enjoyment of paying and performing (Sely 1978).

The fact that large numbers of children, over 90%, sing and conduct music lessons on the playground and/or at home for their peers, siblings and parents indicates that pedagogy has become a basic part of their epistemology. To learn how to sing is to learn how to enter into communion with others. It is demanding and enjoyable and it is fulfilling.

### **THE CHILDREN**

The implications are not lost on the children or the regular classroom teachers who have observed them during the music classes. If the classroom teachers attempt to maintain the success spiral, the results in terms of learning basic skills can be remarkable. However, if the classroom teacher still clings to a competitive, symmetrical epistemology, the children readily notice the difference. In fact, in one school some of the children were perplexed by the notion that the Kodály specialist was also a "teacher". The jarring differences in the social role presentation of the teachers which the children observed, indicates that questions of pedagogy are far from academic. At stake here is not merely which method is better for conveying and achieving basic music literacy for elementary school children. Rather, the entire cognitive orientation of the child and his or her concomitant social behaviour and notion of self-actualization can be seriously influenced by the pedagogy.

### **SEEING AND HEARING**

The success which the newly-trained Kodály teachers experience has had a significant effect. Most generally, the graduate students complete

their training with greater expectations for their students. They are armed with an arsenal of strategies for achieving a carefully developed and articulated series of learning outcomes. Very basically, the graduate students seem to come away with a clearer sense of what exactly they want to achieve and how to achieve it. One of the Kodály specialists succinctly summarized the program's basic agenda in these words, "What we are trying to do in the program is to train the children to 'see' with their ears and 'hear' with their eyes." Elaborating further, the Kodály specialist explained that the children should be able to visualize and write the patterns of sound which they experience and also be able to convert the actual experience into musical notation.

The goal is hardly modest for any pedagogy. Perhaps, however, its simplicity and its profundity provide the basic theme of all Kodály instruction; it seems to be the fundamental criterion. This concept appears to provide the central focus and direction of all the learning activities. As a consequence, the pedagogy requires an experiential or phenomenological approach. By beginning with the most fundamental experiences of beat, rhythm and pitch, the teacher neither lectures nor demonstrates in the conventional sense. The children are led on an elaborate journey of discovery in which they "make conscious" what they have learned experientially. Not only does this provide the

children with learning's most fundamental skill, i.e. learning how to learn, it causes the teacher to be transformed from an imparter of technical skills and knowledge into a role model of self-actualized learning. In the process, however, the children learn complex musical skills at which their instrumental teachers later marvel.

Their transformation is very similar to that advocated by Freire in his *Pedagogy of the Oppressed*, when he recommends a conversion from the "banking" concept of education – with its competitive, symmetrical orientation – to an education for critical consciousness and liberation – with its asymmetrical, complementary epistemology. Consequently, correctly implementing the pedagogy achieves a liberation of self-actualization of both the teacher and the student due to the basic developmental agenda and the complementary relationships which are required. The overall satisfaction of the Kodály specialists as music teachers seems to bear this out. The pedagogy, then, requires an abandonment of pathologically structured competitive relationships and also requires developmentally structured relationships which are the precondition for any learning in the true sense.

*This article first appeared in the International Kodály Society Bulletin Vol 5, No 1, 1980, pp. 40-47.  
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### IKS BULLETIN ARCHIVES CD

A CD (in searchable PDF form) is now available with the first 30 years of International Kodály Society Bulletin publications (1976 – 2005).

This CD is an invaluable source of articles and research data. Drawn from 59 Bulletin publications, the 455 articles include photographs and general information about the International Kodály Society.

The materials are available in "Bulletin-form" (as an exact reproduction of the hard copy publication) and as "individual articles" per publication. Research can be done in every possible way: names of authors, subjects, titles, etc. Furthermore there is an excel file with an alphabetical list of the authors and the titles of their contributions, a read-me.doc and a file with the Hungarian font, necessary for certain search commands.

**This new IKS publication is particularly valuable for researchers and libraries.**

**Cost to full members is US\$ 10 + postage costs and for non-members US\$ 50 + postage costs.**



**Clockwise from top**  
*All students and staff of the 2010 Summer School, Brisbane. Courtesy of James Cuskelly; Paul Jarman, composer in residence, with students at Sandgate State School, Brisbane. Courtesy of Debbie O'Shea; Massed choir, Mackay Q'ld KMEIA Choral Festival. Courtesy of Ian Hamilton; Young Voices of Melbourne with Malcolm Dalglish, composer & hammer dulcimer player from Bloomington, Indiana. Courtesy of Mark O'Leary*



**NATIONAL COUNCIL NEWS**

*From Gail Godfrey,  
President of KMEIA*

KMEIA remains as one of Australia's largest and most active professional organisations for music educators. The National Council has been busy with developing and updating policies and partnerships; and our state Branch Committees provide members with opportunities for professional development - mentoring colleagues, developing new resources and providing friendly support. And of course in 2010, the Victorian KMEIA Committee is working hard to provide the KMEIA National Conference in Melbourne from 26-29 September 2010.

I offer my congratulations to the 23 teachers who were awarded the Australian Kodály Certificate during 2009. Tess Laird's report on the AKC will provide further information about the wonderful professional capital developed by those who achieve the award of this certificate.

Congratulations to the new Western Australia Branch of KMEIA. Council has been working with the WA teachers for this 2010 development. I am deeply grateful for the efforts of Jason Boron and Wendy Cara-Dugmore and others, who have worked diligently and with great energy to bring the dream of a Western Australian KMEIA Branch to fruition.

It is now easier to access accredited KMEIA lecturers. The National Council Education Committee has updated the list of course providers and accredited lecturers to teach the content for the *Australian Kodaly Certificate*. Please contact Tess Laird ([tk.laird@bigpond.net.au](mailto:tk.laird@bigpond.net.au)) for the list.

KMEIA National Council is impressed by international recognition of the Australian Kodály Certificate. The AKC course is now in the process of being recognized by the *Franz Liszt Academy* in Budapest as contributing towards postgraduate credit with that institution. A special guest at this year's Summer School in Q'ld (conducted by Dr James Cuskelly), was Dr Laszlo Nemes, Director of the Zoltán Kodály Pedagogical Institute in Kecskemét, and head of the Pedagogy Department at the Franz Liszt Academy in Budapest. Dr Nemes was impressed by the standards achieved by students finalising their AKC studies at the Summer School. He advised that Australians who were interested

in pursuing postgraduate studies may receive credit for the three summer schools completed in the Brisbane Summer School. Interested applicants require undergraduate qualifications in music and/or music education and it should be noted that existing piano skills are considered a distinct advantage. Successful applicants who have completed the three Brisbane summers would be able to complete the Masters degree with just one semester in Hungary (Kecskemét or Budapest). International recognition of our training courses is encouraging news for KMEIA and its membership. Participants can gain the AKC with specialization in Early Childhood, Primary or Secondary strands.

James Cuskelly has advised that he received official notice from the Australian Catholic University that the three year Queensland Summer School program is now accredited for half of the Masters degree at ACU. National Council has also been pursuing university partnerships in Australia. Following early negotiations through Associate Professor Terrence Hays of the University of New England, we hope that negotiations in the near future will secure recognition of the AKC as equivalent to a Graduate Certificate, which will also enable recipients to apply for Post Graduate studies at the University.



*do-re-mi mother and child. Photo courtesy of Ruth Thompson.*



### UPDATE ON do-re-mi

from Gail Godfrey,  
do-re-mi

National Coordinator

do-re-mi is the national organisation of self-employed early childhood Kodaly trained teachers who are formally affiliated with KMEIA but who also relate to their State Branch. Enthusiastic coordinators David Hawkins and Julie Logan in NSW, and David O'Keefe, Kathryn Yarrow, Bernadette Barr and Caryn Eastman in Queensland support 25 active teachers in Queensland (30 including non-teaching) and 17 in NSW.

Do-re-mi's new website [www.doremi.com.au](http://www.doremi.com.au) has led to a steady stream of enquiries for class locations and teacher training from around Australia. To meet these demands Q'ld and NSW are considering additional training courses during the second semester of each year to complement the Summer School in Q'ld and the Autumn and Spring courses in NSW.

The expansion of do-re-mi to include classes for 8 years is occurring with the curriculum for this new area in development.

Staff training for childcare centre owners is a growing area of do-re-mi activity in Queensland. Owners and Directors are growing in awareness - increasing their understanding of the developmental opportunities that music education provides, and the joy and happy atmosphere that ensues. Staff members are prepared to be nudged from their comfort zone into the world of music education which can be quite a challenging experience for staff working in centres. Teacher-training programs consisting of two hours per week for up to six weeks with continual follow-up and mentoring for a further six months. The staff development testimonials are being recorded to guide future projects.

### AUSTRALIAN KODALY CERTIFICATE (AKC) UPDATE

from Tess Laird, Convenor of the KMEIA Education Committee

There are many wonderful music teachers using Kodaly philosophy in Australia, including some who have completed the rigorous AKC course. The Australian Kodaly Certificate in Music Education (AKC) is a unique course of professional development designed to equip studio and classroom teachers with the skills and resources they need to deliver a sequential, aural-based music program. Participants choose Early Childhood, Primary or Secondary streams, and a Colourstrings stream is in development.

The course has three levels, usually completed over three years. Participants study Musicianship, Methodology, Teaching Techniques, Materials, Choral and Ensemble Techniques, and they complete extension studies as set by course providers. The full course is provided by Sound Thinking Australia in Queensland, and the NSW Branch of KMEIA. Musicianship and Methodology components can be also be undertaken through KMEIA Victoria.

The AKC course is recognised by the Australian Catholic University, as well as by the Kodály Pedagogical Institute in Kecskemét, and the Liszt Academy in Budapest, for credit towards a Masters degree. Current negotiations with the University of New England are expected to secure recognition of the AKC as equivalent to a Graduate Certificate, which will provide access to Masters level studies at UNE.

KMEIA is very proud to have offered these courses over many years, and over 130 Australian Kodaly Certificates will have been awarded by the end of 2010. So far in 2010 there have been 13 graduates – five in each of the primary and secondary streams, and three in the Early Childhood stream in Queensland. We look forward to congratulating more graduates of the Primary and Early Childhood streams in NSW after they complete their courses in August 2010.

It takes a significant amount of personal commitment in time, effort and finances to complete these courses so AKC graduates are regarded as our treasures on the frontline of music education. If you are interested in completing these studies please contact Tess Laird, Convenor of the KMEIA National Council Education Committee for further information. (tk.laird@bigpond.net.au)



**IKS NEWS**

*James Cuskelly, Australian on the IKS Board of Directors*

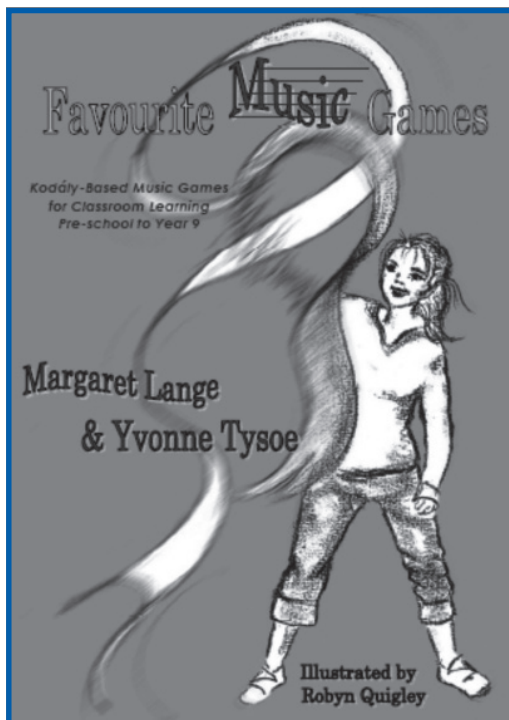
The Board of the International Kodály Society remains very active in promoting the work of Zoltán Kodály. Foremost at present are preparations for the 20<sup>th</sup> IKS Symposium which will be held in Pyeongtaek City (near Seoul) Korea, June 25 – July 01, 2011. The theme of the Symposium, “Music, a common language in multicultural education”, has great relevance for Australian educators. Traditionally, Australians are very well represented at IKS Symposia and this is an excellent opportunity to attend a Symposium in our region. Australian music teachers have a wealth of experience related to this theme so this Symposium is an excellent opportunity to share their experiences, reflections and ideas. The Australian perspective is always highly valued and it is hoped that many will be able to attend this conference.

The IKS office also produces high quality publications. Those of you familiar with the first IKS collection of folksongs will be delighted to know that a second folksong publication is currently being developed. These collections contain the original folksong as well as an arrangement of that folksong, a guide to the pronunciation and English translations of each of the inclusions, and a CD recording of both the

unison and arranged versions of the materials. With songs from a wide range of cultural contexts, these publications are excellent resources for classroom teachers and choral conductors alike. I would also commend the *IKS Bulletin Archives* (1976-2005) to you. This resource is a compilation of 25 years of IKS Bulletins and is an invaluable resource. These publications are available directly from the IKS Office or enquiries can be made in Australia to [michael@soundthinkingaustralia.com](mailto:michael@soundthinkingaustralia.com)

I would also encourage you to consider becoming a member of the IKS. The international society exists to promote the musical, educational and cultural concepts associated with Kodály, and receives its funding primarily from membership subscriptions. Australia has a proud record in terms of membership and I urge you to support the ongoing work of the Society.

For information about the Symposium, IKS publications and membership, see the IKS website [www.iks.org.hu](http://www.iks.org.hu)



**FAVOURITE MUSIC GAMES**

A collection of 70 mainly traditional songs, marking 30 years of Kodály in South Australia and to complement “Catch a Song”.

Written by Margaret Lange and Yvonne Tysoe, illustrated by Robyn Quigley, it includes a simple CD produced by KMEIA SA committee for those unable to read print music.

The book is organised into three sections: early childhood, primary and middle school. Each song is accompanied by a game or music activity presented sequentially to reflect a developmental music program.

Favourite Music Games: Members \$A40 (+postage and handling) available at SA workshops or email [marglange2@bigpond.com](mailto:marglange2@bigpond.com)

## THE 2010 SOUND THINKING AUSTRALIA SUMMER SCHOOL MUSIC PROGRAM

*James Cuskelly*

With 206 participants and 12 courses on offer, the 2010 January Summer School program was vibrant and exciting, and many commented on the palpable buzz which characterised the entire two weeks. The music education programs – early childhood, primary and secondary in levels 1, 2 and 3 – attracted 112 participants of whom 15 were finishing their Australian Kodály Certificate, and the choral sections of the final concert were testament to the outstanding quality achieved.

Participants returning for a second or third summer program reported finding ways to use this approach in their schools and with their students. It is clear that the value of this program is not just the content but also the emphasis that is placed on the adaptation of the approach to the specific context. While there is always the danger that the core of any philosophy may be lost with such continual adaptation, the continued reflection on core tenets ensures that the fundamental ideas of Kodály's approach to music education are maintained. The inclusion of international Kodály master teachers also serves to ensure that the integrity of the program is maintained.

The inclusion of a Performance Program in the Summer School gives this Kodály training program a unique character and adds richness and excitement to the course. The Performance Program included Music Theatre (for high school students), the Opera program (auditioned and cast according to selected repertoire) and the Children's Choir. There were several lunchtime concerts throughout the course but the final concert was particularly notable.

A particular highlight of this year's program was the contribution from Dr László Nemés, Director of the International Kodály Institute in Hungary. Everyone who worked with him spoke of his outstanding qualities as a teacher including at the highest conducting and musicianship levels. Dr Nemés himself was impressed by the very high musical standards exhibited in class and also by the spirit of co-operation and the willingness to learn. For the Children's Choir László formed the 15 children into a cohesive group, establishing a beautiful choral sound and teaching them some quite challenging repertoire - all in just 90 minutes a day for 10 days. László has been Assistant Director of the Radio Children's Choir in Budapest for the last 12 years and it is this rich

experience which he brings to our summer. Dr Nemés has been central to our negotiations with the International Institute for recognition of the Summer School as a pathway for post-graduate credit.

In Brisbane, we are used to working with teachers of the highest calibre and the vocal program is no exception. With 35 auditioned singers, Joseph Ward O.B.E., Margaret Schindler and Shaun Brown prepared nearly 3 hours of opera excerpts. Concerts occurred throughout the course but the final performance, directed by internationally acclaimed conductor Richard Lewis, was particularly outstanding. Paul Sabey, the Director of Mountview Academy of Theatre Arts in London for the last 12 years, directed the Music Theatre Program. Working with nearly 30 young singers and actors, Paul brought great depth of experience, resulting in an impressive and dynamic final performance. The students clearly loved the work and many reported that the experience was 'awesome'.

Given the fundamental aim of the Summer School is to provide meaningful ongoing professional development for music educators, core activities for music educators continue to be musicianship, methodology and practicum, materials and conducting. Feedback from participants indicates that, despite the challenges, the Summer School was "extremely helpful" and a "wonderful experience". One respondent said, "Excellent program. Very challenging, but worth it." Many spoke of the supportive environment and the excellence of the teaching faculty. For many, this was their first summer but there was also a large cohort of returnees. "Once again, a very positive experience. A great deal to digest and to go on with. Looking forward to next year." The general feeling of the summer was neatly captured by one person who simply said, "Learnt heaps, had fun."

The present political climate, with its focus on accountability in terms of quality teaching and learning, highlights the importance of in-service training which is practice-driven, reflective and reflexive, but which is also challenging and supportive of educators. I am always moved to hear teachers talk of their desire to improve their own practice so that they are able to enhance student learning, and I am struck by the transformative power of education delivered by talented and skilled practitioners.



**Sound Thinking Australia**  
and  
**The Cuskelly College of Music**

invite you to be part of the

**Summer School**  
**Music Program**  
**02 – 14 January 2011**

- EARLY CHILDHOOD MUSIC
- PRIMARY CLASSROOM MUSIC
- SECONDARY CLASSROOM MUSIC
- CHILDREN'S CHORAL PROGRAM
- SECONDARY STUDENT PROGRAM
- VOCAL STUDIES PROGRAM

**International guest lecturers:**

- Ms Jane Eaglen (Opera Program)
- Dr Nemés Laszlo (Musicianship, Conducting, Children's Choir)
- Mr Pete Churchill (Jazz Program)
- Mr Paul Sabey (Music Theatre Program)
- Mr Richard Lewis (Repetiteur, Conductor).

Earlybird registration closes Friday, November 05 2010

Standard registration closes Friday, December 10 2010

For more information see [www.soundthinkingaustralia.com](http://www.soundthinkingaustralia.com)  
and follow the links to the Summer School Music Program





## Summer School Music Program

Initially run in conjunction with Holy Names College (California), and then held at the University of Queensland, in 2011 the Summer School Music Program will be run jointly through Sound Thinking Australia and The Cuskelly College of Music. Directed by Dr James Cuskelly, the program is fully accredited with KMEIA and participants who successfully complete all three summer courses are eligible to apply for the Australia Kodály Certificate. Importantly, this program is endorsed as a training program by the Zoltan Kodály Pedagogical Institute (Kecskemet, Hungary) and students may use this program as a pathway for credit and further study in Hungary.

**Educators:** Courses in Early Childhood Education, for Primary and Secondary teachers, for classroom music specialists and for studio teachers.

**Students:** Secondary students (years 10-12) and tertiary students are encouraged to participate in the Student Stream course - musicianship, choir, conducting, and the Music Theatre Performance Course. This program includes Music Theatre performance program with Mr Paul Sabey (former director of Mountview Music Theatre College, London) and Jazz program with Mr Pete Churchill (Professor of Jazz, Guildhall School of Music, London).

**Children's Choir:** Dr Laszlo Nemés (International Kodály Institute, Kecskemet, Hungary) is offering a Children's Choir (children 9 yrs and older), each day from 10.30 – 12.00.

**Singers:** World renowned Wagnerian soprano, Mr Jane Eaglen, joins the Vocal Program. This program is designed to extend the capabilities and experiences of aspiring singers. Led by Joseph Ward O.B.E, the vocal program also features opera and lieder specialists, Shaun Brown and Margaret Schindler.

**Colourstrings Training Program:** Following extensive training in Finland with the founders of the Colourstrings program, Géza and Csaba Szilvay, and years of practical teaching experience here in Australia, Dr David Banney is offering the first level of the program in the Summer School Music Program. This program also includes the Colourstrings Children's Camp, suitable for all young string players.

Involvement in the Summer School Music Program may assist participants to obtain:

- Accreditation with the Kodály Music Education Institute of Australia (KMEIA)
- Articulation for postgraduate study at the International Kodály Institute (Hungary)
- Articulation for postgraduate study at Australian Catholic University
- Personal development for assessment or for audit (non-assessed, non-credit)
- Credit towards other studies – check with your institution for the possibility of credit.

Dr James Cuskelly has been involved in the Australian Kodály Summer Training Programs since their inception. As a Director on the Board of the International Kodály Society, James is well known as a global leader in terms of the Kodály philosophy of music education. He is deeply committed to music education and teacher training and has a distinguished track record in organising and delivering courses of the highest professional standing.

## CONTRIBUTORS

**Dr Doreen Bridges**, BMus and PhD and a life member of KMEIA, is now retired but retains her musical interests, especially early childhood music education. The first person to receive an Australian PhD on a music education topic, she is a life member of ASME and of the A&NZ Association for Research in Music Education and in 1984 was awarded an AM for services to music education. She collaborated with Deanna Hoermann to re-write the latter's *Developmental Music Program Stages 1-3* and to produce *Catch a Song* (1984-1987, Educational Supplies) and is the author of *Music, Young Children and You*, written for parents and for early childhood student-teachers (1994, Hale & Iremonger).

**Ruani Dias-Jayasinha** BMus BA is currently studying Early Childhood Music Education under the tutelage of Ms Judy Johnson with the intention of completing her Kodaly certification in 2010. She is currently welcoming more work with younger children and widening her teaching experience as her work has been with secondary music students and adults over the past 15 years. She is currently the Choir Director and Voice teacher at Mount St Michael's College, Ashgrove and has her own private teaching studio in Brisbane's northern suburbs.

**Dr Scott Harrison** is a Senior Lecturer in Music and Music Education at Griffith University. A graduate of Queensland Conservatorium and the University of Queensland, Dr Harrison has experience in teaching singing and music in primary, secondary and tertiary environments. Performance interests and experience include opera and music theatre as both singer and musical director. His teaching areas focus on teacher education, research design and gender. His major research areas are music and wellbeing, vocal education, music training and masculinities and music. He is author of *Masculinities and Music* and *Male Voices*.

**Sister Mary Alice Hein** MA, faculty member at Holy Names University in Oakland, California, founded the Kodály Center in 1969. She was a Board Member of the International Kodály Society for eight years after its establishment following the First Kodály International Symposium held at the University in 1973. A Fulbright scholar, Sister Mary Alice authored *The Legacy of Zoltán Kodály, an Oral History Perspective*, and numerous articles. The Kodály Center celebrated its 40<sup>th</sup> Anniversary in the summer of 2008. Many graduates of the program who currently teach throughout the United States, Canada, Australia, Japan, Taiwan, Brazil and the

Philippines attended the anniversary celebration.

**Aleta King** currently lectures and tutors in Aural Musicianship at the School of Music, University of Queensland. Aleta also enjoys a diverse and active musical life as an experienced choral director, musicianship educator and church musician. Aleta is an elected KMEIA National Council member and IKS alternate auditor. Generous funding from the IKS Sarolta Kodály Scholarship, Hungarian Government Scholarship and Kodály Institute Foundation Scholarship enabled Aleta to study music pedagogy and choral conducting at the Kodály Institute, Hungary (2002-04).

**Associate Professor Robin Stevens** is a Principal Fellow in the Faculty of the VCA and Music at The University of Melbourne and was formerly Associate Professor of Music Education at Deakin University. Reflecting his interest in the history of music education, Robin has undertaken biographical and other historical research that has been published in national and international journals. He has contributed historical entries to *The Oxford Companion to Australian Music* and is co-editor with Gordon Cox of a book entitled *The Origins and Foundations of Music Education: Cross-Cultural Historical Studies of Music in Compulsory Schooling* (Continuum International Publishing, London, 2010).

**Yvonne Tysoe** graduated as a teacher at Armidale and studied further at Sydney University before moving to South Australia, where she 'upgraded' to a DipT. After many years as a classroom teacher she found herself reinvented as a music specialist and discovered Kodály. From a classroom teacher's perspective, she was impressed by the broader value of teaching music and joined KMEIA SA committee to help promote music in schools. For the last ten years Yvonne has been editor of *Kodály SA*, the South Australian newsletter. Other publications include *The Kodály SA Annual* and co-authorship of *Favourite Music Games*.

**Dr Colin Weightman** holds a BSc (Hons), DipEd (Flinders), BD (Melbourne College of Divinity), and PhD (UQ). He is a private tutor in mathematics, physics, chemistry, essay writing and other subjects. He is a freelance scholar having studied in the fields of mathematics, physics, science, education, theology, philosophy and religion, and is in the process of writing a book on music and religion. His major research interest is in the inter-connections between diverse areas of scholarship.

# Notes for Contributors 2011

The Australian Kodály Journal publishes articles advancing knowledge and understanding of music teaching and learning. The journal's particular focus is increasing knowledge of the Kodály approach to music education in the Australian context.

The journal acts as a forum for musicians and music educators to share their views on topics of interest to members of the Kodály Music Education Institute of Australia (KMEIA). The Australian Kodály Journal provides material that is intended to inspire, challenge, demand thought, and inform members about practices, materials or issues that they might not ordinarily access in their own professional activities, with clear, engaging and readable language. The journal is another arm of KMEIA's commitment to professional development.

Articles for publication may include original quantitative or qualitative research studies, reviews of literature on relevant topics, studies that enlarge understanding of the Kodály concept, articles that share practical experience, and reviews of publications of interest to Institute members.

The Australian Kodály Journal is a refereed publication of the Kodály Music Education Institute of Australia (KMEIA).

## REQUIREMENTS FOR SUBMITTED MANUSCRIPTS:

### Style guide

All articles should conform to the Publications Manual of the American Psychological Association, 5<sup>th</sup> Edition, 2001. (APA) Other styles may be agreed with the editor. Styles should be consistent within the article.

### Abstract

The manuscript should include an abstract of no more than 150 words.

### Language

Writing should be clear, jargon-free and well-organised for clear communication. Sub-headings are useful in a long article. Language should be gender neutral, and avoid stereotyping.

### Presentation

The type size of the font should be no smaller than 11pts, and be 1.5 spaced. Tables and figures should be no smaller than 8 pts. Figures and tables should be submitted as separate files. Quotations over 40 words in the text should be indented.

### Length

Articles would usually be in the range of 2000 to 5000 words.

### Illustrations and photos

Photos and diagrams are referred to as 'Figures' and should be referred to as such in the manuscript. All illustrations and photos should be supplied in JPEG format scanned at a resolution of 300 dpi.

### Copyright

Authors are responsible for compiling and ensuring that any material that has influenced the research or writing has been properly cited and credited both in the text and in the list of references. The Editor should be advised at the time of submitting the article, if any material has been used elsewhere.

### Title page

*The title page should include:*

- the title of the article
- the author's name, current position and institution
- current email, postal address, and phone numbers for contact
- a brief biography of no more than 100 words
- an exclusivity statement: "This article is submitted exclusively to the Australian Kodaly Journal and, if accepted for publication, it is agreed that it will become the copyright of the Kodaly Music Education Institute of Australia".

### SUBMISSION PROCESS

Articles should be sent electronically to the Editor at [journal@kodaly.org.au](mailto:journal@kodaly.org.au). The article should be in Word document format and sent as an attachment.

The title page needs to be separate from the manuscript to preserve anonymity in the review process.

The manuscript should not identify the author or their institution.

The article should not be under consideration for publication elsewhere.

### REVIEW PROCESS

The Editor will acknowledge submissions on receipt. The editor prepares them for anonymous review by members of the editorial panel. To preserve anonymity in the review process the title page is not sent to reviewers.

The review panel will consider the appropriateness of the paper for our members, and its overall merit. They may accept the article as is, or suggest changes/ amendments.



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