

Australian Kodály Journal



2011

THE KODÁLY MUSIC EDUCATION INSTITUTE OF AUSTRALIA INC

A publication of The Kodály Music Education
Institute of Australia Inc
Affiliated National Institutional Member
of the International Kodály Society
ISSN 1839-2032

AUSTRALIAN KODÁLY JOURNAL
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FROM THE EDITORS

Once again 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. We aim for a thought-provoking publication that will keep the whole Kodály community aware and engaged with some current thinking.

But first, a new direction: this year the National Council of KMEIA, for pragmatic reasons of cost, made the decision that the journal will be an electronic publication available to members and the wider music education community through the web with members alerted at the publication date. The decision will ensure that while the journal continues to provide members with professional enrichment and Kodály news and information, it will also, through opening access to it via the web, add a significant voice to music education more broadly.

It is hoped that this open access will also mean the journal will be readily available to academics, researchers and interested parties which was not the case for the printed journal. It should therefore be more likely to be quoted in academic articles and papers, which should enhance the prestige of the journal and make the journal's 'fully refereed' status have greater value to KMEIA and to those whose articles are accepted for publication.

Articles in the 2011 issue are again very varied and we hope interesting to you, but we must mention the 35 Years of the International Kodály Society which we celebrate with a history written by the International President, Gilbert De Greeve. This is supplemented by a first hand eye-witness account of what transpired at the time by Deanna Hoermann, the Australian who was the first President of the IKS.

We are very grateful to the group of distinguished music education researchers and practitioners who comprise the 2011 Editorial Panel and who have been extremely supportive of the editors and generous with their time, expertise and advice.

Thank you to those who submitted material for this issue. Guidelines for submissions for future issues are on the KMEIA website www.kodaly.org.au

The Australian Kodály Journal is a fully-refereed journal.

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DISCLAIMER

This publication has been prepared for the members and professional associates of The Kodály Music Education Institute of Australia. The opinions expressed in the publication are those of the authors and do not necessarily reflect the views of the association or the editors. While reasonable checks have been made to ensure the accuracy of statements and advice, no responsibility can be accepted for errors and omissions, however caused. No responsibility for any loss occasioned to any person acting on or refraining from action as a result of material in this publication is accepted by the authors, the association, or the editors.

A MESSAGE FROM THE KMEIA PRESIDENT

TESS LAIRD

It is a great honour to become KMEIA's new National President. On behalf of all of our members I would like to extend a sincere thank you to our retiring President, Gail Godfrey, who has been a wonderful ambassador for our organisation both in national and international spheres over the past four years.

Sincere congratulations go to the Victorian Branch for their wonderful organisation of our National Conference in 2010, themed 'Music Matters'. Look out for the next National Conference which is to be held in Adelaide, October 2 – 5 in 2012, themed 'It's Time!'

The most thrilling offering for our members this year is the International Kodály Symposium to be held in Brisbane, 5th - 9th July. We wish the Queensland Branch and co-directors Dr James Cuskelly and Danny Crump all the best in their hosting of this event, entitled 'Shared Visions: Connecting with Kodály'.

I am excited to announce the Australian Kodály Certificate is now formally recognised as the equivalent of half of a Masters degree with the University of New England, the Australian Catholic University, and the Franz Liszt Academy in Hungary. In addition, a new 'Colour Strings' strand has been added to the Australian Kodály Certificate curriculum.

More very exciting news is the addition of the new Western Australian Branch of KMEIA. Congratulations to Wendy-Cara Dugmore and Jason Boron for their energy and belief in our organisation, and their monumental effort to support music educators in WA.

The National Council is currently reviewing our communications systems and website and is exploring more economically viable options such as electronic publications. This year Dr Terence Hays joins Ann Carroll as co-editor of the KMEIA Journal. I would particularly like to thank Ann Carroll for her role as editor of the *Australian Kodály Journal* over the past six issues. She has made a significant contribution to our association in developing this publication.

My best wishes to all of our members this year. KMEIA, as a national body, owes its strength to your dedication in providing quality music programs and experiences to all students, young and old. May you continue to find inspiration in the words of Zoltán Kodály:

'Real art is one of the most powerful forces in the rise of mankind, and he who renders it accessible to as many people as possible is a benefactor of humanity'.



Tess Laird

A MESSAGE FROM THE PRESIDENT OF THE INTERNATIONAL KODÁLY SOCIETY

GILBERT DE GREEVE

Musicians all over the world will undoubtedly agree that Zoltán Kodály's compositions are the *ars poetica* of the Hungarian soul. In order to understand Kodály's music well, it is necessary to understand his personality and his unconditional belief and confidence in the power of music. In 1953, in an address entitled 'Who is a Good Musician', he said 'Real art is one of the most powerful forces in the rise of mankind and he who renders it accessible to as many people as possible is a benefactor of humanity.'

But a few years later, in 1956, he also said on the occasion of an international meeting in Budapest 'Good music has to be fought for and this fight cannot be fought with any success by one country alone within its own boundaries' – a clear call for international collaboration. Furthermore it is not surprising to hear such a statement from Zoltán Kodály. He was an accomplished cosmopolitan, a man who had a constructive impact on the whole world. He was a great composer, a skilled ethnomusicologist and above all he was an exceptional human being.

Nobody described him better than the late Professor Alexander Ringer:

'Kodály, more than any other musician of his generation, exemplified the platonic ideal of *Vir Justus* (the just man), unfettered by extraneous considerations, answering only to the firm commands of his unswerving conscience and creative impulse and thus a lasting blessing to all who believe in music as the crucial cornerstone of the entire humanistic enterprise.'

Often nowadays (especially on the international scene) people speak about the Kodály Concept or even Kodály Philosophy. Indeed it is a Concept and in a certain way also a Philosophy. Personally I prefer Kodály Vision as it embraces his whole humanitarian existence. But Zoltán Kodály himself referred to it as 'our system' when he spoke about the system applied in the schools with the daily music program. In other words, the Kodály vision is an ingenious simple way of educating people musically through three very logical criteria: good materials, well-trained teachers and frequency.

Kodály's heritage has been nurtured by thousands and thousands worldwide. Musicians of the greatest stature, to name just a few, Yehudi Menuhin, Eugene Ormandy, Svyatislav Richter, Dmitri Kabalevsky, György Solti... and many others, have supported the International Kodály Society since its foundation. Our present Committee of Patrons includes renowned artists such as Vladimir Ashkenazy, Emanuel Ax, Jean-Claude Casadesus, Kurt Masur, János Starker...

But just as important is your contribution, dear colleague, through your musical activities, your dedication to those whom you are teaching and your support to colleagues all over the world. Organizations such as KMEIA and the International Kodály Society are meant to help where possible and, in particular, to make sure that we know about each other, working for the same goals and caring for the same objectives. I wish you all good luck and success with your work and hope to witness it one day.

Gilbert De Greeve
President
International Kodály Society



Gilbert de Greeve

1975 – 2010

35 YEARS OF THE INTERNATIONAL KODÁLY SOCIETY

By GILBERT DE GREEVE

'Good music has to be fought for, and this fight cannot be fought with any success by one country alone within its boundaries.'

(Zoltán Kodály)



Dear Colleagues and friends,

It was at the 1st International Kodály Symposium in 1973 at the Holy Names College (today Holy Names University) in Oakland, California, that initial talks began for the foundation of an International Kodály Society. The Symposium, organized by Sister Mary Alice Hein, brought together many people who later would play a prominent role in the dissemination of the Kodály Concept. Among them was also Mrs Sarolta Kodály.

DELEGATES OF THE 1ST IKS SYMPOSIUM IN OAKLAND

At the instigation of the late Alexander Ringer, Erzsébet Szőnyi and Sister Mary Alice Hein, the necessary steps were taken for a formal foundation at the next International Kodály Symposium in Kecskemét, Hungary. It was there, in August 1975, that the International Kodály Society (IKS) was officially established during the 2nd International Kodály Symposium.

The first Board consisted of Mrs Sarolta Kodály, lifetime Honorary President, Deanna Hoermann, President, Péter Erdei and László Vikár, Vice Presidents, Sister Mary Alice Hein, Secretary Treasurer, Davide Liani (†),

Pierre Perron and Éva Rozgonyi, Directors.

In the Founding Statutes it reads: The principal aim of the International Kodály Society shall be the worldwide propagation of the musical, educational and cultural concepts associated with Zoltán Kodály for the benefit of music generally and in particular, for the educational advancement of youth in the service of mutual understanding and friendship among all nations. The Society shall serve as an international forum for all who are active in the spirit of the Hungarian master as composer, scholar and educator. All present at the Foundation Meeting became Charter Members and are recognized as such.

BOARD

In the past 35 years the following colleagues gave us the benefit of their expertise, serving one or more terms on the IKS Board:

- President: Deanna Hoermann, Kazuyuki Tanimoto (†), Jean Sinor (†) and Gilbert De Greeve
- Vice-President: László Vikár, Péter Erdei, Katalin Forrai, Kazuyuki Tanimoto (†), Gilbert De Greeve, Mihály Ittész, Judith Johnson, Miklós Szabó, Jerry-Louis Jaccard and Judit Hartyányi
- Secretary-Treasurer: Sister Mary Alice Hein, Géza Szilvay, Lois Choksy, Jeanette Panagapka, Ki Adams,

Michalis Patseas and David Vinden

- Directors: Davide Liani (†), Pierre Perron, Éva Rozgonyi, Takao Nakamura, Margaret O'Shea, Jean Sinor (†), Alois Slozil (†), Timo von Creutlein, Albert van der Schoot, Henriette Pedersen, Miyako Furiya, Ildikó Herboly, Michalis Patseas, David Vinden, Joy Nelson and James Cuskelly

We also acknowledge the invaluable work of Professor Erzsébet Szőnyi who served the IKS Board for many years as special advisor for methodology.

From the very beginning the elections for Board positions were based on nominations and Professor Szőnyi acted as the main advisor for many suggestions of nominees. In 1993 the Board decided to work with a Nomination Committee (now called Election Committee). A number of our colleagues served as Chair of this committee: Éva Rozgonyi, Ildikó Herboly, Katalin Forrai (†), László Eősze, Judit Hartyányi, Paula Somorjai, Gabriella Thész, and Klára Natter-Nád Márkus.

From its foundation the IKS counted on the great expertise of Dr László Eősze as Executive Secretary. He served in that position from 1975 until 1995, assuming responsibility for the administration of the organization and also of the publication of the Bulletin. He was succeeded by Ms Lili Vandulek and in 2011 by Ms Boróka Bodacz-Nagy. Mr József Horváth (†) assisted in the financial matters of the Society until 1987, followed by Ms Anna Hernádi.

BULLETIN

The first Bulletin was published one year after the founding of the IKS. On the cover were three quotes of Zoltán Kodály and a short message of Mrs Sarolta Kodály (see next page). In the first year, 1976, there was only one issue of the Bulletin. Since 1977 the IKS Bulletin has been published twice yearly (spring and fall). In 2005, on the occasion of the 30th anniversary, an IKS Archives CD was published containing all Bulletins from 1975 to 2005 in PDF in full copy similar to the paper publication and with every article published separately. It is an outstanding research tool worthy of being available in every library. Since 1999 the IKS Bulletin has been a peer reviewed publication. We are grateful to all who helped us to achieve this goal as lead editor: Dr László Eősze, Dr Mihály Ittész, Dr Lois Choksy, Professor Jeanette Panagapka, Professor Judith Johnson, and Dr Jerry-Louis Jaccard, and of course, Ms Lili Vandulek for the technical side of the publication.

THE WEBSITE: www.iks.hu

The IKS Website provides information about the aims and objectives of the Society, its structure, publications etc. It has also a Newsletter in journal style about

the daily life of the IKS and its members as well as interesting articles about various topics.

SYMPOSIA

Since its foundation in 1975 an International Kodály Symposium has been organized every two years.

- 1977 in Wolfville, Canada (with the theme Music belongs to Everyone),
 - 1979 in Sydney, Australia, (no specific theme)
 - 1981 in Sapporo, Japan (with the theme Music for Humanistic Life and its Education),
 - 1983 in Antwerp, Belgium (with the theme Music a Universal Language for all Peoples and Cultures),
 - 1985 in London, UK (with the theme Music in a Multicultural Society),
 - 1987 in Kecskemét, Hungary (with the theme Source and Vitality of Kodály's Music and Educational Ideas),
 - 1989 in Athens, Greece (with the theme Constant Values in the Changing World of Education – the Significance of Kodály's Philosophy),
 - 1991 in Calgary, Canada (with the theme Toward Universal Music Literacy in the 21st Century),
 - 1993 in West Hartford, USA (with the theme Partners in Artistry),
 - 1995 in Assisi, Italy (with the theme Music as Poetry – Kodály's Genius towards the Future),
 - 1997 in Manila, Philippines (with the theme East meets West through Music – The Universality of Kodály),
 - 1999 in Kecskemét, Hungary (with the theme Survival and Revival of Kodály's Heritage: Back to the Sources),
 - 2001 in Helsinki, Finland (with the theme Kodály, the Human Voice and Instruments),
 - 2003 in Newcastle, Australia (with the theme Making Music together),
 - 2005 in Leicester, UK (with the theme Kodály, the Whole Man and his Inspirational Gift to the 21st Century),
 - 2007 in Columbus, USA (with the theme Let all the World in Every Corner Sing),
- and
- 2009 in Katowice, Poland (with the theme On Values of Music).

The 2011 Symposium will be in Brisbane, Australia. The biennial Symposia are among the key events in the life of the International Kodály Society. They provide the members with the opportunity to meet with colleagues from around the world, and share ideas, expertise, common concerns and common dreams in a spirit of friendship and mutual respect.

COMMITTEES (FORA)

From the beginning the Society had a number of Committees concerned with particular issues. There was a Folksong Committee, chaired by László Vikár, a Research Committee, chaired by Florence Caylor and a Performance Committee chaired by Péter Erdei. Due to various reasons, including lack of funding to bring together the members of the Committees on a regular

basis, their activities were on a low profile for several years. Since 2007 the Board decided to replace the work of the Committees by IKS Fora — a series of meetings or mini-conferences on various topics. The purpose of these Fora is: to offer the members clear domains of interest, to stimulate communication and create direct exchange of know-how, to involve the membership more in the daily life of the Society, to have a greater benefit of the members' professional expertise. The Folk Music Forum, chaired by Vice President Dr Jerry-Louis Jaccard is already quite active and had a meeting at the University of Guadalajara in Mexico in 2009. Further initiatives are being planned.

SCHOLARSHIPS

The Scholarship program of the IKS began in 1984. We acknowledge particularly the generosity of Mrs Sarolta Kodály for funding one of the two scholarships. In the course of the past decennia 78 applicants received a scholarship. A complete list of the Scholarship recipients is available on the website www.iks.hu. In the beginning the scholarship was usually offered for a limited period of time but for many years now the scholarships have been offered for a full year study at the Zoltán Kodály Pedagogical Institute of Music in Kecskemét, Hungary. We are very pleased to see how many of the Scholarship recipients have become instrumental in the dissemination of Zoltán Kodály's vision.

AFFILIATED MEMBERS

Since the early 1970's National Kodály Organizations have been established in several countries. In 1982 the need arose to come to a closer international collaboration and to an affiliation between National Organizations and the IKS. At present the IKS has 15 Affiliated National Institutional Members:

- The British Kodály Academy, Ms Miranda Zwalf, Chair
- The Chinese Kodály Society, Ms Yang Limei, President
- The Danish Kodály Society, Mr Palle Jespersen, President
- The Finnish Kodály Society, Ms Sari Kaipainen, President
- The Greek Kodály Society, Mr Valentinos Patrikidis, President
- The Italian Kodály Society, Dr Paolo Bon, President
- The Japanese Kodály Society, Mr Keiji Usuki, President
- The Kodály Music Education Institute of Australia (KMEIA), Ms Tess Laird, President
- The Kodály Society of Brazil, Mrs Marli Batista Ávila, President
- The Kodály Society of Canada, Mrs Connie Foss More, President
- The Kodály Society of Ireland, Mr Daniel Walsh, President
- The Kodály Society of the Philippines, Ms Daisy Marasigan, President,

- The Korean Kodály Society, Mr Yoo Byung Moo, President
- La Voix de Kodály en France, Mme. Chantal Bigot, Présidente
- The Organization of American Kodály Educators, (OAKE), Dr Joy Nelson, President

The Society has also affiliated local Institutional Members. These are organizations that have affiliation but do not represent a country.

MEMBERSHIP

The Society has the following categories of membership. Individual: Regular, Retired Persons, and Student Membership. Furthermore: Registered Supporting Membership and Institutional Membership. Membership fees are kept intentionally moderate to assist our colleagues from countries where even US\$30 (the full Regular Membership) is expensive. Retired Persons' Membership is US\$20 and Student Membership is US\$18. Registered Supporting Membership is only US\$5 and Institutional Membership (for organizations, schools, etc.) is US\$30.

Individual Members are invited to

- take part in the activities of and attend events organized by the Society
 - elect and be elected for posts in the Society
 - receive two scientific Bulletins yearly
 - submit scientific articles for the Bulletin
 - submit articles and announcements for the Newsletter
 - be listed with all personal and professional information in the IKS Who's Who
 - receive reduction on International Kodály Society publications
 - apply for an International Kodály Society Scholarship for study in Hungary
 - appeal to the International Kodály Society office in Budapest for specific information concerning Zoltán Kodály's lifetime work and about present Kodály programs in Hungary and abroad
 - include professional information in the Directory on the International Kodály Society website
 - participate actively in the work of the Fora of the Society
 - exchange information and documentation with fellow members
 - participate in the biennial International Kodály Symposia
- Registered Supporting Members are invited to
- take part in the activities of and attend events organized by the Society,
 - receive 4 times a year one article of the IKS Bulletin in the e-mail,
 - be listed with name and e-mail address in an addendum of the WHO's WHO,
 - submit articles and announcements for the Newsletter,
 - request the International Kodály Society office in Budapest for specific information concerning Zoltán Kodály's lifetime work and about present Kodály programs in Hungary and abroad,

- exchange information and documentation with fellow members.

Institutional Members receive the same benefits as individual members. For the election process, they may give a mandate to one of their members, who can, on their behalf, vote and be elected. However, as institutional members, they cannot apply for a scholarship.

The Society has granted Honorary Membership to persons who played an important role in advancing Zoltán Kodály's musical, scientific and educational heritage. Honorary Membership can only be granted after a unanimous decision of the Board of the IKS. Since its Foundation the following persons, many who have passed away in the meantime but who remain in our thoughts for their so important support, have received and accepted Honorary Membership:

Jenő Ádám (†), Ilona Andor (†), Denise Bacon, Lajos Bárdos (†), Béla Bartók jr. (†), Mrs Béla Bartók (†), Péter Bartók, Mario di Bonaventura, Irma Bors (†), Lois Choksy, Katinka Daniel, Denijs Dille (†), Antal Doráti (†), László Eöszse, Lenke Erdélyi Rauhala, Ferenc Farkas (†), Árpád Fasang (†), János Ferencsik (†), Annie Fisher (†), Géza Frid (†), Katalin Forrai (†), Andor Földes (†), Edouard Garo, György Gulyás (†), Hani Kyoko, Erzsébet Hegyi, Sister Mary Alice Hein, Brita Helenius (†), Zoltán Horusitzky (†), János Jagamas (†), Wojciech Jankowski, Judith Johnson, Richard Johnston (†), Dmitri Kabalevsky (†), Pál Kadosa (†), Louis Kentner (†), György Kerényi (†), Dezső Keresztury (†), Melinda Kistétényi (†), Dezső Legányi (†), Ivan Martinov, Yehudi Menuhin (†), Antal Molnár (†), Kálmán Nádasdy (†), Márta Nemesszeghy (†), Eugene Ormandy (†), Imre Palló (†), Pierre Perron, Christiane Pineau, Benjamin Rajeczky (†), Jacqueline Ribière-Raverlat, Svyatoslav Richter (†), Alexander Ringer (†), Alfred Schlee (†), Tibor Serly (†), George Solti (†), Leopold Stokowski (†), Imre Sulyok (†), Sándor Szokolay, András Szöllösy, Erzsébet Szőnyi, Jenő Takács (†), Emil Telmányi (†), Cecilia Vajda (†), Lajos Vargyas (†), Tamás Vásáry, Sándor Veress (†), László Vikár, Sándor Weöres (†), Percy Young (†), Sister Lorna Zemke.

PUBLICATIONS

Apart from the biannual Bulletin the IKS has a number of other interesting publications.

Music, a Universal Language, 31 folksongs from 21 different countries with an arrangement of each song for 2- or 3-part children's or youth choir. With 2 CDs.

'To understand other people we must first understand ourselves. Nothing is better for that than our folk songs.

And to know other people, their folk songs offer the best means, as well.' (Zoltán Kodály)

The International Kodály Society Songbook ***Music, a Universal Language*** is the first volume of a series in which folksongs of different countries are connected to an original setting for 2- or 3-part children's or youth choir done by a resident composer of the country involved. The intention of the publication is not only to provide music teachers with excellent materials from various cultures, but also to raise the interest of composers worldwide in writing again more for children and youngsters, in the same sense as Zoltán Kodály did in Hungary. The book contains the score of the particular folksong and of the setting for choir as well as information about the various songs. There are also biographical notes about the composers. Furthermore there are two CDs attached to the book. These CDs have three items for each song: (i) the 'spoken text', especially for the sake of pronunciation, (ii) the original folksong, sung by one or a few, to provide a stylistic impression of the way it is sung in the country involved, and (iii) a recording of the choral setting. The book contains a treasure of beautiful songs and settings, performed on the CDs by musicians from the various countries and is, in fact, a must for the library of every school and music education program.

An Ode For Music, 11 analyses of choral compositions of Zoltán Kodály. Compiled by Judit Hartyányi. This is a publication in particular interesting for choir conductors, composers and researchers.

All those who have felt the sense of meaning that comes from collective singing know how much we owe to Kodály's prophetic understanding that the human hunger for community can be uniquely fulfilled through shared music. We are indebted to him as well, for his recognition of the immensely inspiring force that can be found in the ancient melodies of one's own land - a force that arises from the deepest roots of the human mind and heart in all cultures and at all times. The volume is a tribute to the composer's legacy in the field of choral music. It includes contributions from eleven prominent musicians, composers, conductors and musicologists who have dedicated their lives to carrying on Kodály's work. In their writings we may feel the depth of understanding that comes from a lifetime of devotion, as artists and teachers, to the model set by Kodály himself. The performances of the pieces on the CDs are chosen from among the best available. The recording of the Budavári Te Deum is an historic one conducted by Zoltán Kodály himself.

Music Should Belong to Everyone, 120 quotations from Zoltán Kodály's writings and speeches. Compiled by Ildikó Herboly Kocsár.

This publication is in English and Hungarian. Did Zoltán Kodály write a book on methodology? Hungarian and

foreign music educators have often asked this question. The answer is definitively no. However, in reading his writings, statements, forewords and epilogues to his reading-practicing exercises, we can get a clear picture of an explicitly outlined concept of what, when and how music should be taught in order to become accessible for everyone. The 120 quotations refer to the role of music in the nurturing of youth in public education, the primary importance of singing, children's songs and folksongs in the kindergarten and school curricula, the importance of musical reading and writing, the use of relative solmisation as the most effective tool, the use of the early introduction of polyphony, the real connoisseur of music, listening to music-program music, good music-bad music, the effect of music on general human behavior, the role of the teacher, the importance of singing in choirs, contemporary music, the adaptation of the concept in other countries.

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

This CD contains an invaluable source of articles and research data including 59 Bulletin Booklets publications, 455 articles including 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 in particular valuable for researchers and libraries, greatly facilitating consultation.

The Legacy of Zoltán Kodály. An Oral History Perspective. Edited by Sister Mary Alice Hein.

Sr. Mary Alice Hein collected 'oral history' from among Zoltán Kodály's surviving colleagues and students in the late eighties. This volume contains twenty interviews that are the result of her devoted and enthusiastic research on the sources of Hungarian music education and its international dissemination. The book gives us a fascinating insight into the inception and development of Kodály's educational work from the thirties up to his last day. It traces his growing ideas on the interdependence of folk music research and pedagogy, in the process of music learning and the application of his ideas to the vital experiences of musical material for children. Many areas of musical activity would be enriched by an understanding of his conception. Readers will certainly be more acquainted with the exceptionally rich, many faceted aspects of the life and work of Zoltán Kodály. Interviews include:

Lajos Bárdos, György Kerényi, Benjamin Rajeczky, László Agócsy, Dénes Bartha, Irma Bors, Irén Forrai, Miklós Forrai, György Gulyás, Dezső Legány, Zoltán Pongrácz, Emma Serényi, László Eősze, Katalin Forrai, Erzsébet Szőnyi, László Vikár, Erzsébet Hegyi, Helga Szabó, Sándor Szokolay, Zoltán Tarcai.

Jubilee Bulletin. A compilation of major articles published in the past decades, to celebrate the 25th anniversary of the IKS.

All publications can be ordered on line via the IKS website www.iks.hu or through contacting the office in Budapest.

A SPECIAL TRIBUTE

In the past 35 years numerous persons helped IKS directly or indirectly, financially, materially and mentally. Because it is impossible to name all without forgetting someone, I would simply say: thank you!!! You have given us a chance to do things that we would not have been able to do without your help.

Our gratitude also goes to our distinguished Patrons who give us the invaluable support of their name: Vladimir Ashkenazy, Emanuel Ax, Pierre Boulez, Jean-Claude Casadesus, Sir Peter Maxwell Davies, Árpád Göncz, György Kurtág, György Ligeti (†), Kurt Masur, Lady Solti, János Starker.

The degree to which Kodály is known and acknowledged in the world became very clear through the numerous concerts, conferences, seminars, workshops, etc. organized worldwide in 2007, to commemorate the 125th anniversary of his birth. If we were able to count all of the activities they would number in the thousands.... However the conclusion of the celebration year was not an end-point. In the years to come Zoltán Kodály will remain a remarkable man — a man who was at the same time and in the same way, one of the great composers of the 20th century, an exceptional ethnomusicologist, a revolutionary educator, a skilled linguist and even a few things more. Above all, he was a great and gentle human being who cared for other people in a friendly and humble way. Zoltán Kodály's vision has reached a status that goes far beyond the borders of Hungary and has proven to be timeless. It is truly the remarkable impact of an exceptional man on the musical life of the world.

With cordial regards on behalf of the International Kodály Society Board

Gilbert De Greeve
President
International Kodály Society

AUSTRALIAN INVOLVEMENT IN THE FOUNDING OF THE INTERNATIONAL KODÁLY SOCIETY

by DEANNA HOERMANN



Deanna Hoermann

I believe that it is important for KMEIA members to understand the Australian role in the formation of the International Kodály Society. As Gilbert De Greeve points out it was at the first International Kodály Symposium in 1973 at the Holy Names College in Oakland, California, that the concept of an International Society was developed by Professor Erzsébet Szőnyi, the late Professor Alexander Ringer and Sister Mary Alice Hein and presented by Professor Szőnyi to the symposium participants. In her address she proposed that a five member Steering Committee be formed to develop the framework and procedures for the establishment of the International Kodály Society. It was during this Symposium that Professor Szőnyi asked me if I would serve on this steering committee and her invitation was an outcome of a series of events that began in 1969. The Steering committee was comprised of Erzsébet Szőnyi (Hungary), Richard Johnston (Canada), Margaret Holden (UK), Alex Ringer (USA) and Deanna Hoermann (Australia).

My interest in the musical auditory development process began with a recording of the Kodály Girls Choir conducted by Ilona Andor. Subsequently an invitation from Professor Gulyás to attend a Solfege Competition in Debrecen, led me to visit Hungary in December 1969. It was at this competition that I met Professor Erzsébet Szőnyi, Márta Nemesszeghy and Katalin Forrai along with a number of international participants who were studying in Budapest or visiting Hungary. It was this competition that changed my life's journey. The presence of my little son Peter particularly

attracted the attention of Márta Nemesszeghy and our friendship really grew over the days of this competition. We communicated in German and after our many conversations over breakfast, and walking to and from the venue, she invited me to accompany her to Kecskemét and visit the famous Kecskemét Musical Primary School where she had developed the Primary School Music Curriculum under the guidance of Zoltán Kodály.

This was an amazing opportunity for me to experience the implementation and outcomes of the music curriculum based on Kodály's philosophy. It was during this visit that the idea of introducing the Kodály philosophy into Australian schools, bringing Australian music educators to Hungary on study tours and writing a Manual for Australian Infant School teachers was born. Márta became my mentor. This was an honour and privilege that I was unable to fully appreciate at the time and it culminated in the publication of The Teachers Manual for Márta Nemesszeghy's Children's Song Book, Owen Martin Publications, Brookvale, 1973 shortly before her untimely death.

In 1970 Professor Szőnyi and I were to meet again in Australia. She visited the Kindergarten classes where I had begun introducing a Kodály-based music curriculum. Not only did her visit bring significant publicity to the work but support, wisdom, advice and a precious friendship. She encouraged me to present a paper on the Australian project at the Symposium held in Holy Names in 1973 and further encouraged me to be involved in the Steering Committee that would establish the International Kodály Society.

There were many challenges in this task, not the least of which was the establishment of an International Society within the legal framework of an Eastern-Block country. As our work developed it became obvious that we needed legal advice that could cross national boundaries. It was at this time that I asked a long time friend and supporter of my Kodály work, Professor John Mackinoly, if he would help. John, who worked in the Law School of Sydney University and specialised in constitutional law, agreed to donate his services to this cause. During the months that followed, he spent time on sabbatical leave at Cambridge University and agreed

to travel to Budapest on two occasions to negotiate with members of the Hungarian Government to develop an IKS Constitution that was acceptable to all parties. This involved a great deal of correspondence with members of the Steering Committee. His contribution, commitment and wisdom were remarkable and built not only confidence between the parties involved but laid the foundation of the IKS on which the past thirty five years have been built. Recently I visited John and was able to share many memories of our challenges. From 1970 onwards I had been involved in negotiations with the Hungarian Government to take Australian music educators to Hungary for six week Study Tours and through the support and assistance of Professor Erzsébet Szőnyi had succeeded in achieving that goal. A number of the key players in the Hungarian Government were known to me through the organisation of the Study Tours and it was not surprising that I spent many hours in negotiation with these officials prior to the 1975 Kecskemét Symposium where the IKS was launched. While the negotiations were challenging and often difficult they were always respectful. Most memorable were the many delicate and national issues surrounding the election process. Just to provide a small glimpse of a difference between our systems, the concept of a seconder to a motion was unknown within the Hungarian context. The closest that we could get to describing the concept of a seconder for our Hungarian colleagues was the second violin player in a gypsy orchestra.

I was honoured to be elected the first President of the International Kodály Society and would like to pay tribute to those members of the two Boards on which I served from 1975 to 1983. Without their support, energy, enthusiasm and commitment, the growth of the IKS would not have been assured. Without the voluntary support of an army of unsung heroes that surrounded each of us in our own countries this story would never have been written.

SING SING SING: VOCAL SUSTAINABILITY FOR PROFESSIONAL VOICE USERS

by KAY HARTWIG
Griffith University



Kay Hartwig

INTRODUCTION

Teachers are professional voice users. They place considerable demands on their vocal instrument as the critical resource of effective communication. This is especially the case for music teachers where they are required to talk and sing extensively throughout their working day, often over background noise, music and musical instruments. Vocal based programs can also place an added demand on the teacher's instrument – their voice. Fritzell (1996) suggested that teachers of music are eight times more likely to seek voice treatment than other voice professionals. This paper investigates the literature and research available on vocal health for teachers. This is a report on research that has been conducted on occupational voice disorders of Queensland based primary music specialist teachers. It also offers suggestions for sustaining vocal health for music teachers.

LITERATURE

What is a voice disorder? Who is at risk?

It is generally accepted that a voice disorder (voice problem) is a condition that has a significant impact on the quality of life and reported job functioning of those impacted by such disorders. Verdonolini and Ramig (2001) stated that:

'...a relatively cohesive picture emerges of consistent identification of some occupations being at particular risk for developing a voice problem...in particular teachers and singers emerge as sub-populations at special risk...some studies indicate that nearly 50% of teachers experience voice problems at any given point of time' (p. 43).

These researchers suggest that excessive use or abuse of the voice in the classroom can lead to poor vocal health and a range of voice disorders.

Two large-scale studies conducted in Sweden (Fritzell, 1966) and the U.S. (Titze et al., 1997) compared the relative frequency of various occupations' attendance at voice clinics in comparison to those occupations as a percentage of the general workforce at large. In both studies the researchers suggested that teachers and singers were the two occupational groups with the highest risk of occupational voice disorders. Gillivan-Murphy et al. (2006) also reported classroom teachers as a high-risk group for the development of voice problems. They however concluded that effective education and treatment plans were needed to meet the occupational needs of teachers.

Research with teachers as the specific target group

Teachers are required to talk extensively throughout a workday, often over background noise in environments that induce vocal misuse. As a consequence, voice problems and disorders are emerging as a significant occupational health issue for many teachers. Smith et al. (1997) found that 4.2% of teacher respondents reported a voice problem significant enough to make them consider a career change. Similarly, Russell et al. (1997) found that Australian teachers reported a trend of sick days and consideration of a change of career because of chronic voice problems. Both studies concluded that voice problems had a significant impact on teachers' professional performance. In support of this view, Rogerson and Dodd (2005) suggest that teachers' voice problems can result in major disruption in

Teachers are professional voice users. They place considerable demands on their vocal instrument as the critical resource of effective communication. This is especially the case for music teachers where they are required to talk and sing extensively throughout their working day, often over background noise, music and musical instruments. Vocal based programs can also place an added demand on the teacher's instrument – their voice. The literature suggests that voice professionals have a high incidence of work-related voice problems and that teachers of music are eight times more likely to seek voice treatment than other voice professionals in the population. This paper details literature and research into vocal health for teachers. All music teachers need to be aware of their voice and what they can do to ensure vocal sustainability during their working career as a music teacher.

teacher to student communication with implications for poor quality learning environments. Williams (2003) also stated that reports on the prevalence of voice problems for teachers range from an estimated 4.4% for treatment seeking samples to 90% for self-reported vocal dysfunction. All these statistics have serious implications for the community in terms of poor learning environments and teacher absences due to work-related voice disorders.

Vocal health training for preservice teachers

The impact of voice problems might be lessened if teacher education preparation programs included vocal health and management components. Duffy and Hazlett (2004) conducted a study using a sample population of 55 teacher trainees in the postgraduate certificate of education course (PGCE) at the University of Ulster. They found strong evidence that preventive voice care training programs should be included in the PGCE course.

'...there is a need for primary prevention of occupational dysphonia among the teaching profession, where good vocal health is promoted before a problem occurs', (p. 63).

Simberg et al (2004) supported this conclusion:

'special attention should be paid to the voice care of teacher students...vocal issues should also be far more explicitly addressed in the university educational programs', (p. 367).

A study by Ilomaki et al (2005) also confirmed a need for vocal training. In their study were 124 primary and secondary teachers. The incidence of vocal symptoms was lowest in teachers with long term training in vocal health. Despite the strong recommendations for vocal training for teachers and pre-service teachers the literature points to a lack of any specific voice training for pre-service teachers in US and European teacher education programs, including Australia (Hartwig and Bartlett, 2006).

Music specialist teachers and vocal health

The literature of teachers' occupational voice disorders is well established, but there are fewer reports on the vocal health issues of music specialist teachers as a group. Welham and Maclagan (2003) found that vocal fatigue is particularly common among the teaching, singing and acting professions. Bernstorff and Burk (1996) examined the predictive abilities of three factors associated with professional voice use in elementary music teaching to predict scores on a self-rated index of vocal integrity. These factors were (1) a percentage of life span spent in teaching, (2) a teaching schedule factor, and (3) specific dosimetric measures of classroom noise. They concluded that there was a significant relationship between maximum classroom noise and teachers' vocal pathologies and suggested that there was a need for in-service training

for teachers' vocal use habits and teaching strategies for noisy classrooms. Hendry (2001) reported that the greatest concern was the emotional exhaustion levels of young vocal music educators, the frequency of untreated voice problems among instrumental music educators, and the need for vocal management for teachers.

Fritzell (1996) argued that singing requires greater endurance than speaking because it accesses a more extensive vocal range and finer vocal control. He spoke of wider pitch variations, more sustained volume or loudness and access to a range of style-driven tonal qualities. He reasoned that a combination of vocally-abusive speech habits and hours of strenuous singing would increase the risk of voice disorders, and suggested that in combining the two 'most at risk' occupations, 'singing and teaching', teachers of music are more likely to seek voice treatment than other professional voice users in the general population.

A recent study by Hackworth (2007), examined the effects of vocal hygiene and behaviour modification instruction on self-reported behaviours of music teachers. The experimental group that received both vocal hygiene instruction and behaviour modification information designed to help teachers individually identify and correct voice problems significantly decreased reports of vocal problems in the weeks closest to the treatment. Hackworth believed that if behaviour modification is the key to improving vocal health, its inclusion in music teacher education programs could have an enormous benefit to the vocal health of all music teachers.

Music specialist teachers in Queensland

Music specialist teachers rely heavily on both their speaking and singing voice as their primary tool of trade in delivering classroom music lessons. A vocal based program can place further load on the teacher's voice. A Queensland-based pilot study by Bartlett and Hartwig (2004) found music teacher participants, reporting on their voice problems, noted four major issues that (1) had prevented them from doing all they wanted to do with their voice, (2) impaired communication abilities, (3) resulted in sick days due to voice problems and (4) prompted career moves from music specialization to general classroom teaching. The teachers reported that it was common for them to experience vocal fatigue and vocal dysfunction to varying degrees. These findings were consistent with published reports of professional voice users by Koulfman and Blacklock (1998).

A further study by Bartlett and Hartwig (2005) reported on a case study of three embedded cases. All three participants worked as primary music specialist teachers. All three teachers reported problems with

their voice that affected their teaching. One teacher had to withdraw from singing in a professional choir, another was forced to leave the music teaching profession and the third teacher had to take extended leave from her music teaching position. None of the teachers had experienced voice problems prior to the commencement of their teacher training and all suggested that the inclusion of specific voice management coursework in their pre-service training would have helped them to better manage the rigours of the music classroom environment.

A larger study conducted by Hartwig and Bartlett (2006) sought to gather information on music teachers' perceptions around five issues (1) prevalence of voice problems, (2) the impact of any such problems on their ability to perform in a professional context, (3) specific voice symptoms and management strategies, (4) voice training backgrounds, and (5) teaching history and demographic information. All 100 of the respondents were music specialist teachers. 98 of the 100 participants reported some experience of voice problems since commencing full-time teaching. In response to a list of voice symptoms, participants reported that they commonly suffered hoarseness, lost voice, dry throat, sore throat, laryngitis, and tired voice. Importantly, while fifty-one participants reported that it took a week or more for their voice to return to normal, twelve stated that their voice had not returned to normal. 52 participants believed that in-service, voice care and vocal health sessions would be helpful in the management of and prevention of voice problems

VOCAL SUSTAINABILITY

What can be done to assist music teachers?

The guide for vocal sustainability is for the following actions to become a regular routine in the daily life of a music teacher. This routine needs to commence BEFORE damage occurs.

DO

- Drink plenty of water – hydrate those vocal folds.
- Learn to breathe and sing correctly.
- Learn how to align the body to give balance and support when singing.
- Warm up the voice before singing (and talking for prolonged periods).
- Develop non-language attention signals.
- Rest the voice whenever possible.
- Eat a healthy diet and keep fit.
- Know the potential side effects of medications – many may have adverse effects on the voice.
- Seek professional help immediately if there is a problem with the voice.

DON'T

- Sing when suffering from a sore throat, bad cold, flu symptoms, laryngitis.
- Whisper – this may actually make the voice worse.
- Sing or talk over the noise of the children.

- Sing or talk over the playing of musical instruments or a CD player.
- Shout or yell.
- Smoke.

CONCLUSION

Music teachers have a very heavy speaking and singing voice load placing strain on their voices. As supported by Koufman and Blacklock (1988) it is not uncommon for this group of voice professionals to experience varying degrees of vocal fatigue and vocal dysfunction during their career. Fritzell (1966) emphasised that preventive voice care is more necessary in music teacher programs than any other vocational education. All teacher education programs at the tertiary level have an urgent need to develop a systematic, research-based training framework for preservice and post graduate students in education, and specifically in music education, that focuses on sustainable vocal health. Professional development programs for qualified teachers should also be offering information for teachers that will continue to support all teachers in maintaining vocal health throughout their careers. Once again, this is especially the case for music teachers. Music teachers also need to be proactive in caring for their voices – the most important instrument.

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A PEDAGOGY OF HEART WHICH BEATS TO THE RHYTHM OF RELATIONSHIPS: THINKING ABOUT OURSELVES AS MUSIC EDUCATORS IN RELATION TO INDIGENOUS AUSTRALIA

by **ELIZABETH MACKINLAY**
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Elizabeth Mackinlay

INTRODUCTION

Picture yourself as an Aboriginal child in the remote community of Burrulula on the Gulf of Carpentaria in the Northern Territory of Australia. Every day the school bus drives past your house in the town camp to round you up for school. You know instinctively and from experience, that the day ahead will mean sitting in a white-washed classroom, learning about whitefella business, in a language and way of being which is not familiar to you. All of the messages you get remind you that you don't belong, and you decide in the same instant that the school bus beeps impatiently, that you are going to run and keep on running away from whitefella education. You spend the day instead sitting and watching your grandmother play 'coon can', getting growled at for making too much noise, and absolutely loving every minute you spend sitting and listening to them tell stories and sing softly under their breath.

Imagine now you are someone different. You are a young Aboriginal boy who lives in Darwin but with family links back to Burrulula. Your educated Aboriginal father drops you at school every day and you quite happily skip into school. You are light skinned and you feel like you fit in. The other kids in your class know you go to the homework centre, have ITAS tutoring and have some kind of link to Aboriginal people. They see your Nana pick you up from school and know that

she is Aboriginal. Most of the time your light skin lets you fly low under the radar but today you're dancing on stage with all of the other Indigenous kids at the weekly assembly. This past week you've been going to dance workshops with Deadly Darren, a hip and cool recent graduate from NAISDA (National Aboriginal and Islander Development Association), and have had an absolute blast grooving and dancing. A part of you isn't sure whether you really belong on stage – you don't look the same as the darker skinned Aboriginal kids, don't normally hang out with any of them at recess and you don't have to show up early to school just to eat breakfast like some of them do. You know you are different from them and it makes you feel – shame. You are torn between wanting to hide yourself away and forget about your Aboriginal identity, and getting up on stage to groove proudly exactly as you are – just an ordinary kid with an Aboriginal Dad and a white Mum.

Imagine now you are not a student but a teacher – a primary school pre-service teacher who is completing her second in-school block placement at a private school in Darwin. You are working with a class of year 2 children and you absolutely adore them – the freshness, vitality and thirst for learning they bring each day to the classroom is intoxicating and you find yourself swept along with them. Your mentor teacher knows that you have taught Indigenous Australian music courses at tertiary level before and knows about your background as a researcher with Aboriginal communities in the Northern Territory and so she asks you to prepare a unit of work on Indigenous Australian music for the class. Your breath catches sharply in your throat. You are being asked to put into practice everything that you preach about and you are terrified.

Finally, I'd like you to imagine that these three contexts do have something to say to us as music educators in Australia today. Each says something about the ways in which we interact and engage with Indigenous Australian children in schools, our approach to teaching Indigenous Australian studies as music educators,

and provoke us to reflect on our practice in these contexts. Evocatively described by historian Henry Reynolds (1998) as 'whisperings in our hearts', such thinking leads us to ask major moral questions about colonisation and the kinds of social, moral and ethical responsibilities we hold to make space for critical, just and loving pedagogy in relation to Indigenous Australian peoples, cultures and knowledges in our music education classrooms. Would my granddaughter Rosie push and shove with her peers to jump on the school bus instead of running away when it comes to pick her up in the morning from the town camp? Would my son Max never have to experience the shame of being 'mixed, half-caste, yella-fella, coconut' or not really Aboriginal? Would the lingering fear to stand up for what I believe in as an educator, researcher, wife to a Yanyuwa man, mother to our two sons, and family to mob in Darwin and Burrulula be overcome as I agonise over what to teach and learn with 23 nine and ten year olds about Indigenous Australian musical cultures? In this article I invite you to come with me, sit by the water's edge, kick off your shoes, feel freedom on your skin, and ask the following questions. What role does our work as music educators have to play in relation to social justice, empowerment and self-determination for Indigenous Australians? What happens when a 'pedagogy of heart' – of care, compassion and ethical responsibility – becomes the life force of the lessons we teach and learn in our music classrooms in relationship with Aboriginal and Torres Strait Islander students and Indigenous Australian musics, cultures and knowledges more broadly?

WHY IT MATTERS – TO ME

I grew up as a qualitative researcher in the interlinked fields of ethnomusicology and music education listening to and learning from Yanyuwa, Garrwa, Mara and Kudanji women from the Aboriginal community at Burrulula in the Northern Territory of Australia through music. Jemima Miller, Dinah Norman, Mudinji Isaac, Rosie Noble, and Nancy and Linda McDinny gifted to me how powerful song as education and education as song can be as subjective and inter-subjective experience, understanding, and knowledge. I learnt about the significance the significance of song as social, cultural and spiritual remembering and memory; the power of song to keep country, family and ceremony strong; and, that for Aboriginal people at Burrulula, if you don't have song on your tongue you cannot be truly human. As a white woman married to their grandson, and mother to their grandchildren, I feel incredibly privileged to have been welcomed into their country, their community and their ceremonies with such trust, generosity and love. My education was not only musical. When I first went to Burrulula in 1994, I learnt a lot about what it means to be white in Australia – what it means to be white in relation to Aboriginal Australians. It shames me to admit I was incredibly

naive about my white race, the horrors of colonisation and the fact that such atrocities were committed within living memory of the very Yanyuwa, Garrwa, Mara and Kudanji women who had looked after me as their own. How could I not have known about the massacres in the Gulf country which wiped out a whole tribe, the Binbingka people? (Roberts, 2005, p. 184) How could I not have known that Europeans burnt infant survivors of massacres in this remotest of places in the North of Australia? (Roberts, 2005, p. 190) How could I not have known the intergenerational trauma and grief wrought by the assimilation policies which tore my husband's grandmother Hilda Muir from her mother's arms when she was eight years old because she was a half-caste child? How could I not have known about the incredible poverty, third-world housing, and poor health which takes young and old Indigenous people from this life long before their white counterparts? How could I not have known that colonisation has bred and continues to harbour a racism against Aboriginal people which festers in classrooms and schools in remote towns, rural and regional centres, big cities, and the hearts and minds of teachers and their students everywhere?

Underlying my awareness of the realities of colonisation are the bigger picture issues of race, power and privilege and for so many of us, this is uncomfortable terrain. Some of us feel that we can easily dismiss it because it does not apply to us and our white skin. Others freeze from the inside out, unable to speak and paralysed with colonial fear, guilt and shame as soon as the word passes their lips. When we are asked to define race, it is an almost impossible task – perhaps on the one hand because there is an assumption that it has one singular contained meaning and on the other, because we know it is made and remade each time we open our front door. As Knowles tells us, race is all around us. It operates on the surface and in the deep structures of our lives. It is outside on the street and inside ourselves – it couldn't be closer to home or further away (2003, p. 1). My own life experiences across racial boundaries have taught me that people make race, it is a social construction. We make race in the way that we behave in our everyday lives, how we move about the world, how we look and what we wear, how we speak and what we say, in our interactions with each other, and the social and political regimes in which our lives are set (after Knowles, 2003, p. 49). Race is linked to subjectivities or 'versions of personhood' which are composed and inscribed in dialogues with others, through reflexive and moral frameworks, and through positions on the social landscape (Knowles, 2003, p. 49). Thinking about the power and agency accorded to each and every one of us to construct, deconstruct and reconstruct race, fills me with both fear and hope. Race making carries with it the potential for life and death, benefits and disaster, stasis and change, conflict and celebration – for racism.

If like me, you hold that the world is made and remade in racial terms, then there are some big picture questions we need to ask together about our relationship with Indigenous Australian students, peoples, cultures and knowledges in music education. These are about the ethics of what we do in our classrooms, and the social and moral responsibilities we hold as white music educators to do 'something different' in relation to our work with Indigenous Australian students, peoples, knowledges and cultures. From here comes even more soul-searching. What kind of race-making are we engaging in when we use the terms 'Indigenous Australian', 'Aboriginal', 'black' and /or 'native'? Do we perpetuate or resist colonised classrooms when we link music with Indigenous Australian students, peoples, cultures and knowledges? Are we colluders or rebels in the ways the racialised discourses and regimes of culturally diverse music education work to empower or disempower the marginalised, oppressed and colonised communities on whom this aspect of our curriculum depends? How is it possible that so many of us white teachers (and other raced peoples as well) can be present in classrooms and discourse about Indigenous Australia where race is undeniably everywhere, and not engage with race and racism on deep emotional, critical and practical levels (after Berlak, 2004, p.123).

A lesson about music education under a mango tree
 We sat underneath the shade of a mango tree at the Sandridge, an outstation located on Yanyuwa traditional country approximately 30km west of the remote town of Burrulula in the south west Gulf country of the Northern Territory. The sun was no longer high in the sky but the afternoon shadows had not yet lengthened to usher in the dark night. I sat and listened to my husband's maternal grandmothers Nancy McDinny and Linda McDinny talk in and around the stories of their lives as selves, sisters, singers and strong women in their community. I have been working with Nancy, Linda and other Aboriginal women from Burrulula since 1994 and my relationship with them interweaves my love of music with my family and my academic life. Together with my close friend and colleague Alieta Grimes (Earth Base Production), I was interviewing Nancy and Linda as part of an Australian Institute of Aboriginal and Torres Strait Islander Studies project called 'Big Women from Burrulula' in association with the Papulu Apparr-Kari Language Centre at Burrulula. During the filming process, many women we worked with chose to tell aspects of their life stories, experiences and knowledges through song. In our interview with them, Nancy and Linda asserted very strongly that one of their main concerns as Yanyuwa/Garrwa women was to teach their young children about song, dance and culture. Nancy proudly told us how all of her children and those who had grown up at her father's outstation nearby, had 'proper mingkin (good) legs', they were not

'shame' to paint up and dance, and knew how to sing and dance for their country and culture.

Nancy and Linda spoke passionately about the centrality of song and dance to their lives as Aboriginal women, Aboriginal people and as an Indigenous Australian community, but also told of their desperate struggle to teach their children and keep culture strong amidst the many obstacles which face people in their community. Without wanting to paint too bleak a picture but also not wanting to 'white wash' how things are, Burrulula is not unlike many remote Indigenous communities where a family of ten live in a tin shed of two rooms; where it is cheaper to buy a bucket of hot chips than to purchase one apple; where health problems such as diabetes, heart disease, obesity, and tuberculosis effect everyone in some way. In a place like Burrulula, alcohol and substance abuse dramatically effect the quality of life for young and old people; domestic violence against women, men and children has become a normal fact of life; and, a community of approximately 1000 Indigenous people attend a funeral at least three times a month. It is this complex set of issues, which then negatively influences the attendance of children at school, but it is also more than that. For some time now in Burrulula, the Aboriginal community has experienced increasing cultural dislocation from the school. Yanyuwa, Garrwa, Mara and Kudanji languages are not currently taught at the school, the inclusion of senior women and men as people with authority and knowledge of value has ceased and the school is not seen as an educational space which is culturally inclusive.

In an educational, social, political and cultural environment like the one I have described, where does music education sit? The performative song, dance and music education women like Nancy and Linda give to their children does not take place in 'whitefella' school but in their own Indigenous cultural spaces – on the ceremony ground, at festivals or funerals, and/or at outstations with senior Yanyuwa, Garrwa, Mara and Kudanji women and men as teachers. Outside the walls of Western classrooms, Aboriginal women at Burrulula have the freedom to undertake a music education which enacts embodied Indigenous pedagogies on country, in local languages with family, and in the context of life narratives which connect people to the past, to the here and now, and to a future which is yet to be. This Indigenous owned and controlled type of music education begins to move towards what I understand to be Indigenous 'self-determination' and the question for me is, how do I as a non-Indigenous person with white power and privilege, make space in my music classroom for Indigenous ways of being, doing and knowing about music to take centre stage? What role do I, can I, or maybe even should I play as someone who sits, sways, and crosses over into Indigenous and

non-Indigenous worlds, and who has been privileged to be taught and learn some knowledge about music Yanyuwa way?

For some time now, I have felt that this sharing, shifting and surrendering of white power and privilege in educational contexts, is a moral imperative of the kind that Moreton-Robinson (2000), Diprose (2002), and our former Prime Minister Rudd (2008) speak of, that we as non-Indigenous Australians can no longer ignore. Yet it is the kind of talk which many of us feel uncomfortable about. Not all of us have heard or want to hear this 'whispering in our hearts' (Reynolds, 1995) which calls us to heed and give witness to the difficult memories and on-going realities of colonisation, its effect on our Indigenous people in Australia and our place in it. Today, I have somewhat shamelessly thrown aside many academic conventions to ask you to consider the following question: how do we make use of our skills, knowledge and power as white educators to open the door to Indigenous ways of doing and knowing about music – ways which sustain such decolonising principles of teaching and learning?

Everything I have learnt about Indigenous Australian music from my Yanyuwa family stems from relationship – my relationship to people as kin; the way I perform my relationships socially, politically and musically; the roles and responsibilities I enact because of these relationships; the way my actions as both a student and teacher reflect these relationships; the way I perform and respect what I have learnt about one system of Indigenous Australian music as a white person in white settings; and the understandings I bring to music through performance of relationship inside and outside Burrulula. The teaching and learning method I engage in as a 'student' of Yanyuwa musical knowledge is completely grounded in the concept and performance of relationship and it is something which I have need to feel, experience and embody in relation with others. I learnt about Yanyuwa women's public songs by sitting around campfires late into the night listening to their voices. I learnt about Yanyuwa concepts of ngalki (the essence of things) by hearing the different songs, voices and melodies of the Dreamings for each clan group as senior men sang of their travels across country and their connection to themselves today. I learnt by talking with Yanyuwa Law women and men that if you do not have an embodied and performative knowledge and relationship with song – if you are without song – then you are a nothing person. I learnt about the violence and mess colonising culture began by listening to my granddaughter tell me the horror of her partner hacking her leg with a machete and by standing at the graveside of my daughter's eleven year old son. I learnt about Yanyuwa relationships to country and family by dancing in the dust alongside my kundiyarra – my female song partners. I learnt how to sing and

dance with my voice out of tune and my feet out of step but always by the side of my generous, forgiving and patient teachers – Annie Issac a-Karrakayn, Jemima Miller a-Wuwarlu, Dinah Norman a-Marrngawi, Nancy, Linda and so many others. These loving relationships continue to ground and guide me as a music educator in the business of 'doing Indigenous studies'.

I am often asked by music educators about teaching resources that are available to use in their classrooms so that they can include Indigenous Australian music in their curriculum. My answer begins and ends with 'relationship'. My own experience has shown me that one of the most powerfully transformative teaching and learning resources about Indigenous Australian performance practice that we all have at our fingertips is not something we will find in a book on the library shelf, in an article published by a 'white expert' (such as myself), or on an internet website. Rather, it rests in the multi-faceted potential of 'relationship' as a teaching and learning approach to Indigenous Australian musics. When I use the term 'relationship' here, it is in the sense of an 'interpersonal bond characterised by the ongoing communicative management of dialectical tensions, such as those between idealization and realization, affection and instrumentality, and judgment and acceptance' (Tillmann-Healy, 2003, p. 730). Relationship as pedagogical method is performed through an 'ethic of friendship' (see Tillmann-Healy, 2003), of mutual respect and trust, of coming to know Self in relation to the Other, of shared histories and experiences, of feeling empathy, and of on-going dialogue.

This kind of pedagogy is not for the faint hearted and yet it is always already about heart. Do I hold enough courage and commitment in my heart to step away from my white power and pride and see myself in relation to Indigenous Australian peoples as a music educator? Is my heart big enough to hold and hang on to the answers I find when I start asking on whose traditional country do I live and work? What histories about contact and colonisation are buried underneath the grounds upon which I teach and learn? How have and are these understandings and knowledges performed in song, dance and music by Aboriginal and Torres Strait peoples in my area today? Is the door to my classroom open, ajar or closed to the possibility of making space for Indigenous performers to stand alongside me as musicians, singers and dancers with knowledge to share? What do I think I might want to learn, know, give and receive when I work from a music pedagogy based in relationship? What do I need to do to open the door wider? If my door is still closed, what is stopping me from engaging in relationships with Indigenous Australian peoples and their musics? What kinds of (white) power do I have in my (white) position to change this? Is my heart open to the possibility of

care, compassion and love in relation to Indigenous Australian peoples so that through relationship my pedagogy will always already be about social justice, empowerment and change?

CLOSING: LISTEN TO THE WHISPERING IN YOUR HEART

I wish that there was no need for me to write this article – as Foucault laments, I wish that there was no need to say anything anymore, and just be swept along in the wake of others who have said much greater things about us as music teachers in relation to Indigenous Australian children and Indigenous Australian education. Maxine Greene reminds us to ‘think of how much beginnings have to do with freedom, how much disruption has to do with consciousness and the awareness of possibility that has much to do with teaching other human beings’ (Greene, 1995, p. 109). And further, that all we can do is to ‘speak with others as passionately and eloquently as we can; all we can do is to look into each other’s eyes and urge each on to new beginnings’ (Greene, 1995, p. 43). The classroom, as bell hooks reminds us, is not paradise, but it remains a location of possibility; and in this article I hope that I have awakened your mind as a reader to the possibility that as music educators we can be nurturing, thoughtful and socially all at once. Our music classrooms can pulsate with multiple conceptions of what it is to be human and alive; and our lessons can resound with the voices of articulate young people in dialogues always incomplete simply because there is more to be discovered and more to be said (after Greene, 1995, p. 43). Maybe you hear it as a whispering in your heart, or maybe it’s resounding loud and clear like an alarm bell in your mind, but I ask you to listen – and then to listen all over again - to the questions you ask yourself. Questions about what it means to you to be a music teacher in relation to Indigenous Australian children and Indigenous Australian education. How, and will we, own the social, ethical and moral imperatives we have as teachers to do what we can wherever and whenever we can to teach and learn with Indigenous children as though something different were possible? If we take a deep breath, uncover the heart tattooed under our sleeve, muster all of our courage and place relationship with Indigenous Australian peoples at the centre of our conversations, curricula and classrooms, then I truly believe that empowerment, social justice, freedom and self-determination for Aboriginal and Torres Strait Islander peoples in education is possible. It has to be – for my granddaughter Rosella, for my two boys, for both Indigenous and non-Indigenous children in schools today, and for those generations to come.

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Reprinted with approval from the Bulletin of the IKS, Vol 35 No 2 Autumn 2010. Paper presented at the International Kodály Symposium, Katowice, Poland, Aug 2009.

A CASE STUDY USING KODÁLY PRINCIPLES IN A LANGUAGE IMMERSION SETTING

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This paper reports on the use of a Kodály approach to music education within the context of a language immersion program. The students in this program are refugees and immigrants and uniformly lack English language skills. While this is a dedicated high school for English language learning, the number of students participating in this project was small (N=31). In contrast to the pure principles advocated by Kodály, the fundamental tool here is not the materials of the students' mother tongue, but rather, the materials of the target language. In planning and delivering such a program there was a complex range of issues to be addressed: identifying and acknowledging tensions between musical materials; student language ability and age level; disparity between levels of and familiarity with processes of schooling among the student cohort; psychological and emotional trauma particularly for refugee students from war afflicted areas; racial tensions between particular ethnic groups; expectations of teachers and of the school more generally; and systemic issues associated with educational authorities.

Data was gathered through ethnographic observation, interviews and transcript analysis. Findings from this research indicate that the use of a Kodály approach in a language immersion setting is particularly efficacious. Methodological techniques typical of Kodály educators served to reinforce language learning in extending vocabulary, reinforcing known concepts and illustrating new concepts, and in the promotion of contextual understanding particularly through listening activities. Importantly, such an approach also helped to ameliorate some personal and social issues, and students broadly developed a greater sense of confidence and belonging. Interviews with teachers indicate very strong levels of support for this approach to music learning both in terms of itself but also for the perceived benefit to language learning.

INTRODUCTION

One of the central tenets in the Kodály philosophy is the significance of the musical mother tongue. The inevitable implication of such an educational standpoint is the imperative to include musical materials which both reflect the rhythmic and melodic morphology of the language itself and which also capture something of the essential character of the folk. Such an idea is predicated upon the inherent connection that exists between the characteristics of the linguistic mother tongue and the form and shape of the music itself. Conversely, a deep study of the musical elements of characteristic indigenous folk song also serves to consolidate students' understanding of essential characteristics of language. The significance of the linguistic mother tongue as the fundamental determinate of constituent musical characteristics is of particular relevance when employing music within the situation of second language acquisition, and this paper reflects upon the application of Kodály's principles given this scenario.

BACKGROUND TO THE PROJECT

The project under discussion here was intended to support the second language acquisition of a selected cohort of students (n=31) in an English immersion high school in Brisbane, Australia. The students are typically refugees but a small number of students at this school are the children of skilled migrants, relocating to Australia as a result of federal policies aimed at attracting workers with particular skill sets. In this project, singing was considered the most socially just and educationally efficacious musical activity. There was a particular focus on folk materials but other music appropriate to the target group was included, particularly composed Australian music which reflected something of the folk style and which encapsulated something universal in terms of the human spirit.

THE LITERATURE

Music is regarded as a powerful tool in second language acquisition by both researchers and educators. In the field of neurology, research has found that music and language processing occur in the same areas of the brain and that there appear to be many parallels between the processing of musical and linguistic syntax (Maess & Koelsch, 2001). Such thinking is supported by Gordon who argues that the development of language and music share distinctly similar pathways (Gordon, 1999).

The auditory components of language learning and in particular, the basic factors of sound perception, would seem to have a high degree of relevance for educators and researchers in the field of second language acquisition. In their study involving college students who were learning French, Pimsleur, Stockwell and

Comrey (1962) found that among other causative factors, pitch discrimination abilities contributed to success. In similar vein, Leutenegger and Mueller (1964) suggested that aptitude for key musical characteristics—pitch, loudness, rhythm, time, timbre and tonal memory—might be important in foreign language learning. Pursuing further research in this line, Leutenegger, Mueller and Wershow (1965) reported that of all the auditory measures included as predictor variables, it was tonal memory which emerged as the significant predictor of foreign language learning. This notion of tonal memory is a theme in the work of Suter (1976) who believes that there is a strong correlation between oral mimicry and correct English pronunciation. Garza (1994) also feels that the qualities of music facilitate imitation and claims that learners more easily commit English phrases and word combinations to memory to be called upon later in real-life communications. Following this line, Lems (2001) suggests that music assists learners in understanding the contraction and expansion that occurs as part of the natural flow of English speech which then has a direct impact upon conversational skills.

In addition to language development, some practitioners believe that music can be used to develop cultural literacy for English as a Second Language (ESL) learners. Milano (1994) asserts that English as a Foreign Language (EFL) students can learn about American culture through studying (and performing) the story dialogues and songs contained in Broadway musicals, and Diamond and Mincs (1994) have found similar results using the genre of country music.

HOW IS MUSIC USED FOR SECOND LANGUAGE LEARNING?

While various teaching methods are used to assist ESL learners, Krouse (1988) believes that music is the most important method to enhance ESL learning, and that the value of singing and making music while learning English as a second language cannot be underestimated (p. 79). Such thinking is supported by Gordon (1993) who particularly values singing as a tool for both language and musical development and stresses the intrinsic social aspect of both of oral and aural communicative modalities (1993, p. 3). Krouse posits that active singing promotes an understanding of vocabulary and language structures which spontaneously carries over to conversation situations (1998, p. 79). In similar vein, Perinparaja (1997) believes that music powerfully stimulates communication and is especially useful when the emphasis is on developing a second language. (pp. 96-97). Grobler explains that music is of particular significance for ESL learners because of the engagement with the 'sensual' properties of sound and the associated processes of experimentation, selection and interpretation of sound in performing. Again, he highlights the pre-eminent

role of active singing as a vehicle for the discovery of vocabulary, structure, phonetic, syntactic and semantic components (Grobler cited in Krouse, 1998, p. 79).

The benefit of including songs within the ESL program is obvious given the performative nature of the materials. The focus on the lyrics contained within the song repertory allows both the practice and extension of vocabulary. Further, the repetitive nature of simple song material promotes learning and it is important to note that words which appear with greater frequency often have high emotional content. Careful selection of song materials allows a gradual exposure to and mastery of vocabulary, grammar, syntax and structure and promotes an internalised and contextualised sense of meaning.

Research by Piazza (1999) observes that ESL learners often lack the childhood heritage of fables, nursery rhymes, proverbs, metaphors, songs and games which form part of the native speakers' cultural world and to which reference is often made both in the classroom situation and in the wider society (1999, p. 63). It has been the experience of researchers in this project that this is particularly relevant for the students in the cohort. Given the refugee status of a large proportion of the group, many not only lack formal schooling but also lack the stability of peaceful and settled domestic settings. War, torture and dislocation leave little space for children's rhymes and singing games.

Many researchers have suggested that the use of music enhances creative engagement and responsiveness in ESL learning (De Kock, 1989; Fiveash, 1995; James, 2000; Krouse, 1998). According to De Kock (1989) musical characteristics such as melodic and rhythmic features can be used to reinforce language parameters. Fiveash (1995, p. xii) believes that activities such as tapping the words of a song, using body movements such as stamping or clapping, and transferring the rhythm to percussion instruments all aid in second language acquisition. He also highlights the invaluable role of rhymes and chants and musical games in promoting language acquisition. Importantly, Fiveash (1995) believes that it is the experience of both language and music that facilitates student learning.

Well developed listening skills are understood by researchers to be essential in second language acquisition (Fiveash, 1995, James, 1990; Lems, 2001; Madaule, 2001). James (1990) believes that in order for learners to experience and understand both music and language, the learner should have well-developed listening skills. Fiveash (1995) emphasises that it is the engagement with the music which most significantly serves to promote the development of listening skills (1995: xii). The role of listening is also highlighted by Lems (2001) who believes that listening assists

students in understanding the supra-segmentals of music – the ways in which rhythm, stress and intonation affect pronunciation. (2001, p. 1). Lynch (2006) supports this idea in suggesting that music can improve listening comprehension skills in ESL learners by exposing them to new vocab, idioms, expressions, and accents, while Madaule (2001) feels that listening can serve to assist students in the creative processes associated with the construction of personalised and novel ideas and meanings.

KEY ISSUES IN THE LITERATURE

The literature reveals that there are certain key musical features which are held in high regard in terms of second language acquisition. Singing is valued above all other musical activities: it is intrinsically performative in nature, reflects the communicative and social aspects of language, and aids in the discovery, repetition and reinforcement of vocabulary. Engagement in singing promotes student understanding of the modulatory and rhythmic aspects of language and serves to sensitise learners to the subtleties of pronunciation and tonal inflection. Importantly, aural perception and listening, so emphasised in music education, form an invaluable platform for the development of key listening skills in second language learning.

CONSIDERATIONS WITHIN A KODÁLY PHILOSOPHY CONTEXT OF MUSIC EDUCATION

It is apparent that many of the educational components which are highly valued within the framework of second language learning are cornerstones of the Kodály philosophy for music education. The emphasis on singing, the pre-eminent role of folk materials which reflect the essential linguistic characteristics, the inclusion of movement and games which serve to underpin the essential rhythmic and metrical characteristics of the materials, the ongoing development of pitch discrimination abilities and the cultivation of tonal memory, and a sensitivity to the contour and melodic patterns inherent to the language are all core aspects of the Kodály philosophy. For me, the embedding of such key characteristics of language within Kodály's musical education framework is linked to his initial interests in the study of linguistics. It is clear to me that Kodály clearly understood the significance of language in music learning but I think that this discussion indicates that Kodály also understood the benefits for language development which are inherent in music, and in singing in particular. Kodály's educational framework in this sense is much more broadly cast and children who are involved in such a music education would accrue benefits in other areas, particularly in terms of language development. While so called 'transfer effects' are much talked about in educational circles, it is evident to me at least that within the Kodály philosophy there is a clear link between musical and linguistic development.

DISCUSSION OF THE PROJECT

The literature then provides a great deal of evidence concerning ways in which music can be used to assist students in the acquisition of a second language, and it is important to note that many of the most effective strategies indicated in the literature are core activities within a music education framework inspired by the Kodály philosophy. As a result, key activities within this project were:

• Singing

The researchers in this project firmly believe that singing is the most beneficial activity within the music classroom setting and that this singing benefits student in the learning of a second language. While the development of beautiful singing and musical literacy are key educational goals in the music classroom, the prime objectives in this setting was language development. However, the use of song materials and the focus on the song lyrics admirably supports both musical and language outcomes.

All students except one had been involved in singing in some form previously, but it should be noted that there was a great diversity in terms of prior experience. While participants universally reported that they enjoyed the music classes, most indicated that the learning of the lyrics was the most challenging aspect of the lessons. Interestingly, all students reported that they felt the singing class helped them in their English learning: through repetition and practice of known words, in expanding vocabulary, in contextual learning and through conversations with teachers and one another about the songs and the classes.

One student explained that singing 'helps me to learn English by the words, it is practice to speak', while another said that the singing helped her to 'remember words faster'. A number of students also reported that when they remembered the melody of a song, they also remembered the words and that this assisted in language development. One student summarized the value of the singing in saying; 'The singing is how to understand, how to talk, how to practise the words, how to learn new words'.

• Singing games, dances and movement

The inclusion of movement in various guises has had very positive outcomes in this project and the singing games were considered to be particularly beneficial. Student participants were enthusiastic about their enjoyment of the games and dances but also reported that they found that English learning was enhanced as a result of the repetition of the words and the reinforcement of language through physical movement. One student told me that, 'The games are fun and help us to remember the words more quickly'. Another reported that, despite the fact that he had not been

involved in singing games before, he liked the games because he was 'having a good time with friends, singing with friends—games are fun'. The researchers were surprised at the level of enjoyment reported by the students, especially given that most students were between 13 and 17yrs of age. The enjoyment of the singing games is particularly gratifying when considering the often traumatic background of some of the students.

• Listening

The educators in this project were experienced teachers, with a strong understanding of developmental and sequential approaches to music education. In line with Gordon (1999), the researchers and educators believed that the development of a listening vocabulary was of particular benefit to this cohort and included singing stories in each lesson. While there was some uncertainty as to whether the students would respond to such singing stories, it is interesting to note that the students were always totally absorbed in these segments. One student reported that the singing stories were, 'very interesting and very beautiful'. One 15 yr old student reported that he found the singing stories boring and when asked why, he said that it was because they were 'fiction'. He went on to say however, that he did like the one about the 'owl marrying the mouse' (actually the *Owl and the Pussycat went to Sea*). Many of the students stated that their favourite singing story was *Little Fishy*, an Australian sea shanty. This was one of the very first song stories that the students were exposed to and one that they had listened to and sung themselves many time and perhaps this familiarity may be an important reason in explaining the popularity of this song among the students. It is our finding in this project that, like students the world over, these students loved listening to stories and the use of the book or pictures served as an aide-mémoire for them and facilitated their engagement with the materials.

• Social Considerations

One final aspect which needs discussion here is the way in which these music classes were able to assist in second language acquisition through the enhancement of social interactions. As the project progressed it became apparent that these classes contributed in a significant manner in developing positive social interactions between the students, between the students and their teachers and within the context of the wider school community. The classroom teachers were particularly effusive in their praise of the positive socialising benefits and they have remained extremely supportive of the program throughout. The students themselves were also aware of the ways in which the singing classes contributed to social cohesion and the development of positive interpersonal dynamics. One student stated that games 'help the class because we can know each other more and (the games) will help a

new person to get to know others'. Another explained that the games were fun and that they helped to integrate new people into the class. In her words, 'we together enjoy'. A third student recalled the day he arrived the school. 'First day, the Monday, we had singing class and the classmates teach me about the words so that I can know them.'

The researchers were particularly interested to hear that students regularly shared the song material and experiences in the music class with their families, and that these materials were both enjoyed and valued by their families. One student included his mother in the learning; 'I go home and teach my mother the games because they are very interesting, she thinks that it is fun', while another taught his brother the songs that he learned in the program. A third student always sings the songs to her family, and they all particularly enjoy *Summer Blessing* which talks of a desire for peace and wellness for all. A refugee student from the war-torn middle-east sings the songs to her whole family and they 'laugh because I am learning new song in English, they like to listen to me sing the songs'.

CONCLUSION

This project has affirmed that music learning can assist students in the acquisition of a second language. Singing has been indicated as a musical activity of particular significance: for the repetition of words and phrases, for the expansion of vocabulary, for its role in emphasising key constituent components of language such as rhythm, metre, accent and pitch modulation. Significantly, this research indicates that the Kodály philosophy for music education, grounded as it is in linguistic mother tongue materials, provides an excellent framework for language acquisition, whether in the native tongue or in the ESL context. According to Piazza (1999), 'second language acquisition builds on first language skills' (1999, p. 5), and it is important to remain conscious of the fact that children are not born with language knowledge but learn it through exposure to the language itself (Le Roux, 1993, p. 146). Music education that is inspired by the Kodály philosophy is therefore particularly suitable for enhancing language acquisition, initially in the mother tongue, but the structure of the learning framework applies equally in the second language scenario: through its emphasis on singing, the primacy of folk materials, the use of singing games and dances and the deliberate development of core understandings in music which enhance tonal memory, discrimination and oral mimicry.

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Reprinted with approval from the Bulletin of the IKS, Vol 35 No 2 Autumn 2010. Paper presented at the International Kodály Symposium, Katovice, Poland, Aug 2009.

KODÁLY AND BARTÓK CONNECTIONS WITH CELTIC MUSIC: A BRIEF EXPLORATORY SURVEY

by GREGORY BYRNES



Gregory Byrnes

The term 'Celtic Music' is widespread in popular and even in academic contexts, and yet 'scholars have never fully classified their application of the adjective Celtic to music' (Kuter, 2000, p.320). It can be a convenient way to refer to music from lands where Celtic languages are, or were, spoken. Brittany, Cornwall, Ireland, the Isle of Man, Scotland and Wales are generally accepted for the modern period, and large parts of Continental Europe for earlier times. Zoltán Kodály used the word 'Celts' (kelták) at least once (see below) but the present article is based on known references by Kodály and Béla Bartók to Welsh and Scottish music. These references range in size from a single word to several paragraphs. They highlight a lesser known strand in the work of the two eminent ethnomusicologists, raise questions for further research, and suggest ideas for composition, improvisation and performance.

WELSH

Bartók published his study of Hungarian folksong, *A magyar népdal*, in 1924 and Kodály, in his personal copy of that work, made extensive hand-written annotations at some time or times between then and approximately 1934. Next to a passage where Bartók mentions *parlando rubato* as a characteristic of Hungarian music, Kodály added 'Welsh music' (Suchoff, 1981, p. xlii and p.307, note 14.).

A note of such brevity is open to various interpretations, and raises the question of how Kodály acquired his knowledge of 'Welsh music'. If he meant that some Welsh folk songs are characterised by *parlando rubato*

delivery, that would be supported by Gwynn Williams who writes of the 'rhythmic wildness of some of the [Welsh] secular folk songs' and further:

'Until one has attempted to beat time to the singing of some of these songs by some of the old singers, one really has no idea how varied and 'alive' is the movement' (Gwynn Williams, 1971 (1933), p. 74 and p.70).

Kodály could have read similar descriptions in general reference works or the *Journal of the Welsh Folk Song Society*, published from 1909, but that is speculation.

It is a fact, however, that Kodály first visited England in 1927 and again in 1928. He was favourably impressed by the healthy state of English choral music and music education in English schools. He would naturally have become aware of the important role of Welsh choirs in British music in general, and Welsh singers were probably involved in the Three Choirs Festival where he conducted his *Psalmus Hungaricus* in 1928.

He also heard about John Curwen's Tonic Sol-fa Method and would have heard or read about Curwen's direct links with Wales. It was in Wales that Curwen first used 'the manual signs'. He was an adjudicator at the *Eisteddfod* in 1873, and was honoured as a bard for his musical activities (Rainbow, 1980, pp. 41-42).

Kodály probably met Welsh music teachers as '[b]y 1910, of the 500 licentiates of the Tonic Sol-fa College, 300 were Welsh' (Allsobrook, 1992, p.17). Nevertheless, it is curious that in his 1962 acknowledgment of that choral and educational influence, Kodály did not mention the Welsh:

'I am very pleased to return to the English what I learned from them...I hope that my young English-speaking friends will accept the *Choral Method* ...' (Rainbow and Cox, 2006, p. 386).

There is no record of Kodály actually going into Wales, but Bartók had spent some time in Wales in 1922, at Aberystwyth during a concert tour, and at the home of Peter Heseltine who was himself very interested in Celtic music. If Bartók encountered Welsh folk music there, however, it is not recorded in the standard biographies (Smith, 1994, p.203, and Gillies, 1989, pp.115-130).

Bartók, who had been to England much earlier, in 1904, and made 'nearly twenty concert tours of Britain between [then] and 1938' (Gillies, 1989, p.vi), perhaps took the lead in sharing knowledge about British music with Kodály, but they had such a close relationship, from 1906, in their shared passion and work for folk music, that it may not always be possible to identify exactly how they obtained particular pieces of information.

Another important source for both Hungarians was their contact and correspondence with British musicians. Cecil Gray, for example, lodged with the Kodály's in Budapest in 1921 and wrote to them for many years (Gillies, 1989, pp. 122-3).

SCOTTISH

Another Kodály annotation to Bartók's 1924 book relates to scales. Bartók wrote that a small number of Hungarian pentatonic songs end on Bb (that is, do in the standard scale he used) rather than the usual G (that is, la,). Kodály added, 'Scottish major melodies G A B natural D E' (Suchoff, 1981, p.308, note 26). It is striking that he chose Scottish music in particular to illustrate this point, and shows the value of an outsider's point-of-view in comparative studies. To anyone familiar with Scottish music, it is taken for granted that some melodies end on do, whereas to Kodály, as a Hungarian, this was noteworthy.

It seems that Kodály did not visit Scotland until December 1949, when he conducted some of his works in Glasgow (Eősze, German edition, 1982, p.104, photograph no.168. This photograph is not in the English edition). Further information about that visit in British newspapers and journals has to date not been located.

Bartók, by contrast, had been to Glasgow in 1932 and again in 1933, where he stayed with Erik and Diana Chisolm:

'My husband asked him if he had ever come across the folk music of Scotland, and in particular, if he had heard any of our ancient Piobaireachd (Pibroch) music. Bartók confessed that this was one branch of folk music he had had no opportunity to study....[My husband] brought out various collections of folk music and gramophone records, and Bartók listened to and studied these for hours. The result of this conversation was that the very next day Bartók went to a well-known shop in town which supplied all Highland requisites and came home with a tartan rug, a chanter, all the Piobaireachd music he could lay his hands on, and told us that the manager of the firm had arranged with one of our most noted Pipe-Majors to come next day to the Grand Hotel to play the bagpipes to him...Bartók was delighted' (Gillies, 1990, pp.84-5).

Kodály also heard recordings of the old unaccompanied Gaelic songs during his 1949-1950 visit to Britain. There, through Maud Karpeles, secretary of the International Folkmusic Council, he arranged a meeting with the American ethnomusicologist Margaret Fay Shaw to hear her recordings from the Scottish Hebrides. They met one afternoon at the premises of Boosey and Hawkes in London:

'I had the wire recorder and the manuscript of my songs from South Uist. I laid them on the table, and he [Kodály] had to read with his eye very close to the paper. He ran his finger back and forth; not a word was said. Then he would stop, and I would play the recordings. He listened very attentively and would shake his head, showing he approved. Then on again. This went on and on, until we were confronted by a man in charge of the shop who said he was sorry but it was half past six and he would have to close the shop!' (Shaw, 2000, pp86-88)

A sample of Shaw's collection is transcribed and discussed in her contribution to the Bartók memorial volume, *Studia Memoriae Belae Bartók Sacra* (1959, pp. 419-434). Those Hebridean melodies were often modal, some seventeen percent were pentatonic while others, known as 'fairy songs', were difficult to categorise.

One may ask how Kodály and Bartók interpreted this Scottish pentatony and its relationship to other music traditions. In his *Folk Music of Hungary*, Kodály wrote:

'Basic concepts of musical thought may develop along similar lines among different peoples completely separated from each other. In this way the pentatonic system developed among peoples without mutual contact – African negroes, North American Indians, Celts, Chinese, etc' (Kodály, 1971, p.60. Compare Kodály, 1973, p.37, 'kelták'). The context indicates that he refers here to Celts in the broadest sense, all over Europe and throughout history.

Bartók agreed. He explained that it is only unique combinations of traits, especially in structure, such as fifth-changing variation in Hungarian songs that prove relationship:

'So if you listen to the 'Old' Hungarian type of pentatonic music and make the statement that it is similar or identical to this or that Indian [ie Native American (my note)], Negro, or Scotch music, you will be wrong...' (Suchoff, 1976, p.371).

On the interesting question of how the cultures interacted when they eventually did meet, in this case, Continental Celtic and Central Asian Magyar when the latter arrived in the Danube Basin, Bartók announced in his lecture series at Harvard University in 1943:

'It could be proved that this old [Hungarian] rural style is at least fifteen hundred years old. In one of my lectures I will talk about this fact and go into every detail of the question' (Suchoff, 1976, p. 371).

Unfortunately, illness forced Bartók to cancel half of the planned lectures (Suchoff, 1976, p.354, note 1). There may perhaps be some relevant notes among his surviving papers (Cf. Bator, 1963, p.18, 'lectures, drafts').

Kodály, in 1951, did go into further detail regarding the harmonizing of Scottish melodies. In a discussion of how to adapt ancient musical traditions to contemporary life, Kodály fielded questions about the use of bagpipes as in Scotland and his answers suggest he was speaking from personal experience. He explained to the audience important differences: whereas the bagpipes in Hungary are made by herdsmen with their own hands, so that no two instruments may be played together as each has a different pitch, in Scotland they are mass-produced, 'have a much greater volume and are more regulated in pitch' and are played together in military music. The text is readily available in *Selected Writings*, so I extract here only a few statements about harmony:

'...the harmony of the bagpipe is based on the circumstance that one of its fundamental notes is constantly sounded. Only in very few tunes would Hungarian music tolerate this...[Scottish tunes] not only bear this bagpipe bass well, but it is difficult to imagine them being accompanied by any other bass.... Hungarian tunes, if polyphony can be applied to them at all, prefer a more mobile bass, not one that is static all the time' (Kodály, 1974, pp.180-181 and compare Kodály, 1971, pp. 132-134. See also Bartók's thoughts on harmonizing pentatonic tunes: a single chord made of the melody notes would be 'very well imaginable' but he warned against 'monotonous oversimplification'. Suchoff, 1976, p.373)

Kodály was also interested in the transition from pentatony to the diatonic scale, and here too he made comparisons with music from Britain. In his view, 'Hungarians probably became aware of the interval of the diatonic semitone only after they had settled in their present homeland; the exact date cannot be fixed, although it was probably late' (Kodály, 1971, p.73).

In the transition, some intervals may be variously sharp, flat or uncertain, and Kodály drew a parallel with examples in Cecil Sharp's collections from England and the Appalachian Mountains in America, where the older pentatony, largely Celtic, was similarly changing. Kodály's detailed references to Sharp's works indicate that Kodály would have been aware of Sharp's frequent discussion of the role of Celtic traditions in British or

English folk music (Kodály, 1971, p.153, note 17, and Sharp, 1907 and 1960, *passim*).

Finally, Bartók also noticed a rhythmic similarity between Hungarian and Scottish music. In his Harvard Lectures, Bartók described the characteristic Hungarian dotted rhythms of which 'an accented short value and a non-accented long value is the most important'. He added 'Incidentally, it seems to be used also in Scotch folk melodies, although it is less frequently used there than in Hungarian folk music'. When Bartók gives a judgment on frequency I think we can be sure that he had carefully counted them; he was not one to hazard a guess. The rhythms have a linguistic basis: '... these 'dotted' rhythm patterns originate in the metrical peculiarities and the accentuation of the Hungarian language' (Suchoff, 1976, p.384). This suggests an interesting line of research in whether the 'Scotch snap' might similarly originate in metrical qualities of the Gaelic language.

These insights from Kodály and Bartók need to be explored further. The more we know about the background of traditional music cultures the better we can perform the music. Further observations on Celtic music lie scattered among the writings, published and unpublished, including letters, drafts and marginalia, of Kodály and Bartók; and it would be a worthwhile project to collect them. Each item would be interesting in itself, but when assembled and mutually illuminating, they would advance our appreciation of the insights of these two Hungarians into a different musical heritage.

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THE KODÁLY METHOD: CHENG AND CHOKSY COMPARED

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Zoltán Kodály, (1882-1967) was not only a prominent Hungarian musician, composer and ethnomusicologist but also a philosopher, educator, linguist and author. He directed a significant portion of his creative endeavours to the musical education of the Hungarian nation. Kodály's aim was the education of the whole person: the mind, the body and the soul (The Kodály Music Education Institute of Australia brochure, 1988). The Kodály method was adapted in Taiwan by various authors and educators including Hsu (1993) and Cheng (1990) who subscribed to his teaching philosophies and approaches. It is thus of value to review these philosophies to obtain an overview of the basic tenets of the Kodály program and the subsequent adaptations. The ability of Kodály music educators to adapt the approach to different cultural contexts reflects the basic tenets of the method. Consideration of this example of adaptation of the method in Taiwan can inform music educators working in other countries and cultures.

SINGING IS THE BASIS FOR ALL MUSICAL EDUCATION

To Kodály, the philosophical basis of music education

was the role of singing in developing the spirit of humanity. Szonyi (1971) wrote of the primacy of singing in education as the basis of the Kodály method and the importance of raising the standard of school singing instruction. All practical decisions concerning methods and repertoire were vital. Kodály advocated singing as the foundation of music education because it is the most immediate and personal way of expressing ourselves in music (Landis & Carder, 1990; Sargeant & Sargeant, 1998). Further the voice is the most accessible instrument that is possessed by everyone (Harrison, 1988) and singing fosters both musicianship and intellectual development (Zemke, 1990). Although the use of voice was considered paramount, it did not exclude the use of other instruments but not as the initial sound experience (D'Ombraïn, 1968). These basic principles underlie all Kodály music education, either in its original Hungarian context or in the many different contexts in which it is taught today.

Kodály also believed that musical literacy was the right of all (Choksy, 1981). Landis and Carder (1990) stated that skill in music reading and writing for the entire population of a country was the major goal of the

Kodály system. Moreover, Kodály argued that:

Without literacy today there can be no more a musical culture than there can be literary one ... the promotion of music literacy is as pressing now as was the promotion of linguistic literacy between one and two hundred years ago. In 1960 ... [the] idea that everybody could learn to read and write his own language was at least as bold as the idea today that everybody should learn to read music. Nevertheless, this is something no less possible (Sargeant & Sargeant, 1998).

Given these basic tenets, the practical decision that followed was what music should be taught. Kodály considered the folk songs of a culture to be the musical 'Mother-tongue' of the nation. It was also the starting point for an understanding of the music of other cultures and of the classics:

Each nation has a great many songs which are especially suitable for teaching. If we select them well, folk songs will become the most appropriate material through which we can present and make conscious new musical elements ... If we want to understand other nations, we first must understand ourselves. There is not better means for this than folk music. Getting acquainted with the folk songs of other countries is the best way to get acquainted with other peoples. The final aim of all these efforts is to bring the pupils to know and like the classics of the past, present, and future (Sargeant & Sargeant, 1998).

D'Ombra and Choksy argued that singing is the best activity in which to teach Hungarian children to develop musical skills, and folk songs make for especially useful materials (D'Ombra, 1968). Kodály felt that as children naturally learn their mother tongue before foreign languages, they should learn their musical mother tongue — the folk music of their own country — before other music (Choksy, 1981).

But perhaps most important, Kodály considered that folk music represented a living art. It was not contrived for pedagogical purposes. It already existed and fits well into a systematic scheme for teaching the concepts and skills of music to young children (Choksy, 1981).

Zemke (1990) also recognized the advantages of using folk music as the basis for teaching musical literacy:

Kodály reasoned that because folk music is the music of the people it contains the nuances of a nation's language in natural rhythmic and motivic selection, turns and lengths of melodic phrases, and perfection of form. On the basis of this premise, every country can use folk songs — not only as the foundation of music education but also a means for transmitting a national culture to its people (pp. 93-94).

Mark (1978), however, pointed out an additional nationalistic agenda in Kodály use of folk songs:

Kodály, a fervent nationalist, realized the need to build a national music culture. He brought about the means to develop individual musicality and a national music culture through his approach for teaching music in the schools, using nationalistic and folk songs for musical material (p. 91).

Kodály's use of mother tongue folk songs not only fits well into a systemic scheme for music education but also provides a means for transmitting a national culture to its people. It can also be a foundation to learn about other cultures. When the Kodály approach is employed in different cultural environments, it is essential that the folk songs of that context form the repertoire for music education. This article discusses just such an experience of the method in a very different context. In Taiwan school music is seen as a way to educate children in music and to inculcate ideas and values of citizenship and personal morality. This begins from the earliest years of schooling. The inclusion of music in these years is very much in line with the Kodály approach.

MUSIC IN THE BEGINNING OF SCHOOLING

Consistent with his belief in the importance of singing in building the human spirit, Kodály maintained that it is in primary school that children develop the foundation of their personality — and no person can be complete without music (Statement for the paper 'Fiatlok,' 1941, quote in Sargeant & Sargeant, 1998). In order to address this, music education must begin early. Kodály argued that:

A person can be a good engineer, chemist, etc., even if he has not thought about it till he reached the age of fifteen. But he cannot have an understanding of music if his ear has not been regularly trained from the age of six (even before that, in a playful way) ... The matter of music teaching in the primary school concerns much more than music itself. The rearing of a musical audience is the rearing of a community. . . Music teaching should be started in the Kindergarten, so that the child can grasp the fundamentals of music at an early age, since the development of musical hearing can only be successful if started early (Sargeant & Sargeant, 1998).

Kodály's followers also emphasized the need to start early, even before kindergarten if possible (Choksy, 1981). Szonyi (1990) supported this early start and recounted how, after Kodály convinced the public of the importance of early music education, nursery schools were for the first time able to offer students a musical education that was based on intelligent principles and well-researched materials. The methodology developed for use at this early age suggests 'melodies

with simple rhythms in the pentatonic area are most suitable. Such melodies should be sung by the children without texts and finally with tonic sol-fa syllables' (Carder, 1990).

THE MUSICALLY EDUCATED CITIZEN

Kodály believed that music was as natural an activity as language and that song was another 'Mother-tongue'. He aimed for all people to be musically literate as part of the development of a complete personality, a development which had to begin early in life. Following on from this basic musical education, the development of good musicianship required:

A well-trained ear; A well-trained intelligence; A well-trained heart; A well-trained hand - all four must develop together, in constant equilibrium ... Sol-fa and the science of form and harmony together teach the first two points. To complete this teaching, a musical experience as varied as possible is indispensable; without playing chamber music and singing in choirs, nobody can become a good musician ((Sargeant & Sargeant, 1998).

The degree to which Kodály's achieved his aims in terms of general musical literacy is perhaps illustrated by the following statement by Mark (1978):

Students who complete several years of the Kodály's curriculum (as do all public-school students in Hungary) are able to sight-read with ease much of the folk song and art music literature. They can do so by means of melodic syllables, rhythmic syllables, and hand signals. They are able to perform the music in an aesthetically satisfying manner. Persons who can do this are musically educated, and music can be an integral part of their lives (p. 97).

Kodály's philosophy of music education can be summarized as music being a fundamental part of life, and musical experience as necessary to create the whole person. This resonates with Taiwanese understandings of music education and education per se.

OVERVIEW OF THE KODÁLY METHOD IN TAIWAN

The Kodály method has been adapted by educators in universities and schools in Taiwan to produce their own material since the 1970s. Cheng's (1990) Kodály Method was the first book to be published on this method in Taiwan. Her work will be discussed in the next section. Later, The Kodály Method by Hsu T'ien-Hui (1993), a Taiwanese teacher educator, also supported the method. This text focused on Kodály's concepts and pedagogy and discussed how European music educators used Kodály's concepts. Hsu's work also provided a comparison between Kodály's principles and the aims of music education in Taiwan, augmented by details of curriculum, pedagogical procedures and songs.

Hsu (1993) maintained that the aim of music education in Taiwan paralleled that of Kodály's principles such as leading children toward a love of and knowledge about music, to read and write music as easily as words, and to produce a people to whom music was a way of life. Hsu believed that if the teacher was well-trained in the method, a good pedagogy would result. Hsu reviewed the use of movable-do and fixed-do systems in musical learning. He suggested somewhat simplistically that the English prefer to use movable-do whereas Europeans employ fixed-do because instrumental is more popular than vocal development in Europe. As singing is a very important methodology in musical teaching in Taiwanese schools, movable-do should be taught. The fixed-do method, he argued, is better suited to training musicians, whereas the movable-do method should be used for ordinary people (pp. 304-305), although fixed-do is currently used in many schools in Taiwan. Hsu argued that both methods can be taught at the same time, with people free to choose which system is best for them (p.305). Hsu found that many teachers in the capital, Taipei, used voice alone in contrast to his incorrect assertion that Kodály's methodology of teaching involved singing based on accompanied by piano (p. 50).

In 1996, Chang Tsu-Hua (1996) described comprehensive findings on the teaching of the Kodály method in one Junior high school in Taipei. Chang reviewed and analysed the music curriculum of the school, investigated the teaching program of the Kodály method in the school and surveyed the participating students' results. Chang concluded that the rhythm syllables and hand signs of the Kodály method helped students to improve their music literacy in an easy, relaxing, and interesting teaching atmosphere and environment.

THE KODÁLY METHOD OF CHOKSY AND CHENG

This section compares Lois Choksy's well-known Kodály Method (1988) with Fang-Ching Cheng's Taiwanese Kodály Method (1990). These texts were chosen for comparison due to their adaptation of the Kodály method to their own beliefs and practice. In addition to a brief introduction to these two books, the extent to which Choksy and Cheng have modified Kodály's program, and the differences between the programs of Choksy and Cheng will be discussed.

INTRODUCTION TO CHOKSY'S KODÁLY METHOD, AND CHENG'S KODÁLY METHOD

Since the 1970s the Kodály method has been adapted by educators in some universities and schools in Taiwan to produce their own material. Cheng's Kodály Method was the first book to be published on this method in Taiwan. Both Choksy and Cheng wrote their texts with an awareness of the academic levels of their respective audiences and an understanding of their

cultural and educational environments.

Choksy's *Kodály Method* (1988) is described as a useful adaptation for those who seek guidance. In Chapter One, Choksy briefly introduced the Kodály method in Hungary, its adoption internationally and its development in North America. In Chapter Two, Choksy introduced the skills of music literacy including using a subject-logic approach in teaching music to young children, the movable-do system, syllable system and hand signs, and the types of materials to be used to teach music to young children such as authentic children's games and nursery songs, authentic folk music, and music of good quality (pp. 17-18). She organized the content very systematically in Chapter Three: 'Kodály for North American Schools: from preschool to grade six.' A specific core of songs is suggested for each new learning stage within each grade. She also transplanted her Hungarian observations into an American education curriculum (p. 7), but made the changes necessary to take account of the cultural differences between the two systems (Choksy's *The Kodály Method* contains nine chapters of which chapters one to three are used for comparative purposes in the current study).

Kodály's belief that music can develop a person's entire being, including personality, intellect and emotions was introduced into Taiwan in the *Kodály Method* of Cheng (Cheng, 1990). This book was divided into three parts, containing three, four and three chapters respectively. The three chapters of Part One introduced the Kodály method, discussed its distinguishing aspects, and stressed the need for training and expertise for teachers. Part Two, Chapter Four, considers the collection of materials and their analysis, and the organization of teaching programs. Chapter Five explained lesson planning and implementation. Chapter Six puts forth a program covering all grades in Taiwanese schools. Chapter Seven explained the selective and pedagogical use of the songs. Part Three combined and applied musical elements in Stages One to Three with supplementary material for each Stage's focus age group activities (Stage One is for children aged three to six years; Stage Two for between seven to ten years; Stage Three for children ten years and older).

Chapter Eight discussed rhythmic and melodic learning. Chapter Nine offered supplementary exercises and hints to teachers, offering as much assistance as possible. Chapter Ten provided a model program which includes tone perception, intonation, aural training of harmony, improvisation, aural training, sight singing, and music appreciation. Cheng believed that this program could help children develop confidence in auditory and perceptual skills in social situations, and also develop enjoyment of listening and performance,

and, particularly, school music.

Cheng (1990) intended her book to be 'easy and systematic' to use. She interpreted the Kodály method in a way which she believed would help teachers to apply it. Cheng incorporated her own observations, drawn from her Hungarian and American education experiences into the Taiwanese education curriculum. Cheng also hoped that both government and non-government high schools would adopt the Kodály method and believed that this would greatly improve music education in Taiwan in the future (p. 5). Cheng's adaptation of Kodály's philosophy for the school curriculum reveals musical and cultural sensitivity. In the process of interpretation, Cheng, for instance, draws on the cultural heritage of her students, selecting music for study from folk songs and games from Taiwanese culture.

Cheng was a qualified Kodály teacher and based her text fundamentally on the Kodály method. There is no evidence that Cheng based her book on the earlier work by Choksy. Both texts have very similar teaching strategies because both authors remain faithful to their Kodály origins.

COMPARISON OF THE USE OF THE KODÁLY METHOD BY CHOKSY AND CHENG

The content of this section will be based on an examination of Choksy's *Kodály Method* and the variations Cheng used when she adapted Kodály's system. Various differences are apparent between Choksy's adaptation of the Kodály method as an English adaptation for North American schools, and that of Cheng for use in Taiwanese schools.

A number of contrasts are apparent in terms of structure and application between the Kodály method itself, Choksy's adaptation and that of Cheng. At a fundamental level, musical concepts were altered between the three versions, due to cultural influences. For instance, Kodály's use of the Hungarian words *nagy* (big) and *kisci* (little) to describe the duration of notes led to conceptual difficulties when translated into English, with the result that Choksy used the words 'long' and 'short' instead. By contrast, Cheng did not encounter this problem because the meaning of the Chinese words employed to translate the Hungarian was already closer than the English.

The language of the host country itself can provide challenges in the adaptation of one system to a new educational context. In English, the linguistic and musical metric pattern is neither so straightforward nor so simple as Hungarian. While Hungarian speech always begins with a stressed syllable, English far more frequently begins with an unstressed one (an upbeat). In Chinese, most songs begin with a stressed syllable,

with only a few beginning with an unstressed one (see Appendix A). Because of these differences between the Chinese, English, and Hungarian languages, different teaching techniques must be employed and different musical materials developed for incorporation from the earliest stages of teaching.

A number of basic differences are also apparent in the teaching pedagogies described by Kodály, Choksy and Cheng. One very basic difference is clear. Choksy (1998) stated that in the early years, where the foundation of musical knowledge is laid, it is important that the student have at least two formal music lessons a week. By contrast Cheng (1990) emphasized that students in the first stage, those 3 to 6 years old, and second stage, those between 7 to 10 years old, should have one formal music lesson per week. It is possible that Cheng was more aware of the constraints of the local school timetabling provisions.

Table 1 provides the variations in the solfa syllables employed in the versions of Choksy and Cheng while Table 2 describes the differences in the rhythm duration syllables. Tables 3 and 4 outline aspects of rhythmic and melodic skills and learning in the schools of the two countries.

Table 1: Solfa syllables

Choksy	Cheng
<i>d, r, m, f, s, l, t, d'</i>	幻, 回, 口, 乙, 厶, 力, 去, 幻' (<i>d, r, m, f, s, l, t, d'</i>)

Table 1 indicates that the solfa syllables used by Choksy and Cheng are identical, although the characters used to express the syllables differed between Chinese and English.

Table 2: Rhythm duration syllables

Table 2 shows that the Chinese pronunciation is very similar to the original Hungarian whereas the English has modified various syllables into ti-ka-ti-ka, ti-ta-ti and tim-ka.

Kodály		Cheng	
	ta		去 Y (ta)
	ti-ti		去— 去— (ti-ti)
	ti-ri-ti-ri		去— 力— 去— 力— (ti-ri-ti-ri)
	syn-co-pa		切分音 (syn-co-pa)
	ta-m-ti		去 力 - 去— (ta-m-ti)
	ta-a		去 Y - Y (ta-a)
	tim-ri		去— - 力— (tim-ri)

Table: 3 Rhythmic skills and learning

	Stage One	Stage Two	Stage Three
Choksy	 z (rest) 2 4 6 4 4 8	 3 4	 2 3 9 12 6 2 8 8 8 4
Cheng	 slur () 2 4	 4 4	 3 6 4 8

Table 3 indicates various differences between the notes used for rhythmic skills and learning. In Stage One, while Choksy added 4/4 and 6/8, Cheng had . In Stage Two, Choksy added and . While in Stage Three, Cheng had whereas Choksy had 2/2, 3/8, 9/8, 12/8 and 6/4.

Table 4: Melodic skills and learning

	Stage One	Stage Two	Stage Three
Choksy	l s m r d	t l s f m r d l, s,	l' d' t l s f m r d l, s,
Cheng	ㄌ ㄇ ㄌ ㄌ (d m s l)	ㄌ, ㄌ, ㄌ ㄇ ㄌ ㄌ ㄌ (s, l, d r m s l)	ㄌ, ㄌ, ㄌ ㄇ ㄌ ㄌ ㄌ ㄌ ㄌ (s, l, d r m f s l t d')

Table 4 reveals Choksy's inclusion of 'r' in Stage 1, 't' and 'f' in Stage 2, and 'l'' in Stage 3. The methodology is very similar between these two books which is to be expected as both remain faithful to their Kodály origins. Notable differences are in rhythm duration syllables, where Cheng's adaptation is closer to the Kodály original than that of Choksy. In rhythmic and melodic skills and learning, Choksy's programs are more detailed and possibly more challenging than those of Cheng.



With melodic skills and learning, Choksy found that most three-year-old children in Hungarian nursery schools exhibited the melodic skills of six-year-olds in North America. From Choksy's teaching experience, she maintained that it was questionable whether these were developmental rather than cultural traits. Cheng did not identify these same discrepancies. In Hungary, children in Grades One and Two were restricted to melodic learning in the keys of C, F, and G for all reading and writing exercises (Choksy, 1988). While Choksy suggested that the key signature and the construction of major and minor scales should be used in the fifth grade, Cheng (1990) offered the introduction of F, G, B and D for major songs and d, e, g and b for minor songs in the third stage (age 10 and above). While felt staves and magnetic staff boards were used in Hungarian and Taiwanese schools, to assist in the teaching process, the magnetic staff boards available in North America were too complicated for use in the lower grades. Cultural differences affected the teaching process and the manner in which the Kodály Method was interpreted and used. As Choksy (1988) says:

The Kodály Method is not a static process, but a continually evolving one ... The many innovations, tried and tested by the author and others, have resulted in some alterations in the sequence of teaching skills and concepts in grades one to six (p. xiii).

Choksy understandably used more pentatonic North American folk songs although Cheng has introduced several new songs to the program, including what were, presumably, folk songs by unknown composers and with lyrics translated by Cheng, plus folk songs from Taiwan and other countries including America, France and Japan. Choksy suggested that songs should be listed for each grade, whereas, Cheng only gave examples of songs to illustrate a musical theory.

For the listening program in Hungary, Choksy (1988) suggested that for fourth grades who grew up singing folk songs, the simple harmonies of the Viennese Classical period would be appropriate material for their continued studies. Cheng (1990) instead suggested the use of pictures, photographic slides and movies during music listening to raise childrens' interests and attention, and the use of music with stories, for example, Prokofiev's Peter and Wolf. Choksy (1988) maintained that triple meter should be reinforced by conducting in the Grade Four, whereas, Cheng neither encouraged this nor indeed suggested that children conduct at any time (Cheng's failure to discuss conducting implies that she did not consider that children ought to learn conducting).

The books of Choksy and Cheng were each based on the Kodály methodology but both authors have modified it for their different educational contexts. Overall the

most significant difference is that whereas song lists were a very important part of Choksy's program and song activities were integrated with other material in each grade, Cheng's stages did not provide a detailed list of suggested songs. With the whole program, Choksy presents not only the theory and practical work in her book but also reviewed ways in which she has modified the Kodály method. By contrast Cheng only provided the basic information required for teaching. Much of the contents in Grades Three and Four of Choksy's book are also found in Cheng's third stage including Choksy's rhythm learning such as upbeat, 3/4, . Choksy's book nevertheless contained materials not found in Cheng's book, such as conducting, which was taught from Grade Two level in North America, but not at all in Taiwan.

This article has discussed the Kodály adaptations of Choksy and Cheng and compared their viewpoints and materials. These programs were very similar despite differences primarily caused by language and culture. They both established a suitable program for the teaching of the Kodály method within the Taiwanese and North American contexts respectively. Both successfully modified Kodály's program to suit the specific cultural and teaching environments of their country. Although the Kodály method originated in Hungary it has clearly also benefited other countries such as Taiwan and North America. As discussed in this article, the Kodály method is constantly evolving, and as it encounters other cultural contexts, is enriched and made even more widely relevant to music educators across the globe.

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KODÁLY'S PRINCIPLES IN PRACTICE: YESTERDAY, TODAY AND TOMORROW

by DOREEN BRIDGES



Doreen Bridges

Paper delivered at the opening session of the eleventh national summer school of the Kodály Music Education Institute of Australia, Sydney, January 12, 1997. See references for publications.

When I chose the title of this paper I was conscious that it masked underlying issues which I want to discuss. What is it about the Kodály approach to music education that must remain unchanged if it is to keep its identity? To what extent should application of the methodology be frozen according to practices of esteemed teachers of the past and their disciples? Is it possible to be eclectic while at the same time conserving the basic principles laid down by Kodály and the teachers under his influence?

We are all aware of Kodály's philosophy of music education – that it should begin as early as possible, using the child's own voice and body movements, and be taught developmentally as a part of general education; that children's early experiences with music should be based on their musical mother tongue, that is, folk songs of their own culture; that true music literacy involving inner hearing, the musical memory, and the ability to 'hear mentally and sing what you see and write what you hear' should be accessible to everybody and can contribute to developing a musically cultivated community; that aural training should precede as well as accompany individual instrumental study and that only the best music is good enough for children.

This philosophy underpins the methodology, which had its roots in a number of long-standing European practices. Most of these had been crystallised in the 1912 *Aural Culture* publication in England by Stewart Macpherson and Ernest Read which must have been known to Kodály. They used the Curwen moveable doh solfa syllables and hand signs and their 'mental effects' in the context of a major key, introduced the solfa sounds one by one through tunes specially composed by Ernest Read to British nursery rhymes, transferred solfa to the staff which they built up one line at a time,

adopted the French time names for teaching note values and advocated listening-moving experiences based on Dalcroze Eurhythmics. [I was brought up on this system from the age of five, and eventually learnt how to teach it.] Some of these features, particularly moveable doh solfa, were part of the singing method used in some Hungarian schools from the mid-thirties.

Kodály saw that some changes were necessary in order to discard traditional Germanic teaching styles and to adapt to the Hungarian language and culture the existing systems mentioned above in order to enable all Hungarian children to sing in tune and at sight their folk song heritage, much of it pentatonic or modal. This led him to emphasise unaccompanied singing, the pentatonic scale, use of songs with a limited range for beginners and young children, and part-work as soon as possible. The teachers under his influence abandoned the tonally-restricting Berneal-Curwen 'mental effects' of solfa sounds, and modified the hand signs and time names to make them more logical. Arthur Somervell's shorthand rhythm notation was adopted for the early stages, and at a more advanced level, Dalcroze's way of scale singing in all keys with 'fixed doh' was adapted to the Hungarian system, using numbers or relative solfa. And, says Szönyi (1966, p.27) 'on Kodály's initiative many outstanding Hungarian musicians developed and added [to features of the system] with contributions of varying significance and originality.'

The teachers working with Kodály, especially Marta Nemesszeghy, herself a trained elementary school teacher, developed a methodology for teaching children, using an educational philosophy which owed much to the ideas of Pestalozzi (1746 – 1827). Based on sensory perception, learning was to be inductive, with concrete activity-based and integrated visual,

aural and kinaesthetic experiences preceding names and abstract symbols, and all teaching moving from the known to the unknown. (It is worth mentioning here that Dalcroze, too, was influenced by Pestalozzi's principles of teaching.)

If I dwell on the origins of the Kodály approach it is for two reasons; first to dispel the misconception that Kodály *invented* the method to which foreigners, (not Hungarians), gave his name, (Szönyi, 1971), and second, to show that his teachers were not afraid to make changes which did not fundamentally alter certain practices of long standing in Western Europe, but were designed to fit in with Hungarian culture and education in the mid-20th century. What was new was the way in which these ideas and practices were synthesised and very carefully sequenced through teachers' guides and children's books, so that no essential step was omitted. Thus the goal of aural-based music literacy could be achieved through a continuous process geared to children's developmental levels, beginning in the nursery schools with singing games and playful rhymes.

Once it was possible for teachers from other countries to visit Hungary, they were astounded to see how successful was this method in developing primary school children's aural skills, musical literacy and ability to sing beautifully to a degree which surpassed what was the norm in many elective classes in high schools in their own countries where there had been little, if any, sequential early education in music. No wonder that there was such an urge to master the details of the Hungarian methodology, which had so much in common with primary school teaching of language and mathematics, and to apply it in their own classrooms

The Hungarians were generous in passing on their expertise and assisting teachers from abroad to implement their programs, with the firm proviso that the song repertoire which underpinned the method should consist of songs from the country concerned, and not from Hungary. Adaptations of the original Hungarian methodology concerned mostly the order in which various elements were introduced because of the idioms of a particular country's traditional songs.

Lois Choksy, whose writings have had such an influence on Kodály programs in the English-speaking world, expresses concern that Hungarian sequence has been superimposed on some Kodály music programs in the USA. For example, she points out, compound time occurs so frequently in English language folk music that it should be introduced much sooner, and in a different way than in Hungary (Choksy 1986, p. 82), (though her solution to this particular problem is much more conservative than that of Deanna Hoermann.) Choksy emphasises that:

it is vitally important that teachers view sequence as a flexible factor, to be adapted to the specific region, the specific culture, and the specific class. (Choksy, 1986, p.79)

And in her suggested sequence of teaching skills and concepts as a guide to teachers, she is careful to state that:

it is not meant to be a rigidly observed order ... Almost every year some aspect of it has had to be changed ... the problem encountered over and over again was the meshing of concepts and skills (Choksy 1981, p.165)

Despite this warning, I believe that several present-day Kodály curricula in English-speaking countries are still unduly close to the original Hungarian model, not only in the sequence they follow but also in other respects. What was valid fifty years ago is not necessarily appropriate for today if the methodology remains wrapped in a 'time warp'.

Some of the early ways of putting Kodály philosophy into practice were subsequently found to be educationally flawed because, although superficially attractive, they promoted confused conceptual thinking in young children. So where teachers have become aware of the pedagogical implications of children's learning problems and conceptual development, other changes apart from sequence have been made. They include, for example:

- discarding *big* and *little* objects or drawings of them as icons for note values and substituting other graphics showing the relative length of sounds, or notes in front of beat icons
- substituting the terms 'strong-weak' for 'loud-soft' when teaching accent in the context of metre, without stamping on the strong beat
- introduction of the five-line stave instead of one or two lines in the first instance.

These changes have been generally adopted, several others have not, and I find it disappointing that today there is a lack of critical discussion and exploration of ideas which differ from the norm, especially the original Hungarian norm, which apparently does not now apply even in some schools in Hungary. In many places there is still a somewhat rigid uniformity in the application of Kodály's principles, as though almost everything that appears in text books or curriculum outlines of the past must be accepted as holy writ.

I think this is contrary to what Szönyi, one of Kodály's most distinguished acolytes, advocated as early as 1954 in her textbook setting out 100 sequential lesson plans. I quote from her introduction:

This book is not complete. Nor does it reflect the only

expedient system; it merely contains the realisation of a system well proven in practice. Teachers should add to it according to their choice, enriching and varying the material in order to make their work as successful as possible. ... Sol-fa is not a closed-end system, but is constantly developing and advancing, like living music itself. (Szönyi, 1974 edition, p.11)

In this country, Deanna Hoermann has demonstrated better than anyone else I can think of how repertoire and methodology can be continually developed to make them more effective and relevant, without in any way sacrificing essential principles of the Kodály approach. This can be seen in changes she made over the years to her original adaptation of Marta Nemesszeghy's *Children's Song Book*, in 1972. Through this book she introduced the Kodály concept into Australian schools and put it into practice herself in a pilot project carried out in certain primary schools in Sydney's Metropolitan West Region. As she discovered more and more about the ways in which young children learn, from working with experienced classroom teachers, she had the courage to keep on changing practices that she found could be improved. Thus she introduced new repertoire, new listening games, and new teaching strategies, some of which were suggested by her teachers, changed the order of introducing new elements, and continually up-dated the publications which superseded her original *Song Book*. And it is worth noting that as early as 1979 she and her co-author Gwen Herbert, emphasised in their *Report and Evaluation of the Pilot Project* that

Misconception and misinterpretation have arisen out of a tendency to assume that the project is an imitation of a direct transplant of the Hungarian model.

It is regrettable that the use of the term 'Kodály', in recognition of this musician's contribution to music education, can lead to the assumption that the philosophies and techniques of the Hungarian system as a whole are the basis of the Australian project. The only criteria by which the Australian programme can be judged are the outcomes of its adaptation to meet the needs of Australian children. (p.3)

The many editions of Hoermann's *Kodály for Kindergarten*, for *Year One* and *Year Two* and their renamed *A Developmental Music Program, Stages 1, 2 and 3* represent up to five revisions for some levels. The latest revision, (made between 1984 and 1991) in which each of the three stages contains much more than one year's work, extends the Program downwards to Pre-school and upwards to Third Class. There are too many changes to list here, but a summary of some of them appeared in the *KMEIA Bulletin*, 1988. An analysis of the evolution of Deanna Hoermann's Kodály-based *Developmental Music Program* would

make a nice research topic for somebody, but I guess that by now she is thinking that there must be new ways of making her *Program* even more relevant to the environment in which today's children live, without throwing out the baby with the bath water, to use an old cliché.

I come now to a discussion of repertoire in the context of Australian society today. All of us ought continually to be seeking new songs, for from the repertoire come many of the teaching ideas which can be used for introducing and reinforcing concepts and skills. If we fail to renew these ideas we are not developing our creativity as teachers. The method becomes stultified, and deserves the criticism it often receives as being too rigid and narrow.

But we, in common with some other countries, have a problem in adhering to Kodály's dictum that we should derive our teaching from our own folk songs, at least in the first few years of the course. In the first place, our traditional songs, even the tunes of our bush songs, are mostly derived from Britain, have words irrelevant today, and were not originally intended for children. (This applies also to many English nursery rhymes which appeared on broadsheets, have hidden political or sexual connotations, and tunes which cover a wide tonal range not conducive to tuneful singing by young children.) Moreover some widely known versions of nursery rhymes are not the original tunes at all, but were composed by Americans, especially J. W. Elliot (see MacCartney, *Songs for the Nursery School* n.d. and compare the nursery rhyme tunes with those in *The Oxford Nursery Song Book*, 1960).

Second, we have many school classrooms with a minority of children from English-speaking backgrounds, so our musical 'mother-tongue' is becoming as varied as our population, though there is a vernacular which pervades TV jingles and other forms of popular music. The repertoire we teach, therefore, must be drawn from many different sources, provided that the music is appropriate for particular levels. When it is necessary to use songs or chants of limited range with older children, even as young as seven or eight years old, we need to avoid anything they deride as 'babyish' and seek other solutions - teaching songs from non-English speaking cultures in their original language, making up different words and activities for known tunes or inventing new songs. And there is nothing wrong with teaching a particular element through a song in which it is prominent, perhaps at the beginning, even if that song includes some other elements which are unfamiliar.

Though many children's songs in popular idioms are of inferior quality and recorded with loud, electronically amplified accompaniments, I am not denigrating all

modern 'popular' songs for children - there are some very useable ones. Those that are 'good' usually have qualities which make people want to remember them and able to remember and reproduce them. Eventually some of these songs become 'traditional'. Children, especially as they get older, find much of the song material we have been using for years boring; we have to come to terms with the age in which we are living and I think we must incorporate the best of present day songs, bearing in mind that using only the 'best' music as Kodály advocated doesn't mean using only music of the past.

Finally, I come to a problem which greatly concerns me. This is the question of 'eclecticism', which has been firmly criticised by Lois Choksy in the final chapter of the book she edited entitled *Teaching Music in the Twentieth Century*. This book contains contributions by leading practitioners of Orff, Dalcroze, Kodály and Comprehensive Musicianship approaches, all of which have much in common as well as many differences. Common to all are the goals of developing aural abilities, individual response, and a disposition towards music through enjoyable but challenging activity-based experiences in a group situation. Differences mainly concern the degree of emphasis on music literacy, creativity, bodily movement, the spoken and singing voice, the use of instruments and other sound sources, and above all, curriculum structure, as a means of achieving goals. Only Kodály practitioners use a curriculum which is developmental, cumulative, and sequenced so that no essential steps are omitted in laying the foundations of music literacy - all the other approaches give guidelines and suggestions, but have more general goals and leave a lot to individual teachers. Choksy maintains that each system must maintain its original 'purity', and she is not alone - many Dalcroze practitioners have felt the same way, though there is some evidence that they are now encouraging debate about this.

For us to be eclectic is not a matter of combining the various approaches in ways which will weaken the fundamentals of the Kodály system, as Choksy implies; in fact, this system, as I have stated earlier, was originated through a combination of different approaches, including movement and the use of percussion instruments, though singing and relative solfa were to be central.

Eclecticism means using all means and ideas available to us, even if they come from other methodologies, provided that they enhance the effectiveness of the Kodály concept in practice. Unlike Dalcroze, whose teaching relied on piano improvisation, both Orff and Kodály showed that a piano not only was unnecessary for teaching music in the classroom, but actually hindered the early acquisition of skills

needed for tuneful, individual singing. Nevertheless, if a properly-tuned instrument is available and the teacher is a competent pianist, able to improvise, an extra dimension is added to the music lesson through children's movement to aural stimuli from a non-vocal source, provided that the piano is not used to lead their singing. So if, for example, we borrow listening and memory games and spontaneous movement response involving quick thinking from Dalcroze, ostinati, spoken canons, improvisation and the intelligent use of percussion instruments from Orff, and a widened repertoire of songs, sound sources and teaching strategies from the philosophy of Comprehensive Musicianship, we are not undermining Kodály's principles as long as we keep his goals to the forefront and maintain a structured, sequential curriculum in order to achieve them. You will notice that I say 'a' curriculum, not 'the' curriculum.

I don't think we sufficiently use movement in our classes as a means of enabling children to show non-verbally what they perceive/recall/imagine, and when we do we stick to a very limited range of body percussion or sound gestures, mostly sitting down, rather than encourage children to move more freely and explore other possibilities of bodily movement. And though we get children to walk the beat while clapping the pattern, which is the correct procedure in the early stages, is there anything wrong in reversing this process as children develop, and asking them to step the pattern while conducting with their arms to show metrical groupings of the beat, as Dalcroze advocates?

We rightly, in my opinion, take the view that creativity depends on mastery of the musical materials to be used, but some of us don't give children enough opportunities to be creative in the sense of consciously organising and representing familiar materials to make new patterns or tunes as they learn each new element. We often confuse this with improvisation, which needs to be spontaneous and free, rather than restricted to known vocabulary, though free improvisation often does, in fact, reflect a child's song experience or familiarity with solfa sounds.

Instruments used judiciously are important aids in developing musicality and adding variety to a lesson as long as we keep in mind that an instrument is an extension of the body; children need to experience through bodily movement or be able to sing what they then transfer to an instrument. This often does not happen, particularly when tuned percussion instruments are used, or when playing an instrument which takes precedence over aural comprehension of what is played.

We know through our own experience and observation that a Kodály-based developmental music program

Pt 1, AJME 8, 31- 37.

Szönyi, E. (1974) *Musical Reading and Writing 1*, London, Boosey and Hawkes. (Hungarian Edition Budapest, 1954).

taught in a way which captures children's interest and attention can contribute to the development of the whole child, enhance concentration and memory, and positively affect their learning in other curriculum areas, particularly language and number. To my knowledge, the only research project in Australian schools related to this topic was carried out in 1978 in Sydney's Metropolitan West Region. (See Bridges, 1980, 1992). We desperately need more research to show the value of the Kodály approach in developing both musicality and intellect, but if we insist on retaining its original purity we risk losing it. One has only to look at the music curricula for primary schools in this country, including those currently being developed, to see that we have been unable to convince teacher educators or state education departments (except, as far as I know, in Queensland) of the value of our approach - they see it as too rigid and narrow, and too much rooted in Hungarian practices of fifty years ago. We know that what they put in its place is probably superficial, and in the long term, ineffective. We survive mainly through private music classes and independent schools.

Some of you will brand me as a heretic. So be it. But the Kodály concept will perish unless we keep up to date in our understanding of theories or education, and initiate discussion, experimentation, analysis, research, and interchange of new ideas as happens in the overhaul of the reading and writing syllabus for primary schools. It is up to us to make sure that Kodály's principles enunciated half a century ago can go on living and developing in practice as we approach a new century.

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ERZSÉBET SZŐNYI: A LIVING LEGEND

By BETSY MCLAUGHLIN MOLL



It is a pleasure for me to introduce to those of you who may not be acquainted with her, one of the most significant and internationally known people in Hungarian musical culture, Erzsébet Szőnyi. Music educators in the United States who have been inspired by the philosophy of Zoltán Kodály can thank, in large part, Erzsébet Szőnyi, who has worked tirelessly to propagate Kodály's vision for an educated musical society in Hungary and throughout the world.

Her book *Kodály's Principles in Practice: An Approach to Music Education through the Kodály Method*¹ is considered to be the most authoritative description of Kodály's ideas and has been translated into many languages (the latest being Thai and Arabic). Equally well-known is her two-volume masterpiece, *Musical Reading and Writing, Volumes I and II*,² and her *Pupil's Book*,³ which is a methodology for teaching and learning musical literacy from the beginning to a highly advanced level.

Zoltán Kodály and Bela Bartók set the example for all fine composers by writing music, not only for the musically elite, but also for children and music learners of all ages. This same example was followed by many excellent composers in Hungary, and Erzsébet Szőnyi is among the most exceptional composers living in Hungary today. While her compositions are many and varied, a significant number are for children and school-aged music students. These include operas, oratorios, musical plays for children, children's ballet, compositions for youth orchestra, songs, choral pieces, simple bicinia, and other two-part reading exercises for children.⁴ There are also instrumental solo and chamber ensemble compositions for students. It is important to mention here the *Bicinia Americana*,⁵ two-part songs in English based on American folk songs. Of course, not all her compositions are for children and youth, but she made it a priority to be sure high-quality music was available for Hungarian children and young performers. At age 86, she is actively composing

today for children's choirs and various commissioned pieces for high school and other ensembles, as well as her compositions for mature performers. In this brief article it is not possible to include a comprehensive list of her works, but it is available through the Pintér book (see note 4). In this article, I only intend to give an introduction and general description of her works, especially highlighting her children's compositions.

In Hungary today, Erzsébet Szőnyi is considered to be a national treasure, and perhaps she is most cherished by her former students from the Franz Liszt Music Academy, where she taught solfège and served as chair of the Choral Conducting and Music Education Department for 20 years. Virtually everywhere she goes throughout the country, to attend concerts or give speeches, she is introduced to the audience and given bouquets of flowers and hearty rounds of applause. She has been honored many times throughout her long, productive life, but the highest Hungarian award given to her is the Kossuth Prize, which equates to our National Medal of Honor. In the United States, she also was awarded an Honorary Doctorate of Music Education by Duquesne University in Pittsburgh, Pennsylvania, in 2006.

This brief article hardly does justice to all of her accomplishments and only begins to tell her story. Fortunately, a book about her life and philosophy will soon be published, written by Jerry Jaccard of Brigham Young University.

To give an example of Erzsébet Szőnyi's personal influence upon her students, I would like to relate a few of my own experiences with her. I count myself extremely fortunate to have been her student. In fact, she has been the single most significant influence in my life, both professionally and personally. I am not alone in this opinion. Having spent most of the past two years in Hungary working on the documentation of the heritage of Katalin Forrai, I had the opportunity to spend many hours with Professor Szőnyi. We attended conferences and concerts together, and everywhere we went her former students paid tribute to her and told me how much she has influenced each of them. Everyone hastens to say (and I agree with them) that Professor Szőnyi was one of the most difficult and demanding teachers they ever had! She always held them to the highest standards of musical excellence.

One time when I was a student at the Liszt Academy, she gave me an assignment, which unfortunately was far too difficult for me to accomplish in two days. When she called upon me in the next class, I said to her in exasperation, 'I can't do this!' Her reply, 'But you must!' Musicians often come up against 'walls' in their development, and she kindly but firmly insisted that we find ways to conquer them. She recently said to me, 'If



I didn't insist on my students' best musicianship, then who would do this after they graduated?' Szőnyi herself studied in Paris with the great composer/teacher Nadia Boulanger, and she told me that it was her influence and her image that stood before her as she taught her classes at the Franz Liszt Music Academy. What makes Szőnyi so special is that despite her rigorous standards, her students have such a special reverence for her. She is not only a towering figure in the musical life of Budapest, she is also equally beloved throughout the whole country.

It is Erzsébet Szőnyi who has done the most to cultivate the *international* reputation of Hungarian music education, and she still stands strong as its figurehead. It is she who painstakingly has maintained correspondence with almost all the foreigners who have inquired about the 'Kodály Method' over the years. It was she who guided the studies of most foreigners who came to study in Hungary from 1966 until the establishment of the Zoltán Kodály Pedagogical Institute in Kecskemét. Her hand has been in the formation of Kodály societies all over the world.

She was a student of Zoltán Kodály, and she maintained a close personal relationship with him throughout her life until he died in 1967. She told me of one occasion

many years ago when she had gone abroad to give a lecture. While there, she had encountered some criticism of certain aspects of the Kodály Method. When she returned home, she took her written response to these criticisms to show to Kodály, upon which he quoted Shakespeare's *A Midsummer Night's Dream* and scribbled in pencil, 'Well-roared, Lion!'

I would like to share one very personal story, because it relates to the *Kodály Envoy*. At the First International Kodály Symposium held in 1973, at Holy Names College in Oakland, California, Professor Szőnyi took me aside, as she often has done with others, and in her quiet yet powerful way gave me a new, gigantic challenge. She simply said to me, 'I want you to create a journal for American Kodály-inspired teachers.' That was all she said, but it was the birth of the journal you are now reading. With the help of my colleague Christine Kinko (Jordanoff) we founded the *Envoy* and named it as we sat at my kitchen table one day soon after the symposium in Oakland. Fearon Publishers agreed to print the first few issues for us, and with the help of Duquesne University and our many friends who contributed articles and news, the *Envoy* was born. Without the serious nudge from Erzsébet Szőnyi, I doubt that the *Envoy* would have been founded. Szőnyi's guidance was behind the formation of OAKE as well as the International Kodály Society. We all owe her deep gratitude for the time and boundless energy she devoted to the Americans who studied with her in Hungary and at her summer courses in the United States and Canada. Even today, she remains in correspondence with her former students from all over the world.

During her tenure as vice president of the International Society for Music Education (ISME), Professor Szőnyi advocated for high standards in music education, with an emphasis on music and excellence in musicianship. Today, she continues to be the standard-bearer for exceptional music education, both in Hungary and on the six continents where she has taught.

I would like to close with a Hungarian poem (and my own attempt at its translation) by Mihály Babits. Erzsébet Szőnyi often has chosen texts of famous Hungarian poets for her choral compositions. This poem seems to me to describe Professor Szőnyi herself so aptly. Here it is, first in Hungarian, then in English:

Megmondom én a titkát kedvesem a dalnak:
 önmagát hallgatja aki dalra hallgat.
 Mindenik embernek a lelkében dal van, és a saját
 lelkét hallja minden dalban,
 És akinek szép a lelkében az ének, az hallja a
 mások énekét is szépnek.'

I will tell you, my dear, the secret of the song:
 whoever listens to a song listens to her own self.
 In every person's soul there is a song, and it is her
 soul which listens to every song.
 And whoever has in her soul a beautiful song, then
 she will hear the beauty in the songs of others.

Thank you, Professor Szőnyi.

ENDNOTES

- 1 Erzsébet Szőnyi, *Kodály's Principles in Practice: An Approach to Music Education through the Kodály Method* (Budapest: Corvina Press, 1973).
- 2 Erzsébet Szőnyi, *Musical Reading and Writing, Volumes I and II*. Trans. Lili Halápy (Budapest: Corvina Press, 1973).
- 3 Erzsébet Szőnyi, *Musical Reading and Writing, Pupil's Book*. Trans. Lili Halápy (Budapest: Editio Musica, 1973).
- 4 Csilla Mária Pintér, *Erzsébet Szőnyi. Hungarian Composers—24* (Budapest: Mágus Publishing, 2004).
- 5 Erzsébet Szőnyi, *Bicinia Americana* (London: Boosey and Hawkes, 1984).

UNFINISHED BUSINESS: THE MUSIC EDUCATION ADVISORY GROUP

By ROBIN STEVENS



Robin Stevens

The 2005 findings of the National Review of School Music Education (NRSME) gave promise that music in schools would finally be put onto a viable and sustainable footing so that all Australian children would receive a sequential and developmental music education during their primary and secondary school years. The 2006 National Music Workshop (NMW) endorsed the NRSME's recommendations. In response to both, the Howard Government, through the then Minister for Education Dr Brendan Nelson, established the Music Education Advisory Group (MEAG)* for an initial two-year term beginning in June 2007.

MEAG's brief was to assist in improving provision for school music education, principally through promoting and developing the recommendations from the NRSME and the NMW, as well as providing advice and making recommendations to the government on music education policy.

After gaining office in December 2007, the new Rudd Labor Government continued MEAG for the remainder of its two-year term under the Department of Education, Employment and Workplace Relations (DEEWR). In April 2009 Peter Garrett, Minister for the Environment, Heritage and the Arts, announced that the arts, including music, were to be included in the second phase of the new National School Curriculum

that is being developed by the Australian Curriculum, Assessment and Reporting Authority (ACARA). In December the Minister for Education, Julia Gillard, advised that MEAG would not be re-appointed for a second term but that ACARA would be consulting with arts educators including music specialists in the development of the arts learning area within the national curriculum. ACARA has since established the Arts Curriculum Reference Group that includes several music education specialists (see 'Update' below). ASME and AMA observers have also attended meetings of the Joint Interdepartmental Working Group convened by the Department of Environment, Water, Heritage and the Arts that provides an additional forum for discussion about music and arts education.

One of the benefits of these actions is that the music education agenda is now being progressed through a national process as part of a wider education (and in particular, arts education) framework—music is no longer having to push its agenda in isolation.

During its two years of existence, MEAG provided Minister Gillard with a number of proposals that included development of a National Online Music Education Portal (the principal suggestion to come from the 2006 NMW), and implementation of a strategic plan for 2008–2011 that had been prepared by MEAG, which would have taken major steps towards realising the recommendations from the NRSME.

These plans will now need to be advanced through the ACARA processes.

MEAG PROJECTS

In addition to its work on music education policy, MEAG was able to initiate a number of projects that will support the cause of music education in schools.

MUSIC ADVOCACY MATERIALS

This project enabled the production of information for parents, teachers and the community on the unique benefits of music in the school curriculum for young people in Australia. MEAG working in partnership with

the Australian Council of State School Organisations and the Australian Music Association produced three music advocacy leaflets—Music Makes the Difference (see Resources), What Music Means to Me and Music Matters—that were distributed to 4,500 kindergartens and pre-schools, 7,000 primary schools and 4,000 secondary schools.

NATIONAL AUDIT OF MUSIC IN PRIMARY TEACHER TRAINING

Given the lack of data on the nature, content and extent of music in primary teacher training courses, this project aimed to provide baseline data to assist future decision making in relation to National Review Recommendation 3: 'To improve the standard of pre-service music education for all generalist classroom teachers'. This MEAG-commissioned project was undertaken during the latter half of 2009 through the Music Council of Australia, by researcher Dr Rachel Hocking. The project's findings indicate that on average only 17 hours are given to the mandatory study of music in the surveyed teacher training programs. Moreover, on average, mandatory music studies represented only 1.51% of the total credit points in primary teacher-training programs. The full report is available for download from the MCA website (see Resources).

'KEEP SINGING' PROJECT

This professional development program resulted from the valuable experience of the Music: Count Us In campaign. This project was a pilot, aimed to improve the competence and confidence levels of generalist primary teachers implementing singing programs as part of their classroom teaching. The Victorian professional association aMuse was commissioned to manage the project, with Desley Roy as project officer to develop the professional development materials for implementation. The project concluded on 10 December 2009 and a comprehensive report about the on-line delivery of professional learning to enhance singing in primary schools was submitted to DEEWR.

AUSTRALIAN MUSIC EDUCATION RESOURCES DATABASE PROJECT

This project aims to provide teachers throughout Australia with information about teaching materials and classroom resources produced by state and territory education departments and curriculum authorities. The Music Council of Australia is being funded to develop the database and Rachel Hocking has been assembling not only the database of music curricula, teaching materials and classroom resources, but through MCA's own resources, extending the database to include information on professional learning, music facilities and equipment, etc. that will be of interest to music educators. All of

this information will be available on a new MCA Music Education Resources website that will be launched in late February or early March. An article about this worthwhile resource will be in our next issue.

UNFINISHED BUSINESS

Although members of MEAG felt the Minister's decision not to support MEAG's continuation for a second term mean that one of its terms of reference—'progressing the recommendations of the NRSME and National Music Workshop'—has only partly been achieved, the work done will form a basis for future action by other advocacy groups, and in particular by ACARA's Arts Curriculum Reference Group.

It is important that music educators continue to engage and involve themselves in the processes established by ACARA. The music education agenda remains unfinished business, and more effort is required if music in schools is destined to achieve the kinds of outcomes outlined in the National Review of School Music Education.

See 'Update' (below) for ways in which you can continue to play a part in the development of music education in our schools.

[ENDS 1,032 WDS]

Update on Music in the National School Curriculum The Australian Curriculum, Assessment and Reporting Authority announced late in 2009 that:

- an arts position paper had been developed;
- Professor John O'Toole (Graduate School of Education, University of Melbourne) had been appointed as the lead writer for the development of the Shape of the Australian Curriculum: the Arts; and
- a 27-member Arts Curriculum Reference Group had also been appointed. Music education members include Margaret Barrett (University of Queensland), Peter Dunbar-Hall (Sydney Conservatorium), David Forrest (ASME), Richard Gill (Victorian Opera), and Dick Letts (Music Council of Australia).

ACARA has invited all teachers to be involved in the curriculum development process by registering with ACARA's online consultation and feedback services (see Resources). Teachers may also like to participate in the Musical Council of Australia's discussion blog on music in the National Curriculum. Keeping in touch with developments in the National Curriculum process and having your say in ACARA's Arts consultation phase are useful ways you can support music education in schools.

RESOURCES

ACARA Phase 2 Curriculum—Arts: www.acara.edu.au/arts.html

ACARA 'Get Involved': <http://tinyurl.com/ACARA->

Involve-me

MCA 'Music and the National Curriculum' discussion
blog: www.mca.org.au/discussion/

MEAG Report on Music in Primary Teacher Education:
www.mca.org.au/pdf/mca_preservice_finalreport.pdf

Music Makes the Difference advocacy kit: <http://www.mca.org.au/mpfl/Kit3.pdf>

* The MUSIC EDUCATION ADVISORY GROUP:
MEAG included representatives from education departments in each state and territory, National Catholic Education Commission, ASME, MCA, Australia Council for the Arts, Independent Schools Council of Australia, Australian Primary and Secondary Principals' Associations, Australian Music Association, Australian Council of State School Organisations, Australian Parents Council and other co-opted members. MEAG met periodically during its term of appointment, with Professor Margaret Seares as chairperson until June 2008 when she was succeeded by Associate Professor Robin Stevens.



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- Thinkers in Residence
- Choirs and Concerts to be confirmed

Updates at <http://kodaly2012.com/>

International Guests



Helga Dietrich graduated from Liszt Ferenc University in Budapest to teach solfège, singing and violoncello. After ten years of teaching she lectured in Pedagogy then at the faculty of Elementary and Kindergarten teachers in Budapest until 'retiring' in 2008. She is recognised internationally for her expertise she has shared in many countries including Canada and Japan, USA and UK. Since 2008 she has been working on establishing post graduate courses and teaching at an international centre for children in Budapest. In June this year she was in Singapore and in July takes part in a Summer Seminar, "In Memoriam Katalin Forrai" in Kecskemet. We're looking forward to Helga sharing her deep interest in the early years and her vast experience in Kodály music education.



Cyrilla Rowsell taught as a classroom teacher before becoming interested in the Kodály approach. Many courses and summer schools later, she obtained an Advanced Musicianship Diploma with Distinction. She now works at Bromley Primary Schools and at the Guildhall School of Music and Drama and is an experienced choral conductor. In her 'spare time' she is secretary of BKA, teaches solfège, methodology and conducting for BKA Summer Schools and runs courses throughout UK. She is co-writer of "Jolly Music", a Kodály-based program for primary schools. Cyrilla's passion for music education will inspire all.

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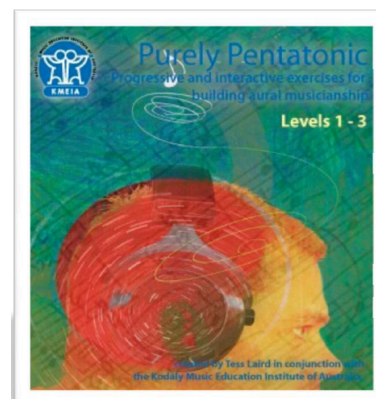
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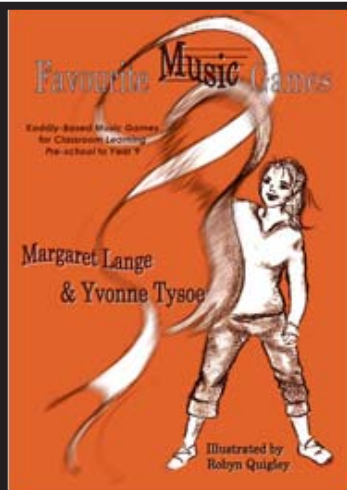
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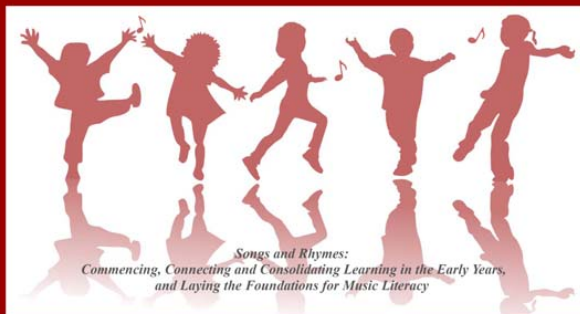
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Two Little Aeroplanes

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Down, down, down to tair -

Dramatic: Reflect the words - Listen



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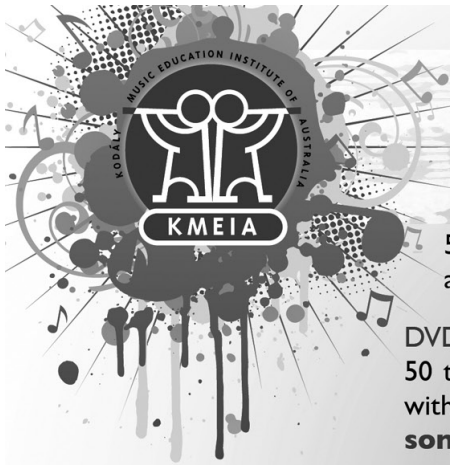
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COLLEGE OF MUSIC

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, 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 University of New England
- 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.

for details, order form & other resources
see our website
www.takenotemusic.com.au

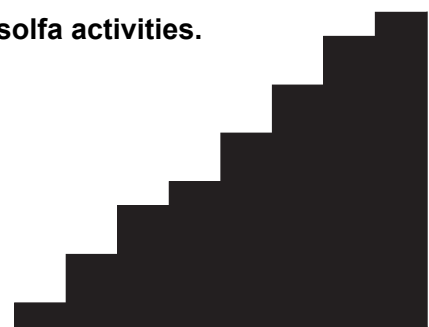


New release!

Magnetic Solfa Staircase

\$29

Magnetic Solfa Staircase for solfa activities.
1.5 octaves in 2 parts:
1 piece d - d¹ 44cm x 31cm
1 piece m₁ - t₁ 27cm x 21cm
**2 pieces included



d - d¹ 44cm wide x 31 cm

Giant Floor Stave Kit



\$135

Alto Chime Bars



\$80

Pitch Staircase



\$95

Student Books

Make lesson planning easy!

\$13.75

Teacher Books



\$29

IKS NEWS INTERNATIONAL KODÁLY SYMPOSIUM BRISBANE 2011

Dr James Cuskelly, Member of the IKS Board and Co-Director of the Symposium

Australia is the proud host of the 20th International Kodály Symposium, 'Shared Visions – Connecting with Kodály'. Set in the beautiful grounds of Brisbane's premier recreational district Southbank, close to public transport and accommodation, the symposium will be held at the internationally acclaimed Queensland Conservatorium of Music, Griffith University from July 05 – 09, 2011. An impressive array of presenters will be responding to the five focus areas: Music Education, Composition, Community Music, Ethnomusicology/Folk Music and Instrumental Pedagogy, and keynote speakers include Dr Elizabeth Mackinlay (Australia), Professor Ramona Binti Mohd Tahir (Malaysia), Dr László Norbert Nemes (Hungary), and Dr James Cuskelly (Australia),

The Symposium will feature papers and workshops addressing a wide array of topics. The organizers received a large number of applications, and the breadth and standard of successful presentations is very impressive. Participants will be able to choose from a range of offerings in each session and there will always be a topic of great interest. Optional Musicianship sessions are included each morning, and in the afternoons delegates will have the opportunity to sing with renowned Australian song-writer, Faye White. Of particular interest is the inclusion of demonstration lessons showcasing the adaptation of Kodály's ideas in Australia. These sessions will be led by outstanding proponents of the Kodály philosophy and will include children from local schools.

In addition to the informative and educative components of the program, the Symposium will feature daily concerts. The performances include concerts from the Kuala Lumpur Children's Choir, the Penhros College Choir (Perth), The Queensland Kodály Choir, the Ladies Chorus from the Malaysian Institute of the Arts, emerging international pianist Cameron Roberts and the internationally acclaimed Sola Voce. These concerts are included as part of the registration fee.

Embracing the theme 'Shared Visions – Connecting with Kodály' the organizers hope musicians, educators and music lovers will find new synergy with the philosophy and teachings of Zoltán Kodály. In an increasingly globalised world, the search for a personal sense of meaning and the development of enduring values relevant across time, context and culture is more significant than ever. Many believe that Kodály's vision for music and education has profound import and this Symposium affords delegates the opportunity to encounter and/or renew their understanding of Kodály's vision for music and education.

KMEIA EDUCATION COMMITTEE UPDATE

*From Tess Laird, President of KMEIA and
Convenor of the KMEIA Education Committee*

It is with much excitement that we are able to announce that the Australian Kodály Certificate has been formally recognised as being the equivalent of half of a Masters degree with the University of New England. Thanks and acknowledgment to Dr James Cuskelly, Dr Deanna Hoermann and Dr Terrence Hays for their work in facilitating this affiliation. The Certificate is also recognised by Australian Catholic University at the same level. Another wonderful opportunity for graduates of the Australian Kodály Certificate from the Sound Thinking Australia Brisbane Summer Music School is that they are eligible to claim credit towards their Masters studies at the Franz Liszt Academy in Hungary.

A new 'Colour Strings' strand has been added to the Australian Kodály Certificate Curriculum for instrumental teachers. Dr David Banney has been an energetic and respected proponent of this method. Level One was offered successfully for the first time this year in Queensland, at the January 2011 Summer School provided by Sound Thinking Australia, and is also to be offered in New South Wales later this year. We look forward to seeing these participants again for Level Two, and thank them for their interest in expanding the Kodály philosophy into the realm of instrumental teaching.

The Australian Kodály Certificate is due to be revised in 2013. The Education Committee is looking forward to hearing from course providers and accredited lecturers on the viability of developing more flexible modes of delivery for participants wanting to study for this award. Given advances in technology, the tyranny of distance and the cost of running complete courses, it may be a legitimate step for those interested to provide a system of delivering various subjects in a more gradual way. The Education Committee is seeking suggestions from accredited lecturers about any areas in which we may be able to provide professional development. For example, interest has already been expressed in the development of an assessment framework and a core materials bank and other ideas would be most welcome. I am looking forward to the chance of either meeting with you at the International Symposium in July, or hearing from you via email, so that we may work together to provide the best outcomes for our participants.

UPDATE ON DO-RE-MI



Peek-a-boo" with Julie Logan's do-re-mi Newcastle

From Julie Logan, do-re-mi National Coordinator

In 2010, forty-five do-re-mi teachers across NSW and Queensland reached a conservative total of 1623 children ranging from early childhood to eight year olds. There are also Kodály- trained teachers working in Victoria, South Australia and Asia. Do-re-mi teachers could be early childhood or classroom teachers or may combine this teaching with their private studio practice as instrumental teachers. All are required to achieve their Australian Kodály Certificate (AKC) in early childhood studies as well as updating their professional development every two years.

Significant developments for do-re-mi during 2010 included:

- Adding an 8+ option for students over the age of 8 to continue their private Kodály studies if the teacher has also completed the AKC in primary studies.
- A cohort of Asian teachers who are enthusiastically completing Kodály training in Kuala Lumpur and are now keen to be included in our do-re-mi organisation.
- Do-re-mi teachers continuing to enhance the quality of music education in childcare centres and preschools by providing training to generalist staff in NSW and Queensland.

Most do-re-mi teachers are self employed and benefit

from being involved with a network of like-minded teachers. These teachers support each other, furthering ideas and sharing music material eg new songs and extension of known material. They have the benefit of a community of teachers who have been teaching the do-re-mi program for 20 years or more. Parents of our students see us as a qualified and professional group using the same logo and core curriculum, and with our fabulous website showcasing our teachers and our students past and present. Families on the move can also actively seek out do-re-mi teachers in their new locations.

In July 2011, do-re-mi teachers will be presenting demonstration lessons at the International Kodály Symposium and at the Q'ld Early Childhood Conference in September. Both of these events will be in Brisbane.

For enquiries and Course Information: www.Kodaly.org.au (teacher training/for parents)
 Queensland Communications Co-ordinator: Kathryn Yarrow kyarrow1@bigpond.com
 NSW Co-ordinator: David Hawkins David.Hawkins@newcastle.edu.au 02 4969 6849

For information on the do-re-mi program visit www.do-re-mi.com.au

NEW COLLABORATIONS: MOVING THE MUSIC EDUCATION AGENDA FORWARD

by TERRENCE HAYS



The KMEIA National Council is pleased to announce that an articulation agreement has been signed between the University of New England (involving its School of Education) and KMEIA Inc so that graduates of the Australian Kodály Certificate will be granted credit equivalent to a Graduate Certificate and up to a maximum of 24 credit points towards the following UNE post-graduate awards. These include the Master of Teaching (Secondary) or Master of Education. For the Master of Education Honours award, applicants will be granted 12 credit points to the research degree.

Conditions do apply, and applicants need to have a recognised undergraduate degree and meet the University of New England's normal admission requirements. Advanced credit for the awards is as follows: Those who successfully complete and are

awarded the Australian Kodály Certificate (with an achievement of Level 6 in Musicianship and Level 5 in Conducting indicated clearly on the certificate) will be granted twelve (12) credit points (three months equivalent full-time study) towards the UNE's Master of Education (Honours). People who successfully complete and are awarded the Australian Kodály Certificate will be granted a maximum of twenty four (24) credit points (six months equivalent full-time study) towards the UNE's Master of Teaching (Secondary). Finally, those who successfully complete and are awarded the Australian Kodály Certificate (with an achievement of Level 6 in Musicianship and Level 5 in Conducting) indicated clearly on the Certificate will be granted twenty four (24) credit points (six months equivalent full-time study) into UNE's Master of Education.

This is an exciting announcement and recognises the standard of excellence that the Australian Kodály Certificate holds for its graduates and the people who teach the program. The agreement now provides an alternative for people who are considering different career pathways. For example, people who have an instrumental undergraduate award can qualify as classroom teachers, classroom teachers can fulfil their in-service training requirements, and people who undertake the research award through the M Ed Honours program can consider a pathway that prepares them for doctoral studies or a career in the tertiary sector.

The KMEIA National Council members who have facilitated this agreement include Dr Deanna Hoermann, Dr James Cuskelly and Dr Terrence Hays, as well as Dr David Paterson from the University of New England who coordinates the graduate program of studies in the School of Education.

Dr James Cuskelly who convenes and directs the Sound Thinking Australia and the Cuskelly College of Music Summer School Music Program, held in Brisbane, believes this agreement 'to be a wonderful opportunity for people to continue their training and passion to become highly skilled educators. It is about life-long learning as well as bringing together music pedagogy skills, musicianship and knowledge of the trends in education. Music educators regardless of whether they are teaching classroom curriculum or instrumental programs must firstly be skilled musicians and have a thorough understanding of pedagogy.'

For candidates considering a research pathway via the MEd Honours program this connection with UNE is a great opportunity to document best practice and provide further evidence of the importance and place of music education for all. Music is not just for early childhood and primary-age students. It should be valued and resourced for people of age levels both within schools and the community. To this extent education is about life long learning and engaging in music activities should be encouraged for all people. The abundance of literature documenting the importance of music in people's lives indicates the importance of music and its value beyond education and the classroom. Music also has an important influence on personal identity, well-being, self esteem, and health. The question according to Dr Terrence Hays is 'why does music education continue to be so poorly resourced following the publication and release of numerous state and national commissioned reports documenting the importance of music in the classroom and the community?'

On a more positive note, Dr David Paterson believes the articulation agreement provides an opportunity to keep music education on the political agenda. This

can be achieved by 'a collected focus of research that documents excellence and best practice by music teachers who are achieving amazing outcomes from programs that rely on musicianship, sound pedagogy and a passion for their teaching'. He also states that academics acting as supervisors for candidates undertaking Master's research, can also mentor teachers in how they collect research data and continue to document the importance of music

If you are interested in finding out more about the Master's awards at the University of New England, contact Dr David Paterson at the University of New England (02 6773 3846 or email dpaters@une.edu.au).

DR DOREEN BRIDGES, BMus, 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).

GREGORY BYRNES, (BA Hons, MPhil) has been a member of KMEIA since 1999. After HSC Music, he focused on languages and literature while maintaining his interest in folk music. He continues his study in musicianship through short courses with KMEIA and the Sydney Conservatorium of Music.

DR JAMES CUSKELLY, BA and Dip Ed (UQ), Master of Music Studies (UQ), PhD in music education (UQ), Kodály Certificate (Holy Names College, California), has taught in pre-school, primary and secondary classrooms, as well as 12 years experience as Coordinator of Music Education at The University of Queensland. James is committed to teacher training in music education and is frequently invited to lead teacher in-service programs and workshops, and to present as guest lecturer, keynote speaker and clinician at national and international levels. He is widely published, particularly in the area of music education and meaning. His passion for music and his ability to enthuse and bring about effective learning in students across all ages or abilities is now firmly internationally recognised. He is Director of the International Summer School Music Program (Brisbane), a Director on the Board of the International Kodály Society, and Musical Director of the Queensland Kodály Choir.

PROFESSOR GILBERT DE GREEVE (Belgium) is President of the International Kodály Society since 1999, previously serving as Vice President from 1983-1995. He is Professor Emeritus, Royal Conservatory of Antwerp, and Director Emeritus of the State Music Academy of Antwerp where, as its Director over many years, he developed it into a major institution of more than 4,200 students. Gilbert travels the world giving support and leadership to Kodály music education groups. In 2007 the Hungarian Kodály Society awarded him Honorary Membership in recognition of his work to promote the vision of Zoltán Kodály worldwide; and in 2008 he received the "Pro Musica Hungarica" award from the Hungarian Ministry of Culture. Additionally Professor De Greeve is a renowned pianist and composer who performs in Europe, the U.S. and around

the world, in solo piano recitals, in chamber music programs, as soloist with orchestras, as a collaborative accompanist with singers and instrumental soloists, and in lecture recitals. He gives master classes in piano chamber music, lied interpretation and accompaniment, composition, conducting, and presents lectures on musical and educational topics.

DR KAY HARTWIG, EdD, MEd, DipTeach, BA (Music), Grad Dip (Music Education), ATCL Piano, has taught music from preschool to tertiary level. She is currently the coordinator of music at the Mt Gravatt campus of Griffith University where she lectures to primary and secondary music specialists, as well as primary preservice generalist teachers. Kay also teaches piano in her private studio which commences with a program for 3 year olds. Kay's work and research spans a number of interests in music education. She believes that all children should have access to quality music education programs especially through the school setting. In order to achieve this, she believes that strong, quality music programs should be part of all tertiary teacher education programs. Another research interest is vocal health and care for music teachers so that they are able to sustain healthy voices as they deliver vocal based music programs.

DR DEANNA HOERMANN, PhD (UNSW), BA (UNE), DSME, LMusA, LTCL, FACE has combined a career in music education with educational research and administration. She was Director of the Developmental Music Research Program that looked at the appropriateness of the Kodály approach to music education for primary schools in NSW. As lecturer and consultant she has worked nationally and internationally and published widely in the area of music education. Deanna has served on many boards in the Performing Arts and in tertiary and community institutions. She founded the Kodály Music Education Institute of Australia and was the first President of the International Kodály Society.

DR ANGELA HAO-CHUN LEE, BMus (Melbourne), MA and PhD (Monash), trained as a music teacher and performer at The University of Melbourne, and completed her higher degrees in music education at Monash University. She is an Assistant Professor in the Department of Early Childhood Education, Transworld University of Technology, Taiwan. Dr Lee teaches music education, early childhood education and music appreciation at the undergraduate level and also holds a research position.

DR ELIZABETH MACKINLAY, BMus Hons, PhD Adelaide, PhD Queensland, Grad Dip T&L Primary Charles Darwin, is an Associate Professor in the School of Education at the University of Queensland. Liz completed her PhD in Ethnomusicology (1998) and

also has a PhD in Education (2003). She is undertaking research with Yanyuwa women at Borroloola in the NT and is working on projects associated with arts education, music and motherhood, and Indigenous education.

BETSY MOLL is a founding member of the Organisation of American Kodály Educators (OAKE) and Past President. She studied at the Franz Liszt Music Academy from 1967–1969 with Erzsébet Szőnyi, and taught solfège and music education classes at Duquesne University for 30 years. She is founding co-editor of the Kodály Envoy. Now retired, Betsy spent most of the past two years in Budapest, Hungary, organizing and documenting the paper legacy of the late Katalin Forrai.

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).

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; and that it does this 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 current APA (American Psychological Association) guidelines. 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. Lengthy 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 in high 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. 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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