



KODÁLY

Today



A COGNITIVE APPROACH TO
ELEMENTARY MUSIC EDUCATION

Second edition



Mícheál Houlahan & Philip Tacka

LESSON
PLANS
INCLUDED

Kodály Today

Kodály Today Handbook Series

Micheál Houlahan and Philip Tacka

Kodály Today: A Cognitive Approach to Elementary Music Education, second edition

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Kodály Today

A Cognitive Approach to Elementary
Music Education

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Philip Tacka

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We are the music-makers,
And we are the dreamers of dreams,
Wandering by lone sea-breakers,
And sitting by desolate streams;
World-losers and world-forsakers,
On whom the pale moon gleams:
Yet we are the movers and shakers
Of the world for ever, it seems.

Ode, by Arthur O'Shaughnessy

[. . .] eratque tam turpe Musicam nescire quam litteras

from *De Musica*, by Isidorus Hispalensis

“Legyen A Zene Mindenkié” [Music should belong to everyone]

Zoltán Kodály

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About the Companion Website

www.oup.com/us/kodalytoday2e

The primary purpose of this web resource is to give music teachers realistic demonstrations of how to provide a musical education for elementary children based on the Kodály concept of music education that is cognitively and developmentally appropriate. The videos and activities are aligned to national content standards for music education as well as Core Curriculum Content that will enhance creativity and reinforce aural skills, visual literacy and numeracy skills in children.

The website contains samples of music teachers teaching concepts and skills by using the processes outlined in the book. In addition, each website chapter includes a “teacher’s perspective” on the content of that chapter. All teaching video activities are aligned with information contained in *Kodály Today*. The foundational aspects of these videos constitute a detailed guide for teaching children to sing, move, and play instruments; develop music literacy skills; enhance music listening; and promote creativity skills. The hallmark of this teaching pedagogy is integration of the development of problem solving, critical thinking, and collaboration skills into the teaching and learning of music. The web material is indicated in the text with this symbol .

All of the videos for this website have been videotaped by teachers in their own classrooms. Videos have not been edited.

Kodály Today

Introduction

I learned, amazed, how much there is for a Bard to know, outside and beyond his music, and I began to realize the power that lies in the harper's hands; power greater than a king's reaching beyond a man's own death-day, into the tomorrow of the world. Like all mysteries, one cannot speak of it, except to a fellow craftsman, for it has to do with hidden things, that must not be profaned. Like all mysteries, its core is the truth in man, and in his relationship to the world he knows, and the universe beyond it. At its deepest level it is concerned with the harmony, the measure, the rhythm out of which all things were created, and by which they must be governed, consciously or unconsciously. It is the life thread that holds us suspended safely above ultimate chaos, and the navel cord that joins life to eternity.¹

Like the Bard, Diarmed, from *The Pendragon*, music instructors must exemplify excellent musicianship in order to transmit to their students "strict meticulous discipline" that will afford them the secret control of their voices so that "the truth can sing" through them "and touch the spirit of those who listen."² This is no small task. David Elliott reminds us, "To teach music effectively, we must know our subject—music. We must embody and exemplify musicianship. This is how children develop musicianship themselves: through actions, transactions, and interactions with musically proficient teachers."³ Elsewhere, Elliott writes: "Teachers with insufficient musicianship or educatorship are highly prone to philosophical and practical misunderstandings. Thus many school choral and instrumental programs squander the opportunity to educate students musically because the teachers involved are not concerned with authentic musical performing and artistic music listening, only with simplistic 'sound producing.'"⁴ We hope that *Kodály Today* will

enable music instructors to initiate their students into the many aspects of music, including performing, critical thinking, listening, creativity, and becoming stewards of their cultural heritage.

Since its introduction to the United States in the early 1970s, the Kodály philosophy of music education has gained significant importance in undergraduate and graduate music methods courses as well as elementary, middle, and high school choral curriculums. The reasons for the renewed interest in the Kodály philosophy in the United States are many. In a music curriculum shaped by the Kodály philosophy and taught by an artist teacher, children are first

actively involved in a combination of music making, singing, creating rhythmic and vocal accompaniments to songs, and active listening. Second, the Kodály approach offers a rich array of tools and concepts for the development of musical literacy. Third, Kodály specialists have been at the forefront of the movement to include world folk music in the curriculum. Fourth, Kodály teaching techniques provide excellent ways of approaching what Elliott calls “musical problem solving” and “problem reduction” in music education. Fifth, children who study music in a Kodály-based program tend to develop lifelong skills and excellent musical ears.⁵

Another significant reason for the impact of Kodály-inspired music instruction is its effect on student behavior outside the music classroom. The broad effects of this type of teaching and learning have also been documented by Dr. Martin F. Gardiner of the Center for the Study of Human Development at Brown University:

The specific methods of arts training common to these studies is Kodály music training. The Kodály training is a methodology for building skills in individual and group singing that, along with specific musical skills, gives the children an opportunity to practice and build individual attitudes of attention, learning and sensitivity to the group, and capabilities for working together. It is possible to hypothesize that attitudes and behaviors towards learning in this arts training helped to build the more general improvements in classroom attitudes and behaviors that were documented by the teachers . . . and were in turn closely related to improvements in reading. Teacher reports support this viewpoint, as does recent data showing greater improvements in classroom behavior in those students receiving more extensive Kodály training.⁶

The motivating force for writing this book was our work with teachers over the last twenty years. We conducted focus discussions and surveys to learn and understand the pedagogical needs and concerns of music specialists. These teachers voiced their concern about the lack of specificity concerning issues relating to the teaching of music according to the Kodály philosophy. Of particular concern are issues dealing with

- How to teach traditional notation in tandem with rhythmic and melodic solfège syllables
- How to understand the rhythm syllable systems in current use
- How to teach compound meter
- How to teach music to older beginners
- How to design lesson plans that develop critical-thinking skills
- How to develop strategies for musical skills and keep track of these skills throughout the year
- How to develop harmonic hearing in the elementary classroom
- How to teach improvisation and composition
- How to develop evaluation and assessment tools for use in the classroom

This text provides viable answers to the concerns and questions raised by music teachers working in the field. All of the ideas and lesson plans in the text have been field-tested over a period of six years with music teachers.

We spell out teaching procedures and lesson preparation examples in considerable detail. The suggestions given should be used as a point of departure for each teacher's own creativity and personality and need not be taken too literally. It is expected that teachers will apply these suggestions in a way that is responsive to the needs, backgrounds, and interests of their own students. The sample lesson plans and sample curriculums we provide are not meant to be comprehensive. We expect that music instructors will infuse these ideas with their own national and regional benchmarks for teaching. *Kodály Today* offers a pathway as to how children may develop as performers, listeners, critical thinkers, composers and improvisers, and stewards of their cultural heritage. We appreciate that teachers must develop their own philosophy for teaching music and their own repertoire of songs, procedures, and processes for teaching musical skills, as well as consider such factors as the frequency of music instruction, the size of the class, the length of the class, and current music abilities of students.

In the Preface to the *Kodály Concept of Music Education*, by Helga Szabá, Madame Sarolta Kodály suggests: "A good teacher does not need ready-made prescriptions; in fact, she should not be given any, for this would only hamper the unfolding of her talent and clip the wings of her independent creative work. The number of techniques and devices used in teaching can be increased indefinitely, but they must not be mistaken for the totality of the method, nor for the basic concept from which they sprang."⁷ For music teachers who do not have the possibility of studying in Hungary, we think that it is important to spell out the processes and techniques of teaching according to the Kodály concept. What seems natural and intuitive to Hungarian music teachers is often very difficult for music teachers who have not been exposed to intensive musicianship training based on the Kodály concept. We have furnished a pedagogical framework for teachers to develop their knowledge of the Kodály concept. But of course we must never forget the true essence of the concept, and that is singing. The techniques of teaching can never be the focus of a lesson. Techniques that are skillfully employed by a well-trained music

teacher will lead to artistry in the classroom. Otherwise music techniques will lead to dull mechanical lessons.

Through our experiences working with teachers in the field, we have developed and modified aspects of processes and procedures commonly associated with the Kodály philosophy that are congruent with national and state standards. Some readers may note that we have strayed from what they recognize as the Kodály concept of music education. We believe that the findings and procedures we present in this book are in keeping with the composer's philosophy. Kodály asserts: "It is the fate of science that each successive age produces new results and usually modifies or completely refutes the results obtained by the preceding age."⁸ In his lecture *Ancient Traditions—Today's Musical Life*, Kodály said, "But this is part and parcel of the development of science. Science keeps on changing and fluctuating . . ."⁹

In the early 1970s Dr. Klára Kokas, a psychologist and graduate of the Franz Liszt Academy of Music in Budapest and a pupil of Kodály, began to experiment with the philosophy of Kodály. She has long been a proponent of adaptation and modification of the Kodály philosophy, the "musical compass" through which she researches and develops her own approach to teaching. She offers an insightful glimpse into why the Kodály concept needs to be adapted and modified.

In Hungary, Kodály's principles were applied and developed within the traditional framework of centralized education. The central control exercised by the Ministry of Education, its lower representative organs, and the centralized form of assessment of teaching standards left little room for teacher initiative. Our personal visions were strongly circumscribed by the Marxist-Leninist philosophy and the aesthetics introduced by the establishment as a compulsory component at each level of education. Thus the frameworks in kindergartens—and even more so in school education—were strictly limited. In the given political set-up, Kodály's method had little scope for further refinement and development.¹⁰

We have written this book with the continuous input of teachers in the field. Over the past twenty years we have been engaged in a dialogue with music instructors who teach in Title I schools, urban schools, private schools, and other public schools; with teachers who see their students three and four times a week, and teachers who see their students three times a month; with teachers who have a strong background in teaching pedagogies and with beginning music instructors. Instead of constantly pushing our pedagogical procedures on them, we worked with them to address their needs and concerns both musical and practical.

The goal of *Kodály Today* is to give music instructors a practical guide on adapting the Kodály philosophy for today's classroom. For those teachers who do not have the time to devote many years of study to learning about the Kodály philosophy of music education, we have written this book as an essential introduction. We have tried

to give elementary music instructors a reference of information and materials about adopting a teaching approach inspired by the Kodály philosophy of music education. We hope that *Kodály Today* will enable music instructors to initiate their students into the dimensions of musicianship that are common in the aural/oral and written music traditions. Some of these dimensions are performing, critical thinking, listening, improvising, composing, and becoming stewards of a cultural heritage that includes knowledge of aural/oral (folk music) and written musical traditions (classical music). Teaching procedures and sample lesson examples are presented in considerable detail. They may be used as a point of departure for each teacher's own creativity and personality. We hope that teachers will apply these suggestions in a way that is responsive to the needs, backgrounds, and interests of their own students. The sample lesson plans and sample curriculum we present are not meant to be comprehensive. Music instructors should infuse our suggestions with their own national and regional benchmarks for teaching.

Kodály Today offers teachers a practical way to help children develop as performers (singing, playing instruments, and movement), stewards of their cultural heritage, critical thinkers (reading and writing), composers, and informed audience members. We appreciate that teachers must develop their own philosophy for teaching music, their repertoire of songs reflecting the musical needs of their communities, the procedures, and the processes for teaching music skills while considering such factors as the frequency of music instruction, the size of the class, the length of the class, and current music abilities of students.

Outline

The second edition of *Kodály Today* is divided into thirteen chapters. Each chapter ends with updated key sources and a bibliography. Since the publication of the first edition of *Kodály Today*, we have modified our model of teaching and learning, which creates a number of changes to teaching strategies and lesson plan designs.

Introduction

This Introduction presents an overview of the text.

Chapter 1: Building the Framework of a Music Curriculum Based on the Kodály Concept

This chapter is a brief introduction to the Kodály philosophy and allows teachers to understand how this information can create a framework for developing a music curriculum. The information in this chapter is aligned with Chapter 1 in the accompanying *Kodály Today* grade handbooks.

Chapter 2: Developing a Music Repertoire of Songs for the Elementary Music Classroom

This chapter lays out a rationale for the selection and analysis of music repertoire for teaching music. It addresses how such selection and analysis affects lesson planning. It also includes websites, references, and sample lessons. The information in the chapter is aligned with Chapter 2 in the accompanying Kodály Today grade handbooks.

Chapter 3: Developing Creative Expression in the Elementary Classroom Through Singing, Movement, and Playing Instruments

The focus of this chapter is to show teachers how to develop in-tune singing, creative movement, and instrumental performance skills. There is an accompanying website that includes videos on how to teach singing in the elementary classroom. The chapter has updated key sources and bibliography, and it features a new unit on lesson planning related to developing creative expression. There are websites, references, and sample lessons. The information in the chapter is aligned with Chapter 3 in the accompanying Kodály Today grade handbooks.

Chapter 4: Teaching Tools and Techniques for Developing Audiation and Music Literacy Skills

This chapter discusses how to develop a sequence for teaching music literacy based on the frequency of music elements in music repertoire used for each grade level. Included is a discussion of the use of several types of rhythmic syllables, and it presents a sequence for teaching rhythmic and melodic elements. The chapter includes references and sample lessons. The information here is aligned with Chapter 4 in the accompanying Kodály Today grade handbooks.

Chapter 5: From Sound to Symbol: A Model of Learning and Instruction for Teaching Music Concepts, Elements, and Skills

This chapter discusses a model of learning and instruction for developing music knowledge and skills in the elementary music classroom. The hallmark of this teaching and learning model is integration of the development of problem-solving, critical-thinking, and collaboration skills into the teaching and learning of music. There is also a discussion of how this model promotes deeper learning in young children. The chapter includes websites, references, and sample lessons.

Chapter 6: Grades 1 Through 5 Teaching Strategies for Rhythmic and Melodic Concepts and Elements

This chapter presents examples of teaching strategies for each grade level based on the model of learning presented in Chapter 5. The chapter includes references and sample

lessons. The information in it is aligned with Chapters 3 and 4 in the accompanying Kodály Today grade handbooks.

Chapter 7: Developing Musicianship Skills in the Classroom

7

This chapter describes how various music skills such as reading, writing, listening, improvisation, and composition can be developed in the elementary classroom. The chapter includes references and sample lessons, and the information is aligned with Chapter 3 in the accompanying Kodály Today grade handbooks.

Chapter 8: Technology in the Kodály Classroom

This chapter presents an overview of some technologies that can be used by the music teacher and the students in the Kodály music classroom. It addresses the use of the Smart Board and how it can be successfully introduced into the music classroom. The chapter includes references and sample lessons.

Chapter 9: Applying the Kodály Concept to the Elementary Choir

This chapter presents an overview as to how to train an elementary music choir on the basis of the principles of Kodály. Particular attention will be paid to vocal exercises, warm-up exercises, the role of solfège in intonation, and developing music skills such as part singing in the choral rehearsal. The chapter includes references and sample lessons.

Chapter 10: Sequencing and Lesson Planning

This chapter describes the lesson plan structures that are revised for this edition. There is a new section included in this chapter on how to adapt lesson plans for the inclusive classroom. The chapter features references and sample lessons. The information here is aligned with Chapter 5 in the accompanying Kodály Today grade handbooks.

Chapter 11: Teaching Musicianship Skills Starting in the Upper Grades

This chapter describes how to teach music to older beginners. It includes websites, references, and sample lessons and presents a discussion on how to design a lesson plan suitable for older beginners.

Chapter 12: Evaluation and Assessment

This chapter describes how to assess and evaluate students' learning as well as how to evaluate a successful lesson plan. Sample rubrics are furnished to assess singing, reading, writing,

and improvisation. The chapter includes websites, references, and sample lessons. The information is aligned with Chapter 6 in the accompanying Kodály Today grade handbooks.

Chapter 13: Organizing Your Teaching Resources for the Elementary Classroom

This chapter presents some general considerations for organizing resources for teaching music in the elementary school. Organizing binders will include a philosophy statement, repertoire list, sequence for teaching music literacy, strategy plans for teaching concepts, lesson plans, activities for developing music skills, listening examples, evaluation and assessment forms, and internet resources.

Distinctive Features

Timely Publication

In July 2012 the National Research Council challenged teachers to cultivate approaches to teaching that develop “deeper learning.” The second edition of *Kodály Today* and the accompanying handbooks will supply music teachers with resources that promote twenty-first-century skills.

Transcending All Methods of Teaching Music

The researchers have used the Kodály philosophy as a pedagogical compass for these handbooks. The foundation for the second edition and the accompanying handbooks is the development of students’ performance (singing, moving, playing instruments), repertoire, reading and writing of music, and listening and music creative skills—key components of any music curriculum. Teachers certified in Kodály, Orff, and Dalcroze training piloted these handbooks. Any teacher, regardless of personal philosophy and particular pedagogy, can use the handbooks.

Writing Style

The writing style of this text is accessible and instantly engages the reader. The text is filled with examples of activities as well as detailed lesson plans that translate a theoretical model of learning and instruction into a practical guide for teaching music in the K–5 music classroom.

Organic Pedagogy

The authors use an organic approach to teaching music that begins with the careful selection of repertoire. This repertoire is then used to build students’ singing, movement,

instrumental playing, reading, writing, listening, and creative music skills through an “immersion” approach to teaching.

Sequential Pedagogy

The research outlines the process for presenting musical concepts and developing music skills. Although several works describing Kodály-based techniques and curriculums exist, few spell out detailed teaching procedures for presenting musical concepts and integrating them with musical skill development. Some educators familiar with Kodály-inspired teaching may already know the teaching ideas presented in this text. However, we have combined these ideas with current research findings in the field of music perception and cognition to develop a model of music instruction and learning that offers teachers a map to follow that will develop their students’ musical understandings and metacognition skills. We have worked to present a clear picture of how one develops a K–5 music curriculum based on the philosophy of Kodály, the teaching and learning processes needed to execute this curriculum, as well as the development of assessment tools.

Vertical Alignment of Music Classes

Because of the pedagogy used in this publication, it offers a compelling example of how to achieve vertical alignment in the elementary music curriculum. Like all other subject areas in the elementary curriculum, the second edition of *Kodály Today* and the handbooks develop routines and procedures that are common to music lessons regardless of grade level and teaching philosophy. We have delineated the teaching process by including more than forty lesson plans for each grade for teaching music according to the Kodály philosophy and based on the *Kodály Today* text. These handbooks present a clear picture of how the teaching and learning processes go hand-in-hand during the music lesson.

New Cognitive Model for Teaching Music

Kodály Today and the handbook series present detailed instructions on how to present music concepts, elements, and skills based on a model of learning developed in *Kodály Today*. This model builds on the accepted process of teaching music: prepare, make conscious, reinforce, and assess. Although the researchers have adopted these phases of learning, each one of these phases is further broken down into stages that allow sequential teaching of music concepts and elements as well as the means for their assessment. This model of learning inspires the music curriculum, lesson plans, and assessment rubrics for each handbook.

Second Edition

The aim of a second edition of *Kodály Today* is to present an updated practical guide on how to impart a Kodály-based musical education to students in the elementary school

that is aligned with current research in the fields of music pedagogy, music perception and cognition, and Kodály studies. Since the publication of *Kodály Today* in 2008, there has been a tremendous growth in music education research related to Kodály studies, music education, and music perception and cognition.¹¹ Professional organizations are requesting that teachers become proficient in practical applications of research to improve teaching techniques that are germane for teaching music in the twenty-first century. A clarion call has been sounded: create teaching resources that focus on the techniques of music teaching and make available concrete roadmaps as to how to teach music in the twenty-first century that develops “deeper learning.”¹²

New to the Second Edition

- All chapters include updated sources and bibliographies.
- Chapters include actual lesson plans in addition to lesson outlines.
- A new chapter on music technology has been included to help teachers adopt more interactive approaches in the classroom.
- A new chapter on the application of the Kodály concept to children’s choir has been included.
- All lesson plan designs have been updated and organized systematically for all grades.
- More-user-friendly language is included in the lesson plans.
- Chapter 10, “Sequencing and Lesson Planning,” contains a new unit on how to adapt lesson plans for the inclusive classroom.
- A companion website offers instructors extensive additional resources, including sample videos of students as well as music teachers demonstrating techniques and lesson plans. The site also includes worksheets for each grade.
- There is a handbook series accompanying this book. Many practical applications for classroom use contained in these handbooks are cross-referenced to the second edition of this book.

Who Should Read This Book?

This book will appeal to methods instructors, pre-service music teachers, beginning music teachers, and practicing/veteran music teachers for a number of reasons. This is a book with a distinctive methodological foundation that focuses on creatively enhancing the learning environment of children. Therefore, it appeals to methods instructors who will use the book over the course of a semester to show the necessary elements of a comprehensive music education. Effective methods instruction includes what to teach, how to teach, and why to teach, and this book addresses all of these areas. Second, pre-service music teachers will gravitate toward the sequencing and lesson planning included in the book, as well as the specific resources (songs, books), when practice-teaching during methods courses, field experiences, and student teaching. Third, beginning teachers are

often most concerned with long-term planning for each grade level. The unit and lesson plans within *Kodály Today* will appeal to these teachers. Finally, this book will appeal to practicing/veteran music teachers because it can be used to refresh knowledge of teaching music in the early childhood classroom while presenting it in ways that advocate for music education (e.g., connections to literacy). This book updates traditional Kodály ideas and makes them relevant for today's classrooms.

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Building the Framework of a Music Curriculum Based on the Kodály Concept

Philosophy works to render the implicit explicit, with the ultimate intent of enriching both understanding and perception. Among its greatest allies is a persistent curiosity. Its enemies are the habitual, the stereotypical, the unexamined, the acritical, the “common sense” assumption or assertion. The philosophical mind critically challenges and explores received doctrine, renounces the security and comfort of dogma, exposes inconsistencies, weighs and evaluates alternatives. It explores, probes, and questions, taking very little for granted.

Wayne Bowman, “Philosophy, Criticism, and Music Education,” p. 4

Key Questions

- What are the major tenets of the Kodály philosophy of music education?
- How can the Kodály philosophy of music education serve as a model for developing a personal philosophy of music education?
- What are the multiple dimensions of musicianship training?
- How do the multiple dimensions of musicianship training connect to the Kodály philosophy of music education?
- How can we develop a music curriculum based on the Kodály philosophy of music education?

- How can we develop a lesson plan framework based on a music curriculum inspired by the Kodály philosophy of music education?
- How is the Kodály philosophy connected to the national content standards for music education?

What you teach and how you teach will be determined by your own personal philosophy of music education. Exploring Zoltán Kodály's philosophy of music education can provide a helpful model for developing your own personal philosophy of music education. This allows you to examine your goals and purpose in the classroom as well as to become an advocate for the inclusion of music in the school curriculum. The goal of this chapter is to offer a short introduction to Kodály's philosophy of music education as a basis for understanding the components to consider in designing a successful music curriculum. To give a context for understanding Kodály's philosophy, we are furnishing a brief biographical outline of the composer. Although Kodály never wrote any systematic methodology, his philosophy of music education inspired his colleagues and pupils to develop a methodology of teaching. It is important not to confuse Kodály's philosophy of music education with the Kodály Method, an approach to teaching guided by Kodály's philosophy of music education. The composer's philosophy of music education can be briefly summarized as follows: excellent musicians using quality repertoire to teach the joy of music to students during daily music lessons. The tools normally associated with the Kodály Method are discussed in Chapter 4; our focus in this chapter is to convey the Kodály philosophy of music. There are many challenges to implementing a curriculum based on this philosophy of music education, but we believe that it is worth the effort.

Zoltán Kodály: A Biographical Outline

The Early Years: 1882–1905

Zoltán Kodály (1882–1967)¹ was a Hungarian composer, ethnomusicologist, and music educator who along with Béla Bartók is recognized for creating a new style of Hungarian art music based on the folk music heritage of Hungary. Through his efforts in music education, Kodály sought to cultivate a far-reaching, musically literate Hungarian society. His philosophical and pedagogical contributions to the field of music education have become known as the Kodály concept or Kodály Method of music education now in worldwide use.²

Zoltán Kodály was born in Kecskemét, Hungary, on December 16, 1882. His early musical experiences and education prepared him for a career as an artist and a scholar. His father, an amateur violinist, and his mother, an amateur pianist and singer, filled the Kodály house with chamber music of the European masters. He studied language and literature at university, where he was a member of the Eötvös Collegium and composition at the Ferenc Liszt National Academy of Music in Budapest. He earned degrees in composition and teaching in 1904 and 1905, respectively. In April 1906 he was awarded the

Ph.D. for his thesis *A Magyar népdal strófászerkezete* [The Stanzaic Structure of Hungarian Folk Song]. Kodály compiled research material from existing Hungarian folk music collections, music that he had gathered in Galánta, and Béla Vikár's phonograph cylinder recordings. The work reflects his interests and scholarship in the interdisciplinary aspects of music and language. After receiving his doctorate, Kodály settled in Buda and began an ambitious investigation of Hungarian folk tradition.

The Young Composer: 1905–1922

Kodály met Béla Bartók in 1905 when they began to further investigate Hungarian folk music together. In 1906, Kodály took part in a study tour in Berlin and Paris and then began his teaching career as a music theory instructor at the Budapest Ferenc Liszt Academy of Music. At the same time, Kodály continued collecting folk songs, composing, and offering musical criticism. His folk song collection grew to more than three thousand songs. His compositional efforts included piano, chamber, and choral works. Kodály's writings on related aspects of musicology, ethnomusicology, composition, and music performance appeared in literary journals and newspapers.

Kodály became a faculty member at the Liszt Academy (then known as the Budapest Hungarian Royal Academy of Music until 1925) in 1907; there he taught music theory, composition ethnomusicology, and solfège until the mid-1950s. He officially retired from the academy in 1942. His association with Bartók led to a joint concert of their works in 1910. Kodály's use of folk tunes and unfamiliar harmonies earned for him the title “deliberate heretic.” He was accused of holding “both thought and melody in contempt.”

The Creative Period: 1923–1939

The years 1923–1939 were Kodály's most prolific as both a composer and an author. His most noted compositions of the period were written for the opera and chorus. Kodály wrote *Psalmus Hungaricus*, for choir and orchestra, to mark the fiftieth anniversary of the united city of Budapest. The period saw the premiere, first in Hungary and then abroad, of the singspiel *Háry János*, *Dances of Galanta*, and the *Concerto for Orchestra*. Kodály made his conducting debut with the Concertgebouw Orchestra in 1927.

His scholarly works of the period included a number of articles that sought to define the nature of Hungarian folk music. He contributed a historical survey of Hungarian folk music to the *Zenei lexikon* [Dictionary of Music]. He then published his own work on the topic entitled *Folk Music of Hungary*.

Kodály stated that 1925 was the year in which he turned his attention to the musical education of children. Beginning in 1927, Kodály's former students started the Youth Choral Movement in Hungary. The most famous were Jenő Ádám, Lajos Bárdos, György Kerényi, Zoltán Vásárhelyi, Endre Borus, and Adrienne Sztojanovits. The first choral collection, *Little Pieces for Children's Choir*, was published in 1928 and edited by Kerényi. In 1929 Kodály recognized that music education would need to become more systematic, and that only

music materials of the highest quality and that singing should form the foundation. In 1937 Kodály wrote the first volume of *Bicinia Hungarica*, in which he discusses the benefits of using relative solmization.³ *The ABC of Singing* [*Énekes Ábécé*], a music textbook containing folk music materials and the first real effort to use relative solmization in Hungary, was compiled by Kerényi and Benjamin Rajeczky in 1938 and published by Magyar Kárus, Budapest. Based on relative solmization, it contained about three hundred folk songs, classical music, and fundamentals of music. A teacher's manual, *Éneklő iskola* [Singing School], was published two years later in 1940 by Irma Bors and György Gulyás.

The Educator: 1940–1967

In his later years, Kodály pursued with even greater zeal the improvement of musical education in Hungarian schools. *Let Us Sing Correctly* was published in 1941 and presented a pathway to achieving acoustically correct vocal intonation. During this time he wrote other collections of two-part music, including *15 Two-Part Singing Exercises*. In 1954 he wrote *33 Two-Part Singing Exercises* as well as *Tricinia*, and in 1965 he wrote *22 Two-Part Singing Exercises*. He wrote *77 Two-Part Singing Exercises* in 1967 and 1968; they were based on Ainu melodies from Japan. He edited numerous songbooks tailored specifically for children and set forth principles for early musical education in works such as “Zene az ovodában” [Music in the Kindergarten]. In 1943–44, Magyar Kárus published Kodály and Kerényi's two-volume school song collection *Iskolai Énekgyűjtemény I–II* [Collected Songs for Schools]. This was a collection of 630 melodies, including Hungarian and European folk songs and canons arranged according to a methodological sequence. In this collection, folk song material was classified using a musically sequenced order. In 1943 Kodály's 333 reading exercises were published and four booklets of *Pentatonic Music*.⁴ The *Szá-mi* I–VIII books were written with Ádám and published in 1944 and 1946. This was a selection of materials from the *Collected Songs for Schools* for grades one through eight. During 1944 a handbook to Kodály's school song collection and to the *Szá-mi* songbook by Kodály and Ádám was published by Ádám, called *Módszeres énektanítás a relatív solmizáció alapján* [Methodical Music Teaching Based on Relative Solmization]. In these books Kodály began melodic training with the minor third interval. In 1945 and 1947 he published *Pentatonic Music*,⁵ and in 1945 he gave a lecture in Pécs on November 19 titled “Hungarian Musical Education.” He discussed the importance of basing Hungarian musical education on Hungarian folk music. The composer defended the notion of teaching Hungarian music as a prerequisite to the music of other nations. He also addressed the value of teaching singing before giving an instrument.⁶

In 1946, a specialized primary school was established consistent with Kodály's principles. His article “100 Éves terv” [A Hundred Year Plan] was published in *Énekszá*. The ambitious goal of the composer's plan was to restore Hungarian musical culture by making reading and writing music a part of general education throughout the Hungarian school system. Kodály's plan is perhaps best summarized in his own words: “The aim: Hungarian musical culture. The means: making the reading and writing of music general, through the schools.

At the same time the awakening of a Hungarian public taste in music and continual progress towards what is better and more Hungarian. To make masterpieces of world music literature public property, to convey them to people of every kind and rank.”⁷ The Hungarian minister of education recognized his efforts and awarded Kodály the Grand Cross of the Order of the Republic in 1948. He was a member, and then president, of the Hungarian Academy of Sciences (1946–1949), where he established the folk music research group.

Kodály lobbied Hungarian leaders for better education in singing in the schools. In 1950 the first music primary school started in Kecskemét, led by Márta Nemesszeghy. His ideas on the importance of developing musicianship were reflected in a speech, “Who Is a Good Musician?” given at the end of the 1953–54 academic year at the Liszt Academy. He summarized the characteristics of a good musician as someone who had (1) a well-trained ear, (2) a well-trained intelligence, (3) a well-trained heart, and (4) a well-trained hand. In a preface to Erzsébet Szőnyi’s *Musical Reading and Writing*,⁸ Kodály provides a brief overview of music education focusing on the German model and commenting on the curriculum of the Paris Conservatory. He praises Szőnyi’s *Musical Reading and Writing* for constructing an outline for a music education but cautions that it is the artistry of the teacher that will set the musical example for the students, not books.⁹ In the Foreword to *Let Us Sing Correctly*¹⁰ published in 1964, Kodály explains that proper intonation in singing matches the acoustic, not the tempered, intervals and that the singing teacher or choral director should not depend on the piano for pitch. He examines the use of part singing and solfège for developing good intonation. Musical examples are presented and analyzed.

The 1964 Budapest Conference of the International Society for Music Education drew international attention to the phenomenon of musical education taking place in Hungarian music education; this was called “the Kodály Method.”¹¹ Accordingly, Kodály was recognized as a prominent figure in twentieth-century music education.

Further accolades were bestowed on Kodály in his final years; he was presented with three Kossuth prizes as well as honorary degrees from Oxford, Humboldt, and Toronto universities. Kodály became a citizen of the world; he was invited to conduct in Great Britain, the Soviet Union, and the United States; he was selected to chair conferences held by the International Folk Music Council and the International Society for Music Education; and he was an honorary president of the latter. As a final tribute from his own people, Kodály received the title of Eminent Artist from the Hungarian People’s Republic.

A Brief Examination of Zoltán Kodály’s Philosophy of Music Education

To understand Kodály’s philosophy of music education, it is best to examine his musical compositions, writings, and speeches. Here we consider some of his most famous statements concerning the justification for including music in the school curriculum and the importance of a well-trained music teacher, as well as his views on the essential components of a music education. The majority of these statements were originally written

in Hungarian and translated into English. We do not attempt to correct grammatical errors (or use of gendered pronouns) or English translations. The quotes appear as they have originally been translated. Although some statements are awkward, the essence of Kodály's thoughts is evident.

We have chosen quotes from Kodály's writings that permit insights into (1) justifying music in the school curriculum, (2) the importance of excellent musicianship training for music instructors, and (3) offering a comprehensive music education that includes performance, stewardship of culture, critical thinking, creativity, and listening. We refer to these various components as the multiple dimensions of musicianship.

Justifying Music in the School Curriculum

Kodály believed that music should belong to everyone and not just to a musical elite: "It is the right of every citizen to be taught the basic elements of music, to be handed the key with which he can enter the locked world of music. To open the ear and heart of the millions to serious music is a great thing."¹²

He states that "with a few years' technical preparation children can achieve results measurable by the most exacting of absolute artistic standards."¹³ He observed, "With music, one's whole future life is brightened. This is such a treasure in life that it helps us over many troubles and difficulties. Music is nourishment, a comforting elixir. Music multiplies all that is beautiful and of value in life."¹⁴ Other observations:

Taken separately, too, the elements of music are precious instruments in education. Rhythm develops attention, concentration, determination and the ability to condition oneself. Melody opens up the world of emotions. Dynamic variation and tone colour sharpen our hearing. Singing, finally, is such a many-sided physical activity that its effect in physical education is immeasurable—if there is perhaps anyone to whom the education of the spirit does not matter. Its beneficial effect in health is well known; special books have been written on this.¹⁵

With us it is scarcely every twentieth person who uses his speech and breathing organs correctly. This, too, should be learned during the singing lesson. The discipline of rhythm, the training of the throat and lungs set singing right beside gymnastics. Both of them, no less than food, are needed daily.¹⁶

Our age of mechanization leads along a road ending with man himself as a machine; only the spirit of singing can save us from this fate.¹⁷

The Importance of Excellent Artist-Teachers

We believe that students should be taught music on the basis of an apprenticeship model of instruction that closely mirrors a teaching model used by exceptional studio

instructors. Simply stated, students learn the craft of music from individuals who themselves are excellent musicians. In Kodály's words: "There is a need for better musicians, and only those will become good musicians who work at it every day. The better a musician is the easier it is for him to draw others into the happy, magic circle of music. Thus will he serve the great cause of helping music to belong to everyone."¹⁸

These additional quotes verify Kodály's conviction that only excellent music instructors should teach.

It is more important who the singing master at Kisvárdá is than who the director of the Opera House is, because a poor director will fail. [Often even a good one.] But a bad teacher may kill the love of music for thirty years in thirty classes of pupils.¹⁹

Teach music and singing at school in such a way that it is not a torture but a joy for the pupil; instill a thirst for finer music in him, a thirst which will last for a lifetime. Music must not be approached from its intellectual, rational side, nor should it be conveyed to the child as a system of algebraic symbols, or as the secret writing of a language with which he has no connection. The way should be paved for direct intuition. If the child is not filled at least once by the life-giving stream of music during the most susceptible period—between his sixth and sixteenth years—it will hardly be any use to him later on. Often a single experience will open the young soul to music for a whole lifetime. This experience cannot be left to chance; it is the duty of the school to provide it.²⁰

Music instructors should develop students' inherent musical abilities in the classroom through performance, musical literacy skills, creativity, and listening, as well as enabling their students to become stewards of their musical and cultural heritage. The goal of music instruction is to create a community of learners that experience and explore all of the various facets of music and begin to share this knowledge as a service to the community.

But professional music education in music itself is still not sufficiently inspired by the idea that music-making is not an end in itself but that it must stand at the service of the whole people.²¹

It is the bounden duty of the talented to cultivate their talent to the highest degree, to be of as much use as possible to their fellow men. For every person's worth is measured by how much he can help his fellow men and serve his country. 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.²²

Comprehensive Music Education: The Multiple Dimensions of Musicianship

In addition to addressing the value of music in the school curriculum, Kodály spoke about the need to give children a comprehensive music education. For us the multiple

dimensions of musicianship include performance, musical literacy, and critical thinking skills, creativity, listening, as well as stewardship of a community's musical and cultural heritage. It is clear that when developing children's musicianship skills we need to address the several facets of what it means to be a musical human being. If we are to develop children's self-knowledge, self-awareness, and emotions, we need to educate them to be

- Stewards of their musical and cultural heritage
- Performers
- Critical thinkers
- Creative human beings
- Informed audience members

Children as Stewards of Their Cultural Heritage: Music Repertoire

Although some music educators²³ have alleged that the music education of children is more important than transmission of a musical and cultural heritage, Kodály argued otherwise.

Not even the most excellent individual creation can be a substitute for traditions. To write a folksong is as much beyond the bounds of possibility as to write a proverb. Just as proverbs condense centuries of popular wisdom and observation, so, in the traditional songs, the emotions of centuries are immortalized in a form polished to perfection. No masterpiece can replace traditions.²⁴

Kodály believed that material suited to the physical, developmental, and psychological needs of the young could be best found in folk songs. Kodály valued folk songs for their simplicity, beauty, and heritage, but he emphatically stressed the importance of using only authentic folk songs, linking them to the finest art songs and art music.

Through their tradition of oral transmission, folk songs have long been considered ideal for developing ear training and musical memory. This renders them well suited to fostering musical literacy. Using folk songs and singing games in the school allows the teacher to work with appropriate material that is already part of the child's cultural experience. Ruth Crawford Seeger believed also that it is "one of the aims of education to induct the child into the realities of the culture in which he will live, may we not say that this traditional music and language and ideology, which has not only grown out of but has in turn influenced that culture—and is still influencing and being used by it—should occupy a familiar place in the child's daily life, even though it may not be current in the particular neighborhood in which he happens to be living."²⁵

As students' skills develop, folk songs of other cultures are gradually introduced along with art music of the great composers. Kodály: "There are strictly speaking only two kinds of music: good and bad. . . . Bad foreign and bad native music are equally damaging, like the plague."²⁶

It was Kodály's belief that communication of inferior music inhibits the growth of maximum musical understanding. Therefore he maintained that the type of material used and the manner of presentation have a lasting effect on the development of a child's musical taste.

Bad taste spreads by leaps and bounds. In art this is not so innocent a thing as in, say, clothes. Someone who dresses in bad taste does not endanger his health, but bad taste in art is a veritable sickness of the soul. It seals the soul off from contact with masterpieces and from the life giving nourishment emanating from them without which the soul wastes away or becomes stunted, and the whole character of the man is branded with a peculiar mark.²⁷

The pure soul of the child must be considered sacred; what we implant there must stand every test, and if we plant anything bad, we poison his soul for life.²⁸

The use of contrived or diluted music is not suitable for instruction.

Let us stop the teachers' superstition according to which only some diluted art-substitute is suitable for teaching purposes. A child is the most susceptible and the most enthusiastic audience for pure art; for in every great artist the child is alive—and this is something felt by youth's congenial spirit. Conversely, only art of intrinsic value is suitable for children! Everything else is harmful. After all, food is more carefully chosen for an infant than for an adult. Musical nourishment which is 'rich in vitamins' is essential for children.²⁹

Quality music literature for each grade will expand students' knowledge of folk songs, music of the masters, and recently composed music. We need to consider the cultural backgrounds of our students and then determine the songs that should be included in a curriculum. From that point we can determine which materials may be taught through music reading, or through a rote approach to instruction.

Children as Performers: Singing, Instruments, and Movement

Music performance is at the core of a music program. Through performance students engage in singing, movement, playing instruments, and conducting.

Singing

Kodály was convinced that singing is the most direct means to a musical education. Singing requires rapid internalization of sound and provides immediate participation in the musical experience. Kodály's intent was to lead students to a deep appreciation of art music. Since the human voice is the most intimate of all instruments and the inner ear is more easily developed through this personal medium, the voice is the most logical starting point.

If one were to attempt to express the essence of this education in one word, it could only be—singing. The most frequent word to be heard on Toscanini's [sic] lips during his orchestral rehearsals was "Cantare!" expressed in a thousand and one shades of meaning.³⁰

Fortunate indeed is the child who creates with his own voice the first association linking it with the picture of the notes. If he starts singing based on the concepts of instrumental techniques, then our endeavors to make the singing and aural concepts primary can hardly succeed. And if he does not sing at all, it will be nearly impossible for him to achieve free and intimate “singing” on any instrument. Even the most talented artist can never overcome the disadvantages of an education without singing.³¹

There is a well-known saying of Bulows: He who cannot sing, be his voice good or bad, should not play the piano either. What did Bulow mean by this? He did not mean that every movement and part of a Beethoven sonata should be sung before it is played. But that nobody can play it well if he does not feel and know where the essence of the melody is, and if he cannot bring it to life with his voice whatever his voice may be like.³²

Most singing teachers and chorus masters believe in controlling the pitch of the voice by the piano. But singing depends on the acoustically correct “natural” intervals, and not on the tempered system. Even a perfectly tuned piano can never be a criterion of singing, not to speak of the ever “out-of-tune” pianos available at schools and rehearsal rooms. Yet how often have I found chorus masters attempting to restore the shaky intonation of their choirs with the help of a mistuned piano!³³

We must look forward to the time when all people in all lands are brought together through singing, and when there is a universal harmony.³⁴

Instruments

The composer also alleged that instrumental instruction should incorporate the use of singing.

Understand once and for all what this is all about: the psychological procedure of our whole music making is faulty—it must be inverted. So far it is the fingers that have run ahead, with the head and heart hobbling after them. The way for the true musician is the opposite: he starts with the head and the heart and from there directs the fingers, the larynx, or whatever instrument. It is because they do not go about it in this way that so many of our pianists play mechanically. When someone is twenty or thirty they announce that he has no talent. But perhaps if he had tried to make music with his voice when he was six years old, he might have come closer to the soul of the music and his piano playing might have been more musical as a result.³⁵

We should not allow anyone even to go near an instrument until he or she can read and sing correctly. It is our only hope that one day our musicians will be able also to “sing” on their instruments.³⁶

To teach a child an instrument without first giving him preparatory training and without developing singing, reading and dictating to the highest level along with the playing is to build upon sand.³⁷

I heard the finest singing in the world by the world's worst voice—Toscannini [sic], when at rehearsal he demonstrated a phrase in his blunt hoarse voice for his players and singers. And this is why they could sing so beautifully under his baton. His most frequent comment to the orchestra was “Cantare! Cantare!”³⁸

Kodály did acknowledge appropriate and tasteful song accompaniments: “But it is an even greater ‘pleasure and amusement’ for children if they accompany themselves on their instruments. . . . The xylophone is not so bad either. I shall never forget the charming sight and sound in Nagyvárád in 1942 of forty children playing the xylophone simultaneously.”³⁹ Kodály believed that students should perform simple melodies on instruments: “However, these pieces can be played on any other instrument or can be sung unaccompanied, wordlessly or with a text if a suitable one can be invented.”⁴⁰

Movement

Additionally, the composer was convinced that movement through singing games and folk dancing is critical for the music development of children.

Children's singing games allow a more profound insight than anything else into the primeval age of folk music. Singing connected with movement and action is a much more ancient and, at the same time, more complex phenomenon than is a simple song. It offers much more hitherto untouched material to science for all kinds of investigation than any other branch of folk music, on which its thorough examination can also throw new light.⁴¹

Children as Critical Thinkers: Music Literacy

Kodály believed that all students should become musically literate, that is, they should be able to read and write music with ease, comparable to the ease with which they read and write their own language: “I was always amazed how an intelligent adult was willing without the slightest protest to let himself be treated like a parrot. A choir which has even half an idea of reading will in a given period of time learn ten times as many works and its perspectives will become ten times as broad as one which repeats like a parrot by ear.”⁴²

Kodály inspired many musicians and teachers to work with folk materials and to analyze them from a musicological and pedagogical perspective. Together they determined melodic intervals, rhythms, meters, and forms that are common in Hungarian music. After careful analysis, a pedagogical sequence was established that introduced the most common musical elements first; through performance these elements would be familiar to students. This approach differed from the older subject-logic approach to music learning in which the material was taught in a manner that is logical in terms of content but

did not take into account how children learn. For example, rhythm was often taught by explaining note values—“a whole note receives four beats”—and then dividing the whole into half notes, quarter notes, and so on. The Kodály concept advocates beginning the study of rhythm with rhythmic and melodic patterns most common to children’s singing games and chants. Thus, patterns of quarter and eighth notes are taught in the context of music that the child has already experienced in many ways.

As Kodály’s ideas were developed, Hungarian teachers began using teaching techniques that have sometimes been thought to constitute a “Kodály method.” These techniques include use of the moveable *do* system of solmization, use of hand signs to indicate the notes of the scale, rhythmic syllables, and a form of musical shorthand derived from the solfège and rhythmic systems. These devices were adapted by Kodály’s colleagues and found useful in teaching music to children. However, they did not originate with Kodály-based teaching.

The moveable *do* or tonic-solfa system can be traced to the eleventh century, when Guido d’Arezzo used it for musical instruction. An Englishman, John Curwen, developed the hand signs used to represent the notes of the scale in 1862. Hand signs offer physical and visual reinforcement of the musical sound. Musical shorthand, or stick notation, was developed in Hungary and is simply a rapid way of writing music without the use of the staff.

It is the use of these teaching techniques in combination with the folk song, art music, and recently composed music in a child-centered curriculum where children develop their critical-thinking skills through discovery-based learning that makes the Kodály concept of music education unique.

For the roots of science and of art are the same. Each, in its own way, reflects the world. The basic conditions: sharp powers of observation, precise expression of the life observed, and raising it to a higher synthesis. And the foundation of scientific and artistic greatness is also the same: just man, vir Justus.⁴³

On the basis of what has been said, the characteristics of a good musician can be summarized as follows: a well trained ear, a well trained intelligence, a well trained heart, and a well trained hand. All four must develop together, in a constant equilibrium. As one lags behind or rushes ahead, there is something wrong.⁴⁴

The aspect of literacy is addressed as children develop critical-thinking skills. Music literacy goals may include teaching specific rhythmic and melodic elements as well as developing students’ reading and writing skills. Music tools such as rhythmic and solfège syllables and numbers should be used to develop music reading and writing skills. When teaching according to the Kodály concept, we derive all rhythmic and melodic elements from song material. Activities for the development of inner hearing (audiation), music memory skills, form and analysis skills, and harmonic skills should also be included in the curriculum.

Children as Creative Human Beings: Music Composition and Improvisation

Music improvisation, the art of composing extemporaneously, and composition, the art of formulating and writing music, are indispensable components of a music education. Kodály believed that students should possess a well-trained ear to engage in music improvisation and composition: “How often has it happened that pupils studying composition without a trained ear write down something quite different from what they have imagined? . . . Here, too, we have seen often enough what a struggle the study of composition, and even of simple harmony, is for one who failed to learn the reading and writing of music early enough.”⁴⁵

Two types of improvisation and composition activities are used in the music classroom: one is where students improvise a rhythm or melody without identifying the pitches or sounds being used, and the other is where students consciously use specific rhythmic or melodic elements. The instructor who teaches music inspired by the Kodály concept uses improvisation and composition so students will develop the ability to engage in the creative process as well as understand the stylistic elements of a piece of music. Students who are able to improvise and compose music based on the typical forms and melodic and rhythmic patterns of folk songs and art music have developed a greater feeling and understanding for a musical style.

Activities for developing students’ improvisation and composition skills should be included in a music curriculum. These activities need to be correlated to the repertoire being studied and presented sequentially.

Children as Informed Audience Members and Listeners

Music listening is an important component of the Kodály concept. No matter what the activity in the music classroom, children are constantly encouraged to listen when they perform or create, or while they are developing their critical thinking skills. Of course the music teacher also needs to give students guided listening activities, which enables them to form connections between the song repertoire they are singing and art music.

Kodály believed that there was a significant connection between folk music and art music: “For instance, Haydn, the best to begin with, has manifest connection with folk-song, but even in many works of Mozart it is easy to recognize the sublimated Austrian folk songs. Beethoven’s many themes are also folk-songlike.”⁴⁶

He stressed the importance of listening for the music student.

It is not enough to listen once, fleetingly, to great works; one has to prepare for them and to follow the notes through the pages before and after hearing them in order to implant them abidingly in one’s mind.⁴⁷

It is the richness of both the musical experiences themselves and the memory of them that makes a good musician. Individual singing plus listening to music (by means of active and passive well-arranged experiences) develops the ear to such an extent that one understands music one has heard with as much clarity as though one were looking at a score; if necessary—and if time permits—one should be able

to reproduce such a score. This, and certainly no less, is what we expect from the student of a language; and music is a manifestation of the human spirit similar to a language. Its great men have conveyed to mankind things unutterable in any other language. If we do not want such things to remain dead treasures, we must do our utmost to make the greatest possible number of people understand their secrets.⁴⁸

Activities for developing students' listening skills should be included in the curriculum. These activities should be closely correlated to the students' knowledge of rhythmic and melodic elements and used in practicing melodic or rhythmic elements. Listening activities may include songs sung or performed by the music teacher or other students, as well as performance of repertoire by professional musicians. The curriculum should include specific listening repertoire that incorporates or reinforces musical elements and concepts at each grade level. Provide children with additional information about the piece of music. Consider talking about the form, instrumentation, and a brief biographical sketch of the composer.

The Kodály Method or Concept of Music Education

Zoltán Kodály's philosophy of music education inspired the Kodály Method or the Kodály concept of music education. Kodály's students and colleagues helped develop the approach to teaching. The method is a comprehensive approach to developing music skills.

Here are the hallmarks of the Kodály method, shaped by Kodály's philosophy of music education.

Caliber of Music Teachers

Teachers need to possess excellent musicianship and conducting skills and have considerable knowledge of music repertoire to successfully develop a Kodály-inspired music program.

Singing

Singing is the essence of the Kodály concept, and tuneful singing is the foundation of this approach to music education. Everyone possesses a voice and can be taught to sing tunefully; therefore learning music through this approach has no restrictions. Aspects of singing should be taught before formal instrumental lessons. Singing allows children to develop the skill of audiation.

Repertoire

A child should be empowered to see his or her background with pride and respect. Respect comes from knowledge. A key component of anyone's cultural heritage is folk music; this music includes children's songs and games. Such repertoire includes the basic rhythmic

and melodic building blocks of music, and these building blocks can be used to make connections to all styles of music. A music curriculum should include certain materials:

- Folk songs and games of the American culture and backgrounds of the students in your school
- Traditional children's songs and games
- Folk songs of other cultures
- Art music (music of the masters)
- Pedagogical exercises written by composers
- Recently composed music written by excellent composers

Reading and Writing

Teaching children how to read and write music is another essential component of the Kodály approach. Practitioners of the Kodály method use a variety of tools to develop a child's fluency in reading and writing music. (These tools are discussed in more detail in Chapter 4 of this book.) The teaching tools used include

- Relative solmization, moveable *do*, where the tonic note is *do* in major and *la* in minor
- Hand signs
- Rhythm syllables

Sequencing

A vital feature of the Kodály concept is the teacher's ability to sequence materials and present musical concepts and elements to children derived from the students' musical repertoire. This is an experience-based approach to learning.

Building the Framework of a Curriculum Based on the Multiple Dimensions of Music

When designing a curriculum based on the Kodály philosophy of music education, include:

- Children as stewards of their cultural heritage: Develop children's knowledge of music repertoire, to include
 - Folk songs and games of the American culture
 - Traditional children's songs and games
 - Folk songs of other cultures
 - Art music (music of the masters)

Pedagogical exercises written by composers

Recently composed music written by excellent composers

- Children as performers: Develop children's performance skills through singing, playing instruments, and movement.
- Children as critical thinkers: Develop children's knowledge and critical thinking skills about music by expanding reading and writing skills. To do this successfully, we need to develop children's ability to use musical tools such as solfège syllables, hand signs, and rhythm syllables. These tools enable them to deconstruct the repertoire they are singing and advance reading and writing skills.
- Children as creative human beings: Develop children's ability to improvise music. This is often a natural skill for children, and as they learn to read and write music and understand the forms of the repertoire they are singing, it gives them a model to imitate in their own compositions.
- Children as informed audience members: Active listening skills need to be developed in the music classroom. There is a distinction between entertainment and listening. Often children are not used to actively listening to music; many feel more comfortable being entertained. Teachers need to help students cross this divide.

Music education, to quote the author Daniel H. Pink, is “fundamental, not ornamental.”⁴⁹ Learning music gives children many opportunities to perform music, to become stewards of their cultural heritage, to develop critical thinking skills (reading and writing music), to have opportunities to be creative human beings, and to be informed listeners and audience members. Through these multiple dimensions of their music education, children develop skills that not only will make them more accomplished musicians but will also prepare them for life as citizens of the twenty-first century.

Sample of a Grade 1 Music Curriculum Shaped by the Kodály Concept of Music Education

The following is a sample grade 1 curriculum that is shaped by our understanding of the philosophy of Zoltán Kodály. Each section of the curriculum will be discussed in greater detail in subsequent chapters. We have suggested a music curriculum as the teaching demands placed on music teachers differ from one school district to another. The goal of this curriculum is to furnish a model for constructing your own curriculum based on the Kodály philosophy of music education and on current successful models of the Kodály teaching. Once you gain an understanding of the Kodály philosophy and the approach to teaching, you will be able to make modifications to suit your own particular teaching situations. Our goal is to show how the major tenants of the Kodály philosophy and current practices in teaching music using techniques associated with the Kodály method can shape a music curriculum.

Outline List

I. Children as Stewards of Their Cultural and Musical Heritage: Repertoire

Children experience singing a repertoire of music that includes folk music from a variety of cultures, art music, patriotic music, recently composed music, and seasonal music. This exposure deepens children's understanding of the various styles of music, giving them tools to understand diverse music cultures and styles. Strive to offer an historical context for all repertoire being studied.

Children will grow to recognize how different types of music share the same “building blocks” as well as what makes each music composition unique. Understanding a particular music style helps students develop their own creative style. This is an invaluable and unique aspect of music education as it develops children's cultural knowledge and understanding.

Expand song repertoire to add to students' knowledge of songs and games, folk music of the children's culture, art music, and recently composed music.

II. Children as Performers: Performance

A child's music education should begin with singing appropriate music repertoire that is developmentally appropriate for students. Children sing while performing singing games and singing part music, and they develop their knowledge of music literacy through singing as well as using the voice to create their own music. Singing is the glue that connects all of the music skills and knowledge taught in the music classroom. Singing develops the most significant and essential skill in music: the ability to think in sound. This ability leads to significant gains in a child's ability to perform musically on an instrument. When children have the ability to think in sound, they are able to play an instrument with musical understanding. Playing a music instrument is more than the technical aspects of learning the instrument; it involves learning how to translate an aural image of a piece into acoustic sound. Learning the technique required for playing an instrument is only one part of the process necessary for translating notation into sound. A child's aural image of the piece of music will dictate how to perform the piece of music. Children also begin to develop their movement and conducting skills in this grade. It is essential that there be an organic connection between singing, instrumental, movement, and conducting skills.

1. Singing tunefully
 - A. Sing songs independently and tunefully in a six-note range.
 - B. Be familiar with a varied repertoire of at least thirty folk songs and singing games, classical music, and recently composed music (a few songs will be sufficient here).
 - C. Know by memory ten to fifteen songs and be able to sing them with solfège and rhythm syllables.
 - D. Perform all songs with accurate intonation, clear diction, clear head tone, musical phrasing/breathing, appropriate dynamics, and tempi.
 - E. Perform songs using appropriate tempo, including allegro and largo, and dynamics, including forte and piano.

2. Movement
 - A. Explore music making with body percussion.
 - B. Perform acting-out games
 - C. Perform chasing games.
 - D. Perform winding games.
 - E. Perform simple line games.
 - F. Perform circle games.
 - G. Improvise words and movement to known songs.
 - H. Explore games, activities, and movement in personal space or general space.
3. Instruments
 - A. Play instruments independently or in a group.
 - B. Play ethnic music with unpitched instruments and body percussion.
 - C. Students demonstrate first grade melodic and rhythmic concepts on classroom instruments.
 - D. Students accompany classroom singing on classroom instruments.
4. Part work (activities may be combined with instruments)
 - A. Sing songs antiphonally.
 - B. Practice singing intervals simultaneously with solfège syllables and hand signs. Note: the intervals are not named, but simply performed (*so, mi, la*), and intervals are formed by them from known songs (*so-mi, mi-so, so-la, la-so, mi-la, la-mi*).
 - C. Accompany a song with a rhythmic ostinato using quarter and eighth notes and quarter note rests.
 - D. Accompany a song with a melodic ostinato using *la, so, and mi*.
 - E. Chant simple rhythmic canons derived from the rhythms of familiar songs.
 - F. Sing simple melodic canons derived from the melodic motifs of familiar songs.
 - G. Perform two-part rhythmic exercises based on rhythmic motifs of known songs.
 - H. Perform two-part melodic exercises based on the rhythmic and melodic motifs of known songs.
 - I. Perform simple folksongs in canon.
5. Conducting
 - A. Students conduct in duple meter.

III. Children as Critical Thinkers and Problem Solvers: Music Literacy

Learning how to read and write music is closely connected to understanding stylistic features. In order to develop children's music literacy skills, it is important that they study a core repertoire of songs that share similar rhythmic and melodic characteristics. Each piece of music studied is an opportunity for the teacher to share with students the commonalities between the works, and it also introduces students to new music elements. This can be accomplished through developing children's reading and writing of music.

As critical thinkers, children will use an inquiry-based approach to learn how to read and write music.

We approach the teaching of every new music concept and element as a problem to be solved. In our approach to learning and instruction, the teacher is guided to ask questions about a new concept or element being studied. What are the characteristics of the new concept or element? For children, how can you create a representation of the new music concept or element? Analyze your representation with the help of a friend and draw conclusions about your representations. Share your findings with the class about what you discovered. How do we notate a new rhythmic or melodic element? Children will gather kinesthetic, aural, and visual information about a new music concept or element before they learn the process of how to notate this new element. Part of the problem-solving activities for children is to engage them in a process where they create their own notations for a new element and try to capture the characteristics of the new element through their own notations. The act of taking music apart, studying those parts, and then putting it all back together again to perform repertoire more musically teaches children how to understand music more thoughtfully, but it can be applied to other subjects as well.

Critical thinking is applied through reading and writing music to develop music literacy skills. First grade students will gain fluency using rhythm syllables for quarter and two eighth notes, quarter rest and solfège syllables for *so*, *mi*, and *la*. They will learn how to read and write known rhythms and melodies, sight-read new melodies, and write new songs using stick notation, traditional notation, and staff notation. At the same time they will also develop their inner hearing, knowledge of form, and memory skills while enhancing their music literacy skills.

1. Rhythm elements (duple meter, quarter, eighth notes, and quarter note rest)
 - A. Identify steady beat in musical performances, and faster or slower.
 - B. Perform songs with rhythm syllables.
 - C. Perform rhythmic ostinati.
 - D. Perform rhythmic canons.
 - E. Perform two-part rhythmic exercises.
 - F. Recognize tunes from clapped rhythm patterns.
 - G. Identify a skipping song and a marching song.
2. Melodic elements (*so mi la*)
 - A. Perform songs with solfège syllables and hand signs.
 - B. Perform melodic ostinato.
 - C. Perform canons.
 - D. Perform two-part melodic exercises from a teacher's hand signs.
 - E. Recognize tunes hummed by a teacher.
 - F. Recognize a tune by reading a teacher's hand signs.
3. Reading and writing of rhythmic elements
 - A. Know names and written symbols for quarter notes, eighth notes, quarter note rest, accented beat, and bar lines. Conduct in duple meter. (This should

be the final step of learning rhythms. We suggest that students be guided to sing repertoire fluently with rhythm syllables before being taught the technical names of notes.)

- B. Read well-known rhythmic patterns with stick notation and traditional rhythmic notation.
 - C. Read a two-part rhythmic exercise.
 - D. Write well-known rhythmic patterns with stick notation and traditional rhythmic notation.
 - E. Write rhythmic patterns from memory or when dictated by the teacher in stick notation and traditional rhythmic notation.
4. Reading and writing of melodic elements
- A. Know the names and written syllables for the solfège syllables *so*, *mi*, and *la*.
 - B. Read well-known melodic patterns with traditional rhythmic notation and solfège syllables as well on staff notation.
 - C. Read a two-part melodic exercise from notation.
 - D. Write well-known melodic patterns with traditional rhythmic notation and solfège syllables as well on staff notation.
 - E. Write melodic patterns found in focus songs from memory or when dictated by the teacher using stick and solfège syllables, traditional notation, and solfège syllables or staff notation.
5. Inner hearing
- A. Silently sing melodic motifs or melody from the teacher's hand signs.
 - B. Silently sing known songs with rhythmic syllables.
 - C. Silently sing known songs with melodic syllables.
 - D. Silently read full or partial rhythms or melodies written in traditional notation with solfège syllables or staff notation.
 - E. Sing back short known melodic or rhythmic motives from memory using text (if the student recognizes the song it is abstracted from), rhythm syllables, or solfège syllables.
6. Form
- A. Recognize same, similar, or different phrases in a song either aurally or through music reading.
 - B. Recognize repeated musical motifs that are the same and the ones that are different.
 - C. Use letters to label repetition and contrast in simple songs: ab, aaba, or abac patterns.
 - D. Use repeat signs correctly in reading and writing.
7. Musical memory
- A. Echo four- and eight-beat rhythm patterns clapped by the instructor with rhythm syllables.
 - B. Echo four- and eight-beat solfège patterns sung by the instructor with solfège and hand signs.

- C. Memorize short melodies through hand signs.
- D. Memorize rhythm patterns of four or eight beats from known songs from traditional rhythmic notation.
- E. Memorize melodic patterns of four or eight beats from known songs from traditional rhythmic notation with solfège syllables or from staff notation.

IV. Children as Creative Human Beings: Improvisation and Composition

When children learn how to express themselves through improvisation and composition, they learn more about who they are and what they are capable of accomplishing. The act of improvising and composing music gives a child the opportunity to engage creative abilities. We believe that it is important for children to develop their own creative skills by manipulating known rhythmic or melodic elements before they begin to create their own composition. This curriculum guides children to be creative in a musical context. They should be provided with various rhythmic and melodic improvisation exercises, including individual and class improvisation or composition of movement, singing, and playing on classroom instruments. Students are guided to improvise with short rhythmic and melodic patterns derived from known repertoire to create new versions of repertoire studied.

1. Rhythmic improvisation based on the rhythmic building blocks of song repertoire
 - A. Improvise rhythm patterns, of four or eight beats, by clapping and saying rhythm syllables.
 - B. Improvise rhythm patterns of four or eight beats using rhythm instruments.
 - C. Improvise a new rhythm to one measure or more of a well-known song written in traditional notation by either clapping or playing a classroom instrument.
 - D. Improvise question-and-answer motives using known rhythm patterns.
 - E. Improvise to a given form.
2. Melodic improvisation (based on the melodic building blocks of song repertoire)
 - A. Improvise melodic patterns of four or eight beats by singing with solfège and hand signs.
 - B. Improvise melodic patterns of four or eight beats using barred instruments.
 - C. Improvise short musical motives (*la-so-mi*) using hand signs, hand staff, or body signs.
 - D. Improvise pentatonic bichord and trichord (*so-mi-la*) melodies to simple four- or eight-beat rhythms using the voice or a barred instrument.
 - E. Improvise a melody to one measure or more of a well-known song.
 - F. Improvise question-and-answer motives using known melodic patterns.

V. Children as Informed Audience Members: Listening

Children are surrounded every day with music from a variety of media sources. Our responsibility as music educators is to help students become critical listeners so that they

can identify and distinguish the various meanings and purposes of music. Children need to appreciate that the music they listen to with their friends (social music) can differ in purpose from music repertoire studied in music classes. Of course, students must eventually understand that all music can fall into two categories: good music or bad music. It is our job as educators to help children differentiate between good and bad music and allow them to make their own listening choices. We need to develop their ability to listen actively to a variety of styles of music and understand the stylistic elements of this repertoire. However, we strongly believe that the music repertoire we choose to use in our music curriculum should reflect the same type of processes that literature teachers use when they select book to be read in a literature class. Although there can certainly be disagreement as to what constitutes quality repertoire, there is a general consensus as to what makes great literature.

1. Expand listening repertoire and revisit kindergarten musical concepts.
 - A. Distinguish among singing, inner, whispering, calling, and speaking voices.
 - B. Recognize phrase forms (same or different) in classroom song repertoire, folk music, and masterworks.
 - C. Recognize known rhythmic features in classroom song repertoire, folk music, and masterworks, including quarter, eighth notes, and quarter note rest.
 - D. Recognize known melodic features in classroom song repertoire, folk music, and masterworks.
 - E. Develop awareness of expressive controls—that is, dynamics, tempo, timbre—and their distinctive characteristics in masterworks of various historical periods. Use basic music terminology in describing changes in tempo, including allegro and largo, and dynamics, including forte and piano; students should be able to recognize comparatives, fast-slow, loud-soft.
 - F. Distinguish same/different between beat/rhythm, higher/lower, louder/softer, faster/slower in musical performances
 - G. Recognize and identify aurally the instrument families.
 - H. Recognize and identify aurally one instrument from the instrument families
 - I. Practice appropriate audience behavior during live performances.

Music Philosophy Prompt Questions

Here are prompt questions to help you tailor the curriculum above to your own specific needs. It is important that your curriculum reflect your teaching philosophy, your personality, and your own content knowledge or expertise. Remember also to reinforce the vision and mission of the school with your music programs, and review your state standards for music education.

- Where are you coming from?
 - What is your philosophy of music education?
 - What role does the Kodály concept of music play in the development of your curriculum?

What are the mission and vision of your school?
How do you reinforce the mission of your school in your music curriculum?
How do you and your music students become advocates for music?
How do you develop the teaching of music in your school so that music is treated as a core subject area?

- What repertoire do you use in the classroom?
 - How do you select music repertoire for your curriculum?
 - Do you use this repertoire to develop all the children's music skills in performance, playing instruments, music literacy, improvisation, and composition as well preparing them to become critical consumers of music?
 - How will you encourage students to use the known rhythmic and melodic building blocks to create and build musical compositions, bolstering critical-thinking skills and creativity?
 - How will music benefit students' overall academic achievement?
 - How does your classroom reinforce the core curriculum and the vision of the campus?
 - How do you assess student growth in musicianship skills and music literacy throughout the year?
 - How does your classroom embrace cultural diversity through songs?
 - What is the role of foreign folk, art, and popular music being brought in by children of various cultures, and how do you use it to draw parallels with other genres in your class?
- What music skills and content will you develop in each grade?
 - How will you find a balance among the skills of singing, creative movement, playing instruments, reading and writing music, composing and improvising, and listening to music?
 - How do you create music lesson plans that will develop all of a child's music skills?
- How do you tailor your teaching to various student populations with specific learning needs?
 - What are some ways in which you meet the various needs of bilingual and transitioning students to strengthen their primary language and promote acquisition of the English language through repertoire?
 - How do you use a broad range of music genres and styles to reach various populations of your campus and promote a lasting love and respect for all music?
 - How do you use a broad range of learning styles to reach various populations of your campus?
 - What is the place of technology in the music classroom?
 - How do you ensure a safe environment that encourages learning?
- How do you keep your teaching relevant to modern music styles and genres?
 - How do you incorporate modern styles and genres of music in the music classroom?
- What is needed to encourage children, faculty, staff, and the larger community to embrace music learning at your campus?

How do you encourage your faculty, staff, and administration to support your music program?

What steps will you take to ensure your philosophy of music learning is supported by your campus?

How do you foster relationships on your campus?

Linking a Music Curriculum Based on the Kodály Concept to the National Content Standards for Music Education

A music curriculum built on the Kodály concept of music education aligns with the national content standards for music education.⁵⁰ Here is a brief summation of how a curriculum built on the philosophy of Kodály is reflective of the national content standards. Each standard is cited along with a brief overview of how it relates to a Kodály curriculum.

Content Standard One: Singing, Alone and with Others, a Varied Repertoire of Music

Singing is the foundation of all learning in the Kodály classroom. Through singing students are guided to discover and subsequently internalize the elements of music. Students learn a varied repertoire of multicultural music, classical music, and recently composed music through singing. The curriculum engages students in group and solo singing, call and response songs, melodic ostinati, rounds, canons, partner songs, and art music.

Content Standard Two: Performing on Instruments, Alone and with Others, a Varied Repertoire of Music

Kodály teachers use a variety of rhythm instruments as reinforcement of beat and rhythmic concepts. Melody instruments such as barred instruments and step bells are used to perform borduns and ostinati and may be used to practice melodic concepts. Recorders, guitar, and auto harp may be introduced into classroom activities once students have reached a level of maturation that enables them to perform on the instruments. In keeping with the main tenets of the Kodály concept, students should first sing the patterns they perform on instruments.

Content Standard Three: Improvising Melodies, Variations, and Accompaniments

Students use their knowledge of rhythmic and melodic elements as well as their stylistic knowledge of folk music as the basis for their improvisation activities and compositions in the classroom. Instructors engage students in myriad improvisation activities such as improvising rhythmic or melodic answers to questions, improvising within a given form, and

creating melodic and rhythmic ostinati. These activities also permit assessment of student understanding of musical elements and musical styles as well as their skill of performance.

Content Standard Four: Composing and Arranging Music Within Specific Guidelines

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Students in a Kodály classroom learn to inner-hear music (audiation, the skill of thinking music) before they write it down rather than using a computer or instruments to first create the sounds they write. Activities may include learning to create melodies to a given text, learning to arrange a folk song for two voices, and composing a new song within given compositional parameters.

Content Standard Five: Reading and Writing Music

Kodály-trained students learn to read and write music using stick or staff notation, solfège and rhythm syllables, and hand signs. Beginning reading and writing exercises and examples include simple pentatonic, pentachord, and hexachord melodies and progress to diatonic major, minor, and modal melodies as well as two- and three-part compositions.

Content Standard Six: Listening to, Analyzing, and Describing Music

Kodály-trained students are guided to listen, analyze, and describe music using their knowledge of music elements. Young students are taught how to listen for elements in a piece of music and how to describe these elements. Instructors may focus on analysis when they sight-sing additional pieces of music that include the same elements in listening examples. Both rhythmic and melodic dictation strategies include identifying the forms and compositional elements of musical examples.

Content Standard Seven: Evaluating Music and Music Performance

Because singing and performance are at the heart of the Kodály classroom, instructors and students continuously evaluate their performance. Knowledge of musical elements improves the stylistic knowledge of the repertoire studied. The instructor may supply assessment rubrics for performance that can be used by students for evaluation.

Content Standard Eight: Understanding Relationships Between Music, the Other Arts, and Disciplines Outside the Arts

Kodály-inspired music education develops students' kinesthetic abilities as well as spatial, mathematic, and reading aptitudes in the music classroom, skills that are readily transferred to other areas of the curriculum.

Content Standard Nine: Understanding Music in Relation to History and Culture

Kodály-trained students study the folk music and art music of numerous cultures and eras. Children learn the text of folk songs in their original language—something that permits the music instructor as well as classroom teachers to discuss historical information and make connections to related disciplines and art forms. The study of art music includes history and an understanding of the various style periods common to other art forms: visual arts, architecture, and dance.

The Kodály Concept and the Common Core Standards

Many school districts are now adopting the Common Core Standards. These standards “provide a consistent, clear understanding of what students are expected to learn, so teachers and parents know what they need to do to help them. The standards are designed to be robust and relevant to the real world, reflecting the knowledge and skills that our young people need for success in college and careers. With American students fully prepared for the future, our communities will be best positioned to compete successfully in the global economy.”⁵¹

At the time of publication of this book, there are no published common core guidelines for music; but we can begin to intuit what these new standards will look like for music. So how do the common goals relate to music education? Some of the main trends in common core conversations are seen in the emerging guidelines discussed here.

Children should engage “in deep, sustained study of a limited number of works of art (paralleling the ELA [English Language Arts] Standards’ recommendation of studying fewer texts in greater depth), and to utilize the arts as powerful tools to develop and refine skills of observation and interpretation that are a cornerstone of the Common Core.”⁵² What is interesting about these observations is the fact that music teachers, especially those following a Kodály curriculum, should be aware that they are in compliance with Common Core Standards. Therefore we should articulate that we are already following the standards, as the activities in teaching music according to the Kodály concept are directed toward developing students’

- Knowledge of music repertoire
- Performance abilities
- Knowledge of music literacy
- Ability to improvise music
- Ability to listen to music in an informed manner

Each of these Common Core Standards can be translated into knowledge and skills that are taught in each grade. The work of Wiggins and McTighe (2011, 2012) presents a framework as to how standards can be used for developing curriculum in the classroom.⁵³ They suggest in their work that teachers unpack Common Core Standards into (1) long-term transfer goals, (2) overarching understandings, (3) overarching essential questions, and (4) a set of recurring cornerstone tasks.

According to Wiggins and McTighe, transfer goals refer to what students should be able to do with the information they acquire in their learning. Overarching understandings are what learners will need to transfer their knowledge to new situations; overarching essential questions allow students to make meaning and develop learning skills. Cornerstone tasks are intended to engage students in applying their knowledge and skills in an authentic and relevant context.

New knowledge acquired in the music classroom is used to understand the music repertoire being performed in the classroom. Since the repertoire used throughout the curriculum becomes more complex in each grade, student's knowledge of performance, music literacy, improvisation, and listening skills also develop. This direction in teaching also allows students to transfer the knowledge gained in the music class and participate in a musical life after graduation as performers, composers, and informed audience members. And perhaps this should be the point of developing a music curriculum: it should be relevant for the musical future of our children.

For example, teachers following a curriculum based on the Kodály concept have always adhered to the principle that children need to be exposed to artistic repertoire beginning with folk music; the skills and knowledge they develop as performers, improvisers, and listeners enable them to understand other types of musical repertoire. In this book we advocate that teachers use an organic orientation to teaching. We begin with artistic materials and work with children to understand how the materials are constructed. In doing so, children learn the foundations of music literacy, understanding how to read and write music. When students understand how repertoire is constructed, it provides a model for creating their own improvisations and compositions. Knowledge of how pieces of music are constructed develops the ability to become more informed audience members and to appreciate diverse styles of music.

Teachers will also learn that the model of learning and instruction in this book develops a child's ability to observe and interpret; these are key components of any learning process. Students also learn to become independent learners because of the scaffolding furnished by the music teacher. The models for developing lessons include stated music learning outcomes. The outcomes promote sequential learning and music skills. All music outcomes are performance-based. Students are guided to demonstrate the essential knowledge and skills of the curriculum with their own singing voice. This becomes the foundation for assessment in the music classroom. But knowledge of music is always developed as a communal activity, beginning with singing and students working collaboratively together to solve music problems and strengthen their own music skills and abilities.

Lesson Planning

Now that we have created a sample curriculum, we can develop lesson plan outcomes and lessons for teaching music. We advise that your lesson focus on

- Developing students' knowledge of repertoire: teach a new song.
- Developing students' performance skills: learning to sing, play instruments, and move to music.
- Developing students' critical-thinking skills: teach music concepts and elements to children according to their frequency of occurrence in the song material they are singing.
- Developing students' creative skills: teach students how to improvise and compose.
- Developing students' listening skills: teach students how to actively listen to music.

We address all of these goals in detail throughout the book. Here we begin the process of lesson planning. A primary task for music instructors is to teach basic rhythmic and melodic elements. To accomplish this successfully, students need to be guided through a variety of experiential activities (preparation activities) before learning how to identify sounds and labeling them with rhythmic or melodic syllables, or learning the notation of these sounds (practice activities). Once learned, students can apply this information (practice) to expand their musical skills through reading, writing, and improvisation.

Lesson planning and acquiring music literacy skills are closely intertwined. Teaching a musical element takes eight steps.

Preparation

1. Prepare the learning through kinesthetic activities.
2. Prepare the learning through aural activities.
3. Prepare the learning through visual activities.

Presentation

4. Present the solfège syllable or rhythm label for the new sound.
5. Present the notation for the new sound.

Practice

6. Incorporate the new element (now identified as a familiar element) into the practices of reading.
7. Incorporate the new element (now identified as a familiar element) into the practices of writing.
8. Incorporate the new element (now identified as a familiar element) into the practices of improvisation.

To undertake these steps, there are two basic lesson plan designs: preparation/practice lessons and presentation lessons.

In a preparation/practice lesson, we prepare one musical element and practice another. For example, when preparing a new element B (steps 1, 2, and 3) we also practice a familiar element A (steps 6, 7, and 8). Once we have taught steps 1, 2, and 3 for element B in a preparation/practice lesson, we address steps 4 and 5 for element B in presentation lessons.

Key Components of Lesson Plan Designs

Here, in Table 1.1, is the Basic Preparation/Practice Lesson Plan Design we use throughout the book. In each chapter we will add to this basic lesson plan design to incorporate and reflect the information in the chapter. We use a lesson plan structure that divides all lessons into three sections: *introduction*, *core activities*, and *closure*. This design can be modified to accommodate the learning objectives for developing children's skills as performers, critical thinkers, improvisers, composers, listeners, and stewards of their cultural and musical heritage.

Table 1.2 is an explanation of the segments of a basic preparation/practice lesson plan design.

Table 1.1 Components of the Basic Preparation/Practice Lesson Plan Design

INTRODUCTION	
Performance and demonstration of known musical concepts and elements	
CORE ACTIVITIES	
Acquisition of repertoire	
Preparation of a rhythmic or melodic element	Element B: this is section of the lesson is used for steps 1–3 of preparing a new element
Creative movement	
Practice and performance of musical skills	Element B: this section of the lesson is used for step 6
CLOSURE	
Review and summation	

Table 1.2 Explanation of the Preparation/Practice Lesson Plan

LESSON SECTION 1: THE INTRODUCTION	
Demonstration of known musical concepts and elements	This segment of the lesson includes vocal warm-up exercises, singing known songs, developing tuneful singing, and singing known songs with rhythmic or melodic syllables. During this section of the lesson, we address music learning outlined in the music curriculum under the title of “Children as Stewards of Their Cultural Heritage: Repertoire” and “Children as Performers: Performance.”

Table 1.2 Continued

LESSON SECTION 2: CORE ACTIVITIES	
This section involves acquisition of repertoire and performance of new concepts or elements.	
Acquisition of repertoire	<p>Teaching a new song serves two purposes. First, it expands students' repertoire, and second, the new song should also include rhythmic or melodic concepts or elements that will be addressed in upcoming lessons.</p> <p>We present new repertoire for a variety of reasons. Sometimes we wish to teach a song simply to develop students' singing ability. Sometimes a song may be taught because we need to provide a musical context for teaching future musical concepts. The teacher may need to teach repertoire for a future performance or concert.</p> <p>During this section of the lesson, we address music learning outlined in the music curriculum under the title "Children as Stewards of Their Cultural Heritage: Repertoire."</p>
Preparation of a new concept or element	<p>Here activities focus on leading students to discover the attributes of a new musical concept or element. The instruction focuses on guiding students through kinaesthetic (step 1), aural (step 2), and visual (step 3) learning activities.</p> <p>During this section of the lesson, we address music learning outlined in the music curriculum under the title "Children as Critical Thinkers." Critical thinking is associated with literacy. Through discovery-based learning children acquire music literacy skills. In this section of the lesson, students are guided to understand the basic rhythmic or melodic building blocks of the song material as well as the formal music structures.</p>
This first period of concentration is followed by a period of relaxation.	
Creative movement	<p>Students learn singing games and folk songs. Activities focus on the sequential development of age-appropriate movement skills through songs and folk games.</p> <p>A sequence for age-appropriate movement skill development is provided in Chapter 3 and in the curriculum under "Movement," in "Children as Performers." These games are used as the foundation for developing creative activities.</p>
This period of relaxation is followed by a second period of concentration.	

(continued)

Table 1.2 Continued

Practice and musical skill development	In this section, the instructor practices the music skills outlined in the music curriculum under the title “Children as Critical Thinkers.” This section reinforces known musical elements while focusing on a particular music skill such as reading(step 6), writing (step 7), or improvisation and composition (step 8). Of course we use these skills as anchors for practicing all other music skills such as inner hearing, form, memory, part work, and listening.
LESSON SECTION 3: CLOSURE	
Review and summation	Review the lesson outcomes. Review the new song. Review the lesson content. Review the new song. Students may review known songs or play a game. The instructor may also perform the next new song that will be taught in a subsequent lesson.

Tables 1.3 and 1.4 are the two Basic Presentation Lesson Plan Designs we use throughout the book; we use the first to label sounds with syllables and the second to present the notation (see also Tables 1.5 and 1.6).

Table 1.3 Components of the Basic Presentation Lesson Plan Design for Labeling Sounds with Syllables

INTRODUCTION	
Performance and demonstration of known musical concepts and elements	
CORE ACTIVITIES	
Acquisition of repertoire	
Presentation of a new concept or element	Element B This segment of the lesson is used for step 4
Creative movement	
Presentation of a new concept or element	Element B This segment of the lesson is used for step 4
CLOSURE	
Review and summation	

Table 1.4 Explanation of Presentation Lesson Plan for Labeling Sounds with Syllables

LESSON SECTION 1: THE INTRODUCTION	
Demonstration of known musical concepts and elements	
LESSON SECTION 2: CORE ACTIVITIES	
This section involves acquisition of repertoire and performance of new concepts or elements.	
Acquisition of repertoire	
Presentation of a new concept or element	<p>Using a known song, the instructor presents the label for the new sound with either rhythmic or melodic syllables.</p> <p>Here the instructor will be presenting elements that are outlined in the music curriculum under the title “Children as Critical Thinkers.” Students are guided to first label the sound of the new musical element and second to learn the notation of the musical element. They label the sound of the basic rhythmic or melodic building blocks of the song material and subsequently learn the notation.</p>
This first period of concentration is followed by a period of relaxation.	
Movement development Creative movement	
This period of relaxation is followed by a second period of concentration.	
Presentation of a new concept or element	<p>Using another known song, the instructor presents the label for the new sound with either rhythmic or melodic syllables.</p> <p>Here the instructor will be presenting elements that are outlined in the music curriculum under the title “Children as Critical Thinkers.” They label the sound of the basic rhythmic or melodic building blocks of the song material.</p>
LESSON SECTION 3: CLOSURE	
Review and summation	<p>Review the lesson outcomes.</p> <p>Review the new song.</p> <p>Review the lesson content. Review the new song. Students may review known songs or play a game. The instructor may also perform the next new song that will be taught in a subsequent lesson.</p>

Table 1.5 Components of the Basic Presentation Lesson Plan Design for Notating a New Element

INTRODUCTION	
Performance and demonstration of known musical concepts and elements	
CORE ACTIVITIES	
Acquisition of repertoire	
Presentation of a new concept or element	Element B This segment of the lesson is used for step 5
Creative movement	
Presentation of a new concept or element	Element B This segment of the lesson is used for step 5
CLOSURE	
Review and summation	

Table 1.6 Explanation of the Presentation Lesson Plan Design for Notating New Element

LESSON SECTION 1: THE INTRODUCTION	
Demonstration of known musical concepts and elements	
LESSON SECTION 2: CORE ACTIVITIES	
This section involves acquisition of repertoire and performance of new concepts or elements.	
Acquisition of repertoire	
Presentation of a new concept or element	Element B Using a known song, the instructor presents the notation for the new element. Here the instructor will be presenting concepts that are outlined in the music curriculum under the title “Children as Critical Thinkers.”
This first period of concentration is followed by a period of relaxation.	
Movement development Creative movement	
This period of relaxation is followed by a second period of concentration.	

(continued)

Table 1.6 Continued

Presentation of a new concept or element	<p>Element B</p> <p>Using another known song, the instructor presents notation for the new element.</p> <p>Here the instructor will be presenting concepts that are outlined in the music curriculum under the title “Children as Critical Thinkers.”</p>
LESSON SECTION 3: CLOSURE	
Review and summation	<p>Review the lesson outcomes</p> <p>Review the new song</p> <p>Review the lesson content. Review the new song. Students may review known songs or play a game. The instructor may also perform the next new song that will be taught in a subsequent lesson.</p>

It is important to note that in this process, once we have presented the label and the notation for element, this element now becomes a known element. When we are practicing a known element, we will also be incorporating knowledge of all other known elements in practice activities.

Discussion Questions

1. Explain the value of a music education and the place of music in the school curriculum.
2. As a teacher, do you really need to be guided by a philosophy of music?
3. What is the difference between the Kodály philosophy of music education and the Kodály Method?
4. How would you describe the Kodály concept of music education?
5. Compare and contrast the Kodály concept of music education with other music teaching approaches.
6. Collect four research articles that document the effects of music on cognitive development of students. Discuss your findings with your peers.
7. What are the characteristics of a well-trained music instructor?
8. What are the multiple dimensions of musicianship training?
9. How does Kodály’s concept of musicianship training align with the national content standards for music education?
10. Check websites for three school districts. Locate their philosophy statements, and write a summary statement for each district. Do they connect to Kodály’s philosophy of music education?

Ongoing Assignment

1. Write a statement of your personal philosophy of music education. How will your philosophy statement change for each grade level you teach?
2. Review the curriculum goals for grades 1 through 5. Compare these curriculum goals with those of another music instructor. Add curriculum goals into section two of your curriculum folder.
3. Using the template of a lesson plan provided in this chapter, determine some teaching activities for each section of the lesson for grades 1 and 3. You may use repertoire that is age-appropriate.

Connections to Grade Handbooks

The information in this chapter is aligned with Chapter 1 in our Kodály grade-level handbooks.

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