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Singing Technique for Young Children in the Kodály Music Classroom:

A Narrative Inquiry

by

Judit E. Szanto

A THESIS

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Abstract

The aim of this work is to investigate singing practices and vocal pedagogy in the music classroom and the applications of these with the Kodály concept in the early childhood years. Stories of Kodály teachers whom I interviewed provide glimpses into the various applications (teaching techniques) of this method. Although the teaching philosophies originate from the 1940s-80s, singing remains in focus. It is clear from the narrative of Kodály teachers today that the application of the method has changed from its origin to relate to modern society to be more relevant to current contexts. How are today's children different, if at all, from the ones who filled the music classrooms decades ago? Singing activities may not come readily to teachers and they start to dissipate from the early elementary music classes. Is there room to sing and play circle games with the efforts to sing throughout the music class in the early childhood years? Motivating and encouraging children to sing, through activities such as circle games, with healthy vocal habits leads me to the question, how do voice techniques fit into the musicianship classroom? I conducted interviews with music teachers to generate the summary of their narrative. In this qualitative research study, I summarized and translated my findings of the inquiry into a methodology that may serve as a practical guide for music teachers who wish to explore this method.

KEYWORDS: Kodály method, Kodály concept, Kodály system, qualitative music research, music education, vocal warm-ups, learning to sing, children, music classroom, solfège class, musicianship, voice methods, vocal pedagogy, singing technique.

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Sing anyways - Csakazértis énekelek!

Table of Contents

ABSTRACT.....	II
ACKNOWLEDGEMENTS.....	III
TABLE OF CONTENTS	V
LIST OF FIGURES	VII
CHAPTER 1 INTRODUCTION	1
1.1 BACKGROUND AND CONTEXT	2
1.1.1 <i>Personal Experiences with Music</i>	3
1.2 RATIONALE FOR VOICE TECHNIQUE.....	5
1.3 RATIONALE FOR THE KODÁLY CONCEPT	7
1.4 STATEMENT OF PROBLEM.....	8
1.4.1 <i>Purpose of Study</i>	9
1.5 LOCATING MYSELF AS A RESEARCHER.....	9
1.6 RESEARCH FOCUS AND QUESTIONS	10
1.7 RESEARCH DESIGN	10
1.8 SUMMARY	11
CHAPTER 2 LITERATURE REVIEW	12
2.1 SOLFA AND ITS ORIGINS.....	12
2.2 HAND SIGNALS AS PART OF MUSICIANSHIP	14
2.3 KODÁLY (1882-1967), HIS STUDENTS, COLLEAGUES, AND THE METHOD.....	15
2.3.1 <i>Jenő Ádám (1896-1982)</i>	17
2.3.2 <i>László Dobszay (1935-2011)</i>	18
2.3.3 <i>Erzsébet Szőnyi (1924-2019)</i>	21
2.3.4 <i>Katalin Forrai (1926-2004)</i>	22
2.3.5 <i>Klára Kokas (1929-2010)</i>	23
2.3.6 <i>Kokas and Singing</i>	25
2.4 SUMMARY OF THE KODÁLY CONCEPT’S INFLUENCE	27
2.5 VOCAL PEDAGOGY IN THE EARLY CHILDHOOD YEARS	28
2.5.1 <i>Vocal Pedagogy and Vocal Health</i>	32
2.5.2 <i>Vocal Approach Among Kodály Instructors</i>	34
2.6 DISCUSSIONS IN MUSIC EDUCATION PHILOSOPHY.....	36
2.7 SUMMARY OF LITERATURE REVIEW	37
CHAPTER 3 METHODOLOGY AND METHODS	41
3.1 ONTOLOGICAL AND EPISTEMOLOGICAL ASSUMPTIONS	41
3.2 THEORETICAL PERSPECTIVES	42
3.3 METHODOLOGY	43
3.3.1 <i>Research Participants</i>	44
3.3.2 <i>Methods</i>	45
3.3.3 <i>Approval</i>	46
3.3.4 <i>Analysis</i>	46
3.4 LIMITATIONS	48
3.5 DELIMITATIONS.....	48
3.6 SUMMARY	49

CHAPTER 4 FINDINGS AND ANALYSIS	50
4.1 DEFINITION OF TERMS REGARDING THE MUSIC SCHOOL SYSTEM IN HUNGARY.....	50
4.2 PARTICIPANT PORTRAITS.....	51
4.3 EMERGENT THEMES	61
4.4 THEME 1: TEACHING PHILOSOPHIES	62
4.4.1 a. <i>Singing as Foundation</i>	62
4.4.2 b. <i>Kodály Then and Now</i>	65
4.4.3 c. <i>Teachers and Values</i>	72
4.4.4 d. <i>Technology</i>	80
4.4.5 e. <i>Culture & Pop Music</i>	83
4.5 THEME 2: SINGING TECHNIQUES	88
4.6 THEME 3: SOLFÈGE METHODS	99
4.7 THEME 4: BOOKS AND RESOURCES	106
4.8 SUMMARY	114
CHAPTER 5 DISCUSSION AND RECOMMENDATION.....	117
5.1 DISCUSSION.....	117
5.1.1 <i>Attitudes in Kodály music education</i>	117
5.1.3 <i>Issues with Repertoire Choice</i>	125
5.2 RECOMMENDATIONS	127
5.2.1 <i>Vocal warm-ups and Relaxation in Musicianship</i>	128
5.2.2 <i>Development in design of vocalises with solfa syllables</i>	131
5.2.3 <i>Summary</i>	139
5.2.4 <i>Solfège booklet for children</i>	139
5.3 LIMITATION OF THE INQUIRY	141
5.4 RECOMMENDATIONS FOR FUTURE RESEARCH	142
5.5 PERSONAL REFLECTIONS.....	144
5.6 SUMMARY	146
APPENDIX A.....	155
APPENDIX B	156
APPENDIX C	157
APPENDIX D.....	158
APPENDIX E	159
APPENDIX F.....	160

List of Figures

FIGURE 1	29
FIGURE 2	129
FIGURE 3	131
FIGURE 4	133
FIGURE 5	134
FIGURE 6	136
FIGURE 7	136
FIGURE 8	137
FIGURE 9	137
FIGURE 10	137
FIGURE 11	138
FIGURE 12	138
FIGURE 13	138
FIGURE 14	140
FIGURE 15	140
FIGURE 16	141

Chapter 1 Introduction

My music training from Hungary, the United Kingdom, and Canada has given me an overarching view of various applications of the Kodály method,¹ such as differences in repertoire selection and pedagogical implementation. I have examined singing practices inside and outside of the Kodály method from opera to folk, and a vast selection of repertoire within this approach for decades. In my journey of voice performance training, I have learned about different applications of the singing voice, such as solo and choral singing. I have been looking for ways to apply the knowledge of voice technique in the classroom and during one-on-one teaching. In this thesis, I discuss how voice technique fits with solfège² practice, the importance of the vocal model, and repertoire choices for young children.

Music performance is the outcome of regular practice, in both technique and musicality. Perhaps this has been best described by Reimer (2003): the “essence of music is *in the doing of it*” (p. 48). The diligent repetition of solfa patterns³ *sung* with much musicality is an integral part of musicianship.⁴ Musicianship training, on the other hand, supports the musician-performer, because they will utilize these skills on their instruments. Musicianship is a subject, part of the curricula of music studies; it lays between music theory, choral singing, and learning the art of expression (musicality). As an integral part of the Kodály system, musicianship embodies solfa

¹ Kodály concept (system), which originally regarded as the ‘Kodály method’ was created by Kodály, his colleagues, and students.

² Solfège is defined as “singing of scales, intervals, and melodic exercises to solmization syllables” (Solfège, The Harvard Dictionary of Music, 2003).

³ Solfa singing patterns are exercises which include singing solfa notes (solmization) in a predetermined order. These are repeated with a goal in mind, such as vocal warm-up, hearing and singing the right interval to the right pitch, counting scale steps with fluency and speed, and intonation warm-up relevant to the songs of that lesson.

⁴ Musicianship is a skill training of reading and writing music, the aural expectation of sound (rhythm, beat, pitch, and timbre), and the performance of these with much musicality and excellent technique. “In the Kodály approach comprehensive musicianship is nurtured through the teaching of musical literacy. [It] is vocally based, with folk songs of the culture as the repertoire and solfège as the basic teaching methodology” (Spurgeon, 2010).

practices with singing, and the major part of singing happens with the relative solfa⁵ (Kodály, 1974). Singing with continued revision of our instrument, the voice, means that we use our instrument thoughtfully even when we sing difficult solfège sequences during musicianship lessons.

1.1 Background and Context

As a trained singer, I use my instrument, my voice, differently than other instrumentalists: (a) I internalize the breath-resonance-posture techniques, and (b) I use it for singing in solo performances, musicianship training, choir, speaking, and teaching. Because each of these styles of vocal production demands various techniques, I must address the challenges of the processes that musicians, and particularly singers, face. If I compared this to a fiddler in a folk group as opposed to a violinist in a Western classical music setting, then the conflict is evident: instrumentalists use various bowing techniques, just like singers sing differently within each style.

In order to switch between different performance styles, each technique needs to be thoughtfully practiced. As a singer, I am aware of this challenge, and I have observed and listened to students' complaints, who think they are exhausting their voices using the wrong methods of singing (in choir and musicianship). Ferrell (2010) mentioned that a solo singer needs to be trained to use a broader resonant spectrum than a choral singer and also take advantage of the singer's formants.⁶ He adds that in an ensemble setting, soloists who sing in the choir try to match untrained singers and not to stand out vocally (p. 104). As a result, the singer's larynx, tongue, and chest can tense up unless this kind of singing has sufficient breath support.

⁵ Relative solfa using the solmization syllables moves freely among any key, but always in relation to its notes. In major, *drmfslt* and in natural minor, *ltdrdfs* however either can start on any absolute pitch name.

⁶ Singer's formants, as Richard Miller (1986) writes, is the acoustic energy that is the result of the shape of the resonator tract. It is the ring in the solo singer's tone that is heard over the orchestra.

Ferrell states that trained singers blend their voices in choirs, creating a white-sound (straight tone), which represses their natural resonance and fatigues their voice (p. 147).

In the exploratory phase of my research, where I informally interviewed university students, I found that the common complaint was the lack of singing technique and warm-ups in their voice-based classes. During my Voice Methods class, and also while I was the graduate assistant teacher for MUSI 325 musicianship class, I led vocal warm-ups with solfège exercises (singing practices with solfa patterns), which was an extension to the curricula requirements. Once I explained the singing techniques, the level of anxiety significantly reduced amongst students, and clear intonation and fewer mistakes (rhythm and pitch) were observed during singing. My musicianship lessons with children are not much different from those that I facilitate with adults. I use my voice thoughtfully, as my students will mimic what they see and hear me do, because I am their role model, and also their vocal model. We warm up our voices and sing throughout the lessons. One of the questions to be answered in this research is: what kind of vocal warm-ups fit best with Kodály-based musicianship classes?

1.1.1 Personal Experiences with Music

The methodology of music learning that I grew up with in Hungary has had a pivotal impact on who I am as a musician. From the age of three, I was heavily immersed in the repertoire of my local folk songs, nursery rhymes, rhythm exercises, and circle games in the playful settings of the Óvoda⁷ that molded me as a musician. Internalizing music early translates later to instrumental studies, and is thus key for musical excellence (Kodály, 1974). In Hungarian elementary schools, music is taught with much emphasis on singing. Musicianship starts early

⁷ Óvoda is a 3-year program, subsidized by the government. Mandatory from age 3 since 2015 (before that from age 5). In Hungary (since 1828 by Teréz Brunszvik) the purpose of Óvoda is preparation for school routine, community building, with enhanced musical experiences, circle games, singing, rhythm, rhyme, math and language literacy 5 days /week.

and demands clear in-tune singing from both students and educators. Music training starts with solfège, which is an integral part of music studies in early elementary levels (KMI Kodály Zoltán Ének–Zenei Általános Iskolája, 2020). In Hungarian elementary music schools, while instrumental studies start later, solfège lessons continue. In Canada, unlike Hungary, solfège studies are paused when instrumental learning begins.

Personally, as much as solfège helped me in my initial training, at times it was in the way during my classical voice training. When I hear music, I translate it to solfa patterns.⁸ Similarly, during vocal warm-ups, I interpret scales to solfa patterns to immediately memorize these. I discovered that solfa singing leads to thinking higher (internally visualizing a vertical ascent) as notes rise.⁹ However, as notes rise, singers should think either of going down (for clear intonation) or forward and back (for sustained resonance). To prevent this developmental obstacle, singers (in the classroom context) should be taught basics of vocal health, in a form of warm-ups before singing solfège passages.

My journey as a musician-artist was infused with both voice and instrumental performances. As a child, I sang in my music classes and in opera choirs, and also learned the piano and double bass. As an older teenager, for three summers I was a research assistant for an ethnographic field study in the Hungarian countryside. Listening to the music and narrative of the informants¹⁰ from these communities who learned their *trade* and traditions from their ancestors awakened a curiosity in me towards the various expressions of folk traditions, especially singing folk songs. These adventures took me from northwestern Hungary to Transylvania, where I made field recordings with informants of their spoken heritage,

⁸ Solfa patterns are notes structured in a sequential ascending or descending way. These patterns can be scales, intervals, or chords, that are set in a particular order.

⁹ Personal communication, 2018 with Dr. Patricia Hrynkiw.

¹⁰ Informants are bearers of their tradition / culture, in this context of their musical heritage.

instrumental melodies, and ancient folk songs in its authentic, original setting. Quite the opposite of art songs or artistic performances of composed folk arrangements, a folk song in its original form has an organic, raw effect, because these informants phonate¹¹ from the throat with a higher larynx position. As a performing folk dancer at the time, I also learned to sing with that technique. Decades ago, in the remote village of Gyimesközéplak,¹² I heard from an elderly virtuoso folk singer and violinist Zolti bácsi¹³ the tunes Bartók collected and set into his piano works for children 80 years prior. I was dazzled by the *time-travel* as those known motifs hit my ears. He was playing and singing as he learned it.¹⁴

1.2 Rationale for Voice Technique

Barbereux-Parry (1941), a vocalist and researcher, found that all nuances of voice production are identical to the principles of a stringed instrument. Through the science and acoustics, we can apply these principles to our instrument, the voice, and its productions (Barbereux-Parry, 1941, p. 191). The so-called *Barbereux System*, developed in the early 1900s, prescribes three steps: (i) tuning of the strings, which translates to liberating the vocal overtones in the production of perfect blending, (ii) the instantaneous touch of the string instruments (speech organs in the case of the singer, such as tongue, lip, and jaw), which creates the sound-waves, and (iii) sound-waves reflecting on the sounding-board (on the back of the skull in the case of the singer), which reflect and expand into space on pure resonance.

In my experience, musicality and technique transfer between a string instrument and voice. The initiation of sound and sound production transfer between these instruments through

¹¹ Phonate: “To produce speech sounds; vocalize” (The American Heritage Dictionary of Medicine, 2015).

¹² Gyimesközéplak, Transylvania - now Romania. Hungarian village alongside the 1000-year-old border.

¹³ Antal, Zoltán (1935-2017), also known as *prímás* Vak Zolti bácsi. Informant violinist-singer of Hungarian folk.

¹⁴ “In all my born days I have often wandered among high mountains, have stayed over nights there and noticed that the mountains had sounds, indeed marvellous sounds that I listened to many a time. I attempted to catch and notate some fragments of them. But as a matter of fact, there is much more and more beauty hidden there than it could find its way into this short piece” [Television interview, 1956] (See Appendix F I. for original language).

audiation.¹⁵ An instrument needs a body, surfaces, strings, pressure, momentum, and contact to create the resonant, pleasing sounds. For the voice however, the singer's body is the instrument. To create the first pitch with ease and relaxation, a singer uses the following techniques, which usually go unnoticed, in this order: posture (alignment, relaxation, focus), preparing the space and surfaces inside the mouth, opening chambers in the nasopharynx, pulling up the upper cheeks, relaxing the jaw, hearing the sound ahead of time (audiate), taking the right amount of air (according to the phrase ahead), initiating the speed of airflow, leading the air with resonance, and freeing up the sound with a gentle spinal move.

For singers, Hrynkiw (2019) reminds us of the importance of the elements of the breath-resonance connection. These elements include reminding students to correct their posture, taking low and relaxed breaths, using resonance and keeping a relaxed jaw and tongue, and learning speech-level singing. According to Adorján¹⁶ (1996), "Singing is nothing more than augmented speech"¹⁷ (p. 48), and she adds that it is the music instructor's duty to teach children to sing with age-appropriate warm-ups to achieve clear intonation. Phillips (1996), in his book *Teaching Kids to Sing*, reminds music instructors to channel the energy of kids, their willingness to sing, into "constructive vocal habits that will produce accurate and confident singers" (p. 72). His exercises include freeing up the vocal tract, relaxation exercises, breathing, and movement for class instruction, starting in Grade One. While singing is not the only component of a musicianship class, it is a significant part of it. Therefore, paying attention to vocal technique is important to maintain our instrument, the voice.

¹⁵ Audiation translates to the internal expectation of sound, inner hearing. It happens internally, before and during playing an instrument or singing. Hearing the music with musicality internally, moments before playing or singing.

¹⁶ Ilona Adorján, Hungarian singer and voice instructor (from Transylvania, Romania), later in life taught solo singers in Győr and Budapest, Hungary. Her musical education was not Kodály-based.

¹⁷ Translation is mine.

1.3 Rationale for the Kodály Concept

Singing is an essential skill children need to acquire to become good musicians (Kodály, 1974). Music instructors who experience difficulty in teaching are often discouraged from teaching children to sing (Phillips, 1996); not so in the Kodály system. During the exploratory phase of my master's research, I talked to music teachers in Canada. I discovered that teachers already using aspects of the Kodály system would like to learn more hands-on tips, various skill enhancing musical games to do with songs, and how to encourage students to sing. There is a need for a summary of technical ideas to (i) investigate the different methods of singing and warm-ups teachers choose, and (ii) compare materials used in Kodály-influenced music classes.

In the Kodály-based musicianship class, clear intonation is achieved by the singing of the solfa patterns. The repetition of the solfège exercises help singers to map out the system of singing in tune, and placement of notes visually and by audiating them. Katalin Forrai (Mrfrederickmusic, 2012), in her video interview with John Feierabend said that there is too much emphasis placed on the repetition of solfa and rhythm exercises; instead, children should sing the songs joyfully and freely, with the text, not only with the solfa and rhythm names (15'30"). Much research has been done on the immense success of the Kodály concept (Sinor, 1986) and its positive transfer effects in other school subjects (Kokas, 1969), but there is little data on the narrative of today's teachers (Houlahan, 2015), and the various implementations of the Kodály system and related books. I investigated how music instructors perceive this task in the areas of singing and materials. Consequently, I analyzed interviews with music instructors who teach with this method, and recorded audio interviews regarding their focus in their practice of music teaching.

1.4 Statement of Problem

Kodály musicianship, solfège, and the relative solmization for children has been extensively discussed in the literature (Choksy, 1999; Dobszay, 1966; Forrai, 1988; Hegyi, 1975; Houlahan, 2015; Kodály, 1974; Kokas, 1972; Papp & Spiegel, 2012). Generally, singing is highlighted as an essential and the most important element in a Kodály-based solfège class, however, it does not entail voice methods. Phillips (1996) wrote that the original Kodály approach emphasized beautiful singing, yet the method was not concerned with singing technique. According to Phillips (1996), “singing technique and music-reading skills must develop together” (p. 12). Therefore, during the musical upbringing of the child, equal emphasis should be given to singing technique and solfège practice.

Vocal experts discussed vocal range, anatomy, and vocal exercises for children, usually in a one-on-one setting (Barbereux-Parry, 1941). Early stages of practicing musicianship aids the singer to become ready for a professional career in classical music. Generally, during this early practice of music literacy,¹⁸ children focus on counting the notes to get the solfa right, which tenses up their vocal tracts and therefore their bodies. To regain flexibility, children need to undergo persistent and continuous practice to undo the unhealthy aspects of vocal production. Once these improper practices of technical skills are corrected with healthy vocal habits, real learning of singing techniques can start.

Various voice techniques are available (Barbereux-Parry, 1941; Adorján, 1996); however, they are neither implemented in music classes nor in the singing-based Kodály system

¹⁸ “Music literacy refers to the ability to read and write musical notation and to read notation at sight without the aid of an instrument. It also refers to a person’s knowledge of and appreciation for a wide range of musical examples and styles” (International Kodály Society, 2014). Beyond reading and writing music, it is “the ability to absorb music through the ear, hear music inside the head, express what is heard internally through the body, and relate this directly to what is written” (Ashley, 2015, pp. 167-168).

(Phillips, 1996). Currently, there are a few studies focusing on effective approaches to merge Kodály musicianship and singing techniques (Schroepfer, 1992; Phillips, 1996).¹⁹ Therefore, there is a gap of knowledge in the Kodály literature for effective and practical ways of incorporating singing technique during the solfège class.

1.4.1 Purpose of Study

The purpose of this study was twofold. Primarily, the purpose was to interview instructors to gather knowledge and information based on their experiences of teaching with the Kodály concept. The secondary purpose was to determine how to use voice techniques to augment singing-based Kodály classes, and how these techniques could be imbedded in the solfa warm-ups.

Healthy vocal habits, resonance, and placement play a key role in developing a child’s musical upbringing (Hrynkiw, 2019). The development of the auditory stages happens before age 9. Children are more perceptive of music if they internalize music by then. (Gordon in Feierabend & Strong, 2018, p. 98).²⁰ In other words, the expectation of sound should be memorized together with healthy singing techniques. Therefore, my aim is to use the Kodály teaching tools and encourage children to sing with the focus of vocal awareness in the classroom.

1.5 Locating Myself as a Researcher

Recognizing subjectivity gives credibility to research (Preissle, 2008). My personal bias is both a limitation and a motivation, it propels the research ahead. “Composing music and

¹⁹ Personal communication, 2017 Kodály Symposium, Camrose, with Asztalos who said that she developed warm-up activities suitable for her Kodály classes independently due to lack of literature on that topic.

²⁰ Musical aptitude stabilizes around age 7 (Gordon, 1979 in Feierabend & Strong, 2018, p. 98), but it can still be improved upon until age 9 (PMMA manual). “Taking this precious and limited time to teach young children the theoretical, historical, and biographical facts “about” music does not increase music aptitude. That kind of information, important as it is, serves to enhance linguistic intelligence, which is a worthwhile academic goal” (Feierabend & Strong, 2018). Feierabend urges teachers to do music (sing, move, dance, and teach to express musical experiences) with the children, before musical aptitude stabilizes.

listening to music *deepen* our subjectivity” (Reimer, 2003, p. 100). The skills I acquired as a musician and performer are reinforced in my teaching. What I know drives how I teach. The decisions I continually make in my practice deepen my bias and hence reinforce and build on what I know.

I can talk about the Kodály method with authenticity and credibility, hence recognizing my subjectivity. Listening to Kodály’s music and teaching his system deepens my subjectivity within the realms of the Kodály concept. As Collins (1993) suggests, the authenticity in how we use knowledge and what we teach and how we create learning environments are all important components. I think that we need to take these into consideration when we situate a method in a new context, such as the classroom as opposed to individual voice lessons.

1.6 Research Focus and Questions

Within the Kodály concept, teachers establish the routine of singing, yet they also need to focus on incorporating singing technique into the classes. It is my aim to investigate age-appropriate vocal exercises for students. Therefore, the following research questions direct this study:

1. How do Kodály instructors encourage children to sing, and what materials do they use?
2. How do instructors incorporate solfa warm-ups into the Kodály classes, and what kind of exercises do they use?
3. In what ways can instructors apply singing techniques in a Kodály classroom?

1.7 Research Design

Through the stories of the research participants I interviewed, I noted and followed their lead as they shared their perspectives. I relied on music teachers who had experiences in the music field with class teaching, and with whom the interview was focused on singing, materials,

and learning. Since my emphasis is on singing, I investigated teachers' practices in the music classrooms. My aim was to identify effective practices that music teachers employ with children, which reflect their philosophies and methods. I investigated these practices in two countries: Hungary and Canada. The varied applications and interpretations of the Kodály concept are important to how students develop their singing ability and musicianship skills. One of my particular interest areas is how the Kodály method has changed over the years as teachers in different cultural contexts have adapted it to meet the needs of their students. Because the Kodály concept (system) is heavily built on folk music and culture, one of the main challenges in Canada is to adapt it to the local social settings and language for a successful cross-over that will be unique to the current Canadian scene.

Further, I consider two practice contexts, group and solo, to compare singing practices. The different methods and contexts are important to highlight the differences and finally summarize effective practices of singing-based music teaching. To support these aims, I will discuss materials used in the different settings of different eras of times.

1.8 Summary

In this Introduction I organized my impressions about singing and musicianship. My personal experiences with voice methods and teaching solfège guided this project. Inspired by the idea of listening to stories, I chose narrative inquiry for my methodology that I will discuss in more detail in the methods section.

Chapter 2 Literature Review

Solfa, hand signs, and relative solmization systems²¹ are all part of the Kodály concept. The origins of these concepts, and their uses today in Hungary and North America are briefly mentioned in this section. The solfège class, the study of musicianship, and related research about vocal pedagogy is discussed. To highlight current and past practices in the literature, this review will serve as a guide of both worlds: musicianship and voice training for children. My review will discuss aspects of relevant music education philosophies within the scopes of the North American and Hungarian systems.

2.1 Solfa and its origins

A musical scale consists of pitches arranged in a predetermined order. Singing various pitch formations in different systematic, mathematical order are part of solfège. Solfège exercises are sung primarily with solfa syllables, later, in the progression of music studies, with absolute names. The Kodály system of learning music is built on this practice. It is an important element of the Kodály system to be reading music with the aid of the solfa syllables, in various forms, such as scales moving up and down, and then singing scales with omitted notes.

The Kodály concept is not a new invention in the authentic understanding of creation, but an innovative way to approach music education (Papp & Spiegel, 2016). It is a system that was built on already existing successful methodologies: Kodály drew from the sources of 1000 years of European music education when he developed his concept of teaching school music and solfège (Papp & Spiegel, 2016, p. 14). The earliest source is Guido of Arezzo (b c991–2; d after

²¹ Relative solmization systems, also called the system of the relative solfa, are set within their scale structure (always in relation to its notes). Even though this system can start on any absolute note, it is understood within the tonal system, therefore it matches any key changes of a modulation.

1033) who framed sight-singing²² with the syllables, *ut, re, mi, fa, sol, la*, to be practiced in monasteries, and universities (Palisca, 2001). This system of the *fixed do* has been used for centuries and is still used today.

It was seven hundred years later that Sarah Ann Glover (1786-1867) developed the system of *movable do* (also called: relative solmization), and by 1827 the so-called *Norwich Sol-fa* was born. To simplify the notation system at the Girl's school in Norwich, UK, Glover developed a strategy with which she would advance tuneful singing of hymns and psalmody. The finalized Scheme that evolved over 20 years of teaching was published in 1835 (Glover, 1982, pp. 13-14). Her Solfa Ladder of three scales clearly illustrates the movable do (see Appendix D for Sarah Ann Glover), with two related keys: dominant and subdominant. The cathedral's organist, Dr. Zecharian Buck raved about the newly found methodology. In his letter, dated Sept 12, 1830 he writes "in a few weeks children may be taught to sing in two, four or even eight parts; and with the greatest accuracy both as to time and intonation" (Glover, 1982, pp. 15-16).

Following Glover's steps, John Curwen (1816-1880), a congregational minister, taught himself to read music from her book and created a system incorporating the methods of Sarah Glover, Johann Heinrich Pestalozzi, Lowell Mason, and Emile Chev . He promoted this method, which he called *Tonic Sol-fa*²³ (Squire, & Jones 2007), throughout his life to enhance music learning. Curwen adapted Glover's movable solmization, and the solfa syllables but changed her upper-case syllables to lower-case (Stevens, 2011). His son, Spencer Curwen created a more systematized method to move singers from Tonic Sol-fa to staff notation through a series of

²² Also known as sight-reading and is defined as: "The performing of a piece of music on seeing it for the first time [which] requires the ability to imagine the sound of pitches or intervals without the aid of an instrument, and training in this skill forms an important part of instruction in basic musicianship or ear training. Solf ge and other systems of solmization are among the principal means for carrying out this training." (Harvard Dictionary of Music, 2003).

²³ Tonic Sol-fa was a system, built on the movable *do*, that Curwen developed.

primers and exercise books, starting in 1884 (Colles, 2014). A few decades later, Zoltán Kodály (1882-1967) incorporated the relative solfa system (also known as solmization) of Glover and Curwen, the rhythm names of Pierre Galin (1786-1821), Emile Chevé (1804-1864), and Amie Paris (1789-1866), and the numbered system of Jean-Jacques Rousseau (1712-1778) into his concepts. Furthermore, Kodály integrated the improvisation and rhythmic movement of Émile-Jaques Dalcroze (1865-1950) into the syllabus with folk dance. Kodály also used Leo Kestenbergs (1882-1962) ideas of musical practice and promoting music education for all and adopted Fritz Jöde's (1887-1970) views on the importance of choral and folk music (Papp & Spiegel, 2016), with which he reformed music education in Hungary.

2.2 Hand Signals as part of Musicianship

Expanding on the solfa syllables and how it connects to musicianship is important for understanding how musicianship connects to musicality. The hand is shaped distinctly to define each solmization syllable, the (see Appendix D for Curwen/Glover Hand Signs); hence the hand signals, which conduct musically in a relaxed manner, set for specific heights signaling for intonation. The expectation is to follow, hear and sing them in a predetermined order. Kokas (1972) summarizes that the main function of solfa syllables is to visually show musicality (rhythm, dynamics, inner hearing) and melody in three dimensions (p. 39). The handshapes match the characteristics of the solfa syllables (Kokas, 1972; Ádám 1944). Therefore, the solfa syllables are not only technical exercises but mimic shades of *musicality*. It translates the meaning of a musical phrase, with much expression if used properly. After incorporating the solmization system into the Hungarian syllabus, Zoltán Kodály stressed the early use of solfa in

music education. He said that “the more zealous we solmizate in the beginning, the sooner we can leave it alone later”²⁴ (1974, I. p. 148).

2.3 Kodály (1882-1967), His Students, Colleagues, and the Method

Zoltán Kodály, the Hungarian musician was a composer, pedagogue, ethnomusicologist, researcher, and visionary. He composed numerous classical compositions (choral, orchestral, solo), and singing exercises for children based on folk tunes. This stemmed from him collecting folk music from the Hungarian countryside. His classical compositions incorporate the richness of the folk heritage, and his system for music teaching also embraces it. The Kodály system of music education was initiated by him. Kodály urged one of his colleagues, Jenő Ádám to work out a methodology for teaching music in schools, which later developed to be profoundly effective, such that in 1945 it was implemented at the state level in public schools in Hungary. Based on their teaching experience, this teamwork further enhanced the Kodály concept in the next few decades. Since then, the Hungarian system has inspired many generations of music teachers all over the world to use the concept in their curricula. This approach was added to the UNESCO Intangible Cultural Heritage in 2016 (Decision of the Intergovernmental Committee, 2016).²⁵

Kodály emphasized the importance of the singing voice as the most natural and accessible instrument, as well as the respectful treatment of children. He provided them with superlative listening experiences of classical and folk music. Studies demonstrated that Kodály-based music lessons help students better perform in other school subjects, such as literacy,

²⁴ Translation of the quote is mine. Original: “Mennél buzgóbban szolmizálunk eleinte, annál hamarabb elhagyhatjuk később” (Kodály, 1974, I. p. 148).

²⁵ Safeguarding of the folk music heritage by the Kodály concept (No. 01177). Dissemination of the method by the Kodály Institute, during their 40 years: 4,000 foreign experts from 60 countries are said to have been trained.

concentration, mathematics, and spelling among others (Kokas, 1972). Kodály conveys this important relationship in these terms (translated from Hungarian):

The child's instinctive, natural language is the song, and the younger they are, the more they crave to move [along with the music]. One of the main problems of today's schooling is that it does not allow the child to sing and move enough. The organic relationship between music and movement, and singing games under the open sky, have been the greatest joy of a child's life since ancient times²⁶ (Kodály, 1974/2020, p. 62).

Kodály's concepts are readily used in school-based musicianship classes (Houlahan & Tacka, 2008), but they do not emphasize the importance of voice techniques. In vocal training, singers learn to phonate, and acquire healthy vocal habits through experiential learning. Kodály stressed this crucial aspect of the voice when he spoke to the children (translated from Hungarian):

What use are you, violin? Who are you, piano? In your larynx there is a kind of instrument that sounds nicer than any of the world's violins, just be the one who will sound it! This instrument will carry you to the heights of musical genius, while bringing you closer to those who already demonstrate it, which is a life-giving experience. Such leaders can be powerful mentors for you!²⁷ (Kodály, 1974, p. 42)

“Singing provides the best start to music education; moreover, children should learn to read music before they are provided with any instrument” (Kodály in Szőnyi 1974, p.5). Kodály urged instructors to continue the practice of sol-fa singing in vocal and instrumental tuition for the sound to be imagined and internalized leads to “released and intimate ‘singing’ on any instrument” (Kodály in Szőnyi, 1974, p.7).

²⁶ Translation of the quote is mine. (See Appendix F III. for original language).

²⁷ Translation of the quote is mine. (See Appendix F IV. for original language).

2.3.1 Jenő Ádám (1896-1982)

Jenő Ádám was a schoolteacher, choral conductor, composer of vocal works, and a music instructor at the Liszt Ferenc Music Academy, in Budapest, Hungary (Bónis & Dalos, 2001), who studied composition under Kodály during the 1920s. Ádám was an experienced pedagogue teacher, which made him the suitable candidate for Kodály to supervise and collaborate with. During the 1940s, there was a decline of interest in attending concerts and operas in Hungary. This growing void opened a discussion between two musicians. To raise an audience who appreciate classical music, they decided to incorporate an early *discipline* in the enhanced musical studies (Kapitány, 2016, 33'27"). In 1944, Ádám developed a methodology for teaching school music, titled as *Módszeres Énektanítás a Relatív Szolmizáció Alapján*. This method, which was widely praised in the Hungarian system, was translated into English in 1971 with the title of *Growing in Music with Movable Do*. A year later, Ádám developed the logical and sequential way of teaching music, in a first series of books called *Énekeskönyv* [Singing Books] for grade 1-8 children. Humbled, he reflected in his portrait interview (Kapitány, 2016, 35'20"): "the *Énekeskönyv* I created for the grade levels in 1945-48, had to be the most beautiful; and I gave it all I had." Ádám explained that although his efforts are evident in the beautiful pictures portrayed in the book, he was heavily criticized for using the authentic language of the folk songs and the taste of the old world of the countryside pre-WWI. He added that although the books were used in the Hungarian schools for a couple of years, they were ordered to be collected and sent to shredders due to political reasons (Kapitány, 2016). Ádám continued to work as a pedagogue and composer, and co-authored another series of music books for elementary grade level (1-8) with Kodály, Szo-Mi (see Appendix D for Kodály-Ádám: SZO-

MI). His works in vocal pedagogy and other series for solo singers for the Conservatory's use are still in use today.

2.3.2 László Dobszay (1935-2011)

Dobszay was a Hungarian musicologist and a university professor of music literature and chamber music. His research activities focused on collecting and organizing Hungarian folk songs and researching the relationship between folk and medieval music (Domokos, 2001). His solfège textbooks *A Hangok Világa [The World of Sounds]*, vols. I-VI and the teacher's method guides²⁸ are still in use today. Dobszay (1991/1992) believed that the repertoire for lower elementary singing class should consist of monophonic melodic culture. The most suitable songs for children's voices are folk songs, pentatonic figures, and modes of Dorian, Phrygian, Lydian, and Mixolydian. "Song collections compiled in this manner may contain not only the mechanical raw material for practicing intervals, scale degrees and rhythms but may also shoulder the task of transmitting a melodic culture" (Dobszay, 1991/1992, p.32). These *melodic turns* are fundamental units and when repeated will develop musical memory. The next step in the pedagogical progression is to integrate these melodic turns into the whole musical structure, and music literature. This means that the instructor provides opportunities for the students to sing or hear these musical sentences as they are found in larger musical works. As these *units* are acquired by the students, these units should be *put back together* frequently as they are found in larger musical works (Dobszay, 1991/1992).

Previous solfège studies have started with scales instead of practicing melodic patterns (Dobszay, 1991/1992). In my opinion, scales could extend the voice over its natural range too soon in early childhood. Dobszay suggests starting with three or four notes of tritonic, tetratonic,

²⁸ *Útmutató: A Hangok Világa I-VI. Szolfézs-könyv Tanításához [Teacher's Guide for The World of Sounds] 1966-'72.*

anhemitonic, pentatonic music²⁹ for children's musicianship and later widening the vocal repertoire to the extended ranges of the pentatonic scales and diatonic songs. This progression of repertoire choice creates the sequence of teaching musicianship, benefits the gradual range extension of the voice, and develops the inner hearing towards more complicated passages. Notes are interrelated. A pitch in relation to the other pitch levels will create the melodic structure. Typical phrases of melodic structures are melodic patterns that help us hear tonality. If we sing with relative solfa, then beyond scale degree, a solfa syllable determines its function in the tonality. It is easier to hear *tonality* than intervals, and that solfa singing of intervals in different tonal environments have different sensations.

Singing is a means for solfège studies and is the basis of aural education (imagination of sound, and inner hearing). "It is not singing that helps in playing on an instrument but the vigorous aural activity which occurs during singing" (Dobszay, 1991/1992, p.32). Dobszay warns that the singing voice may not be efficiently expressed during musical games as children may be preoccupied by non-musical tasks, such as throwing a ball promptly. Also, it was only after careful examination on how relative solfa would fit into the progression of the vocal repertoire that Kodály incorporated it into his concept. He checked that it was suitable to his context of Hungarian folk music. The Kodály sequence of how one should teach relative solfa should be determined by the vocal repertoire of a culture. Music education, as Dobszay writes, should never take a didactic system without considering the context of the available and relevant musical material. Dobszay believed that the answer for *repertoire* choices rests in the roots of a culture. Up until the 16th-century, Hungarian art music and folk music bore common similarities. After the Turkish and Habsburg oppression during the 16th-century, the upper class's and

²⁹ Tritonic: 3-note, and tetratonic: 4-note scales within the octave. Anhemitonic (no semitones) is the equivalent of the la-pentatonic scale e.g.: DFGAC. Pentatonic music consists of 5 notes without *fa, ti*, e.g.: CDEGA absolutes.

peasant's musical cultures started to depart. Kodály searched and recorded folk songs that remained in the countryside. He wanted the musical mother tongue of folk songs to be the child's first influence rather than made-up compositions for the single purpose of pedagogical means.

In contrast, elements of the Kodály approach could hinder musicianship studies if not used properly. In the progression of the musical material, relative solfa is successful in Classical and Romantic music, even with its modulations, not so with 20th-century music. Additionally, those students whose musical education rests on the relative solfa have difficulties adapting to the absolute system. "Solfa, which is actually one of the devices of tonal analysis, may become a mechanical means, a tedious exercise and destroying force of music in the hands of a less able teacher" (Dobszay, 1991/1992, pp. 54-55). Even though Dobszay extensively used stick notation³⁰ in his exercise books, he admitted that it could delay the proper reading of staff notation. His notes say that hand-signs can imprint solmization syllables so children can recall and sing the corresponding pitch in a reflex-like manner. Dobszay explains how singing with the relative solfa is advantageous for children. Singing and audiation are intertwined, therefore music education should be fundamentally vocal. Once tonal images are associated with hearing, solfa is of no use. Dobszay adds that the Kodály concept is not something to learn in a lecture, but to be practiced with clear musical thinking. Kodály exercises are not the end and were never intended to be. These are all tools for hearing and expressing music, and as such, their uses should be targeted and limited. Dobszay concludes that these modules of music learning are broken down segments of musical concepts. This system should be used sparingly and when appropriate by the *savvy* teacher in a playful way.

³⁰ Rhythmic syllables with solfa names written underneath them; a horizontal representation of a song. Staff (5 lines) is absent.

2.3.3 *Erzsébet Szőnyi (1924-2019)*

Szőnyi was a Hungarian composer, conductor, and pedagogue of music, most notable for her vocal compositions (Tallián, 2002). She was influential in developing and disseminating the Kodály concept (Szerző, 2001). In her pedagogical work, *Musical Reading and Writing* (1974),³¹ she wrote that relative solmization is the primary foundation of music studies, because it teaches us (a) sight singing, (b) recognizing the characteristics of keys, and (c) hearing the harmonic structure and function of the melody. Szőnyi understood the importance of solfège training in early childhood because “at a later stage, problems arising out of instrumental study can often be solved by relating them to basic sol-fa principles laid down [earlier]” (1974, p. 11). In her interview (Erkel Ferenc Vegyeskar, 2019),³² she talked about the importance of singing and the reasons for her compositional choices in some of her vocal works:

In accordance with Kodály, when the Sing Together choral movement began, the basic principle was that we sing without instrumental accompaniment. I feel that there is a lot of truth to this, except for certain romantic works that are not right to sing without accompaniment. A cappella singing is what lays the foundation for pure singing and high-level singing. If other instruments are included, it should not be the piano, but even in my own example, I wrote works that do not include a piano but include a violin, dulcimer, viola, cello, an instrument whose tuning makes it more suitable to connect to the singer, and not the piano, especially when it is out of tune. (22:55”)

She said that sight singing should be tackled at a slow pace, only gradually achieving the indicated tempo. Her methodology books are detailed with technical tips, and countless lesson plans that do not propose vocal technique in the sense of training the voice. Szőnyi wrote that

³¹ Szőnyi Erzsébet: *A zenei írás-olvasás módszertana* (1953–65).

³² The interview took place March 8, 2014. [Translation mine].

singing and reading sol-fa should happen before learning absolute fixed-pitch names. She viewed solfège as a prerequisite to studying harmony, counterpoint, folk music and music history. She added that students should learn note names and staff notation before instrumental tuition starts.

2.3.4 Katalin Forrai (1926-2004)

Professor Katalin Forrai was an early childhood specialist and a sought-after lecturer. She belonged to the tight circle of Kodály's friends (Breuer, 1989). Her books of music methodology are still in use today.³³ Her attitude to young children and her focus on student learning influenced music education in Hungary and abroad for decades. In her book, *Music in Preschool* (1988), she writes that teachers as role models should sing with joy, in tune, and with good pronunciation. Teachers should also encourage children to sing and aim to correct the student's mistakes. She adds that children are likely to sing in tune if the repertoire meets their limited vocal range; at age 3: D4-B4 and at age 5: C4-C5 or D5 (in descending melody *so* being on A4, or in a *m-r-d* melody, *mi* on A4). Forrai says that teachers should start with short echo songs of melodic motifs, then mimic the starting pitch of the child's version, and later move it back to the original pitch. Solo singing helps children to develop the full control of their vocal folds and the requirement is that every child sing in tune before entering Grade 1.

Ear training in pre-school should not label parts of a melody as high and low, because the sound is not high, only its *vibration* is faster or slower (Forrai, 2013). Instead, it could be illustrated with arm movements, as preparation for musical reading and writing. "The violin, with its fluid, resonant tone, is the instrument which comes closest to the human voice" (Forrai, 1988, p.83). She encourages teachers to demonstrate melodies with instruments (violin, recorder) from time to time to preserve the teacher's voices.

³³ Forrai Katalin: *Ének az Óvodában* (1974). [Music in Preschool].

Her thoughts about voice technique with young children are (a) having a good role model, (b) protecting the child's voice with relaxed, gentle singing, and not yelling on dusty streets or in cold air, (c) practicing breathing technique with deep inbreath and gradual release, and (d) playfully vocalizing,³⁴ such as singing a previously learned song on vowels (loo-loo, noo-noo, la-la). Her ideas on repertoire choices are folk and art songs that prepare us for solfa singing, and intervals. Forrai warns teachers not to use improper songs, such as translated songs with unsuitable accents, or familiar tunes with added childish text or anything from the hit list since neither text nor its pitch range is fitting, and they are usually short lived (Forrai, 2016).

2.3.5 Klára Kokas (1929-2010)

Klára Kokas was a music instructor for children, including those with special needs, who was interested in researching the therapeutic effects of music. She taught music classes for children of any age, and taught teaching methods to adults. Based on her teaching experiences and research, she developed her own approach, a branch off of the original Kodály method. In her opinion, the Kodály concept had to be modernized with the addition of movement components. She extended her methods to 'music with movement' with fine arts and suggested including them during solfège classes and notation practices in schools. Kokas found that children (5-6-year-old) receiving regular music classes had better and longer focus on problem solving in math compared to the group who did not receive regular music classes (Kokas, 1972, p. 6). Kokas emphasized the importance of *active rest* in between activities and found that authoritarian education³⁵ has failed at capturing a child's attention. Instead, she urged instructors to teach through discovery, imagination, and intuition, achieving a state of peacefulness in the

³⁴ Vocalization, to vocalize: "to sing without text, often for didactic purposes or to warm up before performance, thus often arpeggios or other exercises. The terms are also applied to singing by one or more voices without text" (Harvard Dictionary of Music, 2003).

³⁵ The school's practice of disciplining (teaching) with authority.

child. As Farnadi³⁶ explains, in a Kokas class, the music listening is set for a short musical work (1 to 2 minutes) that repeats several times, during which everyone improvises with a form of movement. Children listen and move according to what they hear in the music.³⁷ It is a subconscious experience through which musical changes, such as modulation, would be sensed, memorized and stored in the body. This so-called ‘own experience’ that happens during the free movement is shown in the children’s drawings that they create immediately after the listening module. Farnadi points out the main differences between Kodály and Kokas’s approach:

Kodály starts from the small motifs of *so-mi, ta ta titi ta*, then expands, and years later you get to the works of the great masters, whereas Kokas already for babies starts with Bach, Händel, no less, and by listening to more and more, narrows to gradually focus on the theoretical concepts of music. Between the Kodály and Kokas method, the main difference is *learning*. There is no conscious learning in Kokas. Everything absorbs into the depths of the soul, gets imprinted, and is stored until it is realized on the conscious level during instrumental and / or solfège studies. There is no ‘made conscious’, but rather lived experience through emotion and impression (Farnadi, 2018; 2021).³⁸

The Kokas class has an entry and exit point. This process is an hour and a half long, with preparation, development, and conclusion. This is experiential learning, with painting and drawing of the unique images based on the inner pictures of a child that are developed during the *dance*.

³⁶ Informal conversation with Tamara Farnadi July 2018. [Translation is mine].

³⁷ Western classical music.

³⁸ Informal conversation with Tamara Farnadi July 2018, and Mar 2021. [Translation is mine].

2.3.6 Kokas and Singing

Kokas believed that the level of connectedness between teacher and child can influence children's learning. Learning happens when a high level of connectedness is achieved. Kokas argued that connectedness depends on the music instructor's *sensitivity* with regards to when and how to listen to the child. These opportunities are initiated or accommodated by the teacher, but the narrative is driven by the child.³⁹

Children share their thoughts after the inspiring musical experience and Kokas [*Klári néni*] listens. Pedagogue and child are connected through the story, into a world of discovery, using music and movement. Kokas's dilemma is how to teach this sensitivity to her college students, meaning how and when to connect to the child, "because otherwise teaching is not worth it" (Fogas, 2015, min.22). Klára Kokas speaks in a language of imagery that is poetic yet concise. During her interview with Fogas, *Music raises my hands [A zene felemeli a kezeimet]*, she mentioned that through the movement to folk songs and classical music, she strives to achieve an intimate closeness between the music and the children. Then, through discovery and imagination, these are placed into a song with improvisational components. Even if the parents are tone deaf, they are role models, and therefore, she urges them to always sing and teach music through vibrations, improvise, and make their own melodies (Fogas, 2015, min.30). Her summary about tone deaf children is found in her research that encourages all children to sing and are taught to sing in tune with the solfa scale systems, solfa patterns being their anchor to develop that skill (Kokas, 1998). Her models are drawn from songs of the mother tongue for its familiar rhythmic changes connected to language. The duty of a *good* music instructor is to

³⁹ "The essence of art is not the technique, but the soul. When the soul communicates freely, and without hindrance, outstands the complete artistic effect. The amount of technique that is already sufficient for the free expression of the child's soul, under the guidance of a good leader every school can easily master" (Kodály, 1974, p. 41). [Translation is mine]. (See Appendix F II. for original language).

enable in children the thought processes during singing, structuring intervals and patterns, and discovery through repetition of material (Kokas, 1972, pp. 8-9). During practice, isolated musical sentences, motifs as musical microstructures, snippets of rhythm, and patterns of relative solmization⁴⁰ have to be internalized and performed in improvisation. Kokas (1972) states that teaching notes, then scales, and finally melodies are pedagogically dated; in our relative solfa system, we teach melody, then musical sentence, then motifs as musical microstructure. These microstructures are memorized and preserved through singing. Singing and movement are inseparable in the child.

Music instructors accommodate children to collaborate with each other with kindness (empathy), and unfold their personalities as individuals (Fogas, 2015, min.8). Beyond skill building, she was interested in the transfer effects in different areas of children's development, including positive personality development, and how instructors can achieve such outcomes. Her students have been implementing this method in Hungary and abroad, and there is a Kokas class at the Music Academy, Budapest, to learn about her methods. A recent study in Hungary emphasized on the importance of singing with movement and active listening in the early childhood years (Liszt Academy Kodály Institute, 2021; MTA-LFZE Aktív Zenetanulás Kutatócsoport, 2021). The Kokas method was part of this four-year research (2016-2020) by The Active Music Learning Research Group⁴¹ and the Bartók School Győr, Hungary, with Tamara Farnadi who contributed with her Kodály-Kokas based singing classes (Liszt Academy Budapest, 2021, min.3:38:00). This research investigated the connections of the Kodály and

⁴⁰ Patterns of relative solmization, also called relative solfa patterns are set within their scale structure and set in the tonal system it is understood; it should match the tonality of the modulating key. Therefore, relative solfa scales travel among absolute keys but keep to their scale structure.

⁴¹ The Active Music Learning Research Group consisted of (1) Kodály Institute of the Liszt Academy, (2) Kokas Research Group, and (3) Brain Imaging Centre of the Hungarian Academy of Sciences.

Kokas concept with brain development and changes in children as a result of their music training.

2.4 Summary of the Kodály Concept's Influence

After many decades, the Kodály system is still in practice and provides opportunities for ongoing research in music education and how it affects interdisciplinary skills. The essence of the Kodály concept is to learn music through the medium of voice from a young age. This is achieved by trained instructors providing children with authentic musical listening samples during lessons, communicating musicality by example (modeling), and using relative solfa.

Understanding the origins and the aims of the Kodály concept is important because of its ties to singing. Many of Kodály's students added their teaching ideas (research and practice based) and reviewed each other's pedagogical work. Debating among themselves, this collective created the refined plans of the system. The intellectual background of the Kodály system was formed by many enthusiastic contributors, and years of teaching and learning experience.

At this point, the Kodály concept needed further refinement of detailed textbooks for children. Consequently, the methodology actualized in the early works of Ádám and Kodály (1946), Szőnyi (1965), Dobszay (1966), Forrai (1974), and others (Spiegel, 2012). As per Kodály's request, Ádám developed the method by writing the first singing series and methodology books (Ádám & Kodály, 1946). Then, Szőnyi (1953-1965) worked out the models for elementary solfège, and Forrai between 1951-2000 contributed to music education with her methodology books for early childhood trainees. Soon after, Dobszay from 1964-1972 compiled the children's textbook series with a teacher's guide for music school's solfège classes. Later, Kokas (1969, 1970, 1972, 1998, 2007) showed how the Kodály concept can be modernized with movement, and fine arts to achieve therapeutic effects.

Finally, Kodály's students disseminated their understanding of the Kodály system in Hungary and abroad. These pedagogues dedicated their lives to educating young children, and supervising preservice music instructors for long decades, hence their influence in the teaching methods of musicianship from Hungary to overseas. In effect, the Kodály concept is understood in Hungary through the enhanced solfège training, whereas overseas it is a tool to teach music to kids in general. Both understand the singing voice as the first and foremost instrument but neither put much emphasis on early vocal training. As a result, the Kodály system is still often revised according to context and time. In this research, the Kodály concept is tightly connected to vocal pedagogy in the early childhood years. In the next section, a few experts explain how they view singing techniques, their tips of reinforcing it in their classes, and the awareness of healthy vocal habits for young children.

2.5 Vocal pedagogy in the Early Childhood Years

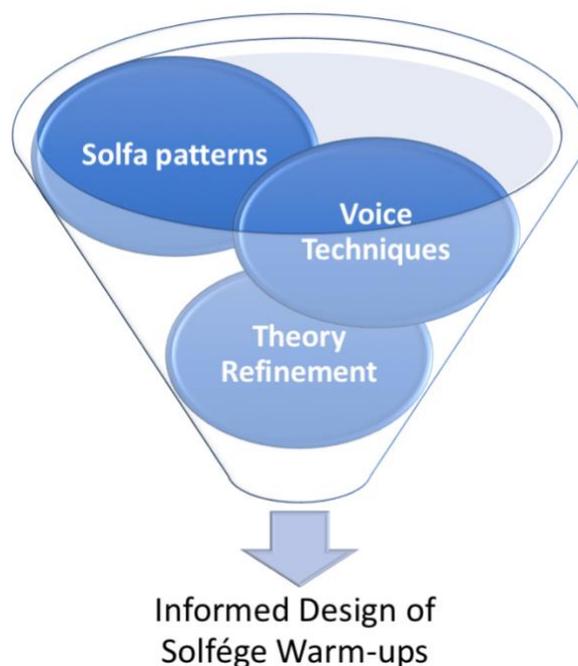
My thesis looked at achieving healthy and in-tune singing from two perspectives: solmization patterns and voice methods. This section explores singing methods from the professional singers' perspectives. From the Kodály point of view, intonation and audiation⁴² are taught through solfa-singing patterns during musicianship class. On the other hand, professional singers teach children to sing with voice techniques. The theory refinement will look at ways to merge singing solfa patterns with voice techniques; these two will lead to the design of singing exercises for a music class that incorporates both. I examined both approaches and devised an informed design of practices of solfège warm-ups for healthier vocal exercises for young children. The informed design of solfège warm-ups, presented in Figure 1, were reinforced with

⁴² Also phrased as "in-tune singing and inner hearing".

voice techniques. Teaching children to sing with healthy vocal exercises means that educators will not have to undo and redo these processes later.

Figure 1

Informed Design of Solfège Warm-ups



Barbereux-Parry (1868-1953), a seminal authority of voice techniques, developed her own system of teaching singing to young children. Barbereux-Parry (1941) writes about carrying power (i.e., upper overtones⁴³) in a child’s voice, and mentions that if this is lost, then the child’s voice is misplaced, or the child can suffer from defective speech which can carry into adolescence. This thesis is informed by her book, *Vocal Resonance* (1941), which presents a research study on vocal pedagogy of the child’s voice. In particular, the relevance to this thesis is

⁴³ Carrying power in a child’s voice are the upper overtones; thin and piercing “like the chirping of birds and in no way express sustained effects” (Barbereux-Parry 1941, p. 42). This shrill in its rudiment is what a fully matured voice ever needs for carrying power.

how she taught herself to sing and talk after losing her voice, and how she applied her experience when teaching children to sing with resonance and release.

Barbereux-Parry (1941) discourages focusing on teaching children to sing with *sostenuto*, *legato*, depth, breath, or colour. Instead, she encourages music instructors to “look for freedom, spontaneity, clearness and carrying power, and in so doing allow nature’s great plan to come to its fullest development” (p. 43). When the body and speech organs are released, then the sound waves of speech can freely travel in the skull and body with enhanced resonance; it becomes singing, which she also called “Vocalized Speech” (p. 40). Being nervous and self-conscious, the sound is trapped, singing is limited in its fullness or resonance.

Singers of the old school, who sing well, do so not *because* of their training, but in *spite* of it, with only the perfection of their natural vocal balance used against all odds, and because of this they seem able to surmount most difficulties (Barbereux-Parry, 1941, p. 136).

She also mentions that as the notes go up and down the staff,⁴⁴ singers mimic this movement with their throat muscles (p. 108). However, my idea is that when compared to the visuals of solfège—when students are reading solfa in a vertical order (see Appendix D for Curwen/Glover Hand Signs)—the dilemma is that moving up may cause “reaching”, which is the excessive upwards movement of the larynx, causing tension and possibly damaging the vocal folds.

Barbereux-Parry (1941) warns that by reading the vertical staff notation, the overtones disappear from the child’s voice. She posits (p. 109) that when singers *listen* and rely on their outer ear, the vocal muscles adjust in a dysfunctional manner (the larynx raises and muscles tense) while they should rely on their inner ear. This means that once the sound is outside of the instrument (i.e.,

⁴⁴ Staff is the 5 lines of the music score.

the vocal box), it cannot be controlled or pulled back. The vibration of this sound is mixed with echoes and other vibrations, which gives false feedback to the singer. She adds that once a singer learns to listen to their inner ear, they are liberated by the sensation of the speech-level singing.

In a collection of notes by Lamperti, published in *Vocal Wisdom* (1957), singers are discouraged from listening to themselves sing, and rather *feeling* the sensations of singing, searching and memorizing those feelings through introspection (p. 16). He adds that when “passing from low to high tones, the breath must take the *opposite direction* from the voice” (p. 6). Nevertheless, he urges singers to sing with the *relative solfa* until the vocal tones are equalized;⁴⁵ “Musicianship, as well as vocal technic, grows apace when the movable ‘do’ is used” (p. 114). Lamperti warns beginner singers against singing songs on open vowels (vocalizzi);⁴⁶ daily vocal warm-ups should be done with simple scales and arpeggios⁴⁷ (p. 115). The idea of vocal warm-ups is also encouraged by Richard Miller (1986): to be up in the morning and spend half an hour with a vocalization routine, “The voice will be conditioned for the rest of the day” (p. 223). Even though it was primarily for older age groups, vocal warm-ups are relevant to all, including children. Miller’s ideas recall earlier arguments which align with his findings. “Inexperienced students and singers are often inclined to frame theories of their own, particularly about what is called vocal technique” (Herbert-Caesari, 1958, p. 12). Solo training requires refined training. However, Lamperti (1957) highlights that diction and singing are inseparable, although the tones have their own sensations and continuity. He believed that “language and music must be studied” together and that “the body must be developed and

⁴⁵ Equalized vocal tones are the same in colour, resonance and energy of breath. They sound and blend equally, their qualities are not changed by the ascending or descending pitch.

⁴⁶ “A composition for voice without text [...] [in early] 19th-century as exercises in vocal technique or in solfège [...] refer(s) to any melismatic passage in a vocal work with text” (Harvard Dictionary of Music, 2003).

⁴⁷ Arpeggios are broken chords. Singers sing these arpeggios (or intervals, or simple or partial scales) for vocal warm-ups. These are usually sung in a predetermined sequence and repeated from an ascending or descending starting pitch.

organized.” (Lamperti, 1957, p. 59). Lamperti (1957) concludes that the *breath-resonance* connection is essential for mature singing, “when you control both energy of voice and colour of resonance you are one of the greatest singing artists” (p. 83). Consequently, vocal warm-ups are critical in children singing without inhibition.

2.5.1 Vocal Pedagogy and Vocal Health

Phillips (1996), in his book *Teaching Kids to Sing*, writes that a teacher’s training does not entail how to teach the basics of voice technique to children; in fact, vocal pedagogy for children and adolescents are absent. This results in most children singing with lack of confidence by the 5th grade, due to unmatched repertoire to their vocal range and capacity. Some children may sing seemingly well but with unhealthy vocal habits, hence could develop vocal problems later. Phillips highlights that with the frequent use of amplified sound systems, children do not learn elocution, and how to project their voices. Music instructors should teach children how to use their speaking and singing voices including timbre, dynamics, pitch, and registration.⁴⁸ Phillips’s five components of vocal technique are proper breathing, phonation (speech activities), resonance (vocalises),⁴⁹ diction, and expressiveness. Of these components, breathing exercises emerged as a leading technique to achieve pitch accuracy and vocal range extension in children.

Distinguishing between speaking and singing voice is also important. In some cases, children may sing with their chest voice (their comfortable speaking range) and could be forcing their chest voice into higher registers. To avoid this, Phillips (1996), believes that it is important to train the head-voice (with vocalises) while the chest voice will develop naturally on its own. “Vocal exploration and vocalises must emphasize the upper voice [...] downward vocalises and song phrases will help to blend the upper voice into the lower voice between d¹ and a¹, the best

⁴⁸ Chest-, head- and falsetto voices (Finks, 1992).

⁴⁹ Vocalise “practice of singing to vowel sounds” (Jander, 2001).

tessiture for songs in the primary grades” (Phillips, 1996, pp. 46-47). Vocalization that starts from speech and moves to head voice⁵⁰ singing has been effective with children. Vocalises are great for vocal register equalization, developing the head voice, for conditioning children to develop healthy vocal habits.

Vocalises may be descending and ascending. *Descending* vocalises are preferred for pitch accuracy in the range of the head voice (E5 to G4) or in extended range (from E5 to C4) and within smaller intervals such as minor thirds (McGraw, 1996). *Ascending* vocalises could start only in the lower range for children who developed their singing skills in their head voice (Phillips in McGraw, 1996).

In *Vocal Health and Pedagogy* (1998), Sataloff writes that children’s voices frequently change. Due to their anatomy, their muscles are delicate and are prone to vocal disorders when belting,⁵¹ mimicking rock singers (p. 124). Therefore, the development of the vocal muscles should be gradual and vocal performances of children should be appropriate to their vocal ages and range. Sataloff adds that in children’s voices, control, efficiency, and quality supersede the expansion of the absolute range (2 and a half octaves). Additionally, extreme vocal stretches may be avoided by letting nature take its place for the development of the fragile voices of children (p. 123). *Humming* is not suitable for young singers because the placement is unclear in the oral cavity, which can create tension (Sataloff in Ferrell, 2010, p. 12). Sataloff recommends including breathing exercises for children as their lung capacity is smaller and their breathing is more frequent than professional singers (Sataloff in Ferrell, 2010, p. 13). The other exercise that he

⁵⁰ Head voice is made up of the upper voice (C5 and up) and middle voice (C4 to C5) (Phillips & Trollinger, 2006, p. 6).

⁵¹ Belting is the forced sound production in singing in unhealthy and possibly damaging ways.

recommends is to develop resonance by vocalizing in a descending pattern to avoid carrying the weight to the upper registers.

2.5.2 Vocal Approach Among Kodály Instructors

Schroepfer (1992) investigated voice techniques for young children with the intention to benefit the Kodály teachers. Music instructors favour the newer song approach as opposed to the earlier *bel canto*⁵² approach. In the song approach, music literacy, expression, and repertoire are in primary focus, while in the *bel canto* approach, voice technique exercises are fundamental (Schroepfer, 1992; Phillips, 1996). Phillips (1996) adds that children learn a song by repeating actual phrases, which is the whole-part-whole song approach. “According to Gordon, children learn to audiate in relation to musical syntax, or musical patterns” (Gordon, 1989, as cited in Phillips, 1996, p. 29). Few instructors influenced by the Kodály concept had a like-minded approach to vocal pedagogy. Robert G. Petzold states that a child echoing a song will not improve his singing without feedback from the teacher (Petzold in Schroepfer, 1992). Petzold highlights that teachers should demonstrate the mistake to make sure that the child develops *auditory perception*. Furthermore, positive feedback from the instructors is essential. Oren Gould found that some children shy away from singing due to the lack of early successes (Gould in Schroepfer, 1992). He believes that children should be taught a singing vocabulary with aural skills, such as staccato, high and low sound, musical tone, singing what we hear (matching the vocal mechanism), all to be translated to tonal images. Mary Goetze (1985) mentions that children sing accurately on pitch using the neutral syllable ‘loo’ and that their intonation is more correct in *solo singing* as opposed to singing in unison. Rao adds that starting with short motives that children can echo and expand on later is a gradual introduction to singing (Rao in

⁵² “Beautiful singing, beautiful song [...] 18th-cent. and early 19th-cent. It. singers [...] vocal agility, beauty of tone, and legato phrasing, with faultless technique, were the prin. ingredients.” The Oxford Dictionary of Music (6th ed).

Schroepfer, 1992). She mentions that singing slowly to the children by lengthening the vowels ensures that children hear and transfer the pitch to tonal images. Both Gould and Goetze agree that instructors should pitch match the child's singing and children can also pitch match each other's singing; using neutral vowels can help pitch matching (Gould; Goetze in Schroepfer, 1992). Schroepfer adds that for suitable song selection, vocal range and tessitura⁵³ are equally important. "All singing experiences while encouraging a healthy vocal technique should, also, facilitate the expressive, emotive qualities of the music" (Schroepfer, 1992, p. 62). The instructor should model the quality (colour, and characteristics) of sound by singing with musicality to produce a desirable tone because children learn and mimic those characteristics in the sound they hear (Igo, 1991, as cited in Schroepfer, 1992).

Feierabend (2018) based his method on the achievements of the Kodály concept. In Feierabend's approach vocal pedagogy plays an important role. In *Feierabend Fundamentals* (2018), Feierabend writes that healthy *vocal modeling* is crucial for a successful upbringing of a child's singing. Music instructors should demonstrate correct intonation and sing with musicality in the keys of F and G, without excessive vibrato. This will ensure that children sing in their natural head voice. Feierabend instructors practice echo songs, call and response at the early stages of vocal development to activate and stretch children's vocal folds. Instructors use exercises for vocal exploration by using teeth, lips, and tongue, and using prosody (stresses and melody in their vocal demonstration) to create sounds. After Feierabend's inquiry, Forrai finally said that specific songs in Feierabend's earlier book⁵⁴ "did not embody childlike wonder" (Forrai in Feierabend & Strong, 2018, p. 27) and should include diatonic songs instead of pentatonic

⁵³ The most common pitch range where most notes concentrate, without the occasional high or low pitches that may occur in a song.

⁵⁴ John Feierabend: *Music for Little People* (1998).

ones, because it's more suitable for the American folk song repertoire. According to Feierabend, "children who experienced material that was easy, moderate, and difficult to sing developed singing skills further than children who only experienced easy-to-sing material" (2018, p. 28). Therefore, the early childhood music curricula should include various levels of music listening and song repertoire. Listening and singing develops music literacy, so children may express music through the instrument, instead of using the instrument to aid them hearing the music (Feierabend, 2019).

2.6 Discussions in Music Education Philosophy

In western music, Reimer's aesthetics and Elliott's praxialism are pillars of the American philosophies of music education. The "essence of music is *in the doing* of it" (Reimer, 2002, p. 48). Elliott's praxialism is also compatible with the Kodály approach (Elliott & Silverman, 2015) because both philosophies encourage singing, creating, and active listening. Praxialism means practice based, therefore the focus is on the practice and mastering the technicality of a skill, such as playing the violin. Therefore, Elliot (2015) posits that the aim is to *refine the skills* of instrumental play, as opposed to learning an instrument *for fun* purely for the enjoyment of playing. In *Music Education Philosophy* (2012), Elliott explains that within the lens of social-cultural, praxial, and pragmatic means, music is an activity that is not only based on repertoire but a "highly diverse social praxis" (pp. 80-81). He adds that performers, listeners, and venues create the context and, through this interwoven relationship, create the musician's value systems. For this reason, music philosophy is a social praxis, and not aesthetic nor work oriented. Elliott concludes that the music educator's challenges are to reflect critically on the philosophies of music education, and to critically apply what fits their own philosophies of teaching music (pp. 81-82).

In contrast, student experience became the main focal point in music education of the earlier social-cultural values (Reimer, 2009, p. 12; Westerlund, 2019). Reimer writes in *A Philosophy of Music Education* that “we get the feeling from the music, not from words of explanations about that music” (Reimer, 2003, p. 95). Building on the ideas of experience, he adds that “we feel music differently as a musician performer, composer, improviser, teacher” (Reimer, 2003, p. 97).

2.7 Summary of Literature Review

In the literature review section, I discussed the origins of the Kodály system, and the importance of solfa, relative solmization, hand signals, and musical terminologies. The contributions of Zoltán Kodály and Jenő Ádám, the founders of this method, and a few musicians who successfully used the Kodály system were presented. Kodály (1974) emphasized the importance of movement and the joys of music making and Ádám (1944) laid down the pillars of the concept of solfa reading in his colourfully illustrated solfa booklets for children with authentic folk songs.

In later assessment and practice of the Kodály system, different musicians have made several recommendations. Dobszay (1991/1992) discussed choosing monophonic melodies and suggested the practice of melodic turns as fundamental units. He extensively used stick notation for the visual representation of solfa in his solfège books for children. Additionally, he emphasized that all the pedagogical tools of the Kodály method should be used selectively as needed. Szőnyi (2019) emphasized *a capella* singing to achieve singing on a pure tone. Forrai (1988) stressed the importance of the *singing teacher* as a role model and listed her practical ideas of basic voice techniques for children. Kokas (as mentioned in Farnadi, 2018; 2021) found that children can learn music by the lived experience, listening to classical music with guided

movement and fine arts. All Kodály pedagogues agreed about teaching music through singing, starting with songs for small vocal ranges, and developing inner hearing. Furthermore, they agreed that repertoire choice should depend on the cultural make-up of the music class and that solfège studies and music reading is a prerequisite for learning an instrument.

Professional singers have emphasized the importance of vocal health for young singers. Mame Barbereux-Parry (1941) highlighted that it is crucial to teach children to listen to their inner ear. She emphasized the practice of proper vocal placement and the *release* of speech organs as the carrying power and overtones disappear when reading notes in a vertical order. Miller (1986) mentioned about the need for vocal warm-ups, and that singers may not rely on their own judgement for technical correctness. Lamperti (1957) agreed that singers should memorize the sensations of singing (technique and artistry), connect breath and resonance, and match vocal energy with the colours of resonance. Adding to the ideas of these three classical vocalists, Phillips (2006) and Sataloff (as mentioned in Ferrell, 2010) agreed that vocalization should be practiced in children's head voice, and these should start with descending patterns. Phillips (1996) and Schroepfer (1992) both stated that 'bel canto' is favorable to the 'song approach' when teaching the beginner singer.

Even though Kodály instructors researched age-appropriate exercises in the areas of vocal pedagogy and made the results available, they are rarely practiced as teacher's training lacks preparing music instructors to be role models of healthy vocal habits. Igo (1990) warned that children mimic the instructor's singing in *colour* and characteristics of sound they produce. Song demonstration is crucial as children internalize what they hear and see, forming aural memory (tonal images) which they will match their performance to later. Petzold (1990) talked about the auditory perception of children, while Rao and Gold (1990) discussed tonal images, a

way for children to memorize pitch and sound. Children match tonal images to their instrument, the voice and their vocal mechanism forms accordingly for singing. Building on the ideas of audiation, Goetze (1990) stressed that singing on 'loo' and solo singing helps intonation. Gould and Goetze (1990) agreed that children mimicking each other's singing and instructors echoing children's singing can stabilize pitch matching.

Phillips (1996) stated that distinguishing between speaking and singing voice is important, so children do not carry their chest voice into higher registers. Building on that theory, Sataloff (1998) wrote that to avoid vocal disorders, children should be taught not to force sound. He mentioned that the gradual development of vocal muscles is achieved by age-appropriate songs within the natural vocal range and by using the tessiture of children. This is often achieved by songs with smaller intervals, which essentially create the pedagogical sequence. While Kodály instructors agreed on this, Sataloff (as mentioned in Ferrell, 2010) and Rao (as mentioned in Schroepfer, 1992) achieved it by a systematic expansion of children's voices. Feierabend (2018) believed that singing should happen in the keys of F and G, starting with echo songs, call and response songs and vocal exploration. Finally, as Forrai and Feierabend (as mentioned in Feierabend & Strong, 2018) claimed that when choosing repertoire, it should entail childlike wonder. Overall, Kodály instructors and voice teachers agreed on the careful treatment of the voice, but few Kodály instructors talked about the technicality of how this is actualized in their lessons.

The advantages of the Kodály system is that children learn to sing, and that they learn to intonate with the practice of solfège patterns. However, there is a gap in properly explaining the singing technique or practicing it in a typical Kodály class. Therefore, there is a need to research how instructors teach singing for the children to learn to intonate with singing technique, audiate,

and visually memorize solfa. Furthermore, future research should focus on how instructors can ensure that children visualize solfa patterns with the sensations of healthy vocal technique.

The literature review concludes by contrasting the ideas of music philosophers David Elliot and Bennett Reimer, two seminal authorities of the music field. According to Reimer, doing or making music with aesthetic properties hence artistry and musicality is central. However, for Elliott, the practice-based technical approach, such as the technique of playing the instrument, is central. Aestheticism and praxialism agree that students make music in the manner their social context necessitates and that technique and musicality together complete musicianship.

Chapter 3 Methodology and Methods

Methodologies of music teaching and learning, including but not exclusive of the Kodály method and voice technique, vary by place, context, and time that they were learned and delivered. These differences are pivotal in this research since different eras and contexts may define and limit teaching materials as well as teaching styles. I utilized narrative inquiry as my research methodology to uncover instructor's experiences about teaching. In this chapter, I will cover ontological and epistemological assumptions, theoretical perspectives, methodology, research participants, methods and analysis, limitations and delimitations, and will conclude this chapter with a brief summary.

3.1 Ontological and Epistemological Assumptions

It is an integral part of a qualitative inquiry to acknowledge ontological and epistemological standpoints, bringing an explicit understanding to the reader as to how my philosophical orientation may have informed this thesis. The foundations of my study are defined by ontological and epistemological assumptions, what I know and how I have come to know what I know as a person, a musician, and as a music educator. In my ontological view, I make meaning of the multiple realities dependent on context, cultural-social standpoints, and beliefs. The participant's unique lived experience is heard through the narrative (Clandinin & Connelly, 2000) that grounds their identities and philosophies.

Epistemology is one's way of knowing. The paradigm of knowing comes from unique experiences. Each individual's narrative reveals a way of knowing, their experience with music and the Kodály school. Music educators are unique with a single collective identity of a method, but within that method, different values are constructed (Westerlund, 2019), which are also examined in this research study. The diverse sociocultural settings I lived and worked in

deepened my sensitivity to details; I interpreted participants' individual stories and their multiple realities, with particular focus on common themes. How they disseminate knowledge is unique to each participant's values but confined by the social epistemology of the educational system of their realm (Westerlund, 2019).

3.2 Theoretical Perspectives

I built the foundation of the theoretical framework for my research on the experiences of the participants. Their stories informed this study. Whether in Hungary or relocated abroad, confined to a foreign context, their narratives reveal both the transfer and the contextual emphasis in areas they highlight in their philosophy and teaching practices. Adler (2012) wrote that teachers' stories of prior experiences define their beliefs, such that the way they experienced learning is the way they teach (p. 167). If experience defines identity, then identity further defines future experiences. I believe that to be intentional in what and how we choose to teach, we must not ignore our subjectivity and beliefs, which essentially define our teaching.

Not until I left my birth country, Hungary, did I conceptualize that my music training was *Kodály*. Typically, in Hungary children learn music, and with it naturally comes much singing, and sometimes an instrument. The music educational system in Hungary is Kodály-based. The North American educators I interviewed explained their journey with *a foreign* concept they translated and made into their own pedagogy—adopting it from Hungarian to English.

A Kodály-based musicianship (or solfège) class typically has ongoing singing. Students and teachers sing for the majority of class time. Beyond the theoretical realms of the Kodály system, however, a new element in this work is voice technique. How do these two fit together, if at all, in the music class? All research participants had extensive experience of the Kodály system and singing that defined their teaching practices. Their experiences are decades apart,

adding a variety of possibilities to the original method: new branches have emerged, with added movement, different notation styles, and folk-songs, which have tweaked the method. The articulation of the Kodály principles from the theoretical lens of music teachers served dual purposes as a theoretical contribution and guiding a new design.

Given that I grew up in this system in Hungary, and that my teachers were Kodály's students, I received traditional training in this concept. The closer connection to these contexts provides me with a closer insight, hence creating a bias. This allowed me to relate to others' experiences with the Kodály method. Furthermore, I have lived in both North America and Hungary. Having experienced both worlds myself, and knowing people from both contexts make data collection feasible and practical.

3.3 Methodology

Building on my previous training of voice performance and my work experience teaching with the Kodály system, I collected and processed information about how teachers apply Kodály's principles in their work. Using Jorgensen's (2009) focus on narrative inquiry theory, I interviewed 11 music teachers about the nature of challenges they face. I created a summary of these approaches to track any tendencies (Clandinin, 2000) and best practices that bridge social, economic, and ethnic groups (Barrett, 2012). The inquiry gave insight into existing practices in Kodály instruction. My focus was to incorporate singing practices into general music lessons, unlocking the potential in every child to sing with joy within their natural voice ranges.

In the chapter, "Being and Becoming a Teacher," Barrett and Stauffer (2012) summarize how teachers get in touch with their musical selves through their first experiences with music. The recollection of this memory brings awareness to their identities as practicing music educators. Local culture and context also ground their beliefs as revealed in their narratives (p.

159). In the interviews, first I wanted to achieve a sense of connectedness to the participants. I interviewed them about their early experiences with formal musical instruction. The participants' personal journeys and how they experienced music both as students and instructors greatly affected their philosophies and practices. Not only were the early childhood and teenage years influential, but as adult learners the experiences shaped their teaching. I investigated how the Kodály method might have added value to their teaching styles. It was interesting to learn how they located themselves and their identities within this approach, dependent on the source and context of their Kodály training.

3.3.1 Research Participants

For the qualitative aspect of the study, I interviewed adult music instructors face-to-face and by phone. I examined the context in which the participants were studying and/or working. This included their town, province or state, country, and the type of school, subject, and level at which they were teaching. I asked about the length and type of experiences with music, teaching methods, performance styles, and the sources of their teaching philosophies and methodologies. I also collected the names of their teachers and mentors if they were willing to share them.

Most of the 11 instructors received formal vocal training. They all had experience with music education and performance. The research participants were teachers whom I knew, or someone recommended to me by colleagues. As a result, the music instructors chosen were a combination of my former colleagues, teachers, classmates, and other instructors. Some participants experienced the Kodály concept through their musical upbringing in Hungary, while others learned it as an extension of their training. With this consideration in mind, some had a more subjective perspective, whereas others had a more objective outlook on this method.

3.3.2 Methods

First, I approached instructors via an introductory email or in person to ask them whether they would be interested to take part in this research (see Appendix A for initial contact). After getting positive responses from 11 participants, they signed the consent form to agree to the interviews (see Appendix B for consent form). In terms of confidentiality, participants could choose a pseudonym or agree to reveal their real names. Identifying data, such as participant's names, are not mentioned for quotes and comments unless they have agreed to it.

The interviews consisted of the interviewer (myself) and interviewees (research participants). Each recorded interview was a semi-structured interview that took about an hour on average (see Appendix C for questionnaire). For the open-ended questions, in a semi-structured interview format (Creswell, 2003), the selected participants gave me permission to use the same interview content for future use. I used a voice recorder to record these conversations. I conducted the interviews face to face or by phone, both of which provided me with the opportunity to access historical information (give more details) from the participants while moving the interviews forward (Creswell, 2003). In contrast to phone interviews, the in-person interviews allowed me to observe both body language and tone of voice. During phone conversations, I could only listen and observe the tones of participants as they shared their perspectives and information. The retelling of life stories in the interviewee's language are deeply felt, values and commonalities make sense through personal meanings (Atkinson, 2007). Since participants discussed the historical information of their lived experiences, at times, the interviews became emotional (laughter and frustration). Sometimes, when the interview questions seemed to be an annoyance (for professional music instructors) and the answer seemed obvious to them, I felt compelled to agree or comment briefly on the participant's response.

During the interview process when multiple probes into a topic seemed to be ignored by the participant, I tried to rephrase my questions. However, if their body language or tone of voice showed that they wanted to avoid that question, I moved on.

New areas, such as teaching with pop music and using technology during music class, surfaced in the semi-structured interviews. Since these were part of the dialogue and are very relevant to modern contexts of music education, I included them in the analysis. The hours-long conversations and life stories were edited to make it into a cohesive narrative. The answers described in the recordings with the underlying gestures were briefly mentioned in the narrative.

3.3.3 Approval

I received Research Ethics Board (REB) certification from the University of Calgary (U of C), (see Appendix B for consent form). Music instructors were from Canadian, American, and Hungarian cultural and teaching contexts, who had had experiences teaching in their home countries or abroad. Because I wanted to summarize Kodály practices from these contexts, I selected music instructors who were already using this method. There was no financial incentive for the participants to take part in this study, and there were no known risk factors related to this study. Participants had the right to decline being involved in any part of the research study, such as decline to answer any questions during the interview process or decline to be recorded. Participants were offered an opt-out option at any time during the interview and an option to withdraw until a set deadline. Electronic data were encrypted, and the data will be retained indefinitely for future research purposes.

3.3.4 Analysis

For the purposes of this study, I interviewed 11 instructors. They were asked to answer specific questions, such as how the Kodály system is translated to modern contexts, how they use singing

in the classroom, and what materials they use. I let the conversations go off-track when participants wished to talk about their personal experiences that were closely tied to the interview. I audio-recorded the conversations, which resulted in 12 hours of data. I listened to the conversations and typed them word for word. I did not use a transcription program. I transcribed the data in the language they were recorded in (English and Hungarian). After this, allowing the data to present common threads I examined the in-depth interviews with thematic analysis (Guest, MacQueen, & Nancy, 2012). I noticed certain ideas were repeated frequently in the transcripts. With an inductive approach—where I noticed themes within the content driven interviews (Guest, MacQueen, & Nancy, 2012, p. 6)—I analyzed the interview transcripts by highlighting themes. I compiled the data in the cross-analyses of stories. In coding, I identified eight themes that I highlighted with eight different colours. These themes were split between theory and practice. After I separated the narrative of the theoretical ideas from the practical ones, I re-grouped them into four main themes, with the first broken into five subthemes. Through the lens of theory, the five subthemes had a common denominator, conveying participants' philosophies in teaching and learning. These five subthemes, (a) singing as foundation, (b) Kodály then and now, (c) teachers and values, (d) technology, and (e) culture and pop music, became theme one: teaching philosophies. The remaining narrative shifted to practical tips from the music pedagogues that could be used in teaching the Kodály class. I highlighted them with red, orange, and green colours; these represented practical ideas for my research, hence their place in themes two, three, and four. Red for singing being the most important for my project, orange for solfège to be close to the singing class, and green for repertoire choice. After selecting the themes, I translated only the highlighted parts of the Hungarian text to English.

Kodály-based music education was discussed with a focus on voice techniques and their pedagogical practices. In this final phase of the narrative stories, I summarized the instructors' practices and their experiences that bridge cultural, geographical, and social differences in teaching the Kodály system. I found many similarities, but also contrasting opinions between participants. I arranged the text in a *conversational style*; instructors strengthened or weakened each other's opinions by agreeing or disagreeing with each other. I connected the conversations with a short introduction and conclusion and italicized keywords to guide the reader's attention.

Participants often said that the Kodály concept is not a method, but rather a philosophy. This is how theme one got its name and was further broken into five subthemes. Singing, solfège, and repertoire became theme two, three, and four, respectively.

3.4 Limitations

My own bias stems from the fact that I am also a music instructor who is internationally trained similar to my research participants. My teaching expertise as well as my training are underpinned by the Kodály concept and my research participants share some of these experiences as well. I included opinions beyond my bias to lessen this limitation throughout my research. People agreeing to take part in this research study may have a distinctive characteristic, which could potentially affect the findings of this thesis.

3.5 Delimitations

My research was delimited to the lived experiences of adult music instructors, trained with the Kodály concept, in Hungary or North America, who had teaching experience in either their home country or both places. I chose narrative inquiry as a means to learn about their perspectives through storytelling. As mentioned, the primary mode of data collection was

interviewing participants. The semi-structured interview format allowed the participants to expand on concrete details, and for me to fully attend to the stories of the music instructors.

3.6 Summary

In this chapter, I described my research design. I discussed ontological and epistemological assumptions, and the theoretical framework. I explained the chosen methodology and related it to the research participants and methods. I listed the steps for my analysis and data collection procedure. The chapter is completed by highlighting limitations and delimitations of this study.

Chapter 4 Findings and Analysis

The purpose of this study was to explore the various singing practices among Kodály teachers and to summarize their beliefs and practices teaching with Kodály elements in the classroom. In this chapter after presenting the list of various music schools in Hungary, I present a brief portrait of each participant, their experiences with music, singing and the Kodály method, their history of training, and nationality. The teacher's voices were recorded and put in conversation with each other. The four main themes that I generated from the collected data are (1) teaching philosophies, (2) singing techniques (3) solfège methods, and (4) books and resources in two languages. Five sub themes: (a) singing as foundation, (b) Kodály then and now, (c) teachers and values, (d) technology, and (e) culture and pop music are strongly connected to the beliefs and values of these teachers, which can be related to the first theme mentioned above.

4.1 Definition of Terms regarding the music school system in Hungary

Állami Általános Iskola - Public Elementary School, for Grades 1-8. In the first three grades, music lessons are offered twice weekly, but later from Grade 4 once a week.

Zenei Általános Iskola - Music Elementary School, for Grades 1-8 with enhanced musical studies. Children receive four music classes and two choir-singing sessions each week.

Zeneiskola - Music School, separate from the elementary school, which provides enhanced musical training in the afternoons for Grades 1-8 and optional Grades 9-12. From Grades 1-2, music preparatory training is available, and from Grade 3, solfège and instrumental studies start. From the 5th year (which is Grade 7 in elementary school level), children may take a basic exam and can choose to carry on with solfège, or switch to music theory, music literature, orchestra, chamber, choir, etc. Solfège is held in small classes and instrumental tuition is a one-on-one

training. Both sessions are 45 minutes long twice a week or 90 minutes once a week. Division A (recreational) and B (enhanced) are available, the latter for those who wish to go on to pursue a music career.

Zeneművészeti Szakközépiskola Konzervatórium - Music Middle School Conservatory, which is recently merged with Zenei Általános Iskola, in Győr, Hungary, provides training from Grades 1-12 (students also have the option to join this school for Grades 9 - 12 only),

Zeneművészeti Főiskola - Music College, 4-year postsecondary teachers training, has recently merged with universities, and offers a 5-year degree program.

Zeneakadémia - Music Academy, a 5-year post-secondary training.

4.2 Participant Portraits

A brief portrait of each participant is discussed. A pseudonym was assigned to those participants who wished to conceal their identities. This chapter reveals a few details about each participant's past and present circumstances, cultural background, and their learning and passion for teaching (see Appendix E for demographic data).

Participant A has been teaching musicianship to children and adults for decades. As a choral conductor and singer, she models healthy vocal techniques. Her passion for the Kodály concept was evident during our interview; in her teaching "singing is a constant". Having studied and taught Kodály musicianship in Hungary in the 1980s, she was mentored by Kodály's students. Her training started early.

I was hearing music all the time. My siblings were taking piano lessons. My mother would put me under the piano while my siblings played there, practiced. I started singing in music festivals when I was three, and started piano lessons when I was six, and sang all the way through my childhood and adolescence [in choirs], and just naturally thought

at the age of 10 that I would be a music teacher. [...] I was very fortunate; I was able to take over from a wonderful choral conductor who was Kodály trained. [...] I wanted to learn about the best methods for teaching in a classroom. I wanted so badly to be the best that I could be, you know Kodály's words: that only the best is good enough for children. So that really pushed me forward.

Miriam started her musical studies at the local Zeneiskola⁵⁵ Music School at the age of six. She studied piano, solfège and oboe, and at the age of 13 she continued on to the Music Conservatory,⁵⁶ then to the Liszt Ferenc Zeneművészeti Főiskola⁵⁷ as a triple major in piano, solfège, and oboe. She taught clarinet, oboe, recorder, piano, and solfège at the Zeneiskola, then extended her teaching to collaborative artist, music theory, and musicology at the Conservatory. Additionally, she taught teaching methods for future teachers at the post-secondary level. She regularly acts as a Kodály instructor of teaching methods abroad, and at the Kodály Institute Kecskemét, Hungary. Miriam co-authored teaching methodology books. Her narrative shows deep conviction and experience with the Kodály concept on many levels. Miriam's dedication to music education is shown by her precision when talking about the method with much clarity.

We didn't know that we were teaching by the Kodály method. We taught as we learned to teach. As you don't know with what method you learn to read and count, it was just natural for us to learn this way, because they taught the same way in the entire country. During College it turned out that this is the Kodály system itself.

János Horváth is actively teaching musicianship and conducting. He has experience teaching different classes of students, from elementary school children to university-level

⁵⁵ Enhanced musical studies (in an after-school music institute) of solfège, and instrument.

⁵⁶ High school with enhanced music studies, tuition is typically from morning to late afternoon.

⁵⁷ Music Teacher Training College, at the time a 3-year post-secondary training.

students, both in Hungary and in North America. He studied teaching methods observing Kodály's students and as a pre-service teacher teaching alongside them. János's experience reaches back to the beginnings of the changes in Hungary's music education. His dynamic spontaneity, delightful comments, and quotes were vivid during our conversation. He generously shared his ideas about teaching musicianship musically with skill-based exercises. János spoke in a clear and resonant voice of a singer, perhaps the result of the solid voice training stemming from his early childhood.

Márta Nemesszeghy, who was the principal of the first Kodály school in Kecskemét, listened to me in Kindergarten. And I was six when she asked my parents to enrol me into this Kodály school, Ének-Zenei Általános Iskola. [...] So the whole thing started, the studies actually, although at the time it was obviously not yet in the form of study. There were singing lessons each day, after all the subjects. We had chorus, and [later] chamber music twice a week. [...] In the beginning they didn't allow us to actually touch an instrument, instead we learned to play the recorder, to get the concept, how singing would transfer to instruments, and that the sounds on the instruments do not change, so 'G' is always 'G'. In Grade 3 at the age of 10, we chose an instrument. I chose the cello because I had an uncle who played in the Hungarian State Concert Orchestra and it inspired me. [...] I stayed in Kecskemét at the Kodály High School. We were the first graduating high school class, and from there I got into the Music Academy. [...] We didn't hear about *it* but lived it, because it started in Kecskemét and then it wasn't, its name was not Kodály's method, but it was simply an intensive music education, with the aim of strengthening the amateur music movement and that music would be part of everyday life. The goal here was not to train professional musicians, but music-loving

people who can then sing in choirs and play in bands. [...] Kodály said that music is just like a food, a person needs to eat some good, healthy food every day, well, just like that, you need some good music every day to be healthy. [...] When they started, basically foreign countries became interested, back then this was a cultural export, and then they started calling this the Kodály method, which is music education based on the Kodály philosophy.

Marni Strome has been teaching music for decades and conducting choirs in elementary and high school. She uses Kodály elements and has also acted as a Kodály methods instructor. Marni, with her hands-on tips for scales and songs, basically sang through the interview. Her vivid personality and passion for music shined during the time we spent together sipping coffee.

My mother was and is a very phenomenal piano player, she was a prodigy as a child, so there was music in my home from before I was born. She played the piano, and I sang. I also had piano lessons starting at about age five. When I got into elementary school, I got to join my first choir, and I was thrilled to be in choir. [...] Later, the choir conductor brought me in as an assistant and that's how I ended up teaching choir. [...] When I started teaching music in school, I realized that I needed some more courses for teaching music, so I came back to do the Kodály summer schools. [...] I was very resistant actually to the whole Kodály thing at first, I had gotten through my whole life without it, and I was a really good reader, and I had a really good ear, I probably have almost perfect pitch anyway. [...] It wasn't until I started trying it in my classrooms and saw how the kids responded that I became a much more of a convert for it. When I could see how much better they could learn to read, how much more quickly they could become musically literate when they were taught in that way, I came to see the value. [...] I went to Hungary

and studied there for two summers, and also California. Those experiences were amazing, and I saw some really creative, amazing teachers in those places, just incredible.

David Rankine's earliest memory about music was singing with kids at school, in church choirs, when he was six, then starting the piano at the age seven. He continued singing and playing the piano throughout high school, while he also picked up the trombone. At university, he took music and choral conducting. David taught himself how to play the pipe organ, and led marching bands, pipe bands, and military units.

I was always singing in community groups, and I directed many choirs in choral societies. Then I got a music position within my school board teachin' 1200 students at five different schools, on a 10-day rotating schedule, which was little crazy. It was very grueling living out of my car and carrying all the props and equipment. I got a position at my current school, which has about 800 students and I teach 34 K-6 classes. I teach Kindergarten music, vocal development, movement development, and music literacy. [...] I first saw Dr. Feierabend⁵⁸ at a music conference. I had chosen all the seminars I wanted to go to, and the first one I went to was: First Steps in Music – vocal development. And I was just so blown away at how logical, how simple, and how joyful it was. And my original thoughts were, "Why isn't everybody having children learn like this?" So, I scratched off all the other seminars, and I went back. [...] Using real literature, children just love great stories, great poems, great rhymes, why don't we use the same thing in music? And then like Kodály used to say, anything you want the child to learn about classical music can be found in the simpler form in a folk song. [Dr. Feierabend] adapted the Kodály concept for the unique characteristics of North American folk songs. And so,

⁵⁸ John Feierabend (1952-) is a professor of Music Education at The Hartt School of the University of Hartford, an American Kodály educator, researcher and author with the focus of music education in the early childhood years.

I use all the folk songs, the games, the rhymes, eventually to develop their music literacy. [...] I knew that that's what I wanted to pursue to help all children, not just certain children that might have had some musical training but to help all children experience the joys of music making, and musicking together as a community. [...] I have adopted as much as in our school board is possible, and now I do certification courses trying to share it with other students, that my experience helps reach all children to be embodied with the joy of music making.

David readily agreed to the interview after a long day of conference teaching. He spoke with clarity about his methods, often quoting or bringing up real-life examples of his music classes. It was captivating to watch him speak-sing to me or to an imaginary class. His zestful presentation of activities was rich. I absorbed all I could, often falling quiet by a cup of black tea.

Jill Trinka taught music, and musicianship to children and adults for many years. She teaches methodology from K-5 school music. Her PhD in music education and her accomplishments as a performing artist merges a scholarly approach with the experience of a musician. Growing up, she was surrounded with music. Her grandfather played the cello at the symphony orchestra, and her Dad played violin, trumpet, piano, and he was a choral conductor.

And I grew up with a lot of different kinds of music, folk music, opera, jazz you name it, classical, we listened to everything [...] just that there was a piano. I have pictures of me biting the keys [as a toddler]. My piano teacher, the minute we got into high school, she required all of us to gather neighbourhood kids and teach them piano. [...] After I graduated, I went pretty much straight to Hungary. [...] That was Iron Country, and to prepare us we took classes in solfège, Hungarian language, culture and pedagogy for seven weeks. [Once in Hungary, we studied in] Budapest, Liszt Academy, and we went

to Kati Forrai's Óvoda.⁵⁹ I did student teaching and a practicum with Szabó Helga in her school. We had, you know, Vikár, Dobszay László and Szőnyi for musicianship. Just unbelievable learning, it was unbelievable. [...] My first year, back in the United States, I was all by myself in New York and I had nobody to talk to. I had to figure everything out and it was really good, because I had to think, to use what I knew, and create an environment for children. I had, you know how all Hungarian teachers wear those coatees? Yeah, so I had one of those and I had to wear my tuning fork [as a necklace]. [Later] I was doing workshops for teachers up in Dallas, they said "but we want your voice in the classroom" so, I made a cassette tape, started my book, good repertoire, I mean it's real stuff, it's real culture. I just don't do pena-peanut butter jelly. I don't do camp songs. I don't. I only wanna do things that I, as a musician, think has lasting value. [...] You know Dobszay talked about this. What is noble? What speaks to the heart? What has longevity? And as a teacher what you add to longevity is the soul. And if you can't find the soul of the song, you have no business teaching it. Every song has a soul, it is our job to figure out how to get to that soul and open it up for the children.

Jill took me back to my childhood in Hungary, which was filled with emotions and memories.

We often giggled in the Hilton lobby, just the two of us with dishes clinking at the back.

Judit Muzsi Eged (Jutka) was picked out in kindergarten for having musical talent, which led her to a musical career. Similarly, to the Kecskemét Institute, her school, enhanced in music, raised children from Grades 1 to 12. Jutka was singing in choirs from Grade 2 to her

⁵⁹ Nursery school for ages 3-6 which is a three-year Junior/Senior Kindergarten program in Hungary, with structured enhanced musical activities, lots of singing, circle games to put down the basics for Grade 1 solfa singing. Katalin Forrai (1926-2004) Hungarian early childhood music educator, author, and wife of László Vikár, musicologist.

university years in Kolozsvár,⁶⁰ where she majored in piano and musicology, and also studied voice.

The Kodály method is built into Grades 1-4 classes by us, so it is a delusion that those who study music theory in Transylvania or Romania, they do not know the Kodály method. [...] At university, one requirement was to sing the 24 themes in each fugue of Bach's *Wohltemperierte Klavier's* with relative solfa, such as sing Eb major in C major. Still in Transylvania, close to the Hungarian border, she started teaching in a small town, where she was ordered and designated to move by the government. She was a school music teacher for Grades 1-8 and choral conductor of a 100-member children's choir of mixed nationalities, "I was lucky⁶¹ to get to a small town, close to a big city. I went there with a small wooden recorder. I was the only teacher for music, music history, listening and choir. It was tough," she sighed slowly. She's been teaching in Hungary since the 1980s: "The Kodály method I use daily, because I was invited to teach at the Ferenc Liszt Music School, solfège and piano, in addition to my general high school lessons." Jutka teaches general subjects in a school with the Zsolnay method⁶² in the morning, then piano, solfège for all grades in the afternoon music program. I was astounded by Jutka's implicit approach. As I intently listened to Jutka's sweet dialect, the people in remote Hungarian villages of Transylvania came back to my mind as I remembered them from visiting there in the early 1990s.

⁶⁰ Cluj-Napoca, Romania. Part of Romania since 1918.

⁶¹ "The centre was in Bucharest, and through the telegraph, they called each name. We were scattered all over Romania, and those who chose a musical career often got to bad places. Out to the villages, out to the hilltops, one goes up in the Winter, comes down in the Spring."

⁶² József Zsolnay method Grades 1-12 classes. Children may register in chess, drama, flute, judo, folkdance, art, music, etc. The school is based on the medium of the child's skills, tailored to each individual. "Every child has the opportunity to develop their talent. Every child is talented in something, good in something, and we strengthen that."

Piroska Fűcsek Schmidtné teaches in lower elementary and uses the Kodály system with movement and dance. She and her students sing with the unique characteristics of informants that are suitable in authentic folk music. Her school follows the program developed by teacher József Zsolnay. As an option, children may choose music, folkdance, or other expressive forms to further their talents. Piroska developed her own curricula based on her experiences as an artist and pedagogue.

In the village, the folk-dance group formed when I was six. My parents said, ‘great there is finally an opportunity for the child to go to a group’. I started there in the dance group. Later they saw in me a pedagogical sense, so when I turned 16, they asked me to lead. I taught circle games sung with clapping exercises and body percussion. [...] I started choir in 5th grade, we did warm-ups, solmization, rhythm. We didn’t know that it was Kodály, but I got its foundations as a child in a simple village primary school. [...] I heard about Kodály’s method at the Teacher’s Training College. Recorder was mandatory as an instrument and they took singing and teaching singing very seriously. There was voice pedagogy for lower grade preparation lessons. Choir, folk music studies, and folk songs that had to be learned by singing and on the recorder, accompanied by rhythmic clapping, so there were all sorts of things. [...] When I went to the Hungarian Dance Academy in Pest, (3.5 years), singing folk songs was important. There was no instrument, but there was folk song, so was solmization. But, so the entry exam there were 20 folk songs, which we had to sing with solfa, and rhythm.

I was amazed by hearing Piroska’s singing voice. I was searching as any vocalist would, to internalize and *see* the placement of her singing voice. I felt the urge to mimic the sound, which I did... with little success.

Livia Balázs Schmidtné has years of experience teaching in elementary schools. She incorporates much movement in her classes, often derived from Hungarian folk music and dance. Singing folk and art songs with the children, her unique approach involves drama pedagogy.

When mom started learning, I was in Grade 1 then, and then she drew the piano keys on the back of a big tray. Later I picked up the piano, but rhythm and solfège I learned from my mother. [...] I had to play a lot of Bach. I wasn't too keen about Bach, but the teacher said that I have to because Bach gives the inner rhythm that a musician needs. [...] and obviously we sang through these pieces first.

Livia's approach is closely built on the culture of Hungarian folk heritage and how its music and dance are very rhythmic, dynamic, and fast paced. She passionately sang and danced during the interview and explained her philosophy about class unity as well as the utmost importance of individual attention during teaching.

Judit Szkubán uses the Kokas pedagogy with the Kodály elements in the younger grades. In her solfège classes at the Zeneiskola, she teaches from primary level to high school-aged kids whom she regularly sends to the country's official solfège competition. She started piano in Grade 2, then Mrs. Papp⁶³ prepared her for the admission to the Music Conservatory at the age of 13. She graduated from the Liszt Ferenc Zeneművészeti Főiskola⁶⁴ in Szeged. Judit opened up about her experience:

Let me tell you one thing. I went to Pomáz this fall and there is a little boy who I later found out has special needs, so he has a lot of problems with his behavior. I sensed that it was very difficult to engage the little boy and I held the first Kokas class for him and then

⁶³ Papp Károlyné, co-author of *Solfège in the Classroom* (2016). (K. Ittész, E. Davis. Trans.). Budapest: Argumentum Press. Translation of the musicianship methodology book: *Alapfokú Szolfézstanítás a Gyakorlatban* 2012.

⁶⁴ Music Teacher's Training College.

I always ask the kids what did you become, usually a bunny, a kitten, a fairy tale as such, they turn into a hero or just a favorite animal. And I don't forget that Bálint told me then that 'I was free like a bird'. So, he didn't turn into a bird, I was free like a bird. [For me, studying solfège as a child] the bad memories I had, I don't want today's kids to experience that. Józsefné Dellei in Szeged, she was my solfège, and solfège methodology teacher, and she showed me how to teach solfège in a very varied, playful way.

Tünde Sebestyén started music at a music elementary, and went to the Music Conservatory, then to the ELTE⁶⁵ music division to graduate as a music teacher and conductor. She taught both clarinet and musicianship based on the Kodály concept at the Zeneiskola and in the public school system. Classical music listening is central in her classes. Because she is also trained in Kokas pedagogy, she connects music listening with visual art, dance, and story writing.

Love motivates the whole thing, and there is no expectation. Anybody comes in here and is welcome. There is no procedure, or judgment, but there is a sense of freedom. Here, too, nicely, the rules are formed by themselves.

She has her classes think or write down words during classical music listening. Her objective is that children "do not reject serious or classical music. It's a good feeling when the parent comes and tells that they were driving, and the child spoke up: we listened to this in music class."

4.3 Emergent Themes

Participants shared their views and practices of the Kodály system, highlighting their singing practices. In Theme 1, the Kodály concept and singing are discussed from a philosophical point of view through time and era. Theme 1, teaching philosophies, is broken into

⁶⁵ Eötvös Loránd University, Budapest, Hungary.

five subsections, (a) singing as foundation, (b) Kodály then and now, (c) teachers and values (d) technology, and (e) culture and pop music. I italicized keywords and expressions that I felt connected the most to the main idea. To guide the reader's attention, I added connecting text in between quotes to introduce a new line of thought.

4.4 Theme 1: Teaching philosophies

Context, time, and era bring on different personal philosophies. What connects these teachers is their training and teaching with Kodály elements. All participants shared their lived experiences, which connected me to their realities. I gained a deeper understanding of their desire to teach with this concept as well as what motivates them in their work. Within teaching philosophies, the five sub themes are (a) singing as foundation, (b) Kodály then and now, (c) teachers and value, (d) technology, and (e) culture and pop music.

4.4.1 a. Singing as Foundation

This paragraph highlights the essence of the Kodály concept, singing. Participants share their teaching philosophies about singing, the utmost importance of human voice, our first and foremost instrument. The Kodály teaching philosophy rests on the pillars of the singing practices and solfège is a skill-based study that is built on singing exercises. Singing reveals whether a child understands musical structure and phrasing (Kovács in Spiegel, 2016, p. 21). Participants share how singing has become the center of their teaching philosophies.

Miriam: The *development of inner hearing* is the most important, one of the most important foundations of Kodály. It's the development of hearing, a sense of control, that I sing, or I play on the instrument, what is notated in the score. This requires very strong *internal hearing* and, of course, *external hearing*. So, the essence of our entire teaching is

the development of hearing that is realized through singing in solfège lessons. On the other hand, during instrumental studies, it is more through instrumental playing.

Jutka: Children have a sound system, two to three pitches and that's what we need to expand, and there's one secret we have to sing a lot, for the entire lesson. You can hear that class, and the ones who are not so clear [at pitch matching], nor have good ears, also become so by singing a tremendous amount.

Marni: You really need the *musicianship* background. If you are a musician yourself, you can figure it out. My mom is a brilliant musician and she's got no Kodály training, and yet her kids sing beautifully, because she's a musician to start with first, right?

Participant A: It has to be structured in a way that speaks to the children, so that they feel like they are active agents in a sense, that they actually have a voice in interpreting the song. Say, I teach them an old folk song from 1920 or 1930 or whatever. It's always actively engaging them. It's always asking them questions, it's having them think about the melody, think about the rhythm, think about you know, what does this song mean? Having them answer questions that I have about how we can interpret, analyze the song, or how we would perform the song, always having them active, active, active.

Marni: [Observing the music classes in Hungary], the lessons were just so fluid and musical. The kids were busy being musical, making music the whole time. They were transitioning from one activity into the next, and everything was linked. So maybe they're singing something over here at this part of the lesson, and later on sight read that turns out to be related [...] And all of these different modalities were explored in the lesson, so they would've sung and clapped something, or sung and moved to the beat with something, or sung and sightread, or sung and written something all in 45 minutes.

They would have experienced music in so many different ways. [...] There were so many layers of things happening at once. And because it was so beautifully sequenced, the kids understood the sequence and the questions and they could predict what was happening, and they understood where the lesson was going.

Miriam: A lot of excellent musicians come out of Hungary to all over the world and the other thing is that music is better understood by the children who studied in Hungary, because we still try to get them closer to music listening. So, the goal is to provide a concert-loving audience for live concerts, because well, only a very small percentage will become professional musician.

David: To highlight the singing practice, I totally agree with Kodály's concept that singing is the instinctive language of a child. [...] However, most children will not have singing in the home, if they do, it might be on a phone to shut them up or on TV or YouTube which is very visual, n' sensationalized.

János: The number 1 thing, if you believe in the importance of the singing, and the voice, the human voice, then this is a perfect tool for that. The usage of the human voice.

Judit: In some Kindergarten, children don't learn that much singing. I experience the exact opposite in Dunakeszi and Pomáz, where children can sing a lot of songs and love to sing. Somewhere in the schools, things go wrong. There may be a child whom I cannot get to sing solo, nor with the group.

Participant A: Trying to be the best, and only having the best opportunities for children and expecting only the best from children. And that singing, singing, singing has to be the foundation. [...] Focusing on, you know, the solfège and looking at it, focusing primarily on literacy. [...] In North America, in some degree it has been reduced to only being

about solfa and only being about the rhythm syllables and only being about the sequence and sometimes I feel that the general notion of high-quality music making and beautiful singing is completely lost. It should be about the beauty of the music, the complexity about music, the wonders, the miracle of the music, you know.

Miriam: So, the instrumental teacher doesn't have to explain everything.

Participant A: But you know there's the cognitive there's the emotional, there is the social, there's the physical benefits. I mean it's just this universal activity, and more when we have the singing done for us with, with technology, that's just, that's working against what it means to be human. And in terms of Kodály like I guess I still, I still kinda struggle with the word method, because I don't think there is a method. I think that there is *philosophy* but not a method, and we've only created methods ourselves.

Kodály's students did go out and kind of codified in lots of ways what was, what Kodály desired. [...] It's about singing and essential humanity.

Singing as foundation was a common denominator among all participants. They arrived at the same conclusion that the Kodály class will have ongoing singing with few verbal instructions. Singing is continuous and is a must during a Kodály lesson.

4.4.2 b. Kodály Then and Now

In this section, participants reminisced about their childhood memories with music, and how they re-lived those pieces in their philosophy of teaching. They have experienced *teaching Kodály* in the mix of time, place, and social aspects. Clandinin and Connelly (2000) write in their book, *Narrative Inquiry*, that narrative inquiry is associated with the experience as a thought process. It is the result of an experience, when responding to a question about "why a person does what she does" (Dewey in Clandinin & Connelly, 2000, p. 50). Building on Dewey,

Clandinin and Connelly (2000) explain their research framework, that experience is associated with a three-dimensional narrative: (a) the continuity of past-present-future (b) the place, and (c) the personal and social interactions. My intention was to closely relate past experiences with current practices of teaching, and to investigate the thought process of my participants as per why they chose a particular philosophy over another one.

János: when I went to school, first of all it was communist Hungary. So, because of that, everything was dictated to us, we *had to* do it. This is how it is, there weren't many questions, the process was strict. Which is one of the biggest differences compared to today, is the frequency. Today, hardly do we have music lessons every day, right? [...] Because there are far fewer singing and music lessons, expectations are obviously changing. They need to change. Well, the other part is discipline and the student's readiness to accommodate what the teacher is trying to teach. Well, it's completely different again, because in our time there was hardly even a turntable. In today's world, everyone is constantly listening to all kinds of music. So, basically children and adults coming from a completely different cultural background.

Miriam strengthened János's view in the light of how the circumstances of the music teacher changes over time. Technological advancements have contributed to the changing environment of the classroom.

Miriam: The world has changed a lot in this sense. When I started teaching there was blackboard and chalk, but now the solfège instructor has all the options, smartboards, PowerPoint. What's important lately, and what's being stressed is to move the kids in the physical sense. Back in the day, it was the Prussian teaching style, where kids were sitting, the teachers were standing in front of us singing, and *telling* us what to do.

Nowadays, however, this is done quite differently, with much more movement during lessons. Now again, the problem here is that many people do the movement just for itself, to move the child. But on the other hand, there are excellent teachers who also incorporate movement into the line with which they want to achieve a goal, and the musical goal is served by the process of movement they invent. So, for example if the melody rises then the direction can be shown with the arm, or different step combinations to the tempos, or do circle games if the room allows us to move within. You have to be a good musician to skillfully incorporate this into your class, because if the kids start fooling around and running back and forth at the beginning of the class then it's all gone to blazes, it's very hard.

Piroska, Tünde, and Judit discussed their context and how they use their space today.

Piroska: As we are doing our year-end shows, the kids perform, and let's say the math teacher there sees in amazement that goodness is this kid dancing and performing? Listen, I'm not saying he's giving him a better grade, but he looks at that child differently, because the math teacher tells me: we are tormenting every lesson, and we're suffering, he doesn't know, he's messy, he's squirming. But how well he dances and sings here!

Tünde: I miss the space. The space to be free to create within.

Judit: I am in a good position having a rich supply of instruments in the room. There is a music player, I get a smart board, I got benches, the room looks sharp, I get a lot of tools to make the lessons colourful. So, rhythm cards, the school bought them, now we get the smart board, there are plenty of options on that too.

The conversations shifted to today's children, their behaviour and the context of the classroom in modern society.

Jutka: Long ago children were captivated by a fairy tale excerpt, I used to think that when the child is already tired, I might smuggle a fairy tale in to rest with it, and then we continue with renewed vigor. I start noticing that they don't even care about listening to music anymore, so they get to a point that nothing. It's this absolute nihil. So, the only way to get close to today's kids for me is to *get* his world of music, to find out what he loves.

Piroska: And with today's kids, it's not that simple to tell them: do this and they do it. Or go to the end of the line, because now he's silent there. No. Instead, you have to be constantly on the lookout, constantly figuring out something and think a step further, or they're going to be ahead of me. Once, there were 32 boys in the group and 6 girls. And I said this is unbearable, and unsustainable. They were hanging from the chandelier, from the pipes. Not literally but there were kids everywhere. Grade 2's. I cut up coloured paper, and each time they did something they got a colour accordingly, with this the discipline got better.

David and János agree that music is for everyone. Their objective of music education is to unite people.

David: We grew up in a society where music education can be perceived as playing an instrument. You are a musician, what instrument do you play? And there's either you're musical or you're not musical. Nobody says you can talk, or you can't talk, or you can walk and you can't walk. Why? There is a prescription with music that you're either a musician or you're not. And I wish, if there is one thing I could change, it's through the

experiences with all of our classes, bringing it into the community that music is for everyone. It can enhance our lives and make us, just bring people together in a joyful way.

János: to apply this whole Kodály philosophy to America, I think one of the biggest, most important reason that does have a future here is that this kind of music education brings these different peoples together culturally. So, through music, this diverse community can somehow be brought together better. So, I definitely see that if we somehow try to create some kind of *unity* through their music and then comes literacy, right? Cultural aspect, and the fact that they love it obviously, early onset of music education and plenty of games through physical and mental challenges.

Jill believes that we are better to follow a set of principles, like sound before sight, and to be creative with the music we use. Jutka strongly disagrees with following the relative system for it can confuse children in higher grades, but János contradicts her by saying that the problem lies in teachers not understanding the system therefore not being able to relate to it.

Jill: The problem is there have been way too many people, so Lorna Zemke, Katinka, John Feierabend, Michal Houlahan, and Phil Tacka that have put this into a straitjacket. And this is the most creative, you have the world of music. Better that you are following, in my opinion a set of principles, sound before sight, always progressing from the known to the unknown, from the concrete to the abstract, recycling your repertoire, investigating your repertoire for every possible level of instruction for every single one of the music concepts and elements and then figuring out how to design activities to increase their skill level, singing and vocal development, listening, movement, inner hearing. You know,

writing, reading, improvisation, composition, conducting, playing instruments, and vocabulary and terminology. Those are all the skill areas.

Jutka: [Teaching with the Kodály concept] my experience is that this method works very well with little ones, but as they get into higher grades, and start an instrument, they get mixed up with this whole method and system. There are some who do not, but there are those who are very confused. I also did music school with my own son, 10 years of trumpet, and he loved to solmizate. I said there is no such thing as a kid who loves it so much. So, there is this kind and that. [...] surely 2-3 even 4 years before they get to the basic exam, maybe then they will start to really understand what relative solmization is.

János: just say the fewer administrators and teachers had the experience, the less important it is because they don't know how to relate to it. So that's a problem.

Participant A, János, and Marni conclude that music literacy is important. Participant A emphasizes the practice of singing throughout the class, Marni adds that advocacy helps to keep music literacy alive, while János reminisces about the rich musical experiences of the past, sharing the same, unified textbooks in Hungary, and how diluted music teaching has become.

Participant A: A postsecondary colleague of mine in Canada said at one point: music literacy is passé. That it's not an essential thing anymore, right? And I would have to say, that made me really stop and think, you know but then at the same time I just think that the same thing is saying that reading is passé? I think we have to build the respect of music literacy again [...] we need to bridge barriers and bring in more improvisation and ear learning, true ear learning in terms of Kodály music education.

János: In a lot of ways what we're doing now is much *diluted* and not as concentrated as it was back then. This is a very different world. There is no national curriculum in North

America, Canada. In Hungary, there was a national curriculum, and every child studied the same curriculum from the same books.

Marni: I'm working on myself remembering to stop them and explain or have them realize cognitively what they've just done. I'll say, you know: it's really a challenge to keep the beat and sing at the same time, isn't it? You gotta do two things at once, this is your brain having to really work hard. I see some people here can sing and keep the beat at the same time. I wonder if you can do that, let's try it! I start talking about that right away, bringing it to their conscious attention, and reminding them also that they're learning, because this is the problem: in terms of music advocacy for us as teachers, we have to tell these kids that they are learning. Because if they come in and they're just having fun playing games, which is what you want to just have so much fun, that they don't realize they're learning right, but then they go away and they go they're not learning anything, they're just having fun in music class, playing bunch of games. [...] Bringing it to their cognitive awareness is a way to get them to agree to wanna try it again. They are proud of themselves being able to do it, which is really neat. In the past I would've just had them do it, now I've stopped them, and I tell them it's a big deal.

Participant A: to get them in, to hook them with engagement around the music. With children I wouldn't spend so much time telling them why we're learning or what these skill or concept or whatever, because it just has to come organically from it. We will discover this together, so it's a discovery approach. I mean that's Kodály philosophy. I would just do it! It must be singing, singing, singing, singing, singing. Do it!

Kodály Then and Now touches on a phenomenon 'we had to do it' and 'do it', meaning even though the social circumstances have changed, the approach to get the children doing the

exercises through singing has remained the same. The participant's narrative continues in the next section, explicitly relating to their values in teaching as they experienced it over the course of time during their teaching careers.

4.4.3 c. Teachers and Values

This section presents experiences of teachers who have struggled with behavioural problems, and their dilemma about keeping the student's interest. Papp and Spiegel (2016), in *Solfège in the classroom*, write about motivation with praise, communication, and that teachers should show passion, and seriousness in their practices. When teachers value their craft (teaching solfège or instrument) and relate to the child lovingly, a partnership is formed, which "lays the foundation for the acceptance of the teacher's system of requirements and the pupil's honest self-evaluation" (Papp & Spiegel, 2016, p.46). The conversation starts with the issues about teacher's training.

Marni: Here's the thing. We need to have a province that wants music as a core subject in schools and wants trained teachers to do it. And then teachers would have to go and get some singing training, so that they would be equipped to spend time on vocal development. The Orff thing is so popular, because you can take an Orff course and you can teach music class after a weekend, which is great if you are a teacher that doesn't know anything about music, and you've been thrown in there.

Jill: I think you have to be open to going n' taking a weeklong world music drumming class so you're, I mean because the undergraduate program is so vast, there's no way that they can learn all. Graduation from the university is like okay now you can go and start learnin'. [...] When I first was asked to teach a master's class in music education out of the 12 students, 6 of them couldn't match pitch or sing in tune. And I said something is

wrong with our ear training and we ought to fix it, because I'm not gonna be in charge of the music education program that isn't teaching the ear and the voice and the eye and the hand and the heart all together. [...] I had a curriculum you know that I was following. It's the same curriculum as for the kids. These kids are just bigger, but their skills are still very, very lacking.

Jutka: I also taught students who came to observe my classes as part of their teacher training practicum. They are taught a lot of false things, like forcing the children to sing on high pitch, already in kindergarten.

Participants shared their frustration about disciplinary issues while struggling to keep the value of musicality in focus. Their biggest problem is keeping up with the *progressive* change, while preserving the former values - values upon which their education and training is based.

János: Because there are far fewer singing and music lessons, expectations are obviously changing. They *need* to change! Well, the other part is discipline and the student's readiness to accommodate what the teacher is trying to teach. It's different again, because in our time there was hardly even a turntable. In today's world, everyone is constantly listening to all kinds of music. So, it's basically children and adults from completely different cultural backgrounds.

Marni: Back in Kodály's day or even the 60s and 70s you had much more homogeneous classes then you have today. You had kids that were pretty much coming from similar backgrounds. They came knowing the same nursery rhymes, they knew how to play hopscotch and Jack's, and they were taught skipping rope games and clapping games out of the playground, or they knew them, or they made them up. There were kids generally from one cultural background or there was one cultural background being presented in

schools anyway. In this case it was a pretty Eurocentric cultural background, there was different belief system around discipline, there were consequences for behavior problems back then, there was money being put into music programs [...] In Calgary back even as late as the early 90s, we had music consultants, who used to come to your school and work with you and mentor. [...] The way it is in the CBE right now as it seems like there's no consequences for behavior at all. [...] The attitude seems to be that if the kids are misbehaving in your class, it's because you're not being a very effective teacher and you're not getting them very interested, and they're bored and what is wrong with you as a teacher that this child is misbehaving.

Jutka: The point is: remain calm, because you obviously notice that the kids are all tumbled up like, and when you enter, you have to radiate such calmness, and in the first 10 minutes you may not succeed, but they see that you are not starting to yell on a high pitch at 'what are you doing' for example. He's hiding, so I tell him, 'now what, are you catching a rabbit?' They get it.

Participant A: I think teachers teach the Kodály method unmusically. They do not listen to what makes something beautiful. Like the shape of a phrase or how we emphasize a particular word, or colour something, and you hear kids singing in solfa, and they'd be singing like robot, and also out of tune in solfa! So, we should bring back that sensitivity, that artistry, the essence of musical expression.

Jutka: Do not teach so strictly and in a bigot way, but notice how many decades have passed, and I say that if Kodály would hear this and saw how his methods are used, at times he would burst into tears. Hard-headed, they unnecessarily repeat and teach things that the child is already bored of. [...] Move on. Should I be stuck teaching two and three

notes, and I'm pushing it till the end of the year, but that's also noticeable in piano teaching. Well, I start teaching a kid, he plays the piano smoothly with both hands, but he's also someone who hasn't gone to music school. Teachers are busy with formalities. Adjusting the chair for ten minutes, we put your feet further. Of course, I tell them not to cross your legs. They are busy with the details and miss the point.

János: Because it ultimately depends on the teacher what is taught, and musically how it is presented to the student right? That whoever is musical himself and has musical needs will expect the same from children. If not, it is mediocrity.

Marni: I think we've had to adapt as teachers to come up with a lot of tricks. And my classes are all split classes, I've got Grade 1-2, Grade 3-4 and Grade 5-6 so there is no strict grades in my particular school. So, this idea of a sequence gets blown apart, because now you've got half of your class has already been through the steps of learning part of a sequence, so now you have to get kinda tricky about reteaching that sequence again in a different way.

Jutka: The biggest problem is that we struggle with disciplinary problems. So, it is very difficult to hold the interest of the children.

Marni: I find the attention span is way shorter, kids wanna be entertained, they are very visual, just getting them to listen to a piece of music is incredible. [...] They are not as attuned to be able to be taking something in as auditorily at all, they need a visual stimuli. So, I find that's a singular skill all in itself just to get kids sit quietly and listen to a piece of music for even 1 or 2 minutes.

Jutka: I explain to them that music requires serious *discipline*, just like sports. And by being able to play music and love music, their memory is enhanced by other subjects, such as learning poems or math.

Lívia: It was my *fixa idea* to perform a valuable, a classic piece because value nurtures value. I am convinced to this day. This is my quote, I may have heard it somewhere, but it is my creed. I say what a people chose for decades and centuries, it's definitely good. So, you understand what the whole Hungarian community says about someone being sensational, I play boldly because it's really sensational with eternal human values, and morals. So, the classic is classic in that in every era they understand what it wants to say and convey with eternal rules, problems and solutions. A style that doesn't take you down but lifts you up with fine language, nice train of thought, the unfolding of a noble moral problem; such things are worth doing with groups of children. It is maybe a cute request to let's mimic a teaching session, let's play school. What I always say, leave it for the extra-curricular afternoon clubs. Relax there, during club-afternoons. I have never been a believer in having the kids do gigs. On my watch? No jamming. *Work, and create value!*

Jutka, Judit, and Tünde see classical music being the base of music education. They emphasize creating regular opportunities to listen to classical music in the classroom.

Jutka: We listen to classical music, Bach, Mozart, Beethoven. I merge it with fine arts, drawing, then we discuss how do you feel or what would you like to say? Some say I don't like it, you don't like it, but we still listen. And then we listened to the arias, and in the end, they could sing it already.

Tünde: [My goal is] that children do not reject classical music. And then it's up to me that the child hears as much as possible so they can get to know it.

Judit: to have the children fall in love with singing, to fall in love with classical music, and to be a savvy music-listener, to have them to love to go to concerts, and they will only do that if you really get them fall in love with serious music. I can do this through Kokas, there is absolutely no expectation. As a child told me, 'I was free like a bird'. So, he didn't turn into a bird, 'I was free like a bird'. [...] The Kokas method is based on personality development. So not only is it there for the child to intake the music, but there it develops his personality very much. When children pay attention to each other, then a community develops. I often ask them, why do they like to go to solfège? Because there is good atmosphere, a great team, and community. So those kids may get together later.

Tünde: I choose a picture and a classical listening sample based on what the picture suggests to me. I play the music for 4-5 minutes for the kids and they write a structured complete story. What is very interesting and how it fits into Kokas is that transformation often takes place. Just like the kids during dancing they become something or live through something. And well, even during these writings, I often encounter that a student either transforms or just writes out of himself an event, basically it's a block release really. [...] The point being is that a little kid who can't write a story in language arts class is writing a beautiful story for a full round music. This process repeats 4-5 times.

The conversations shifted towards strategies on how to capture the children's attention and be inclusive by creating opportunities for them (by giving them a voice) to be active participants in the learning process.

Jutka: Our childhood, even 10 years ago, children were different. So, they are much more lively, they are much more stimulated. So, there are a lot more 'magician stunts' in quotation marks that are needed to grab a child's attention.

Piroska: The child has to communicate, and not just be receptive. Role-playing to get it out of the kids. Use exercises for reading, so the muscles of the eye also need to be moved, which is limited during computer screen time. I have to keep calm, and then the kids calm down. If I am too fizzy, I mean I shouldn't be the Minimax⁶⁶ where the characters are like that, because that's where you see them. I speak loudly then very quietly. And if I'm talking very quietly, he might be just listening to me. [...] The kids are dragged all over the place, and they are done. If they would be hauling me that much, I would be dirt tired.

Both Jutka and Jill agreed that the song choices need to be more catchy and the approach should gravitate towards moving on faster with the learning concepts.

Jutka: In my opinion, the requirements in music schools are too high in Hungary at the moment, and I can tell the children to stop learning music because of solfège. Obviously, there are music teachers, now don't take this as a critique, but there are those who handle the whole relative solmization so hard-headed and teach it in such a bigot manner that the child hates it. I try to introduce and utilize this relative solmization so that the child enjoys what we are doing. We sing a lot of songs, folksongs, and I think the musical material is so close-knit and they choose folk songs in the *World of Sounds* [by Dobszay] that are, I mean. [...] The lesson plan works this way, we warm-up for the first 3-5 minutes. Actually, for the little ones and I'll tell you honestly, I don't mince about teaching two notes, three notes for hours and weeks on. Kids cannot wait to sing! As much as possible. So not these crappy, I mean, today's kids are much more advanced.

⁶⁶ European television channel.

Jill: There are many books out there and there is a lot of crap [...] Here is what I think is missing. I hear so many straightened out perfectly sung folk songs that have absolutely no spirit to them, because these teachers have never experienced spirit. They got it all rung out of them in their academies in the undergraduate music education programs. I mean you sing what's on the page. And nothing could be further from the truth. You have to breathe life into the song. [...] the actual performance that is Frosty Weather is much more spirited. I wanna see good, *spirited* performance of music, that is number one. And from that you can go. But what I've noticed is that the folk music classes in teacher education programs and in specially in the Kodály certification programs, they're not teaching performance, because so few people understand the music of our oral tradition because they're products of the written tradition. And I quite frankly Judit, I do not know this country, or our countries are capable of changing it, because it takes people who know that tradition and *I grew up with it*.

Judit and Jutka arrived at the same philosophy quoted in the introduction of Section C, Teachers and Values. The teacher is a role model with their seriousness and loving approach, who captures the child's attention, which motivates the child to be studious and to self-assess their learning.

Judit: My joy is the fact that children like to go to solfège. As I look around in the country, there are very few solfège teachers where children love to attend. [...] With my personality, I perhaps reach out to the children differently, I'm a lot more patient, I praise a lot, so I'm not saying oh yuck it's bad, but let's try to see if it works better that way, so that's the approach.

Jutka: The child needs to be given the *role model* by the teacher, so the seriousness with which I teach them and perceive music, so the children take it very seriously. And they

also make it a matter of prestige. So, you, as a teacher, pass it on to them in your emotions and if they see that you take it seriously, they will take it seriously too.

Moreover, the competitive spirit exists in Grade 1. So, they cannot be taught by force or coercion. I would completely discourage anyone from this, and I leave them so much laxity that if he's not in that shape and I see that he really doesn't want to, then it's fine, next lesson! But I achieved that they compete, who should be the first: I want to play the recorder, I wanna be first!

Participants believe that teacher's training is lacking standards and that the expectation of today's music classes shifted towards lowering the bar. While the frequency of music classes has decreased, teachers are searching for effective teaching models in motivating children. Teachers revealed how they merged the values and the seriousness of classical music and musicianship training with modern approaches in their practice. Section C summarizes how their teaching philosophies have changed within the social context of their realm.

4.4.4 d. Technology

The effect of technology was not included in the literature review, but it surfaced during the interview process. This short subtheme introduced a new area that could not be overlooked. Five participants discuss their thoughts about technology. They were concerned about losing class time and the lack of movement in the classroom, but if technology is used sparingly, it can be an asset.

Miriam: Now they are making apps so that kids can enter melody dictations or notation with the mouse. Well, I'm not a big fan of that, because the kids fiddle about for half an hour before they write a sound. They write it into their staff booklet five times faster,

with little tiny dots. But the kids enjoy it. Now, ICT⁶⁷ devices are terribly fashionable in Hungary as well, which also makes sense, because if a child feels like it, then at home on his computer he can do ear training exercises, listening to intervals. [...] Do it wisely, because the goal is not to go the whole hour with the child *trying*; but I will say again, these possibilities have expanded.

David: I would like to share with colleagues the benefits of interacting with children in a personal space and having children be the vocal models, children be the models for others as opposed to a screen, [pause] and I wanna share with colleagues how you don't need to reinvent the wheel, you don't need to look on Google or Teachers Pay Teachers, that music is an aural phenomenon it's like language, and using the visual to represent something that's learned through your ears is not developmentally appropriate for children. Music is an aural art that needs to be heard, that needs to be experienced, the beat needs to be felt. It's not something that you can put on the screen and do. Because we want our children to become musically independent, and if we're always using technology or tools that they become dependent on, when the time comes for them to go to Grade 7, leave our school or whenever they move, they're always gonna be dependent on whatever it is we were using.

Marni: I try really hard to keep technology like that out of my Music classroom because it's one of the only times in the day when kids are not attached to some kind of screen when they come to music. Music and Phys Ed. that's the only time they get to *move* their bodies and actually generate something out of their body and their brain. Otherwise, it's all input from the screen, yeah don't get me going I get so angry.

⁶⁷ Internet Communication Technology

Jill: All you need is a piece of chalk, you know? You don't need all the fancy stuff. I mean, you can have a couple of props, I make my props. [...] It bothers me so much that principals today think that the more technology the kids get the better off they're gonna be and nothing could be further from the truth. You know the more that they are engaged in what it means to be human and to share group experience, okay one of my skill areas in kindergarten, in first grade and it just keeps going, going, group unity. I want everybody to breathe together, I want us to play together, I want us to move together, and I want them to sense the beauty of everybody in the classroom doing exactly the same thing at the same time. There is beauty in that. It's not forcing people to do something they don't wanna do, it's reveling in the joy that that brings. [...] It's to advance the humanistic aspect of what Kodály approach is. To me it is not a method. It's a philosophy about bringing children and music together. Universal musical humanism. I really think that's Kodály was really all about. And I, in my little classroom can have that as a philosophical point.

Lívia: Teaching them the need to work together in a community. And you have to adapt to the community. He who does not know this will leave, because he is treated by the community in such a way that after a while, he does not feel good. I had all kinds of kids, from Gypsy to lumpenproletariat. This was an opportunity, and I did not tolerate anyone being hurt. But if you couldn't adapt to those rules; pay attention with discipline and do it so as not to hinder our work. Actually, it's about not stopping our work. We work together and create something. It was a creative process. We were together and created together, and if someone blocked that, the community made sure very tactfully, discreetly that he left after a while.

In today's modern world, technology is an integral part of learning and teachers have their ideas about the use of it in music class. They conclude that technology should not be used at the expense of singing, movement or class community building.

4.4.5 e. Culture & Pop Music

János started and ended the conversation about culture and pop music. Studied in the first graduate class of the Kodály (elementary and high) school in Hungary, he was rooted in a conventional Kodály school. He taught children to adults in Hungary, Canada, and the United States for five decades. Because János taught in these settings, his views were crucial for my research in the sense of wholeness, a complete overview of culture in an organic sense.

János: Obviously the material of the country must be used because the whole thing is based on folk music; in which country we are trying to introduce it. [...] This is a broad spectrum for America, Canada because there are so many cultures. First of all, the Anglo culture dominated, but it is changing more and more, it is obvious, so you have to use the folk music of the people, the students, that you teach. [...] And the Teaching Methodology is adapted to the cultural circumstances in which they are.

Miriam: we start with folk material and then come the art songs. Kids want to learn pop music, which we still resist, and I always tell them they hear that anyway.

János: Jazz is different, I don't take it under the same hat as popular music. But here, in fact, the point of the whole thing is to teach only the most valuable and lasting music because it has real roots. And so pop music in general, I am not an expert in this at all, but obviously popular music has a thinner background, it doesn't have such roots as folk music. As Kodály Bartók went to collect and recorded music based on 5-to-600-year-old tradition in Hungary when they went out to Transylvania. Well, I don't think that pop

music would fit in this, and I think with the same energy, because they often say that's all the kids want, so if you have a good teacher, you can teach real, lasting good music with the same energy and there's a lot, that the students will love just as well. Having said that, as the new generation is growing up, the influence of popular music is obvious.

David: children love popular music. Dr. Feierabend's main quotation would be that popularized music is like ear candy, we all love candy, we have a little bit of it here and there, but candy lacks long term nutritionalized value. So popularized music is ear candy that has a temporary rush, but it lacks long term nutritional value, and if we only see each other, our students in my case for 18 hours a year, I wanna pick music that's not only gonna help them become tuneful, beatful, and artful but that's gonna enrich their lives so that hopefully will sing lullabies to their kids and seek out great musical experiences.

Does that mean I don't use popular music? I will be selective, I do use it for Grade 5 or 6 classes that have no musical foundations, I need to start where they're at. [...] The research that Dr. Feierabend did was how do children best perceive and internalize melody. There was an *a capella*, one had a drum, and a bass and one that had everything, percussion, tac toe, all sorts of bells & whistles and sound effects. The children that learned the tune most accurately were the ones that learned it *a capella*. [...] If there's too much accompaniment it actually interferes with the child's ability to process tune.

Participant A: Kids today are different, but I do believe that when it all comes down to doing something like singing games children are children. No matter whether it was in 1925 or it's in 2025, you know? Once they see the game aspect of it, they will sing, and they will enjoy, and they will be the same. But also, children have changed so much. There is too much stimulation from all kinds of electronic devices. They are tired, living

in a world of passivity, where things are said to them, and they don't actually have to go out and do a lot of their own because so much is given to them, so much information is given to them. And so that's when I believe that piece of Kodály-based music education is so important because it is experiential and activity oriented. Right? And so, but we have to understand where these kids are coming from too, and I mean in terms of discipline, it's a whole different ball game for teachers in terms of teachers being respected in the classrooms.

Jutka: Unfortunately, here in Hungary the attitude of the children and discipline is a very big problem, there are classes in which it is difficult to teach.

Marni: They are willing to do circle games, and they love it, and I find that with my kids for example I tell them that they all have to hold hands and I don't care, and I don't argue, I just tell them they have to. And if we start in Grade 1, by Grade 6 they do it without a question.

Participant A: I just believe that all children will sing, if something is presented in a compelling way and they will do it no matter what their background. The older they get it will become more and more difficult, but I do believe that with a really good approach we can make them all love singing you know and be *motivated* to sing. [...] Even though we live in this world with information and so much visual stimulation, I do believe that kids can be expected to learn and memorize songs exactly. Singing games are key because those are the things that draw the children in. If it's all in this context of joy and playfulness, they will come to the table of music.

Jutka: You can also lead a child by first listening to him and let him do what means value to him. And then you open his eyes that there is something else, too. Listen in, you

haven't heard this one yet. Let's see whether you like it? You won't believe me, I even go: "Bring your favorite song. We are listening to this today. Pop music." Wow! There was a Roma child, an average Roma child in a class, a fifth grader. 'You know teacher' and he was going on explaining L'italiano. Yeah, let's listen. L'italiano vero [sung]. I say okay, you bring the lyrics in print, you bring the melody on a pen drive, I photocopy, we hand it out and learn it, sing it. And then you throw in a song like "Despacito." A little, Despacito! Oh, are we listening? I'll tell you if you sit quietly in silence and work afterwards, we are. Smartphone, YouTube, sh-sh, we listened. Because they wanted Despacito. So, I'm actually smuggling things into the class, maybe they say this stupid teacher went cuckoo? No. This motivates the child. Something for something.

János shared his views about the goals of music education in both public schools and conservatory settings. He believes that the pillars of music education shift between two contexts. In public schools, the focal idea is to teach the culture that is based on the cultural background of the class, whereas in the Conservatory, the enhanced skill-based practice is central.

János. I feel like there are two lines here. One line is school music education, and the main goal of school music education would be to get to know their culture through music and out of that grows the reading of musical writing. So, it's almost more important to get to know their own music, and this is where pop music is being excluded, because their own music is hopefully based on some kind of folk music. And the other is when the student is studying in a conservatory and studying solfège and learning to play an instrument in the meantime. Thus, to strengthen his music training, the most important part of that is skill-training, so maybe it's not so important to present the cultural material there, but rather a more serious musical solfège-type teaching, because you use it on your

instrument right away. So, the character is different for music school teaching and elementary school music class. [...] It's not the musical techniques that matter most in regular elementary school, but the cultural, I guess, I somehow see it that way. And on the other hand, in a conservatory setting where a student is learning an instrument, there is the solfège to enhance instrument learning, so these are two different things actually. Both involve the other, only on a different level.

Popularized music is 'ear candy' and class discipline is important. Few instructors include popular music and others avoid it during class. Singing games and circle games are still among the leading favourites; its materials are naturally chosen by the cultural makeup of the class. The goals of school music education and Conservatory music curricula have two different means. The first is learning music through culture, while the latter is enhanced music literacy, solfège training with a touch of cultural awareness.

Theme 1 and its five sub-themes, participants highlighted the essence of the Kodály concept. (a) Singing as foundation presented the ideas of inner hearing, the importance of singing through the musicianship class, and the importance of the human voice. (b) Kodály then and now presented how participants differentiated between their past experiences and how they live music teaching today. The importance of the early onset of musicianship, music literacy, and advocacy are debated. (c) Teachers and value further discussed the concepts within the value systems existent in many contexts of the participants. (d) Technology presented the preference of instructors on using staff paper as opposed to computerized ways of music writing, and the importance of movement and building community in the classes. (e) Culture and pop music shared participants' opinions about using pop music and how the cultural background of a class determines the materials used in an authentic Kodály class.

4.5 Theme 2: Singing Techniques

Thinking about the singing voice as an instrument in the early childhood years is not a usual concept. Most children will sing without inhibition, a state that classical singers thrive to achieve. Forrai (1988) writes that singing technique is inevitable for the longevity of the voice, and children should learn to correct breathing “through example and practice” (p. 78). Phillips (1996) writes that music reading, and voice technique should develop together, and the pillars of correct vocal production rests on proper breathing technique. I was curious to find what teachers do in the areas of singing technique. Participants shared their ideas about range, the child’s head voice, vocal warm-ups, echo songs, and practices of inner hearing.

David: The singing practice I incorporate helps develop their singing mechanism, their voice. And very much focus on having a good vocal model and making sure that if I want a child to be able to talk or learn certain things, I wanna have a great educator, somebody to model that for them, same thing for singing. So, I’ll use other child models which are the best, I will use Jill Trinka to help them hear what tuneful singing sounds like. I use and I’ll talk through games and help them develop sensation of their singing voice. Because for many kids, they don’t know the difference between singing and speaking in most of their experience in daycare has been teachers that will speak-singing I guess, I don’t know if there is a term to describe, you’re kinda just talking n’ your voice is going up and down a little bit, but there is a very small range, and with that they become *desensitized to tune* because that’s what they’re used to, I mean kids don’t know any different, they use their speaking voice they think that is their singing voice, so we need to give them lots of examples of what a singing voice is; it doesn’t happen overnight, no more than a child learning to talk or walk happened over night, so repetition every week

or every class, them to hear other children singing, what it sounds like, and playing games to awaken the sensation of their singing voice, of their *head voice*.

Miriam: As for the quality of the sound, well it is not the goal of the music school to educate singers but getting the kids to sing on a *natural voice*. So, there are negative instructions in a warm-up exercise don't shout, nor squeeze the voice, or sing looser. The other thing is to form a unified group. Now, some of the pre-school kids are still mumbling [on deeper tone] so they can't always pick up the pitch. Well, of course, one is also compelled to spend time with them a bit individually, and they figure out how to do it, or they will learn by the end of the year. Let's say they got used to singing in a low voice in Óvoda⁶⁸ then of course one tries to teach them and by the end of the year it usually results in a unified, singing community. Now, we have 45 minutes, so we don't spend a long time with the warm-up. This is more important in general music, and in choir.

Participant A: [during lessons] relaxation is so necessary.

Livia: We start with movement of the whole body, starting with eye-movement to the beat one-two, neck and shoulders. Then I do breathing and relaxation exercises with classical music listening where children close their eyes and envision pictures which we discuss right after. Who saw what was an important part, from there I always knew whose soul is in a good trim. [...] Warm-ups 'mememe mumumu, mamama' [me, mu, ma] with all the vowels. To articulate, and form that sound nicely, because by precise training, the speech is clear. So that you open-close properly, do not pull the sound. So, these muscles should work instead of sounds flowing together. That's fashion right now,

⁶⁸ Óvoda in Hungary, as explained above (3-year mandatory nursery school program 5 days /week, before Grade 1).

the mouth doesn't move at all, and I don't even hear what is actually being said. There was clapping, stomping the rhythm *titi-ta-ti rest*, guess the rhythm, you are next. Tongue twisters were hilarious, a few of my classes cackled, so I said this is not good because we discard the whole thing, but they are fantastic in a technical point, it relaxes the muscles, the rhythm of the language is memorized creating an inner rhythm. Exercises for vocal strength include crescendo and diminuendo throughout a song.

Miriam: The warm-up practice is an introduction. It's not a goal but a means to start up with a good sound. But I'm not starting with the need to create singers but a singing class sounding in a *natural voice*.

Jutka: We sing for the first 5 minutes of the lesson. [...] When I introduce them [the new song] first I sing, I play the recorder or I play the piano, it depends on what kind of room we are in, and then we usually do something with the little ones to read the text several times. Everyone reads a line when they can already read. If not, replace it with drawings. At the end of class, then quickly, what song did we learn today? I will draw and you let them go that it's in their little heads. Oftentimes they go home singing and playing the recorder.

While playful vocal warm-ups are preferable among participants, Participant A shared the idea of moving up the singing game by a semitone and repeating that process. This approach enhances the learning of the song as well as stretching the vocal range.

Participant A: Singing games are also excellent for vocal warmups too. [...] And also transposing, every time we would repeat a game, every repetition that one is doing, taking it up a semitone and up a semitone, so that they're exploring their upper register as much as possible. [...] in the end the singing will improve, if you use good music with

your students. Look, there are fewer and fewer contemporary composers that really understand the child voice. But anyway, if that could be elevated, then the singing quality amongst the children would be better as well.

Marni, János, and Miriam think alike when it comes to the circle of learning: singing first, then listening, and after that ‘putting it back together’ into singing, hence creating. These musical experiences lead to musical thinking in the child.

Marni: The whole point of it is to trying to get them being musicians, right? So, to change their brains and to get them thinking in the music, thinking in the sound. And then when they’re layering it into an instrument later it’s much more intuitive because it’s already in their body, n’ it’s in their mind and they have already been singing it.

János: So, I think everything should be based on singing and then the music listening should take you back to singing, to sing what we heard. After all, the point is that the student is not being passive but active participants of the music lessons.

Marni: In my Elementary school setting everything is singing based. If I use instruments, the kids have to be able to sing it first, and show it, where it is on their hand staff and on the staff itself, before we pull the instruments out, and then we apply it to the instruments, Everything starts with the singing voice first, and movement as much as possible, singing games, moving to the beat, moving to the rhythm, lots of layering of things, like trying to get them to learn, to do more than one thing at once, and we talk about that, so part-work meaning singing in unison, feeling the beat, and then layering in an ostinato, eventually singing in canon, which is one of the later steps but there’s a whole sequence of things, right? They go from easier to more complex.

Miriam: When I sing something and want to teach it to children that way, it has an exact methodological description. There is nothing to change about it because in decades it has proven to be good. Likewise, if I teach on the basis of a score, it also has methodological steps; from preparation to learning and practice. [...] When I teach a song after hearing it, then there are steps, first singing it as a whole, then we'll discuss what they hear then we'll break it down, so we'll discuss the logic of the songs, so I don't think that would change.

Marni and János use open vowels and scales, but they prefer to warm-up with solfa syllables.

János does vocal warm-ups without the piano, using the singing voice as the base model.

Marni: I do warm them up, I do do that. I do a lot of *vocal slides* getting their voice up into their head. I don't do it as much as I would like, because I only see them twice a week for 30 minutes, it's so crazy. We talk about using our singing voice and I have them model me a lot. We talked a lot about the vowels, which I find helps the tone, and we certainly talk about breathing. But I don't go into depth in breathing the way I do with my choirs, and the way that I would if I saw these kids every day, because I find that I just have to get the material, and so I find, that *modeling* good singing habits is about the best thing I can do with by lack of time.

János: It wasn't very serious, so we're doing it a lot more now than we did it back then. They didn't care so much about warming up the voice and so on, but 'let's get into it right away'. [...] I don't like to do it with the piano, but I always tell them how much higher or how much lower they sing. [...] Obviously we use solmization of course. Well, solmization, the solfège names are very, well this is one of their main positives, that singing them is easy and good for the voice. The vowels are excellent for phonation.

Marni: I do my own warm-ups generally; I feel that there is nothing better than vowels and a scale and do arpeggios and anything to do around the scale. Like: Mommy made me mash my M&M's I'm mad. [sung: *drmfsmrd s d Z*] I mean there is lots of cute little ones you can do, but I don't feel they help too much to help people to become better singers, really, as opposed to 'do-mi-so-mi-do' [sung, and m2 up repeats], the drills are mostly in solfège. Or you're singing or taking neutral vowels, like (a-o, a-o) [a-o] [sung on *smfrmdrt,d*] or if you're just taking a scale, sequences and putting vowels. I do tend to make them up, because I find that all of those kitschy little ones that are fun just generally don't really develop anything for the voice. But if you'd come up with a book of warm-up, I'd sure try them, I would sure find it a good resource having a book of warm-ups.

David: [Warm-ups,] well you can call them drills, but for kids they're games, they're just fun activities, and they don't know that they're learning, they just think it's fun and that's why they wanna keep coming back. And then I'm gonna layer on top of that, well once you can feel how that is, imitate how that sounds, well then, we can do some simple *echo songs*, so simple, you hear a pattern, sing it back. And that's where you would join. Because if they can't *engage* that vocal mechanism, they're not gonna be able to sing back. So instead of saying oh they're not, they can't sing, my point of view is we need to spend more time developing their vocal mechanism. I mean as teachers we could spend our whole life talking about what the kids can't do, I would rather, let's focus on what they can do and move them forward. So then simple echo songs, call and response songs, so that's when you'll hear a pattern, but you'll learn a pattern to sing back, and then I'll throw a different pattern at you, and you have to sing back the first one. So, I'll throw a destructive pattern, so you have to be able to *hear, audiate*, hear in your head, and

remember that and sing it back, which is harder than just echoing the same thing. The next step would be to do something longer, a simple four bars song in the key of F or G that forces kids to use their head voice. A lot of method books, a lot of resources for school will start in C, because for piano, for xylophone for boomwhackers it's easy. But we're not teaching instruments to hear the music, we want them to express themselves through instruments.

Miriam: Certainly not [too high]. The little ones have, say, D4 to A4. So that's most comfortable for them, and from there it goes up and down their range. But we don't scream, it is later that we discover who might be a soprano. So, what we do at the music school is we sing in a very pleasantly singable range. So, for example, in the 2nd year of Zeneiskola, we sing from B3 to D5. [...] Later A3 to E5, I will not torture them to go up to F5. By no means above, because it already forces the children's voices.

Jutka: I start from C4. I accompany everything with the piano. So, in first grade we get used to *d-r-m-f-s-l-t-d'*, which we later return to. [...] I think it is significant for the children having a piano or recorder, so I have my recorder in my purse, in case there is no piano there's the recorder.

David: As they learn how to develop their vocal mechanism, echo songs, call & response songs, simple songs, then they have a *vocabulary of tunes* in their head, they're able to think tunes, and once they have all these different tunes, then they can create with them. It's like in language, if a child can't talk or doesn't have a big vocabulary if you ask him to describe something or create a poem or a story, anything. He or she is not gonna be able to do it because they don't have the words in their head, and it's the same thing with

music how. Simple songs, have a repertoire of tones in your head, do a ton of games, and then, the next step would be music literacy.

Jill: I knew what I saw [in Hungary]. And I knew that I wanted to sing to every child as they came in, you know greet them, and that we would make a circle, and that we'd play singing games and then I would you know, we would practice doing beat and all that kind of stuff. [We sing] oh golly, I would say 75-80%, I mean it all starts with song. And in terms of practices, I always will have room for kids to get into their head voice, you know their super highs n' super lows.

Piroska: *Süss fel nap*⁶⁹ [sung weakly] - not on head voice, it's a bit artistic. Rather peasant-like but sung from the throat – now from that the children will get it. *Süss fel nap* [sung stronger with much chest resonance & high larynx position]. [...] We learned in teachers training to sing a folk song the authentic way, that we form the sound not from the head, but from the throat, so that this can be done during dance. I used to tell the kids that we don't sing the way they do in singing class, because you run out of air, but you have to use a different technique here, while you dance. After 10 minutes of warm-up that includes elements of the upcoming lesson comes rhythm echo or stomping echo, vocal warm-up, we learn songs by rote that they memorize. We repeat with dynamics, crescendo or diminuendo from start to finish for practice.

David: Teaching by rote for the first 2.5 years they don't see a single thing. Music is an aural phenomenon, it's like language, it's learned through the years, and with written language it's not until really Grade 1 [...] then you'll show them there's a way to see it, it's called the alphabet. But they've spent 5 years being exposed to language. With music,

⁶⁹ Hungarian children's song.

most of our children have been devoid of quality exposure to lots of tuneful singing, and so if they have them come in with those prerequisite skills, those readiness skills, in Kindergarten or Grade 1, there is no point in trying to layer notation on top of it, because they don't have the readiness skills. So, we need to build those foundations.

Jill adores the idea of the vocal warm-up with the ball, while Judit bluntly states that in her classes they are not playing balls.

Jill: I always make sure there is some kind of a *warm-up*. I really do because they're not using their voices in the manner that we want them to, so if you don't provide for a vocalise, like even following bubbles, booo [booo spoken with a pop from the lips, slide down but first hitting that top note strong]. You know stuff like that. Or oooo [gliss up and down on 'u']. A glissando and I have a set of cards that have lines, so they go like this undulating, or they go up and down [spoken with slides] or a pie [gliss down and up], and you turn the cards the other way round and the kids start taking the cards and they hold them up :) but it's in the beginning of every class, as I always have the kids enter with singing a song. And that song has got something in it, that we gonna pull out later on in the lesson, and then we get to the circle, we do the hello ball, every class, period. And so, I always use the tone set that the kids are working on. So, Kindergarten, hello Judit and then the whole class sings Hello Judit [sung both times on *s-m-s-m*]. It takes a minute, but everybody has been acknowledged for their personhood. So simple. Then when we go to *la* Hello Judit [*s/ism*] Hello Judit [*s/ism*] Hello Judit [*s/mlsm*]. The hello ball song. Or Hello Judit [*mrdr*] Hello Judit [*mrdr*]. *Mi-re-do* or Hello Judit [*smrd*]. You just build, but everybody gets recognized so that there is a security, and every person has been acknowledged. I don't know why teachers don't do this. I have everybody sing. I

sing, then they sing. And then eventually I sing Hello Judit [*sism*], and I give you the ball and I put your name in the ball Hello Judit [*sism*]. And then you take the ball, and you sing to the next person and so pretty soon it's a *solo* singing experience. Not in Kindergarten but by 1st grade, they can do that. They're singing to each other; I take myself out of the equation. I just start the pattern. So, it builds solo singing and pitch matching.

Jutka: We are not playing balls, we sing and play, and do children's games, but I prefer to leave that to the end.

David leads by example, motivating children with his passion for singing. Jutka puts a conscious effort into individual singing by creating opportunities for the class by listening to each other's singing.

David: If you demonstrate a *love* for singing, they're going to love to do it, and if you can inspire them, and by inspiring them sometimes you gonna have to start where they're at, and it's easier with younger kids and with the older kids, if singing is foreign to them then start with poems and rhymes and chants, and body percussion, something that, it's still musical. [...] And then I take it a step further, because so many children don't sing, it's foreign to them. So, let's start before that, what comes before that? It's songs and rhymes and pitch exploration games, and doing ee-aa's with my new cowboy hat, something to engage those voices.

Jutka: Children like singing together. I know that they teach [at teacher's training] not to have children singing alone. Mistake. I have each child sing one by one, individually. Let him hear his own voice, let him enjoy. At a young age, he doesn't even notice whether

he's good or not, but in general, today's kids are so advanced that he notices and tries to fit into the community, too.

Jill agrees with David about musicality and inner hearing, the pillars of singing technique of the Kodály system. Their technical tips conclude the chapter about singing techniques.

Jill: if you don't have *spirit* filled music, you know, how is anybody gonna enjoy what we're doing? [...] The cuckoo is a pretty bird, she sings as she flies, she brings us glad tidings... she sucks on pretty flowers to keep her voice clean and she never sings cuckoo till the spring of the year [sung the whole song on a sweet high tone] and this is a multi-verse song, it's a strophic song. But the kids pick out, flowers [sung on a high pitch] I mean you know and then *so-mi* you know they hear it, it's amazing [smiles as she recalls the children]. Inner hearing, it's so important. Kids can't take dictation, unless they're hearing it in their heads, so I mean I think inner hearing is way high up in the skill areas before you ever get naming things and reading and writing, they have to be able to hear it, but you have to teach them how to.

David: Lots of fingerplays, lots of action songs. If you're modelling expressiveness, children are gonna embody that and imitate it back. If you read to children, if you read a story: Hickory, dickory dock [straight, harsh on one pitch] that's how they gonna say it. But if you said it like this: Hickory dickory dock [acting with soft dynamics]. I mean we learn to speak expressively because we hear it expressively. [...] Look at the elements of language, the expressiveness and the timbre of your voice is a huge component of it. Just like when we read to our kids at night. If we read expressively, our children will grow up to be expressive. Like that song-tale component, I've always sung poems, stories and rhymes to children, that's kinda like the read aloud in a language program. Children hear

expressive stories, they're more likely to be expressive when they're reading, and when they are reading without talking, *hear* in their head, it's the same thing as music.

Participants shared their practical tips about the different singing techniques they use during class teaching. The emphasis is on singing on the child's natural voice and vocal range. Vocal slides and echo songs were mentioned, whereas breathing exercises were mentioned only briefly, just as an idea. Beyond singing, inner hearing and child models, the focus was on exercises that closely relate to solfège.

4.6 Theme 3: Solfège Methods

Because solfège is not the aim but the means of the Kodály music education, and singing is fundamental in solfège, singing acts as a tool to acquire musical skills in solfège. Solfège skills transfer to a deeper understanding of music, and to instrumental studies. "Instrumental tuition should be developed from suitable singing exercises" (Bartók in Papp & Spiegel, 2016, p. 19). Papp and Spiegel (2016) write that "if someone is unable to sing expressively, they will not be able to play an instrument musically" (p. 21). Imagining the music internally, audiating the music plays the biggest part in solfège studies. Participants explain their experiences on how they teach solfège and share a few hands-on tips.

Miriam: In solfège classes or musicianship classes, practically all the time singing is the focus of course, and *everything becomes conscious through singing*. So, we do not hold all the musical elements on a conceptual, theoretical level; but instead, practice comes first, and we derive the basic principles from that practice. So then when we want to teach something, we first teach closely related musical material and from that we deduce the principles that are in that particular musical material. So, this has always been the case by us. *Practice first, theory is second.*

János: Well, everyone uses these books at their own discretion. A classic example is Kodály's 333⁷⁰ practice is that a lot of people say how awful it is to start with two voices, and so on. Well, it wasn't written that you have to do everything there, but the teacher selects the pieces that they need, and then this can be used for compositional techniques, because they are very shapely, aren't they? There are many very nice well composed melodies there. And then it can actually be used for improvisative compositional studies. Then obviously the transposition, mirror translations⁷¹, then there are many with the 5th change. These could be the basis for improvisation applying these techniques, then add ostinatos with improvisation, and so on for polyphonic activity development. This is in everyone's own discretion. The good news is that from the simplest to the much more complicated, it's all in there. Now obviously, you shouldn't go from start to finish because then it kills it all. Choose as you need, and then the whole thing must have some kind of a musical basis, so the techniques we learn there must be translated into musicality, *real* music.

Miriam: Given the material and also the central idea is to approach everything by singing. Now, as far as warm-up is concerned, I don't usually spend a lot of time with this since we are singing the entire lesson. Instead, I choose material that is related to the material of the lesson. For example, if there is a more difficult jump in the material that the kids need to be taught in a folk song or an art song, then I incorporate that kind of

⁷⁰ Kodály Zoltán: 333 Elementary Exercises in Sight-Singing, first edition in 1962. Source: <https://www.ump.emb.hu/en/product/3741/KODALY-ZOLTAN-333-Elementary-Exercises-in-Sight-Singing>

⁷¹ Mirror inversion (*inversion*) - starting from the same pitch as the original piece, intervals move in opposite direction. Cancer inversion (*retrograde*): read original tune from the back. Mirror-cancer (*retrograde inversion*) read backwards, with intervals moving in opposite direction.

jump into the warm-up practice. So, let's say I put together a sequence that includes this kind of jump and practice it that way. This is intonation development.

Participant A: *Singing is a constant.* [...] I insisted the singing is beautiful in terms of vowel shapes, when I when I am working with my solfège classes in singing, I ensure that we do some kind of solfège warm up, that will not only train beautiful singing and healthy singing that also will have some kind of ear training agenda behind it. [...] I create exercises from the repertoire. Always at the beginning we will do some kind of singing, I don't want to *speak* at the beginning of the class. We start with some kind of song which essentially is warming up the voice. An introductory song with the hidden agenda to get them physically, and vocally prepared.

While János and Marni sing a few solfa warm-ups, Jutka states that she moves on fast, revealing the solfa syllables one after the other at lightning speed. She teaches concepts in a playful way and smuggles in the theory for the children.

János: The logic of the whole thing is that the raised sounds are those high consonants, *do di re ri mi fa fi so*⁷² and so on, and the lowered sounds are a low ones, then there are those who, I like for example: *do ti ta la lo so fi fa mi ma re ra do*⁷³. So, low consonants which take the intonation down. But this is a solfège question. I teach absolute names almost in parallel with relative solmization and so it's actually fixed do, with the absolute names. So then there is no problem that movable do is only good for tonal music, because there is some truth in that it is only really good for tonal music. Therefore, we have to move away from the absolute names and with intervals, that we can also sing atonal

⁷² [do di re ri mi fʌ fi so si lʌ li ti do]

⁷³ [do ti tʌ lʌ lo so fi fʌ mi ma re ra do]

music. So there one leaves behind the solfa names, and sings with a neutral vowel, a neutral syllable.

Marni: In Kindergarten, and in Grade 1 we are doing: *s-m* that's a skip, *s-l* that's a step. Showing it with your hands staff, then on the staff, or the kids show hand signals while somebody else points to it on the staff or the board or uses a flying note [...] *so-mi-do*. *Do-re* that's a 2nd, *re-mi* that's a 2nd, *mi-so* that's a 3rd, *so-la* that's a 2nd, *la-do'* that's a 3rd, *do'-la* -back down again on their hand staff. Once they've learnt the pentatonic scale, we do that drill, so every time we add a notes, I've just make up a new drill for them [...] Grade 5 they've learned the 'la-pentatonic' scale. We're doing [sung]: *la-do* that's a 3rd, *do-re* that's a 2nd, and so on, on the hands staff. [...] We haven't gotten to absolutes yet in fact. Like, they do know the absolute note names, but we haven't gotten to Keys yet, we've just been finding steps and skips on the hand staff. Which proves the intervallic thinking, singing visuals early learning.

Jutka: This whole concept of forcing this *so-mi* and *la-so-mi* for several months. The children get tired of it. I actually progress right through it. Two tones three tones four tones five tones, lightning fast. And I teach them the seven dwarfs at lightning speed. The *do* dwarf, the *re* dwarf simultaneously with hand signals, and we start the lesson by singing the dwarfs in a row. It's no secret before them, and I tell them that just as there are seven dwarfs, there are seven dwarfs in music country.

Marni: And then once we get into the diatonic scales, and I don't do it on numbers, but then we'll start, we'll do these [sung]: *d-dr-d-drmrd* and we do it in canon or we do it adding body percussion, where you stomp on the *do* and you clap on the *mi* and we take away some of it. Don't sing the *mi*'s don't sing the *so*'s, so lots of the inner hearing.

Jutka: In my opinion the theory should be smuggled in for the children. Not so consciously that now: rhythm - say this row of benches clap, next row. Or sing something since it's music class, no. Consciously, as the [language arts] teacher mixes the letters and the elements of the letter, I teach the five lines. They have the staff exercise book with five lines. No problem, we count them! We have the staff booklet, so we also practice writing notation from Grade 1.

Marni believes that if the teacher has a strong musicianship background, they will have the discernment to choose age-appropriate vocal models for the children. Marni and David agree that a vocal model should sing in an unforced tone, and within a child's natural vocal range.

Marni: a teacher needs strong musicianship background and the ability to, it doesn't really matter whether they can sing really well as long as they are modelling an *unforced* tone. That they can saturate a song and figure this out in solfège. Like if they can't do that, it's pretty hard to teach it.

David: What's a *good* vocal model? I'm not saying that Adele, and Ariana Grande aren't wonderful and inspiring artists. We all have our popular artists that we grew up with that when we hear on the radio we still love, and that will always be the case but if I want them to be able to sing in head voice as well, I shouldn't be using vocal models that just sing in the chest voice. Even though they can sing in head voice. Here it is for example. The soundtrack of Frozen that many kindergarten classes do; has a 2 and a half octave range, so when she starts kind of like a contralto or even a low tenor, and then she goes way, it's made for professional singer. It's a wonderful song, who doesn't love it but why have children try and sing something made for extreme of the range. Instead of trying to

have them emulate and sing that, do some creative movement or something, but definitely don't use that as a childhood vocal model.

Marni: the best thing for a teacher is to be a musician first. And then you can really create, you can figure out what to do. [...] Not like here is a song, here is a list of activities you can do with the song, but these are the skills that you need, so can you clap, can you sing, can you move, or sing in canon? You spend a whole lot of time in musicianship. Let's say I need to prepare *fa* so then I look back, I find the songs I wanna use, what are the things I could do with this song. I immerse them in the song first, and then I start leading myself through and start building activities with that song over a period of time, that we gonna prepare *fa* and I'm doing that with two or three songs at the same time.

Miriam passionately explains the structure of the solfège class. She believes that the lesson's build up depends on the make-up of the class. Jutka, on the other hand, reverts back to the absolute system, as she learned it during her teacher's training in Transylvania.

Miriam: One designs the lesson's material. First, you need to find a connection with the material from the previous lesson and find a connection with the material of the next lesson. So, there is a long-term idea for the lesson and besides, there is the structure of the lesson itself, which is decided in the moment, yet it happens in unity, and it has an important central part that I define as the most important. And then everything in the beginning culminates there, and at the end, I deduce from it. And then it already projects the material for the next class. Of course, we sing a lot because our whole teaching is obviously singing based, but there is melody dictation, music listening, rhythm exercises, movement in my classes, there are Kids Games for the little ones, so how it is built up is

terribly mixed and varied. The point is, one knows when the children are tired, never to put a heavy piece of material to the end. So, you don't do melodic dictation in the last quarter of the hour. Unless they have to memorize something, they learned at the beginning of class. But again, it depends on how old the kids are, what the composition of the group is. Then we have class A, class B. Class A receives general training, and Class B - children who may be preparing for a musical career attend Class B. So, there's a lot more emphasis on theory, a lot more emphasis on listening exercises. [...] a group where we can direct children who may want to continue learning as a professional musician, the schedule is completely different than with children who only come because their parents keep bringing them.

Jutka: This whole Hungarian method falls flat, less and less children, so they hate it. They do not do this whole solfège well. I make it fun! But I have what I brought with me from Transylvania. I'll tell you honestly. And I direct the children to the absolute height, so by us dictation starts, and the children sing A4, and we match the dictation's starting pitch to A4. So, we didn't hear it with solfa, we heard it in absolute height. We are much better off with this method.

Being a musician, first means choosing materials according to the musical skill that children need to acquire. In a Kodály musicianship class, the sequence is not only for the sake of skill development but for intonation development. As Miriam said, everything becomes conscious through singing, practice first, theory second. Solfège then has to be 'put back together' through real musical examples, materials that are chosen by the discretion of the instructor. How and what materials the teacher uses determine much of the success of the music class.

4.7 Theme 4: Books and Resources

In this chapter, participants briefly discuss the music textbooks, and literature they use for the early childhood music classes. Below are resources from both North American and Hungarian authors and composers. Participants use these books on song repertoire, music education, and voice pedagogy in their teaching. Participant A starts this chapter, explaining her key concept, as to why music and text are inseparable, and adds the importance of moving onto more intricate materials.

Participant A: When I came home, after being in Hungary I really focused on whatever of the best repertoire I could find and pull literary elements out of it, they could learn from. Whether or not I was following exactly what Lois Choksy was saying it should be. It was more about the music and not necessarily about something that's written in a book. [...] Repertoire that has musical structure and compositional craft, and also the way that the text is set. It has got to be about the essence of what was the composer inspired by, the harmony, melody, rhythm whatever the text inspires that composer to create. Medieval music to the 21st-century, but it has to be the best music, and the best text, I mean that is fundamental for me anyway. [Before] it had to be only the music of the masters. I suppose recently trying to let my guard down, because the world and the children have changed so much. At the same time, I will never go down the road where I take something that does not have some kind of musical value, and I guess as per my pedagogical philosophy, evolved over the years every genre, whatever be it, pop, rock, funk, jazz, every genre has good composers and bad composers. The value, I mean it has to be creatively and imaginatively set in terms of harmony and rhythm, and form; it cannot be some kind of formula. Also, like I was saying before, be it classical music or

something that's written in the contemporary style, and aside from the musical elements it has to have deep, deep underpinnings with the text. Any vocal music of all kinds, fine repertoire, that stands the test of time. I use textbooks in my music education classes, there are two books by Kenneth H Phillips, the two editions of *Teaching Kids to Sing*, and the edition from 1992 is far better than the more recent addition. He also wrote a book called *Directing the Choral Music Program*, and both those books are tremendous to give a foundation for structuring, and he talks about a singing curriculum that starts with Grade 1 and goes to Grade 6, or actually Grade 8 but probably more before the changing of the voice happens. And so that curriculum is so excellent you know and so that I love. And then also there is a book called by Mary Goetze, called *Educating Young Singers*. And Mary Goetze, she is Kodály trained, and she really understands, I think, the Kodály philosophy and training the voice and also developing the ear at the same time. [...] I think that what we need to do and Kodály said this himself was take, take the best practices, the things that we know work, and assimilate that in our own presentation of it, but we also have to make sure that we seek our own professional development. [...] John Barron: *Ride with me*. But if we think about Canada, I feel that we are stuck in *so-mi-la* and Grade 1 to 3 or, or early childhood to Grade 3. We have forgotten about what's beyond and also looking at more complex music for upper grades. [...] After that someone has gone through Kodály level 1 level 2 Level 3 and then I go into their school to do a workshop with their choir and this teacher is teaching the worst repertoire possible, because it's easy, or there's been some reading session that has given this piece of music and, and the teachers decided to do that rather than finding something on their own. We need to improve upon the kinds of repertoire that's used in the classroom.

Miriam brings up classical orchestral compositions and choral works for music listening and analysis. János adds a few titles from the Hungarian collections while Marni adds North American resources to the list.

Miriam: We have the music textbooks for all the children. The public school has songbooks, and we have solfège books. Dobszay: *Hangok Világa* [László Dobszay: *The World of Tones*] has six volumes. We are now reworking it with colleagues because they are already 52 years old, and we are renewing it a bit. Then there's another series, a volume of solfège called *Margaréta*, and Tegzes: *Hétfokú Olvasógyakorlatok* [György Tegzes: *Heptatonic Reading - Exercises 1-2*]. So, these are the most important ones and then of course I have always picked from the music literature for the children. [...] Not just songs! Well let's say if I want to listen to some kind of music, say *Lúdanyó Meséi* [Maurice Ravel: *Ma mère l'Oye*] or the *Kiállítás Képei* [Modest Mussorgsky: *Pictures at an Exhibition*] of course I will teach them to sing the main themes we will listen to, but the whole music literature is at our fingertips. There is no set curriculum that says which music is mandatory to listen to because then the teacher would go crazy during 40 years. Within the basic requirements one may choose freely, so not to keep the children in boredom. [...] There are scores for sight reading and melody dictation. For example, we also compiled a melody dictation collection, three volumes, with two of my colleagues. [...] There are huge collections of folk music in Hungary, 20 volumes, there is a lot of material that one can use, if not lazy. [...] Bárdos Lajos: *Énekeljünk Tisztán* [*Let's Sing Clearly*] or from Kodály, Kardos Pál. One can pick from those, whatever delights them.

János: *Kodály 333 Olvasógyakorlat* [*333 Elementary Exercises in Sight Singing*]. I have the Kodály library, so from that I obviously use Kodály's exercises as a basis, and then I

have a 50-page collection of all sorts of other music, from Bach Chorales to Madrigals. I really like to have different styles represented, from the Renaissance to the 21st-century, and there are a lot of very good things, Bartók *Mikrokozmosz* [Béla Bartók: *Microkosmos*] for the kids too, so it depends on the teacher. There is Dobszay, or Szőnyi Erzsébet *Musical Reading and Writing* [*Zenei Írás-Olvadás*]. These have plenty of useful musical tricks, and some pretty good music.

Marni: I find with most books for me is, I can't generally use them the way they're written anyway. I'm still cherry picking out of them, flipping through finding this, this works over here with that, that works over here [...] A textbook series from the states. Houlihan and Tacka. They've got a whole series of books and they go through step-by-step. And people who are new to music, or haven't taught very much music, or don't have very many ideas, I think find those books very useful. [...] Rita Clinger: *Lesson Planning*. It talks about how to build a good lesson. I think it's an excellent resource in terms of just writing and developing a lesson for music. [...] I think the Choksy books are good, particularly for the repertoire in the back. That's what I generally use them for. The Holy Names website has got this incredible folk music database and I use that, but it's mostly, well there is a lot of world music, but not a ton of Canadian. I have a book called *The Penguin Book of Folksongs*, which is no longer in print which has lots of Canadian folk songs that I've used in the past, this *Ride With Me* by John Barron fantastic little book that's got songs and game ideas, and activity ideas. For me, it's a case of having a collection of really good repertoire, good songs, literature that can be used for a lot of different activities, rhythm or melody or whatever in terms of my school I'm talking about. [...] Susan Broomfield, her books are good too. You got a song and a few ideas

about games. [...] There is the Choksy books, but if you just follow her books, I think it's really boring. My classes were unbelievably boring when I used that stuff. I was bored with myself, and the kids for sure were bored with me. I still think Choksy is good as a reference point, because all the right things are in there, it just it doesn't work for me as a guide for teaching. I think you have to supplement it in your own musical knowledge, I think that's really important.

David starts with the Feierabend method books and Jill Trinkka's collection of songs, but he mentions other Canadian resources for repertoire.

David: I use an extensive amount of collection that Dr. Feierabend has put together, a lot of Jill Trinkka published. In Canada, Edith Fowke, Helen Creighton, and Alan Lomax, there is so many people that travel around recording music or notating it before recording devices. My students are first, I always prefer it connects to the students, I'm gonna choose folksongs not based on their rhythmic or tonal qualities, I mean I'll organize them based on that, but I will choose ones that reflect communities that they came out of. I have a large military population in our school by 30% so I do use a lot of folk songs that are still used today in the armed forces. There is a woman Cathy Ward who I just saw about six years ago in Connecticut, who just published a book called *The Family Folk Song Project*, where you send notes home to family members of your students and invite them to share the folk music that they grew up with, or some songs, fingerplays, poems, anything that they remember. And you bring that in, and the ownership that that child has, and the energy created when other students share with each other, it's so much more than using a song that you got from a book that you have no connection to. I think the best way to add to a collection is to bring in songs and rhymes that grandparents did with

their parents did with their children that I think the intergenerational musicking that families might have done and maybe they still do, I don't know. I think that's something that I would always like to add to and bring in the unique musical experiences of my students because our classrooms are, I don't know if it's the same here, but our classrooms are so diverse. People from all over the world, people that don't speak English, people that have autism spectrum, people that are mute are all in one umbrella. [...] I do use Dr. Feierabend's wife Lillie created these things called "Ask Me" sheets. You hear a great vocal model sing Sailor, sailor on the sea [sung] or you might be doing a clap, and: Here! Take the song, teach it to your family. You write your name in, did this today. It gets dropped off at the door, they go put their grandparents on the phone and teach it to them. That is theirs, that is the workbook.

Jill praises both North American and Hungarian resources of song repertoire.

Jill: Everything we are doing from the books, is from what we've done in play. So, we always come from the singing and the music first. And the books that I would use with them *333, Bicinia I., Szőnyi: Musical Reading and Writing* Volume 1, I mean these are the best. And then Edward Bolkavec and Judith Johnson: *150 Rounds for Singing and Teaching*. [...] I never teach the same thing. I'm always looking for new material. It's this perpetual search for more good material. My last teaching for my music education majors, I give them a 3-inch binder of songs that I've used in pre-K to Grade 5. And every grade, even though I would have a list of songs that I would introduce in that grade, they scoop up the previous grade's materials and say: is there anything I can use from songs that kids already know to teach what I wanna teach them in this grade? So, it's recycling repertoire. That's huge for me. [...] By translating the first 3 volumes of the

books of the Dobszay series, I learnt the questions. I learned how to ask questions. This is all about question-based teaching and setting before a problem for them to solve. Problem solving and questions. I saw that demonstrating daily by Szabó Helga and Forrai Katalin, you know to actually see the pictures, see the exercises, see the instructions.

Jutka, Judit and Tünde use the Hungarian repertoire of music methods and the mandatory textbooks that change every few years by the government and availability of the publishers.

Jutka: Usually there's a prescribed textbook, but I will tell you honestly, its standard has dropped so much, we used different textbooks. Helga Szabó started the textbooks of the music primary school, but only half of it was usable. So, I actually always filter out those things. Now comes my experience; the fact that I've been teaching for 30 years now, so I know which ones, let's leave that out of the book for now. [...] They prescribe in the *Csicsergő* [Horváth Istvánné Smid Anna: *Twitter*] that he must learn this. We learn it. The children learn it with solfa, memorized. They know the 23 songs, they love to sing, they know. But, I'm also trying others. I take from the elementary school music textbook, and I even noticed that there are a lot of songs from the 5-8 Grade curriculum that the little ones love to sing. And then I'll *bring it down*. My opinion is that what you can teach in Grades 1-4 go for it! Because there is a relapse from the fifth grade. [...] In my observation the music textbooks, and I think so in all subjects, are compiled by those who are not practicing educators. See, what's important, I always ask the kids for their opinions. Be small, be big. Or at piano lessons, I sit down, and we choose. [...] I'm not thrilled with the *Csicsergő* at all. This is my opinion. [...] I try to teach the way I learned. There are a lot of songs I learned as a child and as an adult. Mozart: *Come Dear May*,

eternal songs for all times, real masterpieces, and I'll go back to Bach songs, Mozart, and Beethoven.

Piroska: I did Katalin Forrai all the way through, and all the singing books for the lower grades. I went through Szabó Helga lower elementary books for teacher training. I think they are good, but obviously written for a higher number of hours. Its scope is much larger than 2 hours of singing a week. Karczagi Mária wrote *Dance in the Lower Grades* and *Dance in Kindergarten*. And added to each grade circle games, dances, and singing. [...] Kiss Áron: *Magyar Gyermekjáték Gyűjtemény [Hungarian Children's Games Collection]*. *Kör Kör Ki Játsszik [Lajos Dancs: Circle, Circle, Who is Playing]*. Bodza Klára – Paksa Katalin: *Magyar Népi Énekiskola 1. 2. [Hungarian Folk Singing School 1. 2.]*, includes the songs from each region. I usually choose from this, and I tell the children where each song came from, and we play the same game with props. Járdányi: *Magyar Népdaltípusok 1.2. [Hungarian Folk Song Types 1. 2.]*, Barsi Ernő: *Daloló Rábaköz 1. 2.* and *Daloló Szigetköz*. [Ernő Barsi: *Singing Rábaköz* and *Singing Szigetköz*].

Lívia: From the classical repertoire I mainly use romantic ones. Then the *Magyar Virágénekek [Hungarian Flowersongs]* I used the music from the band Ghymes, Hungarians from Slovakia. I also used more for speech exercises Montágh Imre: *Tiszta Beszéd [Clear Speech]*.

Judit: Kokas Klára: *A Zene Felemeli a Kezeimet [Music Lifts Up My Hands]*. I like the *Csicsergő* consolidated textbook best, and I want to use it for the kids for 2 years, although the principal, he recommends it for 1 year. It comes with a workbook. They build the book nicely, thematically. In the beginning there are plenty of rhymes, colourful drawings so the children are able to perceive that the quarter is longer, the eighth is

smaller, beautifully underlined with lots of pictures. And the textbook rolls the knowledge forward very nicely, always expanding with newer games. There is always a game suggestion at the bottom of the page for each song. [...] I use Lázárné Nagy Andrea: *Margaréta 1*, I use it for the second third, and *Margaréta 2* for the third fourth years. Also, later I use Simonné Sármási Ágnes és Szigethyné Horváth Zsuzsa: *Zenei Készségfejlesztő, és Feladatok Gyűjtemények*, [*Musical Skill Development Textbooks*]. **Tünde:** I adore Rápli Györgyi: *Énekeskönyv* [*Singingbook*], but the Apáczai editor has gone out of business, which is too bad. For rhythm, we use *Kopogó* [Brusznai Margit: *Tapping, Rhythm Exercises*] I really like it.

Participants readily shared their most favourite textbooks and resources with me. Much of their ideas of teaching with Kodály stemmed from these books mixed with their training and teaching as they lived it through the decades. Their stories gave a real underpinning as they shared their joy and frustration about the old and new teaching materials available for the music instructors.

4.8 Summary

In this chapter, I presented the teacher's thoughts, experiences, and practices that they shared with me during the interview process. Each conversation was articulated with personal ideas, some of which matched or contradicted each other. Here, they appeared to be conversing with each other, as their voices formed a flowing narrative. Even though most of them never met, the similarities were stunning. Their ways of expression may be often entertaining for the fellow Kodály teacher.

Theme 1 concluded the participant's philosophical stance about the Kodály concept. Their music training, music teaching, and their own interpretation of the Kodály concept are summarized in Theme 1. Their ideas stem from their lived experiences with music, singing, and

the method. The circumstances in which they experienced the Kodály concept shaped their beliefs and values that translated into their practices.

- a. Singing as a foundation introduced the main idea of the Kodály concept.
- b. Kodály then and now compared the method from its original setting to today's practices. Participants dwelled on the concept's ideas and practices in the contexts of time and change.
- c. Teachers and values explored the common values Kodály teachers hold.
- d. Technology was a brief, new area that became an additional part of the research.
- e. Culture and pop music discussed the culture change, what culture meant decades ago and nowadays, its relevance in the music classroom, and the idea of including pop music.

The practical ideas are listed in the consecutive themes from Theme 1-4. Theme 2, singing techniques, brought an interesting turn of how, if at all, teachers use vocal technique exercises during their music teaching in the Kodály influenced class. Theme 3, solfège methods, presented solfège exercises instructors use in their practice. Theme 4, books and resources listed the various teaching materials that Hungarian and/ or North American educators favored and used during musicianship and vocal awareness training.

In Chapter 4, I presented the dominant themes and subthemes generated from the narratives of 11 participants. Through their stories, I gained some insight of who they are as instructors, and how they use elements of the Kodály concept in their teaching practices. The interviews revealed certain aspects of their beliefs and their practices as pedagogues.

Thus, the short answers to my research questions are:

- 1) Kodály instructors encourage children to sing by modeling singing with musicality, phrasing, and spirited performances. Instructors encourage singing by choosing

repertoire that connect to the instructor-child-context and fit children's vocal range (so children stay encouraged to sing). Instructors also motivate children to sing by including classical music from which they derive singing excerpts.

- 2) Instructors incorporate solfa warm-ups at the beginning of class, and in designing the sequence of the solfa, they derive melodic turns of the upcoming song material.
- 3) Instructors model singing techniques, musicality, and joy so children sing freely, with relaxed breathing. Instructors also reinforce inner hearing through solfège, vocal slides, echo songs, and encourage learning healthy vocal habits via child role models.

The findings and interview analysis will continue in the discussion, in Chapter 5.

Chapter 5 Discussion and Recommendation

5.1 Discussion

In this study, the focus was to research the singing technique and the implementations of Kodály musicianship. I used narrative inquiry to uncover the experiences of eleven instructors teaching music with the singing-based Kodály system. I examined their experiences and deduced my findings into three themes: (a) attitudes in Kodály music education, (b) singing theory: merging voice technique and the Kodály concept, and (c) issues with repertoire choice. I discuss the findings, the three dominant themes, their similarities and differences with former studies. Based on the results, I have proposed recommendations for various vocal warm-ups and a few sample pages of a solfège booklet for children. This chapter includes limitations of the inquiry, the proposed recommendation for further research, and my personal reflection.

5.1.1 Attitudes in Kodály music education

One of the values of the Kodály-based music education is that it is experiential, activity oriented, and question based. Instructors learn how to ask questions, setting a problem before the class to solve. “Children benefit most from sophisticated ways of music learning in a thoughtful, researched, sequenced method, carefully using their most natural instrument, their voice” (Kodály, 1974). The Kodály approach is built on singing, the child’s instinctive language (Kodály, 1974; Kokas, 1998). Unfortunately, there is not enough singing readily available for children in their homes and during their pre-school years. The lower elementary school system does not have adequate stimulation for vocal development nor the capacity to teach kids the basics of singing. This was vivid from the participants’ comments, “somewhere in the schools, things go wrong,” and “we have singing done for us with technology [...meaning,] working against what it means to be human.” Participants agreed that as opposed to a method, the Kodály

concept is a philosophy about humanity and singing. Furthermore, it is a philosophy of “universal musical humanism” to unite children and music. Its goals are singing and creating, adapting to the community, and forming a *unity* musicking together.

North American participants agreed that Kodály solfège has been reduced to solfa and rhythm syllables, and the sequence. Consequently, instructors spend too much time with the repetition of the basics, which might be boring for children. Instructors vary between using Kodály ear training exercises frequently to help children develop a better ear, and not overusing it so it becomes mechanic (Dobszay, 1991/1992; Kodály 1974). Similarly, participants agreed that musicianship should be focused on *beautiful* singing, *high quality* music making, and singing and circle games, during which musical concepts are discovered. Likewise, in the Kokas approach, children learn through discovery and imagination (Kokas, 1972; Farnadi, 2018). In Hungary, however, the requirements are too high. For example, Hungarian participants said that children often stop attending music schools. To solve this, participants thought that the relative solfa should not be taught in a myopic manner and can be replaced by teaching solfège in a playful way with renewed repertoire. Most participants understand this dilemma and put all their efforts to make solfège musicianship into a fun and engaging experience for the children.

All participants agreed that children need guided or free movement added. In the Kokas class, movement is a fundamental element (Fogas, 2015), and as Farnadi (2018; 2021)⁷⁴ adds, from active listening and focus, the movement is *designed* to conform to the characteristics of the music. Furthermore, singing and movement are inseparable activities for children (Kokas, 1972). Participants believe that dynamics between instructors and the children have changed. Teachers are not respected and sadly often blamed for behavioural issues that occur in the class. In

⁷⁴ Informal conversation with Tamara Farnadi July 2018, and Mar 2021. [Translation is mine].

Hungary, the attitude shifted from the Prussian styles of teaching to a looser all-inclusive approach. Interviewees who taught in the North American context claimed, that music training in general has become diluted to accommodate our different and changing world. There is a national curricula in Hungary, with music textbooks that children must work through in contrast to North America. Some participants find the solution in including music advocacy in the classroom, and others in reinstating the prominence for music literacy as mentioned above.

The absence of children's attention and motivation often fills the classrooms, therefore compromising the learning process. Participants found that children are over-stimulated, and it requires great effort to get children's attention and to focus them for two minutes of classical music listening or even just to listen to a fairy tale. As we learned from the interviews, instructors are intentional about role modeling and motivating children, and as one proclaims: "through passion for singing, love of music, seriousness with which I approach music studies, respecting classical music listening, mutual respect, love without expectations." Some participants find that they need to entertain children, and on rare occasions grant them (for good behaviour) to listen to a pop song (children's favourite) with which they hope to motivate children; "lead a child by first listening to him and let him do what means value to him." In the Kokas philosophy, there is an emphasis on teacher-student connectedness, which children attain due to the teacher's attentiveness in helping them achieve peacefulness during learning. Kokas was an advocate of active rest between activities; she found that regular music classes helped children perform well in other school subjects (Kokas, 1972).

Adequate teacher training was another area of debate. Kodály methodology could benefit from a consistent system of training teachers. Participants commented that the Kodály teacher training programs should focus on more thorough singing training, and vocal development with

ear training. Beyond musicianship, conducting, pedagogy, and practicum, participants should be taught performance, vocal health, and voice techniques. Furthermore, how to implement elements of the Kodály pedagogy in existing curriculum of the participant's context may be an integral part of the certification course. The teacher training may entail how to use Kodály philosophy in ensemble and choral settings, and during one-on-one instrumental instruction. Also, instructors should be taught how to use movement with Kodály, including disciplines such as Dalcroze eurhythmics, Kokas pedagogy, and Alexander technique for a more balanced instruction and to model healthy posture, and movement during instruction.

Comparing practices of the Kodály system, participants shared their dilemma that the frequency of music classes has considerably decreased in the past few decades. Due to the lack of class time, instructors stick to the basic elements of music literacy to achieve teaching goals. The purpose of music studies in the school music education differs from that of conservatories, or the specialized music school. In school music, getting to know the culture of the children's context (heritage of musical repertoire including folk music) is the means, while in the specialized music schools studying solfège musicianship aids instrumental studies. From chalk and blackboard to the abundance of technology, instructors may choose to follow the old ways or adapt to a different world to cater to modern children. For instance, in response to the concerning screen time and eye strain, eye exercises and movement were recommended during the class sessions, and the use of technology should be limited. For notation exercises, paper and pencil were preferred as it takes less time and frees up precious class time for actual music making.

Instructors teach through their gifts, through what they know and how they experienced learning music. What they value is how they learned music, which translates to how they are able to model singing with musicality and technique. As a result, associating singing and teaching

music with their learning experience, and how they lived it will determine their output in teaching. After decades of teaching, their experiences translated to refined skill sets of what worked in the classroom. For example, the majority of the participants were inspired by the performance, the musicality in singing, the necessity of having frequent music classes, and solfège. Furthermore, differences sprung from the varied contexts in which instructors practice. For instance, as I discussed in chapter 4, the difference in teaching solfa between Hungarian and North American participants was due to the differences in how they learned the concept. Cultural differences introduced an unanticipated element to my analysis. Given that my focus was on singing practices in the Kodály classroom, many contexts were considered: enhanced music studies, public school music, early childhood from Kindergarten to lower grades.

5.1.2 Singing Theory: Merging Voice Technique and the Kodály concept.

Both the Kodály system and vocal specialists want to achieve an in-tune singing and equalized sound (see section 2.5 Vocal Pedagogy in the Early Childhood Years on pp. 28-39) however, vocal specialists also advocate long lasting, healthy vocal habits. In the Kodály system, in-tune singing happens with the use of solfa patterns, practicing recurring melodic turns and lots of singing, whereas in the world of professional singers, it is achieved with voice techniques, which refer to proper breathing and a sustained breath-resonance relationship. Furthermore, in vocal pedagogy, using the bel canto technique, the beauty of tone, vocal agility, legato phrasing, and flawless technique are central.

The way professional singers imagine the direction of sound may be very different from the visual representation of the solfa syllables, or the solfa ladder in a typical Kodály class. The problem arises when the written visual representation of the solfa syllables is vertical, like the solfa ladder. Furthermore, solfa exercises that show the melody moving up and down in space

use solfa hand signs and arm-movement. Therefore, the possible negative effect of reading music in a vertical order is that relying on the solfa ladder may cause tension in the larynx. Barbereux-Parry (1941) states that too much training can backfire on the vocal training of children; one should rely on their natural voice and not go against nature. These two approaches (Kodály and vocal pedagogy of children) deviate at this point. Practice shows that even when the singing technique is explored, the refined use of voice technique is almost completely absent from singing-based music classes; therefore, vocal technique and reading music has to be learned simultaneously (Phillips, 1996).

There was no need to incorporate singing technique in the classes in Hungary decades ago because families were naturally singing to their children, frequently modelling singing. As such, children naturally followed these practices, without verbal instructions of technique, or being told to sing. Children learned to audiate and use their voices from an early stage of vocal development. Therefore, in the Hungarian teacher's training, proper and healthy singing is inevitable for all music instructors. Some participants shared that their entrance exam to post-secondary music teacher training schools in Hungary required them to sing in tune, and sight sing.

The music instructors I interviewed believed that teaching with musicality requires the music instructor to be a musician first, role modeling beautiful singing (phrasing, emphasizing words, colouring the sound) and connecting to the children. One of the instructors mentioned that children should not just sing what they see on the page, but instead "breathe life into the song with spirited performances." She added that Kodály certification programs, and music teacher training should entail the teachings and practices of performance. Building on this idea, when the connection is lost with our oral tradition, singing technique has to be reinvented and practiced

with hands-on tips and skill building. Once teacher training entails voice techniques, it makes its way to classrooms. Some pedagogues among participants said that instructors should communicate singing with spirited performances (musicality) and build the connection between children and that music. Another participant said, with much sentiment, that she models her seriousness and love of music, and “as a teacher, [you] pass it on to them in your emotions and if they see that you take it seriously, they will take it seriously too.” Yet, another participant strengthened the idea of vocal modeling by “having children be the vocal models.” With peer role modeling, there is a familiarity to what one can achieve in the same class, and other children will likely attempt to follow. In fact, there is a sense of “group unity” that everyone follows along and does the same thing.

Another area that links to learning to sing is connectedness. Participants said this can be achieved by giving students a voice, encouraging them to communicate by role playing. Expanding on the ideas of connectedness and communication, participants shared their ideas, such as when instructors model calmness, students remain calm, when instructors praise children, they gain their attention, and when instructors alternate between speaking loudly and quietly, children pay attention. By creating connections between instructor and student, trust is established, and it becomes easier to teach. One participant mentioned that the key to develop children’s singing mechanism, their sensation of singing voice, is to differentiate between their singing and speaking voices. Participants in general said that to achieve children’s sensitivity to tunes, instructors should encourage lots of singing, the repetition of singing songs and melodic turns, listening to singers, listening to other children sing, and letting the children sing in their natural head voices. This way, children may audiate a larger range than what they are used to hearing and singing (unnaturally small ranges). Another participant strengthened this statement

and added that children often come to elementary music with unnaturally lower voices because of what they were used to in kindergarten. These children need individual attention and learn quickly by singing in the class or choir. Finally, they learn to sing in tune using their natural light voices. Singing in tune could also be developed by singing a lot. All participants, both North American and Hungarian, and the literature (Ádám 1944; Choksy, 1999; Dobszay, 1966; Forrai, 1988; Hegyi, 1975; Kodály, 1974; Kokas, 1972; Papp & Spiegel, 2012; Szőnyi 1974) agree with the statements that implied that during the Kodály musicianship classes, ‘singing is a constant’ and ‘everything becomes conscious through singing.’ These statements mean that the activity of singing precedes the steps of making the theoretical ideas conscious.

Similarly, children perceive and internalize melody best when it is presented in *a capella*. In the Kodály concept, *a capella* is a favoured representation of a new melody; children sing in *a capella*, then in two parts. Participants were in agreement with the related literature (Forrai, 1988; Kodály, 1974; Szőnyi, 2019) that this sequence encourages in-tune singing and learning a tune accurately. Erzsébet Szőnyi said that “A cappella singing is what lays the foundation for pure singing and high-level singing”⁷⁵ (Erkel Ferenc Vegyeskar, 2019).

In addition, developing inner hearing and external hearing through singing and listening to classical music are the foundations of the Kodály system. As participants explained, children learn the skill of pitch matching by singing a lot, those who take longer to pitch match will also catch up by singing. The literature by Kodály instructors support pattern memorization and pattern recognition as an aid for intonation (Choksy, 1999; Dobszay, 1966; Forrai, 1988; Hegyi, 1975; Houlahan, 2015; Kodály, 1974; Kokas, 1972; Papp & Spiegel, 2012). Intervallic thinking is embedded in these patterns. Patterns are often parts of great compositions or well-known folk

⁷⁵ Translation is mine.

songs. Once these patterns are memorized, the intervals are also learned. Sight singing and audiation are also by-products of seeing and hearing musical patterns.

Some participants practice vocal warm-ups, while others do not. The idea of warm-up varied between singing vocalises on neutral vowels to phonate, singing a few well-known songs in the beginning of class or taking a song and singing it a semitone higher. Other ideas for warm-ups include vocal slides, breathing exercises, imitating sounds, singing echo songs, and modeling healthy singing habits. Fundamentally, in the Kodály system, vocal warm-ups entail solfège exercises that are derived from the music repertoire and literature of the lesson plan. The agenda behind these warm-ups is to prepare children's auditory perception to a melodic turn. Every part of the warm-up breaks down upcoming concepts into digestible segments for children. In the Kodály method, this is intonation development.

5.1.3 Issues with Repertoire Choice

Since each teacher had their own experience, they had different collections of repertoire and textbooks. They provided me with a list of their favourites and commented on the mandatory curricula they followed. Some participants were pleased with the mandatory curricula in Hungary, others were less enthusiastic about them. In North America, participants search through music books to gather songs and exercises in designing their own repertoire for the music classes. North American participants shared their dilemma about the singing practices saying that the “complexity about music, the wonders, [and] the miracle of the music” has become secondary. Instead, instructors pay too much attention to the technicalities of teaching rhythm and solfa syllables and closely following a sequence.

Feierabend and Forrai (2016) also talked about the repertoire choices. Forrai believed that teachers should use songs that have a real and well accented translation and emphasized that

fabricating texts to familiar tunes are of no use to children. One participant said that a usable and quality repertoire should have “musical structure and compositional craft” and that the musical elements should have “deep underpinnings with the text.” She added that fine repertoire stands the test of time. For her, value means “creatively and imaginatively set in terms of harmony and rhythm, and form”, and repertoire selection should be improved upon. Less is more; recycling repertoire from lower grades to upper grades helps learning because children are already familiar with these. Similarly, learning advanced and intricate repertoire early will prepare children to familiarize themselves with extended repertoire, and possibly audiate at a larger range.

Some participants agreed that children nowadays are listening to all kinds of music with varied cultural backgrounds. Therefore, instructors may try to “get his world of music, to find out what he loves.” Others shared their frustration about so many instructors putting the Kodály concept into a “straitjacket” with a few suitable selections of songs. Instead, they thought that instructors should choose from a larger repertoire; “the world of music” is available “that one [music instructor] can use, if not lazy.” One participant shared that there is a lot of useless material out there and that instructors have no ability to sing these songs with spirit.

Participants agreed that classical music listening should be frequent. Kokas-influenced instructors merge these with fine arts by drawing and painting while listening. Others encourage the children to write a complete structured story while listening. These classical segments then come together at the end of the class and children are able to recite the main themes. The idea is *love comes through knowing*, meaning that the goal is that children do not reject classical music but get to know it and perhaps fall in love with it and with singing too.

When learning songs, the song selection should be based on the cultural background of the class, starting with folk songs of their heritage, and then later followed by art songs of their

culture. Participants agreed not to teach musical concepts with pop music. Children hear pop music outside of the music school, whereas classical music listening opportunities are scarce. Singing games are another area that children enjoy and can be a tool that brings them closer to enjoy learning. One participant complained that contemporary composers do not understand the child's voice and there is hardly any useful quality repertoire. Another participant agreed and added that whatever material the instructor chooses, it has to have musical basis, and whatever technique is learned (solfa patterns, intervals, etc.), it should be "translated into musicality, real music." Kodály instructors agreed that in the lesson plans, there is a long-term and a short-term idea, and the material should have a connection to the previous lesson and the upcoming lesson.

5.2 Recommendations

As a string player and a singer, I could readily apply my musicianship and technical skills between these two seemingly different instruments: the voice and the double bass. For example, when I recalled the skills (visuals and sensations) of phrasing with the double bass, it helped me to sing better. In particular, the speed and effort of the bow translated to the speed of airflow with legato in singing. Both Forrai (1988) and Barbereux-Parry (1941) also agree in comparing the singing voice to the string instrument.

When teaching children how to sing, I understood that inner pictures of their previous musical experiences would either aid or hinder their learning. I wanted to design a visual representation for children so they could transfer that knowledge with ease in a positive way. Therefore, I had to conceptualize solfège as a tool to prevent it from getting *in the way* of improving vocal technique. Instead of the solfège syllables going vertically upwards as pitches rise, I imagined the solfège syllables in a mirror image moving down as I sang my vocal warm-ups. In fact, I showed the hand signs with my hand in the opposite direction downwards while

singing, which was much like driving on the *wrong* side of the road. This kept my larynx *down* and solfa was no longer an issue during classical singing. It is also useful for music instructors to show the solfa ladder in a horizontal way or randomly around themselves in space.

A melody could be later recalled in a similar manner as it was memorized. If a song or song fragment (melodic turn) is memorized with musicality and technique, then the singing will be as such, whereas if it is memorized in unhealthy ways for the voice, it will be recited in the same manner. Children develop tonal memory, but as they memorize tonal images, they also need to internalize healthy vocal skills. Therefore, memorizing the quality of pitch, melodic turns, tonality, and tonal images, these should be paired with the skills of musicality and technique. These are then simultaneously internalized with the memorization of pitch. Two specific recommendations are: (i) vocal warm-ups and relaxation in musicianship and (ii) a solfège booklet that children may use as a reference. The following recommendations are based on the analysis of this research.

5.2.1 Vocal warm-ups and Relaxation in Musicianship

The warm-ups, informed by the literature and by the participants, improve on existing exercises by combining solfa syllables with vocalises. I designed ten warm-ups, below is the summary (Figure 2) with sources, and how the new designs differ from existing ones.

Figure 2*Summary of Warm-up Exercises*

	INFORMED BY LITERATURE	INFORMED BY PARTICIPANTS	DEVELOPMENT IN DESIGN
Figure 4 Breathing and Relaxation Exercise	<ul style="list-style-type: none"> • Five components of vocal technique: breathing, phonation, resonance, diction, expressiveness. Freeing up the vocal tract by breathing and relaxation (Phillips, 1996) • Breathing exercises for lung capacity (Sataloff in Ferrell, 2010) • Practicing deep inbreath and gradual release (Forrai, 1988) 	<ul style="list-style-type: none"> • Breathing and relaxation exercises (Participant A, Lívia) • Modeling good singing habits (Marni) 	<ul style="list-style-type: none"> • Model healthy posture • Stretch and move to avoid stiffness • Count silently for inbreath and outbreath • Ongoing feedback: point or show to explain
Figure 5 Vocal Slides	<ul style="list-style-type: none"> • Vocal range extension (Phillips, 1996) 	<ul style="list-style-type: none"> • Vocal slides to get kids' voice up into their head (Marni) • Glissando on [u] (Jill) 	<ul style="list-style-type: none"> • range extension • glissando • head voice
Figure 6 Warm-up on One Pitch	<ul style="list-style-type: none"> • Using neutral vowels can help pitch matching (Gould; Goetze in Schroepfer, 1992) 	<ul style="list-style-type: none"> • Open vowels (János, Jill) 	<ul style="list-style-type: none"> • Phonation, sameness in colour, steady beat, phrasing, musicality • Vowels: [i e a o u] and consonants: [l n m v b] are derived from solfa plus vocalises • Correct pitch level with relaxed breathing
Figure 7 Warm-up with Two Notes	<ul style="list-style-type: none"> • Train the head-voice with vocalises (Phillips, 1996) • Teachers encourage children to sing and correct student's mistakes (Forrai, 1988) 	<ul style="list-style-type: none"> • Children have a very small vocal range (David) • [me, mu, ma] (Lívia) • [a-o] Marni 	<ul style="list-style-type: none"> • Audiation without much pitch correction. • Feedback: briefly modelling poor techniques to correct
Figure 8 Warm-up with 'so-la' and open vowels	<ul style="list-style-type: none"> • Teachers as role models sing with joy, in tune, and with good pronunciation (Forrai, 1988) • Music instructors teach children how to use their speaking and singing voices including timbre, dynamics, pitch, registration, and speak with elocution (Phillips, 1996) 	<ul style="list-style-type: none"> • Echo song (David) • D4 to A4 (Marni) 	<ul style="list-style-type: none"> • Consonants and vowels are borrowed from solfa syllables • Playful introduction of solfa, with healthy vocal habits • Diction

<p>Figure 9 Warm-up with ‘so-mi’ with relaxation and focus</p>	<ul style="list-style-type: none"> • Few studies focus on effective approaches to merge Kodály musicianship and singing techniques (Schroepfer, 1992; Phillips, 1996) • Being nervous and self-conscious, the sound is trapped, singing is limited in its fullness or resonance. Look for freedom, spontaneity. Singing is also called “Vocalized Speech” (Barbereux-Parry, 1941) 	<ul style="list-style-type: none"> • “Focus on having a good vocal model and making sure that if I want a child to be able to talk or learn certain things” (David) 	<ul style="list-style-type: none"> • When the focus is on counting the notes to get the solfa right, it tenses up the vocal tracts. • Here, <i>so-mi</i> is a descending minor third. With relaxation, sing slowly.
<p>Figure 10 Warm-up with a simple song on Two notes ‘s-m’</p>	<ul style="list-style-type: none"> • Ascending vocalises could start only in the lower range for children who developed their singing skills in their head voice (Phillips in McGraw, 1996) 	<ul style="list-style-type: none"> • Focus on what kids can do and move them forward: simple echo songs, call n’ response songs, to be able to hear, <i>audiate</i>, and sing it back (David) 	<ul style="list-style-type: none"> • Audiate 4 measures, class echoes this longer phrase. Slow pace exercise, to match colour between s-m. Connect ascending minor third with phrasing
<p>Figure 11 Warm-up for Perfect Fourth</p>	<ul style="list-style-type: none"> • Start with three or four notes; it is easier to hear <i>tonality</i> than intervals (Dobszay, 1991/1992) 	<ul style="list-style-type: none"> • “Children have a sound system, two to three pitches and that’s what we need to expand” (Jutka) 	<ul style="list-style-type: none"> • Start with one syllable for placement, then switch to solfa. Exchange <i>mi-so-la</i> to <i>la,-do-re</i> depending on the song.
<p>Figure 12 Warm-up with descending m-r-d</p>	<ul style="list-style-type: none"> • Develop resonance by vocalizing in a descending pattern to avoid carrying the weight to the upper registers (Sataloff in Ferrell, 2010). • In descending melody <i>so</i> being on A4, or in a <i>m-r-d</i>, <i>mi</i> on A4 (Forrai, 1988). 	<ul style="list-style-type: none"> • Dr. Feierabend adapted the Kodály concept for the unique characteristics of North American folk songs (David) 	<ul style="list-style-type: none"> • Slow pace, match colour • Focus is on breathing, connectedness, phrasing, colour, and not on pitch level
<p>Figure 13 Warm-up with Dorian s-m-r</p>	<ul style="list-style-type: none"> • Folk songs, pentatonic figures, and modes of Dorian, Phrygian, Lydian, and Mixolydian are suitable. Beyond intervals, practicing the melodic culture to develop musical memory (Dobszay, 1991/1992) 	<ul style="list-style-type: none"> • The essence of our entire teaching is the development of hearing that is realized through singing in solfège lessons (Miriam) 	<ul style="list-style-type: none"> • Memorizing melodic turns with a fast pace, fun exercise

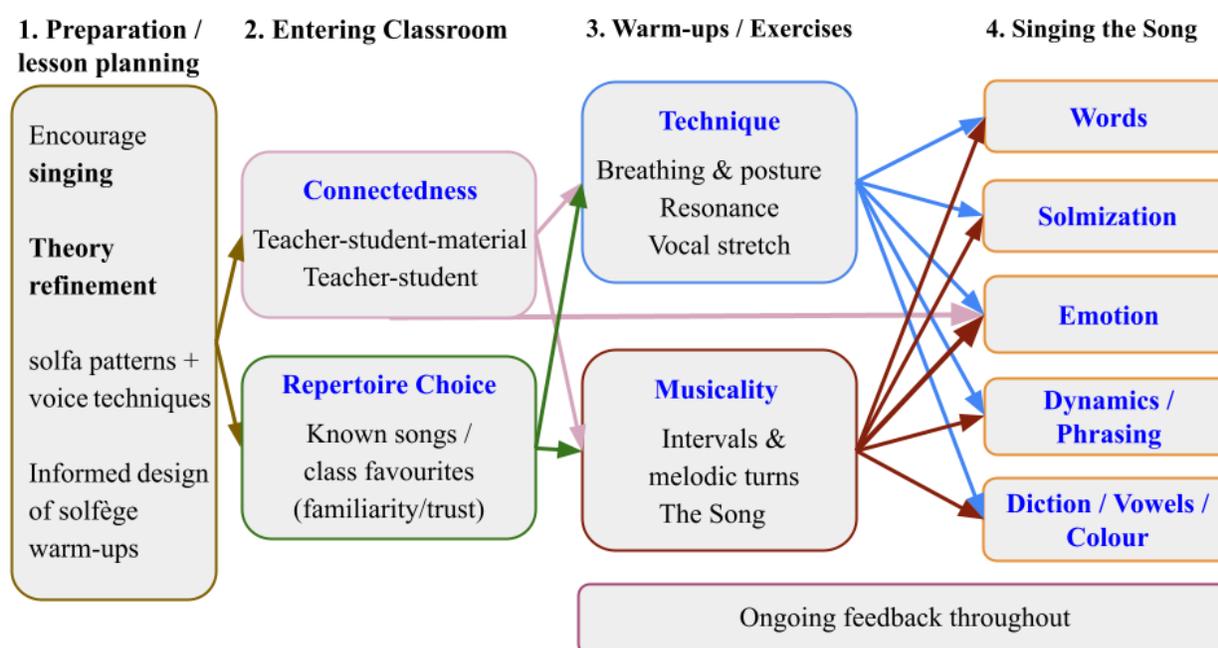
5.2.2 Development in design of vocalises with solfa syllables

1. Preparation / lesson planning

I recommend particular vocal warm-ups that are suitable for the children's vocal mechanisms, such as breathing technique, movement, and vocal warm-ups as an integral part of the music classes. Underpinning the theoretical framework, feedback needs to be ongoing throughout the class. These exercises merge age-appropriate vocalises with solfège patterns to encourage children to learn the basics of singing techniques (Figure 3).

Figure 3

Theoretical Framework



Note. This Theoretical Framework shows the importance of instructors aspiring connectedness with students, moving on to vocal warm-ups, singing with proper technique and musicality, and demonstrating how these are interconnected. Thicker arrows depict a stronger relationship.

2. Entering the Classroom

Connectedness. While children are entering the classroom, one at a time, the instructor sings a familiar song, which they all sing until seated.

- (Teacher-student-material) singing familiar tunes that both instructor and children enjoy. This helps to gain the children's trust.
- (Teacher-student) looking at each child, acknowledging each one of them individually.

Repertoire choice. First time: "Twinkle, Twinkle Little Star" or "ABCD." This song can be a class favourite, or later on, a song for upcoming concepts in that lesson. In the following weeks, gradually add new repertoire as per the curricula and sequence.

3. Warm-ups and Exercises

Warm-ups may start at the beginning of the class, or mid-way through before a difficult song.

Technique. The role of the music instructor is to model singing with musicality, such as phrasing with relaxed breathing, good posture, confidence, and joy towards the class as well as the chosen song. (A music instructor should vocalize on their own before teaching). Point while doing, show rather than explaining, as it is best to say only a couple of (one or two) targeted words.

To teach and to encourage proper *breathing and posture*, the vocal warm-ups need to start with relaxation and deep breathing. The instructor starts and the children follow. Check for proper posture and count silently for inbreath and outbreath. (The instructor may show counting with hands.) Breathing with a relaxed body, and unlocked knees. Arms show the abdomen area for inbreath and could be placed on each side of the ribs for the outbreath. The instructor's feedback is ongoing. For example, mimic a child's poor posture for a few moments, then correct to a straight but relaxed position with a tall spine, and deep breathing. To avoid stiffness, stretch

and move arms up and down, breathe, showing a barrel, that the breath is for the whole torso, and the whole body. Outbreath is relaxed and slow (Figure 4).

Figure 4

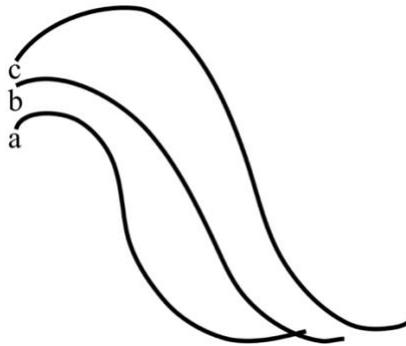
Breathing and Relaxation Exercise

<u>Inbreath</u>	<u>Outbreath</u>
1-2	1-2-3
 <u>Inbreath</u>	 <u>Outbreath</u>
1-2-3	1-2-3-4-5
	[s.....]
	[so.....] ⁷⁶
	[so - so so-so - so]

Humming is easily misinterpreted in the early stages of vocal development, so instructors should avoid it. To *find resonance*, to feel how the body is resonating, children can touch their nose, face, and bones in the head during singing. Make it into a game; touch facial bones to detect the vibrations. To demonstrate *vocal stretching*, perform vocal slides (Figure 5) by singing and speaking on [u].⁷⁷ The purposes of this vocal warm-up are range-extension, glissando, slide in the head voice, and with older children also the projection of the voice.

⁷⁶ International Phonetic Alphabet IPA is used for all the vocalises (International Phonetic Association, 2018).

⁷⁷ [u] is pronounced as (oo) in English.

Figure 5*Vocal Slides*

Feedback - Class & Individuals. It is helpful to record the class singing once a month so instructors can make accurate plans to meet each individual students' musical needs. By recording students' voices, instructors can check and mimic the unhealthy techniques (posture, breath, or resonance) before correcting them with the healthy ones to show proper voice production. Individual singing experiences help to (a) correct intonation and (b) to pinpoint and overcome technical obstacles when feedback is brief but fair. There is no need to imply perfection. Instead, focus on feedback with steady work, relaxation of the body, and proper breathing technique. Intonation will then follow. A teacher has to be a truthful mirror when complimenting an achievement. Comments like "good, straight posture / loved your smile / how confident / very good singing in tune / amazing, singing on pitch," can all build a student's confidence.

Redirect children's attention when they are vocally reaching (neck / head elevated), and when their voices become too breathy while trying to project. Instead move around, stretch, or do a vocal slide. Sing and quietly wait patiently, for long seconds, for each child's response during individual time to role model listening skills. Feedback is ongoing throughout the entire class.

Musicality. Techniques to help students with *intervals and melodic turns*, start singing with descending, smaller intervals. Intervals and melodic turns may be chosen from the upcoming song material for each class, yet may also build on previous knowledge. Gradually introduce patterns and vocal challenges in the repertoire.

Following are eight samples of warm-up exercises that merge vocalises with solmization sequence, starting with one pitch, followed by descending and ascending major seconds, extending to *s-m* and *m-s-l* intervals, including the *d-l-s*, and *m-r-d*. These provide practice of *do*-centered cadences and melodic figures of North American folk culture. The phonetic alphabet sounds, [i e a o u] are (ee, ay, ah, oh, oo) in English. Places of vowel articulation are [i] close front, [u] close back, [e] close-mid front, [o] close-mid back, and [a] open front vowel (International Phonetic Association [IPA], 2015). The consonants are derived from the solfa with the additional voiced consonants for the vocalises: [l n m v b] (IPA, 2015).

i) Starting on one pitch (Figure 6), practice placement (healthy phonation, sameness in colour, keeping a steady beat, phrasing and singing with musicality). The instructor sings and the class repeats during which the instructor listens carefully and gives feedback. The exercises should be sung at a slow pace and on open vowels (G4 and F4 extending the range gradually). Only three of these are suggested in each lesson to keep the warm-up process brief and fun.

Figure 6*Warm-up on One Pitch*

[li li li li li]
 [le le le le le]
 [la la la la la]
 [lo lo lo lo lo]
 [nu nu nu nu nu]
 [mi mi mi mi mi]
 [vi vi vi vi vi]...
 [bi bi bi bi bi]...
 [li le li le li]
 [la lo la lo la]

ii) In the next sample (Figure 7), achieve momentum with two notes, a major second apart within the ranges of Eb4 - A4. Preceding this, instructors may sing this melody on one vowel, such as [la la la la la]. If children do not sing on the required pitch level, the melody may be outside of their range. Instructors may keep going for the purposes of audiation without much correction of the pitch level. On the other hand, unhealthy posture, breath control and vocal production should be corrected by modelling poor techniques for brief moments and then switching to the correct ones that the children need to follow. Consonants may be started and extended to [l, n, m, v, b] as indicated in the first measure.

Figure 7*Warm-up with Two Notes*

[li le li le li]
 [la lo la lo la]
 [nu nu nu nu nu]
 [mi me mi me mi]
 [ma mo ma mo ma]
 [mu mu mu mu mu]...v/b

iii) Warming up with solfa vowels (Figure 8) can help with the diction of solfa syllables.

In a playful way, such as a conversation between instructor and the class, repeat each measure switching between solfa syllables and open vowels:

Figure 8

Warm-up with 'so-la' and open vowels

[la la la la la la la la la la]
 [so la so la so so so la la so]
 [lu lu lu lu lu lu lu lu lu lu]
 [do re do re do do do re re do]

iv) Repeating notes on solfa syllables is an opportunity to concentrate on the direction of sound being forward and backward (Figure 9). This exercise should be sung very slowly with relaxed breaths and focused sound.

Figure 9

Warm-up with 'so-mi' with relaxation and focus

1. 2.
 [so so so so so so so mi mimi mimi mi mi mi so mi mi mi]

v) In preparation for more intricate warm-ups, the following is a simple song (Figure 10) with repeated notes (only two notes on two solfa syllables) with a simple rhythm.

Figure 10

Warm-up with a simple song on Two notes 's-m'

[so so so so so so so so so mi mi mi mi mi mi mi mi mi]

vi) Sing this melody slightly faster than the previous exercise. The vowels and solfa syllables are built on a step-by-step approach. With relative solfa, the intervals of *mi-so-la* can be exchanged to *la,-do-re* depending on the material of the lesson. Either melodic turn (as represented in Figure 11) reinforces the intervals of the m3, M2, P4.

Figure 11

Warm-up for Perfect Fourth

[lo lo lo lo lo lo lo lo lo lo lo lo lo lo]
 [ni ni ni ni ni ni ni ni ni ni ni ni ni ni]
 [mi mi so so la la so mi mi so so mi mi mi]
 [ba ba ba ba ba ba ba ba ba ba ba ba ba ba]
 [ve ve ve ve ve ve ve ve ve ve ve ve ve ve]
 [la, la, do do re re do la, la, do do la, la, la,]

vii) Practise *mi-re-do* in a descending order (Figure 12). This exercise is in Eb-do, but it could be practised in D-do as a preparation for Exercise viii.

Figure 12

Warm-up with descending m-r-d

[mi mi mi mi re mi mi mi re re re do]

viii) The last sample is meant to be sung at a faster pace. Instructors may use this playful exercise (Figure 13) for the pitch set and preferred key of their lesson plan.

Figure 13

Warm-up with Dorian s-m-r

[so mi re re mi so mi re re re so mi re re mi so mi so so re
 [do la, so, so, la, do la, so, so, so, do la, so, so, la, do la, do do so,]

The exercises above were not meant to be practiced as a formula, but rather taken to be changed around for the purposes of each class. The warm-up ideas merge vocal technique with solfège practices. Instructors may choose a different order, adding or omitting segments, and keeping the warm-ups short in order to be engaging for students.

4. Singing the song.

The instructor sings the new song with the words for the students. When they solmizate, the solfa are not individual and detached syllables but instead form a musical phrase. Solmization should be treated and perceived as singing the most beautiful song ever. Furthermore, the instructor will add dynamics, phrasing, and will sing from the heart to model musicality. Also, the instructor will show emotion in the face and body, as well as modeling tone quality, the colour of the sound. Technical tip: sing with articulation, diction, and focus on vowels and colour switching between solmization syllables and vocalises (as mentioned on pp. 137-138).

5.2.3 Summary

This section included how to set up a welcoming, relaxed environment for children, which encourages more communication between teacher and students. Exercises start with deep breathing and postural corrections, and move onto vocal warm-ups, set within children's natural tessitura and range. Instructors will choose material appropriately and will be a strong role model for healthy singing. The class sings intervals and recurring motives, while the instructor reminds them of proper vocal production.

5.2.4 Solfège booklet for children

The beginning of solfège studies is crucial with respect to the visual representation of solfa. Children memorize these pictures, which provides them with a lasting memory when

coding musical images into their brains. When the solfège scale or solfa is placed horizontally (see section 2.3.2 László Dobszay p. 20), the notes are on the same level, hence creating a backward and forward continuation of producing pitches, which technically match in colour (see section 2.5 Vocal Pedagogy in the Early Childhood Years pp. 30-32, and 2.5.2 Vocal Approach Among Kodály Instructors p. 35). One participant said that in Kodály practices, they often turn musical exercises, such as those in *Kodály 333*, to their mirror image (Figure 15), and sing it or clap it backwards. This is to reinforce quick reading. Much like driving on the *wrong* side of the road, a shift can be made when turning the solfa syllables upside down. This is especially useful for singers who are trained in solfège and their larynxes might be heightened by the sight of the hand signs (reading notation or internally seeing them vertically). It would be better to internalize *horizontally* (Figure 14) as it should be visualized for the professional singer.

Figure 14

Horizontal Solfa Ladder

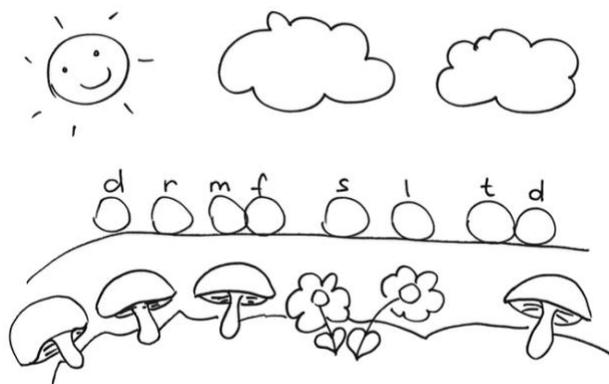


Figure 15

Mirror Image of Solfa

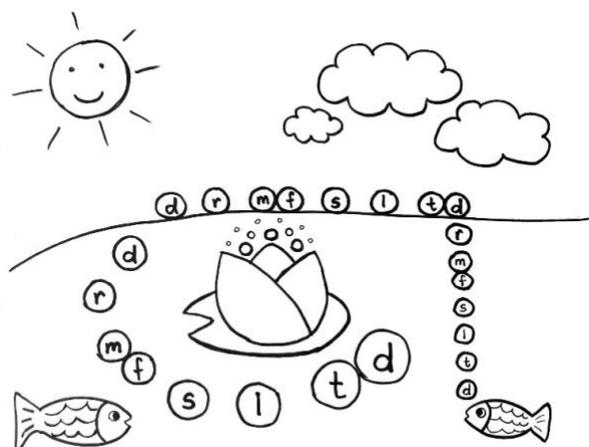


Figure 16

Summary of Warm-up Exercises

	INFORMED BY LITERATURE	INFORMED BY PARTICIPANTS	DEVELOPMENT IN DESIGN
Figure 14 HANDOUT: Horizontal Solfa Ladder	<ul style="list-style-type: none"> • Dobszay (1991/1992) extensively used stick notation • Children match tonal images to their voice and their vocal mechanism forms accordingly for singing (Gould in Schroepfer, 1992) • By reading the vertical staff notation, the overtones disappear from the child's voice (Barbereux-Parry, 1941) 	<ul style="list-style-type: none"> • To reinforce quick reading <i>Kodály</i> 333 is used for singing mirror image and sing it or clap it backwards (János) 	<ul style="list-style-type: none"> • Internalize solfa <i>horizontally</i>
Figure 15 HANDOUT: Mirror Image of Solfa	<ul style="list-style-type: none"> • “passing from low to high tones, the breath must take the <i>opposite direction</i> from the voice” (Lamperti, 1957, p. 6) 		<ul style="list-style-type: none"> • Useful for singers who are trained in solfège and their larynxes might be heightened by the vertically shown hand signs

Singing techniques should be learned from the beginning, during pattern singing. While students learn solfa, they should also learn vocal techniques. Participants talked about how they teach different voice techniques and phrasings during singing and other vocal exercises. Even though much of the singing is done through solfège exercises, breathing, posture, and resonance should be reinforced also. The new solfège method suggests vocal warm-ups with solfège exercises. The purpose is to pinpoint that reading the written vertical solfa ladder should be done with careful attention by keeping the voice natural and singing without tension.

5.3 Limitation of the Inquiry

This inquiry explored vocal awareness in relation to the Kodály concept, during classroom teaching, through the lens of the instructors. It focused on the experiences of Hungarian and North American instructors. Participants shared their stories in the form of a

narrative inquiry, which might be affected by implicit biases. My study was interview-based, and it did not include class observation, interviews with minors, or class participants. Participants came from multiple cultural backgrounds who were taught the elements of the Kodály concept through different programs. I cannot claim that my study is a representation of all Kodály teachers in all levels of teaching nor can I claim that I have included several countries and languages. Only a few educators taught in both Hungarian and English and the rest taught in either Hungarian or English and one in German, too. For this study, I analyzed and interpreted the lived experiences of my participants. This interpretation may have also been affected by my own bias (for instance, I may have focused on some aspects of the data while rejecting others).

All instructors were well-known professionals in the educational platform who have further developed the Kodály concept. Their educational output varied between performing artists, researchers, book authors, conference presenters, and instructors of post-secondary teacher training. I had a mix of interviewees—some known from my past (previous instructors and colleagues) and others that I was not familiar with beforehand. All participants were leaders in this field. The relationship I had with a few participants may have complicated the dynamics of the interviewing process; at times during the interviews, I was timid with some of them as they were my past instructors. However, in data analysis and inclusion of data, I was particularly careful to be inclusive of all participants equally.

5.4 Recommendations for Future Research

My research included Hungarian and North American contexts, comparing different approaches of the Kodály concept and singing. My findings and analyses were compiled from related literature and the narrative of selected instructors whom I interviewed. Participants shared personal stories on how to teach music with singing, which is the foundation of the Kodály

concept. It concluded that teaching with the Kodály concept lays down the basics of singing. For children who were brought up with the Kodály concept, it is only natural to approach music literacy with singing.

In future studies, class observation, practical approaches of the Kodály concept, using the singing voice (of the class as a whole or of individual children), teacher as a singer and role model, and responsiveness of the children, may be examined. Furthermore, interviews with class participants, including minors may be an asset. Additionally, a similar research study can be done with older age groups focusing on children of elementary music classes or of conservatory solfège training.

Design-based research could also be conducted to reveal what advantages may exist in developing a pedagogical approach during enhanced and healthy classroom singing. The advantages of design-based research are that it examines and evaluates the content, and the context in which participants interact, suggests improvements, and revisits that situation with the new design employed. This process may take one to two years or in some cases longer.

A future study that I would recommend is assessing intonation development in the Kodály class inclusive of voice techniques (breathing, relaxation, and vocal warm-ups) and assessing how children switch between open vowels and solfa syllables when singing. This research could also look at the effects of learning short, slow paced two-part exercises with singing techniques, and how it may lead to better intonation.

Further research could be done on how to treat damaged vocal folds (and other areas of phonological problems) of children. This could be accomplished through appropriate spoken or sung exercises, as well as teaching or conditioning children to use their vocal folds to phonate

properly. To extend the generality of the results, these research aspects could be explored in different countries and cultures.

There is a need to compare and assess the various Kodály certification programs available worldwide. Conducting interviews with past participants, or through program observations or comparative summaries of program offerings can be a new area of study. Future research should plan for a more extensive training for music instructors, including performance practices, voice training, and studying children's vocal health and physiology.

Finally, repertoire choices to enhance singing could be studied between the North American and Hungarian scenes. The Hungarian music textbooks that are used for children are funded by the government. These textbooks could be compared with what Canadian teachers use in their classes, whether it be music textbooks, personal resources, music curricula or free online printables (available for music instructors). The exercise books or printed resources could be examined for their cultural differences, for visual and musical content, and their pedagogical sequences. A well-composed score, from a collection of Canadian folk songs in the context of today's Canadian scene, may be another area of exploration for future research. In other words, warm-up exercises and songs that are age appropriate with easily singable vocal ranges may be a useful asset for Canadian music educators.

5.5 Personal Reflections

Participants' reflections on teaching and learning experiences were vivid and fascinating. The personal attention to their memories surfaced with emotion. I was surprised that they dug deep into their thoughts and emotions as they were reliving their stories with me. Their inner pictures during the interview process brought them joy, and sometimes frustration as they explained details about their journey of teaching. I could closely relate to their stories as they

reflected on their students with much happiness as well as their mentors with much respect. Without exception, the participants talked fondly about their teachers, who motivated them, pushed them forward in their profession, and mentored them on how to teach.

Dialects of different parts of the world and era made the analysis very interesting. Information was lost in the transcription process. Data, regarding the background, room settings, personal reflections, such as laughter, may not have been communicated properly. As I was transcribing the interviews (in two languages), which came to two hundred single spaced pages, I gained new layers of knowledge about the participants' teaching pedagogies. This was the best way to seek out information on how my musician colleagues view the Kodály concept, singing and how they use repertoire and technique in their practice.

Music teachers who were from Hungary, or who had lived there for extended periods of time to receive a more in-depth training, had one common denominator: the love for singing and the Hungarian way of music teaching. As I listened to them, not only did I live their experiences, but I got emotional reminiscing about my childhood, the music and the hardships of conservatory learning, the work, and the classmates and mentors I had.

In summary, I am grateful for this journey, learning about my subjectivity and who I am as a person, a researcher, and pedagogue. My knowledge of music pedagogy was extended as I read through and summarized former studies and interviews. In this endeavour, I have become a more attentive teacher listening more closely to individuals singing. Not only do I praise the children, but I also adjust their singing, address any muscle tension, and encourage breathing and effortless singing by being a role model for them.

When I did my undergraduate studies, I graduated after the 90-minute recital, singing classical repertoire. Little did I know when I started the research-based graduate program in

music education, what *research* meant. Needless to say, this was quite a career change from training in voice performance to writing about music. I went from having developed skills related to singing and performing, to developing skills related to researching the literature, interviewing instructors, analyzing and composing vocal warm-ups for the Kodály-based solfège musicianship classes. By the end of this paper however, I think I have tackled the challenges of this endeavour.

5.6 Summary

In this thesis, I investigated the Kodály concept, its singing practices, and vocal techniques for children. The narrative of North American and Hungarian instructors and the related literature confirmed that teaching music with the Kodály concept has many benefits. Furthermore, the Kodály concept is fundamentally voice based; musical concepts are taught through singing. Voice pedagogy, on the other hand, is established through singing techniques. These two fundamentally different approaches are based on the human voice yet merging them is not without difficulty. Therefore, my findings, beyond the justification of words, translate into practical and skill-based exercises that instructors can use to teach music to young singers.

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Appendix A

Participant Initial Contact



Letter of Initial Contact

Judit Szanto, Graduate Student, Music Department, SCPA, University of Calgary, Alberta, Canada
C: (403) 268-2864 E: judit.szanto@ucalgary.ca
Supervisor: Dr. Adam Bell, SCPA, Music Department, University of Calgary.
Research Study: Singing Technique in the Music Classroom

Dear Participant,

I am writing to inform you of a study involving an hour and a half interview to inform a research about singing including voice technique and the Kodaly method of music teaching. The summary of the interviews by volunteer music instructors will be a part of the research for my thesis and for further research. Your perspective on pedagogical questions will inform the music field to improve music teaching enhanced with singing, the Kodaly method and proper voice technique exercises that will be summarized by me, the researcher.

The principal investigator of the research study is Dr. Adam Bell, instructor at the Music Department, SCPA, Studies of Creating and Performing Arts and the University of Calgary, Alberta, Canada.
E: adam.bell@ucalgary.ca.

Participation in the study is voluntary. If you choose not to participate, you will not be affected in any way. If you do not want any further contact regarding this study, please contact me at judit.szanto@ucalgary.ca

Sincerely,

Judit Szanto
Music Department, SCPA, University of Calgary, Alberta, Canada

Appendix B

Participant Consent Form



Name of Researcher, Faculty, Department, Telephone & Email:
 Judit Szanto, Graduate Student at the Music Department, SCPA, University of Calgary, AB, Canada
 C: (403) 886-8808 E: judit.szanto@ucalgary.ca
Supervisor: Dr. Adam Bell, SCPA, Music Department, University of Calgary.
Title of Project: Singing Technique in the Music Classroom
Sponsor: N/A

This consent form, a copy of which has been given to you, is only part of the process of informed consent. If you want more details about something mentioned here, or information not included here, you should feel free to ask. Please take the time to read this carefully and to understand any accompanying information.

The University of Calgary Conjoint Faculties Research Ethics Board has approved this research study.

Participation is completely voluntary, [and anonymous/confidential]

Purpose of the Study

In an interview with music teachers I will ask questions about music pedagogy and singing exercises, materials; investigating methods of the varied voice schools and or the Kodaly system of music teaching. It is to identify different practices of singing in the classrooms and in the voice studios, then look for similarities and summarize best practices. Age appropriate applications of singing technique and drills where appropriate, will be noted and transcribed. My aim is to compare and assess these practices with the literature on healthy singing technique for the contribution to the music field to enhance singing and create the first sketches of a workbook of practical tips for vocal training.

What Will I Be Asked To Do?

Participants will be asked a series of questions in an interview format. If the participant wishes to talk about their experiences within the music field that are not part of the questionnaire, they will have the right to do so, adding a different lead to the story, or deny response and move on to the next question. Expected length is 1.5 hours.

Interview questions will be relevant to the areas of music teaching methods including the Kodaly method and or schools of voice-technique, how and when you may incorporate singing practices into your teaching, what are those drills? What materials do you use and how does the curriculum requirement fit with singing practices? What changes have you seen in instruction and learning throughout the years, what would you like to see in the future, that best aids you as a pedagogue and your students.

INTERVIEW FORMAT

The interviews will be audio taped, for further analysis by the researcher only. Participants may be contacted as a follow up within 6 months of the interview for any further questions to complete the initial interview, via email, text or phone and asked to spend a maximum of 1 hour in conversation via Skype or in person. Note that this second round is completely voluntary. Participants may refuse to participate altogether, or in any part of the study, can decline to answer to any of the questions, and or withdraw from study at any time during the research process without any penalty or loss of benefits.

1

Researcher's Name: (please print) _____

Researcher's Signature: _____ Date: _____

Questions/Concerns

If you have any further questions or want clarification regarding this research and/or your participation, please contact:

Dr. Adam Bell – Principal Investigator and Supervisor
 Department/Faculty of Music, SCPA, University of Calgary, Alberta, Canada
 E: adam.bell@ucalgary.ca

If you have any concerns about the way you've been treated as a participant, please contact the Research Ethics Analyst, Research Services Office, University of Calgary at 403.220.6289 or 403.220.8640; email cfreb@ucalgary.ca. A copy of this consent form has been given to you to keep for your records and reference. The investigator has kept a copy of the consent form.

What Type of Personal Information Will Be Collected?

No personal identifying information will be collected in this study, and all participants shall remain anonymous. The sound recordings will be kept private and only shown in public, if participants agree to it. Please consider these options:

I grant permission to be audio-taped: Yes: ___ No: ___

I grant permission for audio recordings to be used by researcher for personal use: Yes: ___ No: ___

I grant permission for audio recordings to be used by researcher to be published: Yes: ___ No: ___

I wish to remain anonymous: Yes: ___ No: ___

I wish to remain anonymous, but you may refer to me by a pseudonym: Yes: ___ No: ___

The pseudonym I choose for myself is: _____

You may quote me and use my name: _____ Yes: ___ No: ___

Are there Risks or Benefits if I Participate?

There are no known risks to this research. Withdrawal will not have monetary cost.

What Happens to the Information I Provide?

Only the researcher will have access to the raw data of the information collected. However anonymity will be guaranteed to participants, context in which they are teaching will be mentioned in publications, presentations. Participants can withdraw until December 31st, 2019. After this date, all information collected will remain in the possession of the researcher and will be summarized for any presentation or publication, referring to participants anonymous or by pseudonym or by their names should participant clearly state that as their preferred option. The hard copy of questionnaires is kept in a locked cabinet only accessible by the researcher. The data will retain indefinitely for future research purposes.

Would you like to receive a summary of the study's results? Yes: ___ No: ___

If yes, please provide your contact information (e-mail address, or phone number) _____

Are you interested in being contacted about a follow-up interview, with the understanding that you can always decline the request? Yes: ___ No: ___

Signatures

Your signature on this form indicates that 1) you understand to your satisfaction the information provided to you about your participation in this research project, and 2) you agree to participate in the research project.

In no way does this waive your legal rights nor release the investigators, sponsors, or involved institutions from their legal and professional responsibilities. You are free to withdraw from this research project at any time. You should feel free to ask for clarification or new information throughout your participation.

Participant's Name: (please print) _____

Participant's Signature: _____ Date: _____

2

Appendix C

Guiding Questions for Interview Participants

Judit Szanto, Graduate Student at the Music Department, SCPA, UofC, AB, Canada
 C: (403) 820-8994 E: judit.szanto@ucalgary.ca
 Supervisor: Dr. Adam Bell, Music, SCPA, UofC
 Title: Singing Technique in the Music Classroom
 Ethics application number: REB19-0252
 Application date: Jun 19, 2019

For IRISS, attachment form
5.0 Questionnaire, Interview Scripts

QUESTIONS

Introductory questions

What is your musical background, what were your first experiences with music?
 When did you start teaching music, where and in what setting have you taught and teach currently?
 When did you first hear about the Hungarian Kodaly method of teaching music? How did you implement this method in your homeland or abroad, any events of joy or struggles you can add?

Main questions

How and when do you incorporate singing practices into your teaching and what are those drills?
 What materials do you use for your music classes especially for singing?
 Do you feel that the materials (books, exercise books, print outs) used are complete or would you like to add to your collection?
 If yes, what do you envision that would be of best help for you as a teacher and for your students to use?
 Does the curriculum as far as singing practices cater to your needs as a pedagogue; would you change anything add or omit to better serve your students in the areas of singing, voice technique and materials?

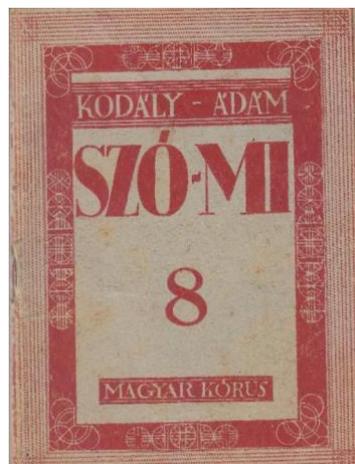
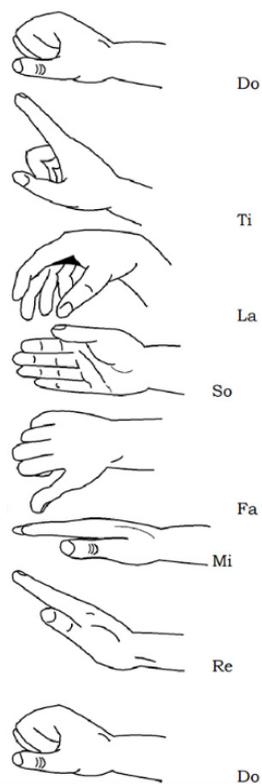
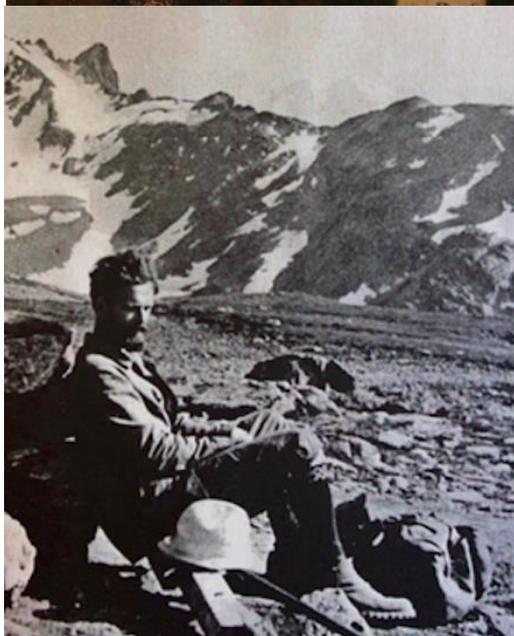
Closing questions

How do teachers teach the Kodaly method, and what can be improved upon? What kind of hands-on tools are needed for the music instructors for best outcome for the classroom and the musicianship of the children?
 Kindly compare the method you teach from its origin to today's students for most effective delivery, and note the changes in the areas of: discipline, motivation to sing, learning and memorizing songs, singing games and materials and anything else that comes to mind.

Appendix D

Illustrations

1. Sarah Ann Glover, unknown artist, Royal College of Music.
<https://artuk.org/discover/artworks/sarah-anna-glover-17861867-215906>
2. Curwen/Glover Hand Signs. Creation of
https://www.classicsforkids.com/teachers/resources.php?article=hand_signs
3. Eősze, L. (1982). Kodály Zoltán: 1882-1982. *Kodály Zoltán élete képek és dokumentumokban: Jubileumi Kiadás, Kodály Zoltán születésének 100. évfordulójára. 6. Hegyek Között (1912 körül), [In the Mountains (around 1912)]*. Budapest: Zeneműkiadó.
4. Kodály-Ádám: SZO-MI, singing book, grade 8.



Appendix E

Demographic Data

Participant's Name	Language and length of interview	Context in which they experienced learning	Context in which they experienced teaching	Where they currently reside
Participant A	Eng. 68 min	Hungary, North America	Hungary, North America	North America
Miriam	Hun. 45 min	Hungary	Austria, Germany, Hungary, Israel, Italy	Hungary
János Horváth	Eng/Hun. 53 min	Hungary	Australia, Hungary, North America,	North America
Marni Strome	Eng. 59 min	Hungary, North America, South Africa	Hungary, North America, South Africa	North America
David Rankine	Eng. 76 min	North America	North America	North America
Jill Trinká	Eng. 55 min	Hungary, North America	Hungary, North America	North America
Judit Muzsi Eged (Jutka)	Hun. 76 min	Hungary, Romania	Hungary, Romania	Hungary
Piroska Fűcsek Schmidtné	Hun. 83 min	Hungary	Hungary	Hungary
Lívía Balázs Schmidtné	Hun. 81 min	Hungary	Hungary	Hungary
Judit Szkubán	Hun. 71 min	Hungary	Hungary	Hungary
Tűnde Sebestyénne	Hun. 49 min	Hungary	Hungary	Hungary

Appendix F

Kodály's quotes in original, Hungarian language

I. (p. 9)

“Világéletemben sokat jártam magas hegyek között, ott éjszakákat töltöttem és észrevettem, hogy a hegyeknek hangja van, mégpedig csodálatos hangja, amit sokszor hallgattam. Abból próbáltam megrögzíteni egy-egy töredéket. De hát sokkal több és szebb van ottan, mint amit ez a rövid darab mutathat.” [Televíziós Interjú, 1956]

II. (p. 22)

“A művészetnek ugyanis nem a technika a lényege, hanem a lélek. Mihelyt a lélek szabadon, akadályok nélkül közölheti magát, előáll a hiánytalan művészi hatás. Annyi technikát, amennyi a gyermeki lélek szabad megnyilatkozására elegendő, jó vezető keze alatt minden iskola könnyen elsajátíthat.” (Kodály, 1974, p. 41)

III. (p.16)

“A gyermek ösztönszerű, természetes nyelve a dal, s minél fiatalabb, annál inkább kívánja mellé a mozgást. A mai iskolának egyik főbaja, hogy nem engedi eleget énekelni és mozogni a gyermeket. A zene és testmozgás szerves kapcsolata, énekes játék a szabad ég alatt, ősidők óta a gyermek életének legfőbb öröme.” (Kodály, 1974, p. 62)

IV. (p.16)

“Mit nektek hegedű, zongora! Van a gégékben olyan hangszer, hogy szebben szól a világ minden hegedűjénél, csak legyen, aki megszólaltassa! Ezzel a hangszerrel eljuthattok a legnagyobb zenei géniuszok éltető közelségébe, csak legyen, aki vezet!” (Kodály, 1974, p. 42)