

A QUALITATIVE COMPARISON OF *THE KODÁLY METHOD*

BY LOIS CHOKSY AND *KODÁLY TODAY*

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AND PHILIP TACKA

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by

Corrie Ann Box, B.M.

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TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	iv
LIST OF TABLES	xi
LIST OF FIGURES	xii
ABSTRACT	xiii
CHAPTER	
I. INTRODUCTION	1
Overview of the Research	2
Rationale for the Study	3
Purpose	5
Limitations	6
II. LITERATURE REVIEW	7
Related Research in Curriculum Comparison	7
Related Research on Cross-curricular Concept Learning	9
Related Research on Best Strategies for Music Concept Learning	10
Development and Adaptation of the Kodály Concept	11
Early Development of the Hungarian system	11
International Adaptation of the Kodály Concept	12
North American Adaptation of the Kodály Concept	14
Summary of Literature Review	18
III. RESEARCH DESIGN AND PROCEDURES	20
Study Design	20
Methodology	20
Assumptions	21

Curriculum Sample	21
Setting	22
Main Study	23
IV. RESULTS AND ANALYSIS	30
Overview	30
Context of Authorship for <i>The Kodály Method</i>	
(Choksy, 1999)	31
Biographical Context	31
Vision and Philosophy for <i>The Kodály Method</i>	
(Choksy, 1999)	33
Curriculum Summary of <i>The Kodály Method</i>	39
<i>The Kodály Method Volume One: Comprehensive</i>	
<i>Music Education</i>	40
Introductory Material	40
Chapter One: The Beginnings of the Method	
in Hungary and Its International Spread ...	40
Chapter Two: The Method: Its Sequence,	
Tools, Materials, and Philosophy	40
Chapter Three: Kodály for North American	
Schools: Preschool and Grade One	41
Chapter Four: Kodály for North American	
Schools: Grade Two	42
Chapter Five: Kodály for North American	
Schools: Grade Three	44
Chapter Six: Kodály for North American	
Schools: Grade Four	45
Chapter Seven: Kodály for North American	
Schools: Grade Five and Six	47
Chapter Eight: Planning for Musical Learning	
in North American Schools	47
Chapter Nine: The Songs	48
Closing Material	48
<i>The Kodály Method Volume Two: Folksong to</i>	
<i>Masterwork</i>	48
Introductory Material	48
Chapter One: Kodály in North America	49
Chapter Two: Putting It All Together:	
19 Sample Lessons for Getting Older	
Students Started	50

Chapter Three: What Shall We Teach Once a Common Musical Vocabulary Is In Place?	52
Chapter Four: First Experiences in Directed Listening	54
Chapter Five: Experiences in Directed Listening: The Symphony and Sonata Form	57
Chapter Six: Experiences in Directed Listening: Music of the Baroque (1600-1750)	59
Chapter Seven: Experiences in Directed Listening Music of Schubert and Brahms	61
Chapter Eight: Experiences in Directed Listening: Music of the Impressionist Period and Early Twentieth Century	62
Chapter Nine: Conclusion.....	64
Context of Authorship for <i>Kodály Today</i>	66
(Houlahan & Tacka, 2008)	
Biographical Context	66
Vision and Philosophy for <i>Kodály Today</i>	68
(Houlahan & Tacka, 2008)	
Curriculum Summary of <i>Kodály Today</i>	71
(Houlahan & Tacka, 2008)	
Introduction	72
Chapter One: Constructing a Teaching Resource Portfolio	73
Chapter Two: Kodály's Philosophy of Music Education: "Legyen A Zene Mindenkié" [Music Should Belong to Everyone]	74
Chapter Three: Children as Stewards of Their Cultural and Musical Heritage: Selecting Music Repertoire for the Classroom	74
Chapter Four: Children as Performers: Singing, Movement, and Playing Instruments in The Elementary Music Classroom	76
Chapter Five: Children as Critical Thinkers and Problem Solvers: Developing Literacy Skills	77
Chapter Six: From Sound to Symbol: A New Learning Theory Model	78
Chapter Seven: Developing Musicianship Skills	81

Chapter Eight: Teaching Strategies for Rhythmic and Melodic Musical Elements	83
Chapter Nine: Sequencing and Lesson Planning	84
Chapter Ten: Teaching Musicianship Skills to Older Beginners	85
Chapter Eleven: Evaluation and Assessment.....	86
Closing Material	86
Data Reduction and Interpretation	88
Overview of Thematic Category Assignments	88
Main Themes	90
Category Curriculum Analysis	92
Category Analysis for <i>The Kodály Method</i> , (Choksy, 1999)	93
Curriculum	93
Curriculum Development	93
Curriculum Implementation	93
Evaluation	94
Lesson Plans	94
Pedagogical Tools	94
Song Material	94
Song Material Development	95
Music Concepts	95
Harmony	95
Melody	95
Rhythm	96
Music Skills	96
Creative Expression	96
Listening	97
Literacy	97
Organization	98
Book	98
Conclusion	98
Front Matter	98
Index	99
Resources	99
Performance	99
Choral Literature	99
Instruments	99
Movement	99
Part-work	100
Singing	100

Personal Perspectives	100
Background	100
Philosophy	101
Category Analysis for <i>Kodály Today</i>	101
(Houlahan & Tacka, 2008)	
Curriculum	101
Curriculum Development	102
Curriculum Implementation	102
Evaluation	102
Lesson Plans	102
Pedagogical Tools	104
Song Material	104
Song Material Development	105
Music Concepts	105
Harmony	105
Melody	106
Rhythm	106
Music Skills	107
Creative Expression	107
Listening	108
Literacy	108
Organization	109
Book	109
Conclusion	110
Front Matter	110
Index	110
Resources	110
Performance	111
Choral Literature	111
Instruments	111
Movement	112
Part-work	112
Singing	113
Personal Perspectives	114
Background	114
Philosophy	114
Relationship Implications	124
Curriculum	124
Music Concepts	127
Music Skills	129
Organization	130
Performance	131
Personal Perspectives	132

V.	DISCUSSION AND CONCLUSION	134
	Overview	134
	Results from Qualitative Comparison	134
	Implications for Future Research	136
	Implications for Music Education	137
	APPENDIX A: INTERVIEW PROFILES	140
	Profile from Interview with Dr. Jerry L. Jaccard,.....	140
	June 25, 2010	
	Profile from Interview with Patty Moreno.....	147
	REFERENCES	153

LIST OF TABLES

Table	Page
1. Alphabetized Qualitative Codebook Defining Category Codes	89
2. Definitions of Emerging Themes in Category Codes	90
3. Curriculum Comparison of <i>The Kodály Method</i> and <i>Kodály Today</i>	115
4. Music Concept Comparison of <i>The Kodály Method</i> and <i>Kodály Today</i>	117
5. Music Skill Comparison of <i>The Kodály Method</i> and <i>Kodály Today</i>	119
6. Organization Comparison of <i>The Kodály Method</i> and <i>Kodály Today</i>	120
7. Performance Comparison of <i>The Kodály Method</i> and <i>Kodály Today</i>	121
8. Personal Perspectives Comparison of <i>The Kodály Method</i> and <i>Kodály Today</i>	122
9. Comparison of Frequency of Category Occurrence	123
10. Sample of a Grade One Monthly Element Plan	128

LIST OF FIGURES

Figure	Page
1. General research design that illustrates three aspects of triangulation: curriculum in context, curriculum analysis and confirmation of analysis.	28
2. A percentage comparison of each chapter in <i>The Kodály Method</i> as compared to the total volume.	65
3. Percentage of each chapter of <i>Kodály Today</i> as compared to the total volume.	87
4. Percentage comparison of emerging themes evident in analysis.	92

ABSTRACT

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The purpose of this study was to compare two North American adaptations of the Kodály philosophy. *The Kodály Method* (1999) by Lois Choksy and *Kodály Today* (2008) by Micheál Houlahan and Philip Tacka were the subjects of qualitative analysis. Curriculum context was established through published sources and author communication concerning vision and purpose for each respective curriculum.

Coding techniques were used through the process of unitization. Each page was considered a separate data unit and assigned a category code. The codes were grouped together to identify emerging themes. Results from the category assignments along with the chapter information were entered into software called *PASW 18.0 Statistical Analysis Software*. Data were analyzed for the mode of each chapter and category code. Statistical results were compared to the vision and context expressed by personal communication. Third-party observers who studied with the authors were interviewed to inform and validate analysis.

Results from personal communication, summative and statistical analysis were merged to explore commonalities and differences. Similarities arose in areas supportive of the foundational pedagogical philosophy and beliefs of the Kodály context. Some consistency was observed between curriculum purpose expressed during personal communication with the author(s) and results from frequency analysis of categories. Implications for future research include a greater use of the role of context as a foundation for analysis of both curriculum and teaching techniques. Recognition of previous pedagogical progress informs potential future development.

CHAPTER I

INTRODUCTION

Curriculum as defined by *A Dictionary of Education* (Wallace, ed., 2009), is “the content and specifications of a course or programme of study.” According to Liora Bresler and Robert Stake (2006), validity for research is partly established by relevance determined by readers and researchers alike, implying that practical benefit from research adds value to the work. While many studies have focused on the development of musical knowledge and skills, Bresler and Stake (2006) emphasized the need for more research studies that consider the practice of teaching and curriculum changes.

What value would a curriculum comparison have for current teaching practice? What benefit would there be for the classroom teacher? According to Estelle R. Jorgensen in her philosophical inquiry *In Search of Music Education* (1997), teachers should not be merely technicians executing a process: “The music education community must provide the kinds of preparation and incentives that will enable teachers to develop as professionals empowered to make their own decisions rather than remain as technicians who follow the directives and suggestions of others” (p. 93). Curricular comparison can potentially inform the teacher, public, and policymakers, enabling more appropriate curricular decisions.

Overview of the Research

In the field of music education, a few curricular comparisons have outlined peculiar characteristics of various methodologies. In *The Eclectic Curriculum in American Music Education*, Landis & Carder (1972) were one of the first to include information about all of the methodologies in the same text, giving a general perspective of major methodologies at the time. Choksy, Abramson, Gillespie, Woods, & York (2001) constructed a similar curriculum survey, *Teaching Music in the Twenty-First Century*. Each author contributed expertise in various methodologies, giving an authentic representation of differing pedagogical systems. While practically and historically beneficial, the documentary left room for disciplined observation.

Another study (Williams, 1995), compared both Jaques-Dalcroze and Kodály using a philosophical system for analysis. Various methodologies were mentioned in an analysis of benefits of a sound-to-symbol approach (Jordan-Decarbo, 1997). However, the article focused on aspects found in the Gordon system of learning with only brief mention of other pedagogical approaches. Use of Kodály, Dalcroze, Orff and Suzuki in the secondary classroom was explored in a popular article (Turpin, 1986). Examples and rationale for daily applications assisted in practical implementation. Ideas were given for Dalcroze in dance class, and Kodály, Orff and Suzuki for instrumentalists. Use of Kodály methods in the choral context was also discussed.

Another comparative study (Ardrey, 1999) explored the use of Kodály, Dalcroze, and Orff in the middle school classroom by observing methodologies of successful teachers. Results did not report comprehensive use of any particular method. However, components characteristic of all three methods were supposedly used by the more successful teachers. A more recent study compared the methodology developed by Justine Ward to both the Kodály and Orff-Schulwerk method (Brown, 2007). The study defined similarities and differences, however, seemed to be a somewhat more casual comparison of the techniques. More thorough analysis was warranted in this thesis which compares two curricula based on the same methodology.

Rationale for the Study

Previous curriculum comparisons have often evaluated different methodologies to each other, such as Orff to Suzuki or Kodály to Orff (Ardey, 1999; Brown, 2007; Hill, 2008; Mason, 2008; Turpin, 1986; Williams, 1995). Metaphorically, many of these studies are analogous to comparing apples to oranges. In the aforementioned research, two different methodologies are often compared on a superficial level for similarities and differences. Any depth of understanding might be limited due to time, space, and lack of direct access to originators of the methodology such as Zoltán Kodály or Carl Orff.

What format could effectively compare two different curricular adaptations based on a similar philosophical foundation? Evaluation using curricula based on the Kodály philosophy of teaching was deemed a potential

focus for study due to the international scope (Hewton, 1989; Kuture, 2008; Liu, 2008; Wang, 1998; Winters, 1970). Also, there seemed to be a strong continuity of the curriculum across various geographical adaptations as observed through the consistency in standards set by international organizations (<http://www.oake.org>; <http://www.iks.hu>).

Previous research on Zoltán Kodály and his philosophies were largely historical documentation and analysis (Hein, 1992; Strong, 1992; Zemke, 1977). Other studies have focused on the effectiveness of specific tools characteristic of Kodály such as, but not limited to, rhythm syllables and Curwen hand signs (Cousins & Persellin, 1999; Ester, Scheib, & Inks, 2006; Hill, 2008; Killian & Henry, 2005).

In qualitative research on Kodály-related topics, one study (Ferrell, 2003) was conducted on the personal influence of Katinka Daniel, a pedagogue based in California who created materials based on her experience with this Hungarian method. Another study was completed regarding Daniel (Bonnin, 2003), documenting historical accounts of her life. Many studies have adapted the Kodály concept to various cultural contexts (Law, 2004; Peng, 2006), particularly Taiwanese adaptations.

Many years have passed since the first American curricular publication based on the Kodály concept, *Threshold to Music* (Richards, 1964). North American curricular adaptations have been published for various geographic and cultural contexts (Choksy, 1999; Eisen & Robertson, 2002; Feierabend, 2001; Houlahan & Tacka, 2008; Tacka & Houlahan, 1995; Zemke & Daniel, 1974),

leading to many different approaches toward effective practices. Jorgenson (1997) commented, “Belief systems. . . place teachers in the position of artists and craftspersons who must creatively apply such ideas to their individual situations” (p. 90). After over 40 years of methodological development, some adaptations have retained relevance longer than others. It is necessary to evaluate successful characteristics of particular adaptations to promote respect, understanding and critical assessment of contemporary and future implementations of the Kodály philosophy.

Purpose

The purpose of this study was to compare two North American adaptations of the Kodály philosophy. Focus for the study evolved in answer to the question: How was curriculum affected by the context in which it is written? Three areas were explored through constructivist inquiry: 1) context in which the curriculum was developed, 2) analysis of the curricular documents chosen for analysis, and 3) curriculum confirmation through reflections by former students of the authors who remained close to the authors throughout their careers.

Research questions more specifically considered the following focus questions: 1) What was the historical precedent for the development of the curriculum? 2) How did personal vision affect the content and organization of the curriculum? and 3) What role did professional beliefs have on curriculum development?

Limitations

Although the Kodály philosophy has spread throughout the world, for the purposes of manageability, focus was made on the North American adaptation of the Kodály philosophy. Methods of data collection were determined both by technical limitations and approval from the author groups in this study. Interest in the research evolved from personal experience with the Kodály concept, initially through the Kodály Certification Program at Texas State University–San Marcos.

In the professional Kodály teaching community, the words “concept”, “philosophy” and “context” are used as meaningful representation of the ideals promoted by the work of Zoltán Kodály. Definition and usage of the meanings of such terminology in common practice were not distinguished. All three terms were used interchangeably.

CHAPTER II

LITERATURE REVIEW

Related Research in Curriculum Comparison

Music education methodologies may seem mysterious to the uninitiated. For specific practical information on the goals and components of various methodologies, two surveys of music methods were published. *The Eclectic Curriculum* by Landis and Carder (1972) incorporated some essays by method originators to establish authenticity. First published in 1986, *Teaching Music in the Twenty-First Century* (Choksy, ed., 2001) expounded on the goals and strategies of various approaches to music education. Content contributions by field experts were used to document methodological characteristics.

On a broad scale, Nolan (2009) identified use of various methodologies, goals and content standards used across the United States. Results were categorized by geographic region and grade level, reporting that more time was spent using Orff than the Kodály method. State standards guided pedagogical choices for 81% of the teachers. While a little over two-thirds were given a music curriculum, fewer than 40% adhered to the format.

If teachers were not using a provided curriculum, what system were they using on a daily basis? Peddell (2005) surmised that teacher preference was highest for an eclectic approach without strict adherence to a specific

methodology. However, Peddell did observe that teachers with ‘specialized pedagogical training’ (Dalcroze, Orff-Schulwerk, Kodály and/or Gordon) used more solfège, dictation, group instrument playing, audiation, singing games, and improvisation than teachers without the training.

Ardey (1999) conducted observations on the secondary level to determine use of Kodály, Dalcroze and Orff-Schulwerk. General music teachers in middle school were not observed to comprehensively implement any one method. However, the best teachers, as determined by researcher observations, seemed to incorporate teaching strategies based on the principles of the methodologies considered in the study. Jacques-Dalcroze was influenced by a post-modernist perspective that valued autonomy, community and diversity in learning. His teaching philosophy was largely influenced by early behaviorists. Kodály, on the other hand, used a child-developmental approach that began with a love for singing in a collective setting. Learning began at birth and proceeded through child intuition. Nationalism encouraged establishment of Hungarian cultural identity before exploration of international cultures. Rationale for his concern (Lendvai, 2004) lay in prevention of European influence from encroachment on Hungarian identity throughout Magyar history. Jacques-Dalcroze and Kodály both emphasized the value of quality teacher education.

Curriculum developed by Justine Ward (Brown, 2007) was compared to Orff-Schulwerk and Kodály methodologies. Brown compared similarities and differences between all three curricula. Ward’s methodology seemed to be the focus as the conclusion did not reference either Kodály or Orff-Schulwerk. One

comparison considered the extensive melodic range used by Ward for younger grade levels, claiming exclusive use of *so-mi-la* patterns in the Orff-Schulwerk and Kodály sequence. According to Choksy's *The Kodály Method*, a curriculum of focus in this thesis, although focus songs retain smaller tritonic and pentatonic patterns, repertoire in younger grades should be selected beyond comfortable singing range to develop vocal capacity and prepare the student for future concepts.

Related Research on Cross-curricular Concept Learning

Musical concepts and skills are both developed throughout various curricula. In order to foster musical skills, educators are constantly searching for the best strategies for successful results. Researchers have frequently assessed various promoted techniques to determine the most effective practices. Sometimes research has focused on cognitive processes of learning across the curriculum. One study, for example, considered parallel concept learning between reading, mathematics and a music curriculum based on the Kodály philosophy (Olson, 2003). Inclusion of parallel reading and mathematical concepts in the music classroom could potentially integrate with musical objectives, creating cross-curricular reinforcement.

The sound-to-symbol cognitive process, often used in music learning, can also be compared to the linguistic process of learning to read. According to Prytuluk (2000), classroom teachers use a sound plus the symbol simultaneously while the music teachers used a sound first followed by presentation of the symbol sequence for learning. Regarding the sound-to-symbol learning approach,

an article in the *Music Educators Journal* (Jordan-DeCarbo, 1997) articulated the rationale and practice of sound-to-symbol learning built on the work of great pedagogues such as Pestalozzi, Curwen, Jaques-Dalcroze, Orff, Suzuki and Kodály. However, the article seemed to focus on the Edwin Gordon approach to melodic learning.

Related Research on Best Strategies for Music Concept Learning

Use of the aforementioned experiential sound-to-symbol strategy was foundational to concept and skill acquisition built on the Kodály process. Extensive research on specific strategies and skills (i.e. rhythm syllables, sight-reading, solfège, hand signs, audiation, etc.) frequently used by Kodály teachers has been conducted. One strategy, use of rhythm syllables (Rainbow, 2007), was a Hungarian adaptation of the system developed Emil Chevé and his colleagues in 1844 called the Galin-Paris-Chevé method. More recent developments (Ester, D.P., Scheib, J.W. & Inks, K.J., 2009; Hoffman, 1996) promoted the *ta ka di mi* system for syllabic learning. While the traditional system used iconic recognition matching the note value to the syllable, the *ta ka di mi* system was based on the macro and micro beat and combinations of the subdivisions.

According to a study (Varley, 2005) of the rhythm systems utilized in the United States, traditional techniques are commonly incorporated, excluding the introduction of more effective techniques. In a survey study on rhythm syllables in the piano lesson (Hill, 2008), many piano book authors admittedly used a numeric counting system for rhythmic learning. Even though many method book authors did not consider Kodály methodology a viable technique for their

materials, 25% responded that students learned more effectively through a syllabic rhythm system.

Aside from rhythmic studies, inquiry into the best practices for melodic learning emerged. History of learning based on the solfège bichord, *so-mi*, was promoted in a popular article in the *Music Educators Journal* (Bennett, 2005). Cousins and Persellin conducted research on the use of Curwen hand signs to promote vocal accuracy. In young children, they found that although the subjects needed the kinesthetic stimuli of hand signs, vocal accuracy was not significantly higher than those who used the solfège syllables alone. Other studies included research on use of various music education techniques. A few studies used teacher feedback to explore best practices for the pedagogy of listening and singing, respectively (Cusano, 2004; Farmer, 2004). A plethora of other research focused on musical skill development (Cooper, 1995; Ellis, 1992; Green, 1994; Killian & Henry, 2005; Kratus, 1994), giving rationale for recommendations made by Bresler and Stake (2006) for more research on curricular development.

Development and Adaptation of the Kodály Concept

Early Development of the Hungarian System

Separately, many teaching strategies descriptive of Kodály pedagogy are common components of a quality music education. The difference is the vision and passion of Zoltán Kodály (1882-1967), father of the Hungarian system for music education (Hein, 1992; Vikar, 1982, Young, 1964, Zemke, 1977). Around

the world, Kodály's ideals are often represented through various terminology; the Kodály method, the Kodály Concept, the Kodály context, and the Kodály philosophy; each term contains slightly different meanings according to the context of usage. Observing need among his countrymen for quality music education, Kodály traveled extensively gathering the most successful strategies available at the time. Upon his return, Kodály empowered fellow musicians to develop a sequential child-developmental method for learning based on best practices. According to Jean Sinor: "Among his many gifts were the abilities to recognize a problem, to identify the path toward a solution, and to inspire the appropriate persons to work for it" (1986, p. 33). Kodály inspired his fellow Hungarians who, subsequently, inspired the rest of the world.

International Adaptation of the Kodály Concept

In 1975, the International Kodály Society (IKS) was established to clarify and continue Kodály's vision for successive generations. The Kodály Concept, as stated by this prestigious organization (www.iks.hu), is comprised of the following elements:

- Music is a prime necessity of life.
- Only music of the highest quality is good enough for children.
- Music education must begin nine months before the birth of the child.
- Music instruction must be a part of general education for everyone.
- The ear, the eye, the hand, and the heart must all be trained together.

The IKS also proposed that in every culture, music should be used that is indigenous to the local population as a starting place for further musical awareness, exploration and development of various aspects of music and culture. Another area emphasized was the use of the voice as a primary instrument for music instruction. Singing games were used in order to teach students to sing tunefully, improvise and develop music literacy skills, encompassing all of the concepts and skills needed to read, write and comprehend a system of music notation.

Pedagogues all over the world who have adapted Kodály's philosophies to the needs of their own cultural populations are supported by the IKS. International adaptation of the Kodály Concept seems to have demonstrated versatility and effectiveness using the philosophy, in pursuit of the vision of Kodály for peace and unity in the world (Rich, 1992). As early as 1967, an Englishman, Geoffry Russell-Smith articulated the difference in the Hungarian system: "...in Hungary today music not only sets the tone but also sets the overall pace and the complete level of academic achievement" (p. 45).

Hewton (1989) documented the evolution of a music curriculum in Queensland, Australia largely based on the Kodály Concept. In Africa (Kutire, 2008), Zimbabweans used the Hungarian experience as a model for restoration of an ethnic cultural identity through music education. Focusing on Taiwanese links to the Kodály method, application of Taiwanese folk songs was developed by Peng (2006), while Liu (2008) documented the historical development of the Kodály method. Choksy's assistance in a Chinese adaptation of the Kodály

philosophy was documented by Wang (1998) in an essay collection dedicated to Choksy in honor of her retirement.

North American Adaptation of the Kodály Concept

During the 1960s, school curricula in North America began to develop arts education along with math and science, attempting to provide a more well-rounded education. Many collaborative forums (Keene, 1982; Mark, 1996) discussed the improvement of public school music education, including the Yale Seminar in 1963 and the Tanglewood Symposium, sponsored in 1967 by the Music Educators National Conference (MENC). After collective agreement on overarching goals, teachers struggled to determine the most effective strategies for daily implementation. Importation of successful methods from other countries around the world was widespread, resulting in the emergence of many sequential methodologies such as Orff-Schulwerk, Kodály, Suzuki, and Dalcroze in North American music education. The Kodály Concept, in particular, provided a practical solution for the need of a sequential system of fostering musical literacy from an early age that was compatible with national and local standards, giving teachers a practical structure from which to build (Tacka & Houlahan, 1990).

In North America, many publications recorded the historical background for the Hungarian method (Hein, 1992; Strong, 1992; Zemke, 1977) and North American adaptations. Denise Bacon (Tacka, 1982) was one of the founders of the Kodály Musical Training Institute (KMTI) and the Kodály Center of America (KCA) where many past Kodály training courses occurred. In *Hold Fast to*

Dreams, Bacon (1993) shared a narrative history of the Kodály method in America, providing insight into personal challenges during early adaptations. Differences in opinion concerning the best method for adaptation caused much debate and discussion during the late 1960s (Bacon, 1978; Bacon, Bice, Choksy, & Russell-Smith, 1969; Choksy, 1969; Palotai, 1978).

Choksy (1969) considered the challenges for American adaptation in an article in the *Music Educators Journal*. One of the challenges to implementation was the lack of competence in the area of aural skills. Chosky commented,

The child who can recite the names of the lines and spaces of the staff or even call notes by their letter or syllable names, but cannot hear and produce vocally at least the relative interval sounds of those notes, might just as well have been taught to wiggle his ears... (p. 59).

Another challenge was the increasing mobility of the American people. With the high student turnover, it was difficult to develop a quality foundation. As if that was not enough of a challenge, many schools did not have full-time music specialists. All musical training was the responsibility of the general classroom teacher.

Finally, the last challenge articulated by Choksy was that there was no standardized national curriculum. Although there were standards set through MENC and on the state level, teachers were not given specific standard requirements. Daily implementation of standards was up to individual teachers, possibly due to geographic size of the United States, state and local politics and individualism pervasive in American culture (Choksy, 1969).

In order to address these challenges, the Organization for American Kodály Educators (OAKE) was established in 1975 (www.oake.org). OAKE facilitated professional education and cooperation through various programs and publications. It also functioned as a source for advocacy of the Kodály philosophy in North America. Standards for professional certification were established for OAKE-endorsed teacher training to promote effective Kodály-based classroom implementation of the National Standards for Music Education.

Two studies from the University of Calgary considered effectiveness of Kodály teacher training. Panagapka (1986) completed a study to evaluate efficacy of the University of Calgary Kodály Summer Diploma Program as a training model for future educators. A later case study considered benefits of teacher training through the apprenticeship approach (Bisset, 1993) where graduate and undergraduate apprentices taught alongside ‘master teachers’ from the University of Calgary. By working with children in a local school, teachers in training were able to see how a master teacher handled challenges that often arise when teaching children. Benefit and support was gained from peer feedback and collaboration during teaching sessions. All saw benefit in the collaboration and observation of diverse teaching models as opposed to the traditional student teaching model.

Eleven years after the establishment of OAKE, Jean Sinor (1986) clarified elements of the Kodály method and of Kodály himself, giving a brief summary of the history of the development of the method. Re-adapting for the changing context, Sinor summarized nine common characteristics of an educator teaching

according to Kodály principles: use of the highest quality music; music for everyone, not only for the elite; music experiences beginning in early childhood; initial grounding in the folk style of the culture; an a cappella vocal foundation for music learning; literacy as the primary means for musical independence; use of relative solfège; experiences before notation; and a child-centered learning sequence. Sinor also articulated the challenges facing North America for adaptation of Kodály principles during this later period. Comparing sentiments of both Choksy and Sinor, though each wrote from different contexts, challenges appeared remarkably similar.

Sinor advised teachers to seek out opportunities for Kodály training in order to improve personal pedagogy and musicianship. “The Kodály approach...[is] concerned teachers attempting to share with children the beauty and joy of music that has intellectual and musical integrity. When that happens, then one will not have to speak of this method or that method, but, simply, of music education” (1986, p. 37). For more complete professional training, various OAKE-endorsed programs were established throughout North America during the subsequent decades. According to Tacka in 1982, month-long Kodály training occurred at Holy Names College, KMTI, KCA, and the Indiana University with smaller training sessions at various higher educational institutions through the country.

How does a changing context affect contemporary Kodály training? How has societal changes affected the teacher training process? In the *Music Educators Journal*, Peter Devries (2001), raised questions and proposed answers for the next

generation of educators. Although research and personal observation have demonstrated method success, Devries questioned relevance for the next generation. Although the method achieved positive results, there was too much emphasis on skill acquisition through drills and exercises. In his opinion, the goal of the development of a whole musician superseded all other objectives. “As music educators, we need to examine the context in which we live and work. Then, I believe a Kodály-based music program can provide our students with enriching musical experiences that will make them lifelong musicians” (p. 27). Devries attempted to return ‘back to the basics’ of the original philosophy, focusing on teacher awareness for possibilities in the local cultural context. Although teacher awareness of local culture is one important aspect for successful implementation, there is also a need to examine the context for which the curriculum was developed.

Summary of Literature Review

In the preceding review, many areas of music education research were considered. Curriculum comparison was evident in curriculum surveys of various methodologies published in 1972, and 2001. These informative materials attempted to provide educational professionals authentic explanations of various contemporary methods in use. On a broader scale, an exploratory study was done on methodologies and philosophies in use in the United States. Statistical data were gathered on method use, state standards implementation and preferred teaching strategies. Other studies observed secondary classroom use of strategies

characteristic of the Kodály, Dalcroze, and Orff-Schulwerk methods. Some studies compared Kodály and Dalcroze through a philosophical lens. Kodály and Orff-Schulwerk pedagogy were also compared to the work of Justine Ward.

Many research studies have considered use of strategies characteristic of Kodály teaching such as use of solfège, rhythm syllables, and utilization of folk songs in pedagogical pursuits. A plethora of studies were found that sought to discover best practices for development of various musical skills (i.e. listening, singing, sight-reading, rhythm reading, etc.). Many historical research studies documented lives of educators and development of methodologies. According to Bresler and Stake (2006), there was a great need for more research on aspects of curriculum development, implementation and adaptation. In consideration of reliable sources that the researcher was able to access in the span of a year, Bresler and Stake seemed to be accurate in their identification of the necessity of more studies focused on curricular subjects. This research project is, hopefully, one answer to the need for more research in areas of curriculum development and implementation.

CHAPTER III

RESEARCH DESIGN AND PROCEDURES

Study Design

The purpose of this study was to compare two North American adaptations of the Kodály philosophy. In order to provide for a holistic treatment of the subject, research design followed guidelines for qualitative analysis (Phillips, 2008). Validity was established by triangulation (Creswell, 2009; Erlandson, Harris, Skipper & Allen, 1993) using data collection and analysis from three different data sources: 1.) context of the curriculum, 2.) curriculum analysis, and 3.) confirmation of analysis. Emergent data were used to inductively explore and compare both curricula.

Methodology

Connection was explored between both the curriculum and the context for each sample. In order to provide validity through triangulation, data were gathered through four different sources: a.) personal communication with the authors of the curricula, b.) published materials, c.) curriculum analysis, and d.) an informal interview with a close third-party observer of the curriculum who was a former student of the author(s). Resulting data analysis compared results from

each curriculum with the other using an emerging process, validated through journal reflection, member checking, intercoder agreement, and peer review (Creswell, 2009).

Assumptions

My personal experiences as a teacher with the Kodály philosophy began when I completed Level One of the Kodály Certification Program at Texas State University-San Marcos in 2006 where I completed certification in 2009. My first exposure to the Kodály pedagogy was through Philip Tacka and Micheál Houlahan, the authors of *Kodály Today* along with Lamar Robertson. All of my teachers always spoke highly of Lois Choksy, the author of *The Kodály Method*, referring to her during pedagogical discussions.

Curriculum Sample

Two particular curricula were selected for analysis and comparison. Originally, the first selection was a curriculum written by Dr. Lois Choksy, titled *The Kodály Context* (1981), selected because of the comprehensive content in a single volume. Upon initial author communication, emphasis was made that the later publication was more representative of pedagogical work. *The Kodály Method (3rd edition), Volumes One and Two* (1999) was chosen for study based on author recommendation.

The second curriculum, authored by Drs. Micheál Houlahan and Philip Tacka, was titled *Kodály Today* and published in 2008. Unique consistencies and

contrast between them provided a wealth of patterns for analysis. Both curricula were selected based on international recognition and influence in contemporary Kodály pedagogy. Both curricula were published outside of music education with *The Kodály Method* published by Prentice-Hall Publishers and *Kodály Today* published by Oxford University Press. Many curricular parallels and personal connections emerged, supporting the selection of these curricula for comparative analysis. Interestingly, consideration of one seemed to inform and refine analysis of the other during the process of individual scrutiny.

Setting

Data were analyzed through personal observations and summarizations of the curriculum. Personal vision and context for the authors were gathered through publications, personal communication and interviews with the authors. Any interviews conducted were documented through audio recording. Permission was granted by all informants for use of comments throughout the document. Only the third party observers gave permission for interviews to be published in the appendix.

Choksy mailed a copy of a thesis and a speech outlining her personal philosophy and beliefs as well as corresponded through e-mail to answer the questions necessary for Phase One. A hard copy of the analysis of *The Kodály Method* was sent by postal mail for *member checking* during Phase Two. After consideration of completed research, Choksy mailed a signed document giving the researcher permission to use her comments. One concern mentioned was use

of past tense in discussion of her work throughout this document. Choksy felt her work continues in the present tense. Use of the past tense throughout the thesis was a decision made by the advisor and the researcher to retain consistency of meaning.

Phase One communication for Houlahan and Tacka was completed through interviews towards the end of the OAKE National Convention in Dallas, Texas on March 20, 2010. The interviews were documented through audio recording in a busy dining area with the sounds of life all around. During Phase Two, completed during the Kodály Certification Program at Texas State in 2010, the authors were given opportunity for comment on the research conducted and reported as a part of the *member checking* necessary for validity. Houlahan and Tacka signed a document giving the research permission to use quoted comments included in this thesis.

Curriculum study was completed through *PASW 18.0 Statistical Software*. Third party observers were interviewed in person and will be discussed later in the study. Interviews were document through audio recording and transcribed into a Word document. Profile summaries of the interviews were placed in the appendix.

Main Study

Answers to the following questions were explored through naturalistic inquiry:

1. What was the original vision for the curriculum by the author (s)?
2. How did the vision affect the content and organization of the curriculum?

3. How did the teaching philosophy of the author (s) affect curriculum development?

These questions imply a hypothesis stating that curriculum is a direct result of the authors' teaching philosophy and vision for the curriculum. In response to focus questions, research was organized to consider these questions from three different aspects of perception: 1.) curriculum in context, 2.) curriculum analysis, and 3.) confirmation of curriculum.

The **curriculum in context** was established, as much as possible, before analysis was conducted. Research was collected on biographical data and published writings. After that foundation was established, the Phase One Interview was conducted. The Phase One Interview was an informal ten-minute introductory interview concerning the curriculum in question. The following protocol guided the interview:

1. Who inspired you to teach using the Kodály philosophy?
2. What was your vision and subsequent goals for the creation of your curriculum?
3. Do you feel that your intended vision was or has been achieved?
4. In reflection, what needs to be added or changed to bring results closer to your original vision? What more needs to be done?

Next, results from the curriculum analysis outlined below were compared to personal responses in the Phase One Interview. Observations were made concerning the connection between the vision *for* the curriculum and the content *of* the curriculum. The authors were then given a copy of the preliminary curriculum analysis by the author. A follow-up dialogue gave the author an opportunity to respond to data analysis. Creswell (2009, p. 191) called this type of

interview *member checking*, and considered it an important part of the triangulation.

Curriculum analysis provided another angle of the triangulation for study of the selected documents. After a general overview was given for each curriculum, each chapter was summarized. Before more specific content comparisons could be made, consideration from a different perspective had to be made. There was concern that some objectivity be present in a relatively subjective process. Analysis of frequency mode for various elements of the documents appeared to be one option to retain an objective perspective.

Each curriculum was *unitized* (Erlandson, et al., 1993, p. 117) so that each page was considered a unit of data. Each data unit was analyzed for the chapter information, title, and brief summary with the results documented through an Excel Spreadsheet. Through *emergent category designation* (p. 118) each unit was assigned a theme also known as a 'code'. Due to volume of material, the process was completed on an Excel spreadsheet instead of note cards. According to Erlandson, this process requires five steps of analysis (summarized):

1. Read the first unit of data. Assign a category.
2. Read the second unit. If it is different, then give it a second category.
3. Repeat this process until all units are assigned a category.
4. Develop titles and/or descriptions for each category.
5. Start over.

Cyclical reflection verified that all units were assigned accurate thematic keywords and/or descriptions. After initial data analysis in April and June, results

refined the coding process. For example, early on, the concept of meter was a separate code category. However, because of the low percentage of frequency, reflection determined that meter could be included in the category under rhythm. For this study, each category or code was cross-checked with the corresponding material in the data of the other curriculum, raising numerous questions and refining the process of category assignment. Thematic codes were defined through a table in what Creswell describes as a *qualitative codebook* (2009, p. 231).

Chapter information and coding results were entered into a computer program (*PASW 18.0 Statistical Analysis Software*) to determine frequency for data units, yielding a broad perspective for curriculum content as a basis for comparison. Early frequency analysis informed refinement of code category assignment, combining some and breaking down other categories into smaller groups.

A final component of triangulation was **confirmation of the curriculum** data through a third party who was approached by author recommendation. Each contributor was a former student who continued to work closely with the author(s) for a lengthy number of years. One of the people Choksy, author of *The Kodály Method*, considered a ‘mentee’ was Dr. Jerry Jaccard, Vice-President of the International Kodály Society (IKS). Jaccard was interviewed in Albuquerque, New Mexico while he was teaching and researching folk material at the University of New Mexico on June 25, 2010. Patty Moreno, Program Director for the Kodály Certification Program at Texas State, served as the ‘mentee’ or third

party observer on the work of Houlahan and Tacka in *Kodály Today*. An informal interview was conducted on July 14, 2010. Each third party observer was interviewed in person and documented through audio recording. Both contributors were given the opportunity to edit comments for publication. During the informal interview, the third party observer shared his/her experiences with the author(s) to validate selection. Other questions focused on the vision for the curriculum in question as well as other experience or insights about the author(s). Interviews were loosely based on the following questions:

1. How do you know (author name)?
2. What were your first impressions of (author name)?
3. How did you feel (author name) perceived the purpose of (curriculum name)?
4. What are your thoughts on (curriculum name)? How does it differ from the author's previous publications?
5. How has this method influenced the way that you teach? How do you use it?

Triangulation consisted of analysis of the context of the curriculum, curriculum analysis, and confirmation of analysis visualized through Figure 1 below.

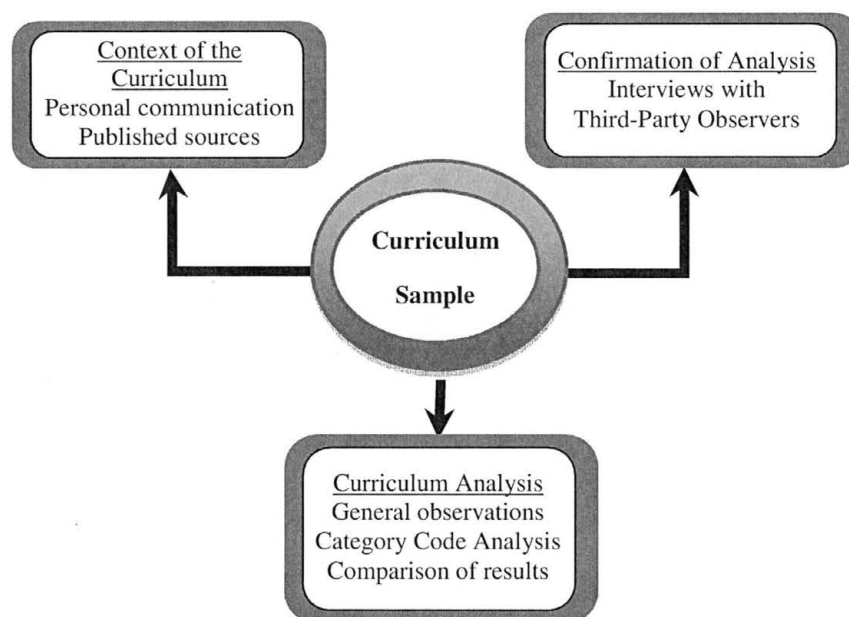


Figure 1. General research design that illustrates three aspects of triangulation: curriculum in context, curriculum analysis and confirmation of analysis.

According to Creswell (2009), any approaches can be taken to retain research validity and objectivity. For the present study, member checking by the authors, in Phase Two, was the first step used to ensure accuracy. Next, a Kodály specialist, with a Master of Arts in Teaching from Trinity University, was asked to cross-check the categories or codes thereby providing *intercoder agreement* (Creswell, 2009, p. 191).

Another method of validation was through *peer debriefing*. According to Creswell (2009, p. 192), a *peer debriefer* is a person who “reviews and asks questions about the qualitative study so that the account will resonate with people other than the researcher.” An Orff certified teacher, with 14 years of teaching experience also reviewed the thesis for comprehension from an ‘outsider’

perspective. This teacher has a Masters of Music Education from University of Texas at San Antonio and a Masters of Education in Administration from Lamar University.

In summary, this thesis was organized through a constructivist lens from a naturalist perspective. Curricula were analyzed through the assignment of categories to each individual page. Those categories were grouped into larger recurring themes. Frequency mode of the results was determined with statistical software. Data from the frequency analysis informed both the chapter overview and the content exploration of specific categories. After the individual analysis, the data from both curricula were compared to each other.

Triangulation was established through two phases of communication both before and after curriculum analysis. After verification for accuracy, the authors were shown the full analysis and comparison of both curricula including all personal communication. Third party informal interviews helped to inform, verify and interpret personal communication and curriculum analysis. Personal feedback and reflections were encouraged throughout the process.

CHAPTER IV

RESULTS AND ANALYSIS

Overview

Chapter four established the context for each curriculum followed by a general curriculum summary. *The Kodály Method, Volumes One and Two* (1999) totaled 543 data units while *Kodály Today* (2008) comprised 632 data units. Context and summary for *The Kodály Method* preceded context and summary for *Kodály Today*. Next, data reduction and interpretation used assignment of category codes to identify emergent themes. A qualitative codebook was provided for reference. Each curriculum was separately analyzed according to category code. Frequency results were combined with coding analysis to produce a qualitative comparison.

Following separate analysis, curricula were compared using the structure of thematic categories. For purposes of this analysis, an author's value for a category was determined by the frequency of occurrence of each category. Lower frequencies were often explained by the existence of supplemental publications and other contributing factors. All percentages were approximate and rounded off to the nearest tenth of a percentage point.

Context of Authorship for *The Kodály Method* (Choksy, 1999)

Biographical Context

Born in the United States, Lois Choksy began formal musical training at the age of twelve in various areas of instrumental and vocal performance. Lessons also included aspects of music theory, harmony, history and literature. Shortly after the end of World War II, Choksy began to teach all subjects under a “War Emergency Teaching Certificate.” In a brief time, Choksy’s enthusiasm for the subject of music prompted increasing responsibilities for school musical endeavors, leading to employment as one of the first full time classroom music teachers in the district. According to an essay by Choksy published in Lazlo Vikar’s *Reflections on Kodály*,

I remember being dissatisfied...realizing that I had been teaching music...loving the teaching but somehow feeling that although I was surely communicating my love of music to the children in my classes, there was so much more I could be giving them if only I knew how. It was in this frame of mind that I took a one-week course in the “Kodály Method”...at the Peabody Conservatory of Music in Baltimore, Maryland. The ‘method’ she spoke of fired my imagination as nothing else ever had. However, when with this one week’s ‘training’ behind me I began to construct a new music curriculum for my school, it rapidly became apparent to me that I had neither the knowledge nor the necessary skills to complete the task I had set for myself. I spoke to Mrs. Daniel of my frustrations and she said “Why

don't you go to Hungary?' From this casually made suggestion...the fabric of my entire life would change. (1985, p. 44)

In a speech presented at the International Kodály Society Symposium in July, 2003 Choksy revealed her teaching philosophy *before* study in Hungary, My 'curriculum' if such it could be called was a hodge-podge of singing and listening in no particular order. . .It was an enlightened supervisor who pointed me in the direction of Kodály and a three-week summer course at Esztergom in Hungary in 1968 changed my life. (Choksy, 2003, p. 4)

During those three weeks, a personal relationship was established with Erzsébet Szőnyi, Liszt Academy professor and composer, prompting a year-long study in Hungary during the school year 1970-71. Choksy's time in Hungary yielded an internalized perspective on the philosophical foundation for the pedagogical sequence and tools extended by the Hungarian music faculty and demonstrated by the Hungarian children.

Shortly after her return to America, Choksy formulated the first edition of *The Kodály Method* published in 1974, opening with a foreword written by Szőnyi who seemed to provide partial inspiration for the curriculum: "I think it was already in [Szőnyi's] mind at that time that I should write a book in English about teaching the Kodály way, but I'm not sure—she is ever the master of gentle persuasion" (Choksy, 2003, p. 4). The book received favorable reviews from the beginning: "*The Kodály Method* is a thorough and authoritative treatment of the subject. The content is presented simply, clearly, logically, and in a manner consistent with the aims of Zoltán Kodály" (Caldwell, 1974, p. 60). Though an

early publication, the first edition of *The Kodály Method* provided a foundation for subsequent curricular development.

Vision and Philosophy for *The Kodály Method* (Choksy, 1999)

The Kodály Context, published in 1981, provided supplemental material to assist the more experienced pedagogue (Caldwell, 1981). In 1988, the second edition of *The Kodály Method* was published. Twenty-five years after the first publication, *The Kodály Method (3rd Edition)* was completed. Along with the original curriculum subtitled “Comprehensive Music Education,” the publication included a second volume that focused on the challenges of connecting “Folksong to Masterwork.” In the preface, Choksy elucidated rationale for the third edition: “Every pedagogical process and technique in this book, every folk song, every canon or composed work has been tested in the classroom with children. It is that single fact that has made this third edition necessary” (1999, p. xiii). Jaccard commented on the evolution of the three editions:

She [Choksy] went and found all those who had studied with him [Kodály] and then became colleagues with them and observed their teaching, their teaching of teachers, and then the teaching of their teacher trainees teaching children...dozens of them, and tracked them for that whole first year and then went back many many more times and constantly tracked. Her books are a consolidation of many different teaching styles and approaches. And in the process she constantly experimented and found which of those that she was seeing would work the best in a realistic school situation. (J.

Jaccard, personal communication, June 25, 2010)

The goal for *The Kodály Method Volume Two* shared by Choksy in her concluding remarks to chapter nine gave a glimmer of her vision and belief in ‘music for all’:

To play in the high school band or to sing in the chorus is not enough. Performance is important, but performance alone does not constitute an education in music. The time has come for music to take its place with the other academic disciplines as a subject worthy of serious study. To that end this book is dedicated. (1999, p. 190)

Value of individual teacher freedom and responsibility in *The Kodály Method* seemed to guide material suggestions. According to Choksy in *Volume One*, “Further, the sequence given here will and should be altered according to the population with whom it is to be used” (1999, p. 179). In *Volume Two*, the author emphasized the role of the teacher: “The fifteen preceding Directed Listening Strategies are merely intended as models, not as finite curriculum choices. They are intended as an indication of the kinds of musical experiences students need if we are to produce musically educated adults” (1999, p. 188). Choksy subsequently gave the teacher principles for the selection and development of personalized directed listening activities.

Jaccard commented on Choksy’s philosophy of teacher training by principle and not by a specific system:

She’s [Choksy’s] a principle-based teacher, although there is step-wise methodology in there. She is also very careful to state—not in so many

words but it's very obvious—that the principles driving the methodology are always carefully stated in her work...she said you have to learn to see the principle and find your own way through the methodology. . . In the process you develop your own personal methodology...There are always those in the teacher training classroom, the select few, that have to have everything just written out and scripted out for them. They don't trust themselves enough to reach inside to find their inner musician, their inner teacher, their inner human being and work with their intuition...she was constantly talking about that. This is intuitive work. You know, 'I'm [Choksy] providing a framework but you have to use your intuition.' . . .I found that very liberating and very helpful. (J. Jaccard, personal communication, June 25, 2010)

If Choksy's teaching was based on principles, what principles, values and belief system possibly laid the foundation for *The Kodály Method*? Many of her beliefs were articulated in a speech given at the 16th International Kodály Symposium in 2003 in Ourimbah, Australia and published in the *International Kodály Society Bulletin* that same year. The researcher received a copy by mail from Choksy with a handwritten note at the top saying, "This is the most complete statement of my beliefs in print." Beliefs were extensively supported by and articulated through the writings of Zoltán Kodály, implying the weight of his vision on the author:

What are the purposes, the beliefs, the foundations of the Kodály Method? They are really very simple and straightforward. Yet if we subscribe to them they have the capacity to change our teaching practices (and our lives)

forever. They certainly did mine. For me, they became the credo of my professional life. (Choksy, 2003, p. 8)

What are the beliefs and values which Choksy held which steered the direction of her life and career? The beliefs and values articulated by Choksy in the printed speech were summarized and grouped into five categories by the researcher. First, the ever present end goal must be the *music* not the *method*:

...what is the Kodály Method? It is a philosophy, a body of beliefs, a set of values, supported by (but not consisting of) a collection of pedagogical practices. These practices have existed in many places and for many years, and although it was the early followers of Kodály who put them all together with such great effect, there was nothing new or revolutionary in them. It was the *purpose* of these practices that was and is different. That pedagogy was only the *vehicle*. The destination was music. (2003, p. 8)

Jaccard, commented on the use of the word ‘method’ by Dr. Choksy, “Dr. Choksy has always been the first to remind us that Kodály music education *has* method, but is not *a* method” (Jaccard, 2009, p. 24). In a personal interview, Jaccard elaborated:

You know in Hungary it’s not called ‘the method.’ Kodály only used the word once and that was in English and he was talking to Americans who wanted to hear him. The word means so many different things. In his last book he wrote the word system, *our* system not *my* system [emphasis added] because. . . he involved hundreds of people in the process. It’s not person specific. He was a figurehead. (J. Jaccard, personal communication, June 25,

2010)

After a philosophical discussion of the legacy of Zoltán Kodály in the preface to *The Kodály Method, Volume Two*, Choksy expounded, “It is clear that what Kodály offers isn’t a *method*—although method may be used to support it. It is, rather, a vision of what the world could be like if it were the property of musicians rather than politicians” (Choksy, 1999, p. xi).

Another belief seemed to be adherence to the mantra of ‘Music for all’ outlined in “A Hundred Year Plan”, an essay written by Kodály in 1947, published in *The Selected Writings of Zoltán Kodály* (1974): “The aim...To make the masterpieces of world literature public property, to convey them to people of every kind and rank” (p. 160). Choksy shared a personal anecdote concerning misguided teachers who prevented her from singing in choir during her early years in the classroom fueling faith in the power of ‘music for all’ starting with the youngest child:

I believe that music education begins (for better or worse at birth-with the music children hear in their homes...And I believe that music should occupy a central place in school curriculum-that music should be taught daily-that it should be the *obligation* of the schools to musically educate all children-and that education should include musical reading and writing. Not with the idea of producing professional musicians, but as Kodály said “just to complete them as people. (2003, p. 8)

Choksy seemed to believe teaching music was hard work with no shortcuts or easy ways out with some commercial materials considered “the Mickey Mouse

or McDonald's approach." Choksy's formula contained a few more ingredients:

"I think that good teaching is probably 49% science, 49% art, and 2% black magic" (2003, p. 5).

Choksy also emphatically emphasized her opinion that pedagogical tools were the *means* to achieve the goal but were not the *end goal*:

Many times former students have approached me to recount some moment they particularly recalled. And do you know what? Not one of them has ever said 'That was a wonderful lesson on *fa* that day in 4th grade'...They have...recalled specific songs we sang, pieces of music we listened to, concerts we gave, concerts we attended. I'm not suggesting that *fa* and ti-ti-ta are not important, but rather that they are only the vehicle. Music, real music, must be the destination. If I seem to be downplaying the importance of musical literacy or of carefully sequencing material for instruction, such is not my intention. . .We cannot possibly teach effectively unless we first organize learning in this way. . .Musical literacy is a worthy goal, and solfa and rhythm syllables are useful in achieving that goal. . . But they are means, not ends. They are *vehicle*, not *destination*. (2003, p. 5-6)

The primary mode of transportation, Choksy believed, was the human voice: "I believe that the human voice—the instrument everyone is born with—is the best instrument through which to teach music" (2003, p.8).

The destination in question alluded to an earlier belief discussed that the purpose for our profession was the music itself. According to Kodály and subsequently Choksy, only music of the highest quality is worthy of our attention.

According to Choksy, “There is a world of great music to be lost if we do not bring it to our children and our children to it!” (2003, p. 6). Early material included indigenous children’s songs, moving to folk music, leading to exploration of the best of classical music. Choksy took Kodály’s goal from “The Hundred Year Plan” as her own: “To make the masterpieces of world (music) literature public property, to convey them to people of every kind and rank” (Kodály, 1974, p. 160). Not only was the music for all but the highest quality music was for all.

Choksy believed that along with the use of quality music, the most important aspect of quality music education was the musicality of the teacher: “There is no substitute for the well-trained musician-teacher. We should have the best musicians teaching the youngest children. Only they can lay the foundation for life-long musical learning” (Choksy, 2003, p. 9).

Curriculum Summary of *The Kodály Method* (Choksy, 1999)

First published in 1974, the third edition of *The Kodály Method* was completed in 1999 and included two separate volumes totaling 543 data units. *The Kodály Method* disseminated philosophical and practical advice concerning the adaptation and implementation of the Kodály method for North American schools. The first volume, totaling 319 pages, suggested a well rounded music education curriculum subtitled “Comprehensive Music Education.” With 224 data units, the second volume subtitled “Folksong to Masterwork,” addressed the pedagogical needs and goals of the older beginner and the advanced student. The development and use of directed listening was also extensively articulated in

Volume Two.

The Kodály Method, Volume One: Comprehensive Music Education (Choksy)

Introductory Material

Introductory material was composed of book components and front matter. The 16 pages comprised 2.9% of the book. The author elucidated the rationale for a third publication.

Chapter One: The Beginnings of the Method in Hungary and Its International Spread

During the eight pages of chapter one, which comprised 1.5% of the curriculum, the author outlined the historical background for the development of the Kodály philosophy in Hungary and around the world. Choksy articulated the context and purpose for the original method development. Early song collections through various developmental publications with author recommendations began the chapter. Choksy also discussed the historical development of the singing schools in Hungary. International exportation of this methodology was documented in detail starting with the International Society of Music Education (I.S.M.E.) Conferences in Vienna in 1958.

Chapter Two: The Method: Its Sequence, Tools, Materials, and Philosophy

Nine pages of chapter two comprised 1.7% of the curriculum. From the Hungarian pedagogical foundation to the focus on child-development in education, chapter two was largely philosophical. A melodic example illustrated the child-developmental influence on the teaching sequence. Pedagogical tools commonly used by Kodály teachers, such as Curwen hand signs and rhythm

syllables, were defined and explained. Sources for quality teaching material that were deemed consistent with Kodály philosophy included the following: authentic children's games, nursery songs and chants, authentic folk music, and quality composed music by historically recognized composers.

Choksy attributed the international spread of the Kodály philosophy to the world vision of Zoltán Kodály. His vision included the following ideals: music is a core curricular subject, musical and linguistic literacy are mutually possible, the voice is the primary instrument, instruments can be counterproductive to the earliest music education, the importance of early childhood music education, use of authentic folk music, use of quality art music in pedagogy, and teacher caliber of high quality.

Chapter Three: Kodály for North American Schools: Preschool and Grade One

Chapter three totaled 37 pages, comprised 6.8% of the curriculum and was the first chapter in a series that spanned beginning preschool through the sixth grade level. First, achievement objectives were established for the North American child in the 'pre-operational' stage using a chart taken from the work of Jean Sinor. Recommendations for song material included songs in both simple and compound duple meter. Choksy also gave a suggested repertoire list of songs broken down by skill and concept area. Goals and concept sequence for child discovery and learning were categorized as the following: loud-soft, fast-slow, timbre, long-short, beat, accent (duple meter), simple versus compound duple meter, phrase, form, and melody.

Next, pedagogical needs for a first grade student in the classroom began

with the development of rhythm awareness and in-tune singing followed by advice on song repertoire selection. Rhythmic learning in grade one focused on the concept of beat and the rhythm elements of the quarter note, two eighth notes, and the quarter rest. Presentation and practice included rhythmic dictation. The concepts of duple meter, measure and bar line were also introduced in this grade. Melodically, concepts introduced were the solfège syllables of *so* and *mi*. Activities were suggested for the introduction of the staff and the practice of the solfège intervals *so* and *mi* followed by the introduction of *la* including the development of improvisation and listening skills. During the conclusion, the author listed first grade learning objectives with a suggested song list organized by concept. Monthly learning charts for both rhythmic and melodic elements concluded the chapter.

Chapter Four: Kodály for North American Schools: Grade Two

Philosophical discussion of the pedagogy of movable-do and key signatures opened chapter four that comprised 4.1% of the book and totaled 22 pages. Recommendations included use of the keys of C, F, and G followed by the literacy objectives for second grade. Pedagogical goals included knowledge of solfège pitches *do* and *re*, the half note, ties, the fermata, common meter, and preparation for compound duple meter. The development of harmonic hearing was suggested through asking two people or groups to sing two tones at the same time. Two different sequenced steps were given for the introduction of *do*. One was the introduction of *do* through a song where the focus phrase had *so-do* whereas the next possible sequence used the *so-mi-do* patterns.

A recommended song for teaching the solfège pitch of *re* was “Here Comes A Bluebird.” An alternate sequence to teach *do* and *re* at the same time was outlined. To reinforce melodic learning, the author suggested various techniques such as the use of audiation exercises, melodic dictation and the transfer of familiar melodies from stick symbols to traditional staff notation.

Exploration of meter was a large part of the rhythmic concept development for second grade. The sequence began with common meter and shifted to compound time with recognition of the difference between stepping and skipping songs, providing a key step in awareness development. Knowledge of the concept of a tie was used to develop awareness of the half note through a sequence using hearts, bar lines, and ties.

In second grade, explanation of the fermata, a musical symbol, was recommended instruction. Activities were listed to help reinforce the ability to read and write rhythms correctly. Although stick symbols were permitted, use of paper and pencils in dictation were recommended. Questions were provided for the teacher to develop awareness of the repeat sign. Compositional tools were used to create structured improvisation, resulting in rhythmic composition. Three types of listening at this level were explored. One was listening to voices or instruments in the classroom. The next was the *directed listening experience* in which the teacher asked the student to focus on a specific musical characteristic of a piece of music. An *undirected listening experience* exposed students to masterworks with no attention requirement for specific details. Again, a suggested repertoire list followed by monthly concept charts concluded the chapter.

Chapter Five: Kodály for North American Schools: Grade Three

Chapter five used 26 pages and comprised 4.8% of the curriculum.

Suggested rhythmic concepts included were the whole note, quarter note, dotted quarter note, and eighth note patterns in both simple and compound meter.

Melodic elements for recommended focus included low *so*, low *la*, and high *do*.

Study of absolute pitch names began with the use of a tuning fork to find an 'A' followed by singing Hot Cross Buns with letter names. Transposition occurred from the key of "F" to the key of "G" after the three pitches were identified.

Visual aids and pedagogical tools for use in transposition and on the xylophone were included.

Uneven rhythms were taught through ostinato patterns and ties. The whole note was taught as it occurred in the music using a sequence of questions and ties. The teacher was given a sequence for labeling the beat note for compound meter as the dotted quarter note. Rhythmic dictation exercises were recommended. Low *la* was taught through *Rattlesnake* and *Jim Along Josie (#2)* with the absolute pitch dependent on the tonic note establish by the teacher. Low *so* was more accessible for student comprehension when connected with low *la* in a song such as *Turn the Glasses Over*.

Other practice possibilities (including the use of the song *Hush Little Baby* and *Perry Merry Dictum*) were used to teach the anacrusis, while high *do* was taught using *I Bought Me A Bird*. Auditory recognition of the differences between the major and minor tonalities was addressed along with the use of pitch ladders (charts with each solfège pitch and absolute pitch vertically aligned), including

the human tone ladder. After the pentatonic scale was assimilated, the teacher was encouraged to use Kodály's *333 Elementary Exercises in Sight-Singing* for extended literacy development.

Melodic ostinati and canons were suggested to supplement the folk song repertoire. Creative activity was stimulated with two full pages of activities based on known material. Listening in the third grade included basic symphonic instruments and orchestral arrangements of folk songs with a significant amount of time spent in preparation for listening. The conclusion considered the classroom culture saying, "the music period should begin and end with a song musically performed" (Choksy, 1999, p. 99). Again a suggested song listed with monthly concept plan chart concluded the chapter.

Chapter Six: Kodály for North American Schools: Grade Four

Chapter six contained 26 pages and comprised 4.8% of the curriculum. In grade four, students gained experience with pentatonic modes including *so* and *re* pentatonic scales. Introduction of solfège pitches *fa* and *ti* completed the major and minor diatonic scales. Keys and key signatures were emphasized with focus on the keys of F, G, D, and Bb along with their relative minor keys. Rhythmic objectives included knowledge of various sixteenth-note patterns, common patterns in simple triple meter and further preparation of compound duple meter.

Old Brass Wagon was used for preparation of four-sixteenth notes followed by discussion on the preparation and presentation of eighth-sixteenth note combinations. Triple meter used student discovery of note stress, providing a visual example of the sequence. Preparation for student discrimination of simple

and compound meter continued.

Melodic learning in the fourth grade began with exploration of the *so* pentatonic scale using *The Riddle Song*. A similar process was transferred to the discovery of *re* pentatonic using *Shady Grove* followed by the pedagogical sequence for the solfège pitch *fa* and *ti*. Pedagogical tools were visualized including the use of colors, discs, the child-scale, and xylophone bars. In order to teach Bb, the *do* pentachord was used with the absolute pitch of F labeled as *do*. Student discovery of the necessity and existence of Bb resulted from this process leading to the intuitive presentation of simple flat key signatures. A similar process was used for the introduction of simple sharp key signatures. Simple art songs in minor assisted the dearth of folk song material in minor key.

Under the category of improvisation and composition, the author used games to promote structured composition using known elements. Recommendations were made for the creation of a supportive culture for creative expression.

A structured *directed listening* program, similar to the Hungarian program, began in the fourth grade curriculum with music of the Viennese Classical period. In the conclusion, student ability to sing in unison, canon, and two parts was emphasized. Other objectives included the use of dynamics and tone quality, active listening, development of basic literacy skills along with the creative skills of improvisation and composition. A suggested song list along with monthly concept plans concluded the chapter.

Chapter Seven: Kodály for North American Schools: Grade Five and Six

Chapter seven required 42 pages and comprised 7.7% of the curriculum. Rhythmic literacy objectives included eighth-dotted quarter note pattern, dotted eighth sixteenth patterns, cut time and complex compound meters along with augmentation and diminution. Melodic learning explored the complex process of song classification for characteristics including major and minor tonality, scale construction, interval identification, the natural sign, and the raised 7th scale degree needed in harmonic minor scales. Students were asked to compose simple melodies in known song forms using all twelve keys, demonstrating basic literacy competence. Part-work in multiple parts was encouraged through use of descants, round and canons. Historical time periods for the program of *directed listening* extended from Bach to Beethoven.

Chapter Eight: Planning for Musical Learning in North American Schools

For chapter eight, 14 pages comprised 2.6% of the curriculum. The four stages of music literacy teacher implementation were outlined: prepare, make conscious, reinforce, and assess.

Each stage was expounded upon followed by recommendations for the presentation of a new song. The author suggested that while simple songs were best for concept learning, 50% of the songs should contain a wider range than pedagogically necessary.

Choksy then listed the teaching objectives for skill and concept acquisition for grades one through six. Potential factors affecting student progress included quantity of time, student background, and teacher competence. An example of the

curriculum development process was demonstrated with a third grade yearly plan. Format for a 30 minute lesson was followed by a second grade sample lesson. Guidelines focused on teacher development of balance, pacing, reduced talking, and ideal emotional state at the close of a lesson. A teaching-learning process was connected to objectives for music education based on the Kodály philosophy.

Chapter Nine: The Songs

Chapter nine included 99 pages and comprised 18.2% of the curriculum. The author contended that the included songs were only the core curriculum. Other songs could and should be included in the student experience. Songs are arranged according to both scale and pedagogical sequence.

Closing Material

Concluding Index and Appendices included 20 pages and comprised 3.7% of the total curriculum. Songs were listed in alphabetical order with pedagogical analysis. A guide to solfège chromatic alterations, pitch names and rhythm syllables were provided as a teacher resource.

The Kodály Method, Volume Two: Folksong to Masterwork (Choksy)

Introductory Material

Introductory material included 14 pages and comprised 2.6% of the curriculum. Philosophical explanation for the inception and growth of the Kodály philosophy was the focus for the *Preface*. Components of the philosophy evolved from collected teaching strategies, culminating in the vision of Kodály who wanted to equip Hungarian educators with tools for musical development that

inspired the mind, soul and spirit. Kodály hoped that musical inspiration would lead to greater harmony in the world.

Chapter One: Kodály in North America

Chapter one included 23 pages and comprised 4.2% of the curriculum.

Choksy summarized the development of the Kodály philosophy in North America. A report was given on the state of contemporary music education on the elementary and secondary levels. Recommendations included outcome based vertical curriculum development and alignment. Choksy felt that affection for music could not be fostered without the knowledge and skills associated with the subject of music. Instead of focusing on performance, Choksy advocated that teachers should first examine the pieces to perform and then determine concepts appropriate for inductive determination. Nine questions promoted appropriate pedagogical analysis of selected works. Four musical behaviors necessary for student growth included: performing, listening, analyzing and creating.

Personal experience validated teaching philosophy and expectations. While the principles were constant, Choksy addressed the challenges of successful curriculum construction and implementation for the older beginner. First priority was the development of a repertoire of pedagogical songs. The process of song acquisition and the role of literacy were articulated along with areas for musical skill development: beat and meter, tempo, dynamics, rhythm, pitch movement and form.

Discussion ensued on the introduction of rhythmic notation and the melodic tool of solfège using *Rocky Mountain*. Use of a Jaques-Dalcroze's 2-3-4 line staff

and Kodály's 333 *Elementary Exercises* were recommended tools for development of early literacy skills for older beginners. According to Choksy, *Elementary Exercises* provided material for musical games, memory work, writing exercises and composition. Choksy then discussed the incorporation of music theory into the program. For instrument sound classification, live performance was the recommended method of instruction. Four principles for analysis were listed as materials, playing mode, amplification method and size.

The above principles provided a structure for student analysis with an example of student work. Recommended pieces to facilitate sound classification included Britten's *The Young Persons Guide to the Orchestra*, Beethoven's *Ninth Symphony*, and Copland's *Simple Gifts*. A teaching guide included the scientific background (i.e. pitch, tone color, dynamics, etc.) for each instrument category.

Chapter Two: Putting It All Together:

19 Sample Lessons for Getting Older Students Started

Chapter two included 49 pages and comprised 9% of the curriculum. Foundational background for the sample lessons in chapter two provided validation for curriculum effectiveness. Lessons were originally created for use with instrumental performance students at the Mount Royal Conservatory in Calgary, Alberta. The lessons were also used to teach sixth grade students in a public school. The hour long lessons proved a success with both test groups.

Choksy advocated teacher responsibility to promote concept understanding and the acquisition of musical skills. From Choksy's perspective, a teacher can teach musical skills but cannot enforce the learning process. The role of the

teacher is to design elements of the lesson so that students can infer musical concepts from strategic experiences. Musical concepts for inference in the subsequent nineteen lessons were divided into the categories of melody, rhythm, form, tempo, dynamic level, timbre, and harmony.

Specific song and art literature was assigned to the each section of concept acquisition with all learning connected to a song or piece. In the early lessons, the song literature was largely folk music and taught by rote. Exercises from Kodály's *333 Exercises* and the art songs were utilized beginning in Lesson Three. Rhythm syllables (ta, ti-ti, and too) were introduced at the beginning of lesson one. By lesson seven, sixteenth notes were introduced followed by uneven rhythm in lessons eight and nine.

Solfège syllables and hand signs were introduced in lesson one. During the introduction of scales, intervals, triads and harmonic function, solfège was the primary vehicle for the learning process. Starting in lesson thirteen, solfège pitches were transferred into absolute pitch letter names shortly followed by the introduction of key signatures. Pitch ladders were used to assist students in transposition of the major scale to various keys.

Musical terminology such as dynamics, form, ostinato, canon and other terms were present and later used as appropriate to accomplish the goals for musical selection or activity. Orchestral instruments did not appear to be a major part of the focus until the last lesson. All homework fit into three categories: memory work, preparation for performance, and creative composition. One exception was the assignment to research Beethoven and his life history in lesson

fourteen. Six lessons did not have a homework assignment. All but five lessons included a game or dance activity as part of the lesson.

Chapter Three: What Shall We Teach Once a Common

Musical Vocabulary Is In Place?

Chapter three included nine pages and comprised 1.7% of the curriculum. A philosophical discussion concerning the purpose of the development of musical literacy opened the chapter. Musical literacy was far more than the development of the technical skills of reading and writing musical notation. This sentiment is the evolution of an early conviction that true literacy required more than the ability to read or write from musical symbols (Choksy, 1969).

Choksy referred to the Hungarian model as a plumb line for American curriculum development. According to Hungarian model, summarized by Choksy, art music was introduced as early as the third grade. Use of listening examples began in grade four with extensive use of folk music integrated with a few art music selections. By the end of eighth grade, the proportion of folk music to art music was reversed. The literature was largely art music with a few folk songs inserted. According to Choksy, “They [Hungarian students] perform, analyze, listen to, and create within the framework of the masterworks that are the core of their curriculum” (Choksy, 1999, p. 74).

In comparison to the Hungarian model, many of the challenges that music programs faced in North America at the time of publication, which included limited instructional time and focus by many institutions on methodology rather than the development of high caliber musicians who also teach. Textbooks used in

Hungary were more sequential, graded and written with great care by educators of excellence. At the time of publication of *The Kodály Method* in 1999, Choksy could not recommend a comparable text for English-speaking students.

According to Choksy, in order for Kodály's vision regarding making masterpieces public property to be fulfilled, two things must occur. First, "Merely learning to sight-sing is not sufficient...music used for teaching must be of the highest quality, whether that music is folk or composed" (Choksy, 1999, p. 74). Secondly, "...at some point the balance must shift from folk music to composed music" (Choksy, 1999, p. 74). Choksy organized her secondary curriculum around composed masterpieces with the inclusion of folk music as preparatory material, focusing on advanced concept acquisition through listening and internalizing great masterworks. To begin curricular construction, five guidelines were given for music selection universally considered of high quality and excellence including various time periods, styles, and instrumentation.

Teaching order of various time periods was another point of curricular organization. Sequence for study was patterned after the Hungarian model: Classical; Baroque and Romantic; Renaissance and Impressionist; Early Music and 20th Century musical time periods.

According to Choksy, curriculum for beginning students was based on concepts with song literature selected to support the pedagogical sequence. Once a student has attained basic music literacy, the literature should be selected first and the concept focus should be determined from requirements for musical understanding. According to the author, if the music is of high quality then it will

contain all the elements necessary for effective pedagogy.

After listening to the selected masterworks, the teacher then determines prerequisite concept knowledge. Activities prepare necessary concept knowledge, leading to the “make conscious stage” occurring during the listening experience. A guideline for the development of a long-range listening strategy was outlined in detail. According to the author, the study of fewer works in-depth was more effective than brief exposure to a large quantity of compositions.

Consistent with Kodály principles, singing was espoused as the path to effective student understanding of listening experiences. Recordings were used to bridge between singing and the live music experience. Time periods, composers and musical forms of used in subsequent chapters were listed for teacher reference. Choksy also identified music theory goals for activities that were developed out of selected listening examples.

Chapter Four: First Experiences in Directed Listening

Chapter four included 28 pages and comprised 5.2% of the curriculum. At the beginning of this chapter, Choksy provided the teacher with information on the historical background of the music, time period, and instrumentation. Particular emphasis on instrumentation included focus on the smaller orchestra, the piano, and the harpsichord. Description of the mechanism of the piano was listed as part of an exploratory lesson of the instruments of the classical period.

Choksy used eight pages to outline essential teaching procedures to prepare the student for the first listening experience of *Horn Concerto No. 4 in Eb Major, K 495, Movement Three, Rondo* by W.A. Mozart. The first concept necessary for

comprehension of the *Horn Concerto, Movement Three* was compound meter. Exploration of the beat subdivision occurred using the folk songs *Yankee Doodle* and *Bonavist Harbour*. A compound meter rhythm chart with common combinations demonstrated alignment of the rhythmic patterns. Preparation of the harmonic concepts of tonic and dominant chords in a major key were accomplished through *I's the By* because of the metrical and melodic outline of tonic and dominant harmony. Roman numerals for chords were also introduced during this segment.

Rocky Mountain and *the Symphony No. 9, Fourth Movement* by Ludwig von Beethoven were both used to assist the student in concept internalization of question and answer phrases. Once the form of the smaller musical segments was comprehended, the author acquainted the students with the larger rondo form in the Third Movement of Mozart's *Horn Concerto*. Students then created a group composition in rondo form followed by a class performance. Students were then asked to memorize the rhythm and learn the melody with solfège of the first theme. During the first session, students completed a listening chart. In subsequent listening sessions, students identified instrumentation, learned the second theme, discussed dynamics, harmonization, tempo and tonality. An example of a completed listening chart for the *Horn Concerto* was given.

Listening selection number two used five listening sessions to understand the focus piece, *Cello Concerto in D Major, Op. 101, Third Movement, Rondo* by Franz Joseph Haydn. The previously learned rondo form was transferred to the new composition. In preparation for listening, students learned compositional

characteristics of sequence and first and second endings. During the first three listening experiences students diagrammed the form, listed the instruments and their themes, and entered in the dynamics used throughout on the listening chart.

Two pages gave suggestions for the introduction of the subdominant harmonic function before the final listening experience. *Lumberman's Alphabet* and *Bonavist Harbour* aurally prepared students for subdominant harmony. During the final listening, students were asked to complete the listening chart for the rhythmic changes that occurred during the performance of the *Cello Concerto*. A completed listening chart was shown as an example of a finished product.

The third directed listening experience, or what Choksy calls a listening strategy, used *Symphony No. 4, K. 551, Third Movement, Minuet and Trio* by W.A. Mozart as the focus selection. Learning about the form of the minuet and the trio as well as the concept of triple meter and modulation provided necessary listening preparations. During the first listening experience students determined the form while during the second listening, students memorized the opening theme to the trio. The third and fourth listening considered the instrumentation and dynamics. Students were asked to sing the tonic and dominant notes along with the recording of the minuet to explore harmonic function during the final listening experience. A completed listening chart was shown as an example of a finished product.

The final directed listening strategy in chapter four was *Eine Kleine Nachtmusik K. 525, Movement Three, Allegretto* by W.A. Mozart. While the sequence was similar to the sequence to the *Symphony No. 4*, differences included

melodic ornamentation, chromaticism and cadential harmony.

Chapter Five: Experiences in Directed Listening:

The Symphony and Sonata Form

Chapter five included 22 pages, comprised 4.1% of the curriculum and focused on the components of the symphony and sonata forms. Brief historical information was given about the development of symphonic form. Preparation suggestions included extensive exposure to various major and minor tonalities using selected canons. Questions about tonality and dotted rhythms were based on the first listening. The second listening brought out questions about the character of the opening, instrumentation and the dotted rhythm motive. Harmonic function and analysis of the second theme was discussed during the third listening. The fourth listening focused on analysis of the recapitulation and the coda. A completed listening chart was shown as an example of a finished product.

For listening strategy number six, the second selection in this chapter, the author chose *Symphony No. 6 in F Major, Op. 68, Pastoral: Movements 3, 4 and 5* by Ludwig Van Beethoven. First, a general background of Beethoven and his compositional characteristics was established. The pedagogical purpose for listening focused on the stylistic differences between the *Pastoral Symphony* and previous listening examples. Preparation included an expanded vocabulary for dynamics and instrumentation. Also, secondary chords in harmonic function were introduced. Choksy recommended that both “Joyful Gathering” themes should be memorized. During the first listening, students were asked to complete the *form* and the *instrument* section of their chart. The focus of the second listening was

dynamic changes while modulation was the focus for the third listening. In preparation for the fourth listening, the author recommended the use of folk songs, such as *Peasant Dance*, to introduce students to the new tonality of the mixolydian mode. Listening for color and feeling of the storm section were the focus of the fifth listening.

Movement five of Beethoven's *Pastoral Symphony* required six listening experiences to acquaint students with this portion of the work. Students were familiarized with the A, B, and C themes of this movement of rondo form with a coda. The Cherubini *Canon No. 1* and Purcell's *Fie, Nay Prithee, John* were used to promote student awareness about seventh chords with a focus on the dominant seventh chord. Practice in music notation was completed after the first listening, while instrumentation and dynamics for the A theme were recorded after the second listening. The third listening focused on form, while the fourth listening focused on harmonization of the A theme. Focus on musical characteristics of the B and C themes was made during the fifth listening. The sixth listening focused on the form and the thematic connection between the introduction and the coda. A completed listening chart was shown as an example of a finished product.

The first listening to the *Piano Concerto No. 5 in Eb Major, Op. 73, Second Movement* by Beethoven, was used to teach both authentic and deceptive cadences. During this seventh listening experience, students first memorized the theme. The second listening focused on the expanded sound production of stringed instruments including the techniques of pizzicato and legato. Instrumentation and dynamics were identified during the third and fourth listening

respectively. Choksy recommended that listening for personal pleasure should be the focus for the final listening experience of Listening Strategy Seven. Chapter five concluded with a summary as well as an example of a completed listening chart.

Chapter Six: Experiences in Directed Listening:

Music of the Baroque (1600-1750)

Chapter six included 27 pages and comprised 2.9% of the curriculum. At the beginning, Choksy wrote extensively regarding the instrumentation and stylistic characteristics of music in the Baroque period. Introduction of the fugue was the most important new element in the first listening segment in chapter six. To prepare for listening to the *Fugue from the Toccata and Fugue in D Minor for Organ* by J.S. Bach, the author listed components necessary for understanding the compositional style of the fugue.

First, comparison to a canon was made with an example demonstration with *Non Nobis Domine* followed by the concepts of rhythmic augmentation and diminution. A review of the compositional device of sequence was outlined using the folk song *Brother John* and the patriotic song *My Country 'Tis of Thee*. Changes in tonality were prepared through the song *Mam'zelle Zizi*, through questions concerning harmonic alterations in a harmonic minor key. Directed analysis in the first listening assisted the student in exploration of the subject and episodes in the fugue. During the second listening students determined the musical voice part in which the subject occurred. Music analysis and use of motives was the focus for the third listening. The fourth and fifth listening

experiences were intended to address the use of pedal point and modulation.

Student projects, depicting the fugue in a creative way, were a cumulative project for the sixth listening. A completed listening chart was shown as an example of a finished product.

The *Brandenburg Concerto No. 5 in D Major, First Movement* by J. S. Bach was the focus for Listening Strategy Nine. Historical information gave background regarding the Baroque *concerto grosso*, as well as ritornello form and the history of the harpsichord. The concept of cut time meter was explained through the use of *Sailing On the Ocean* followed by the introduction of the triplet through the song *Handsome Molly*. Form and instrumentation was identified during the first and second listening. During the third listening, compositional variation was explored and was given to the flute and violin in the first solo ensemble. For the fourth listening, students were asked to notice changes in tonality. The fifth listening was a recording with original instruments. A completed listening chart demonstrated a finished product.

Finally, chapter six concluded with Listening Strategy Ten, focusing on George Frideric Handel's *Water Music*. Historical and biographical information on Handel and the time period in which he lived was given to the teacher. Form of the Baroque suite was also outlined and described. In preparation for listening, the author acquainted students with a more in-depth knowledge of sequence. Occurrence of metrical changes between triple and duple meter was explored using *Coffee Grows on White Oak Trees*. Rhythm of the *Allegro* was memorized followed by the identification of various chords and sequences.

During the first listening, students were asked to attend to the instrumentation as well as the rhythmic motive previously memorized. Acquaintance with uneven rhythm patterns was introduced during the second listening. Determination of form and stylistic differences between the allegro and the andante were the goals for the third listening session. Students sang the andante from notation during the fourth listening. The fifth listening was a listening on original instruments. A completed listening chart was provided as an example of a finished product.

Chapter Seven: Experiences in Directed Listening:

Music of Schubert and Brahms

With 16 pages and comprising 2.9% of the curriculum, the goal of chapter seven was to introduce the art music of the romantic musical time period using compositions by Franz Schubert and Johannes Brahms. The historical background and style characteristics were addressed including the definition of *lieder*. Franz Schubert's song *Die Forelle (The Trout)* was chosen as Listening Strategy Eleven and the first selection of focus in chapter seven. Melody and text were included to assist students in learning the song. Expansion of harmonic vocabulary was also necessary for comprehension of some of the text painting.

For Listening Strategy Twelve, the melodic material for *The Trout* was recognized again in Schubert's *Quintet, Op. 114, The Trout, Fourth Movement*. Instrument identification was the goal for the first listening. During the second listening, students were asked to learn the inner voices of the cello part. Focus was given to the bass part during the third listening. For the fourth listening

students focused on the use of the alto clef for the viola part. Students were asked to complete a listening chart for the theme and variations during the fifth listening. A listening chart was started but not completed.

Symphony No. 4 in E Major, Op. 98, Fourth Movement by Johannes Brahms was the focus of listening strategy thirteen. First, historical information on Brahms and his music was given along with connections to previous knowledge of the form of theme and variations. The E-minor scale skeleton of the theme was taught. Questions were asked about potential rhythmic, melodic and harmonic variation. Students were encouraged to create their own variations.

The first listening focused on theme analysis. Students sang the bass line during the second listening. Students were asked to complete information about the piece, the form, and the theme and variations on their listening chart during the third listening. Augmentation making the half note the main beat was the focus of instruction during the fourth listening. A listening chart for variations twelve through fifteen was also completed. During the fifth and sixth listening, students were asked to complete listening charts with pertinent information for the remaining variations. A completed listening chart was shown as an example of a finished product.

Chapter Eight: Experiences in Directed Listening:

Music of the Impressionist Period and Early Twentieth Century

Chapter eight included 13 pages and comprised 2.4% of the curriculum. The final chapter in directed listening focused on music from musical periods of Impressionism and the early twentieth century. Compositions by famous

composers Claude Debussy and Igor Stravinsky were used to represent the musical styles of these time periods. First historical information on Debussy was given as a resource to the teacher. The focus piece for listening strategy fourteen was *Debussy's Nuages [Clouds] (from Nocturnes)*.

Students were asked to give their impressions on the music during the first listening. Art work from the time period was used to prompt descriptive feedback. The concept of pentatonic scales starting on different scale degrees was the focus for the second listening. Folk song examples were included as a reference for connecting the tonality in *Nuages* with the tonalities of familiar folk songs. The third listening focused on the inventive use of intervals and harmonic function by the composer. Consideration of dynamics and tempo was the goal of the fourth listening experience. A conclusion with an example of a completed listening chart finished the segment.

The fifteenth and final listening strategy was *The Firebird* by Stravinsky. Even though *The Firebird* had elements of the past, the author noted the defining qualities that made this piece part of the twentieth century style. Choksy told the story and gave insights to assist students in their understanding of *The Firebird*. Students were to be acquainted with the chromaticism, dissonance and consonance, and various metrical patterns listed before listening. Mixed meter was prepared by singing *Brother John* in 5/4 and 7/4.

Focus for the first listening focused on chromaticism in the melody of the firebird. The themes of the princesses were memorized before listening the second time. For the third listening, students were asked to evaluate the use of dissonance

to depict conflict. Questions about the difference between diatonic and chromatic melody surrounded the fourth listening with focus on the *Lullaby*. Encouragement was given to memorize the *Finale*. Questions about the ending directed listening the fifth time. During the final listening students were asked to complete a listening chart that is different from previous charts. Chapter eight concluded with the story of *The Firebird* for use by the teacher in student connection. Pictures of hand signs for the diatonic scale were also included in chapter eight.

Chapter Nine: Conclusion

Chapter nine included 3 pages and comprised 0.6% of the curriculum. During the conclusion the author emphasized that the previous listening strategies were only examples of the necessary experiences to produce musically literate adults. Explanation and summary of the range and facets of learning during these lessons were given. Two qualifications for choosing a musical selection were given by the author. First, the music had to contain “undeniable and enduring quality” (Choksy, 1999, p. 188). Second, the teacher had to love the music selected. “...it should simply be music the teacher loves, because that love of music is what will be communicated to students in every lesson” (1999, p. 188). Choksy gave advice on the teacher development of listening strategies, referring to the original ten outcomes, discussed in *Volume One* for the production of an advanced musically literate student in the twelfth grade. *Volume Two* outlined strategies to achieve ideal objectives in the ten outcomes.

To play in the high school band or to sing in the chorus is not enough.

Performance is important, but performance alone does not constitute an

education in music. The time has come for music to take its place with the other academic disciplines as a subject worthy of serious study. To that end this book is dedicated. (p. 190)

Just as music education is worth ‘serious study,’ both volumes seemed to be ‘worth’ careful consideration in curriculum development. Each chapter was compared to the total volume can be seen in the below graph in Figure 2.

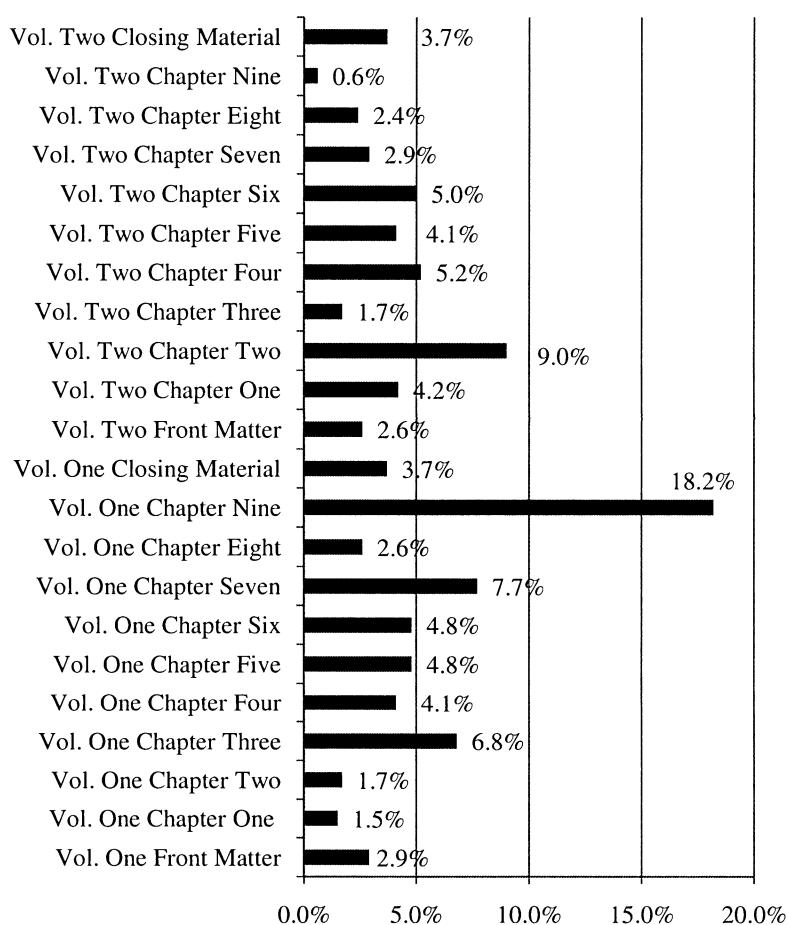


Figure 2. A percentage comparison of each chapter in *The Kodály Method* as compared to the total volume.

Context of Authorship for *Kodály Today* (Houlahan & Tacka, 2008)

Biographical Context

For a comprehensive understanding of this work, the context in which the curriculum was written needs to be explored. This was done through research of previous publications as well as interviews with both authors separately.

Currently, at Millersville University in Millersville, Pennsylvania, Dr. Mícheál Houlahan is the Department Chair as well as a Professor of Music Theory and Harmony while Dr. Philip Tacka is a Professor of Music on the same faculty. Although this is not a biographical document, some personal history seemed necessary for accurate data interpretation. All previous experiences have potentially laid the foundation for the creation of *Kodály Today*, however, only context most appropriate to current research has been mentioned throughout the analysis.

Although Tacka is from the United States and Houlahan is from Ireland, their professional paths crossed multiple times before the cooperation on pedagogical endeavors. Both authors began their journey through early exposure to the possibilities of quality Kodály pedagogy. Both were impressed early on by various aspects of the training. Both studied in Hungary during the 1980s when Hungary was still a communist country. Both studied at either the Kodály Musical Training Institute (KMTI) or the later established Kodály Center of America (KCA).

Both graduated with doctoral degrees through the Catholic University of

America which was closely affiliated with KCA. Both joined the faculty at Millersville University, enabling professional collaboration. Each traveled to their current destination through different paths.

During student teaching, Tacka first heard about the Kodály concept through the Mary Helen Richards charts (Richards, 1964), one of the first American publications of Kodály ideas. Further exploration of the Kodály philosophy continued at the Kodály Musical Training Institute in the 1970s in Wellesley, Massachusetts. Tacka trained for many years at both KMTI and KCA before finally going to Hungary to study at the Kodály Institute at the Liszt Academy, receiving a diploma from the Kodály Pedagogical Institute in Kecskemét. Regarding initial exposure to Kodály pedagogy at KMTI, Tacka commented:

...the teaching practices I really understood...from that point on I sort of devoted myself to learning as much as I could about this whole approach to teaching...the inspiration was seeing the incredible models of teaching that I saw in Boston...I wanted to teach that way. (P. Tacka, personal communication, March 20, 2010)

On a different path, Houlahan first discovered the Kodály process through observation at a Kodály course in Ireland. As an undergraduate at that time, he was most impressed by the solfège and musicianship training that the students received. As an honors degree recipient, he received an Irish department grant to study music also at the Kodály Pedagogical Institute where he received a diploma in his early twenties. While in Hungary, Houlahan met Denise Bacon who invited

him to study in America at KCA, which he did through a Fulbright Scholarship in Research. After completion of both a Master's Degree in Kodály Pedagogy and his Ph.D. in Musicology from the Catholic University of America in 1988, Houlahan used some of the material from his dissertation in his first collaborative pedagogical publication with Tacka, *Sound Thinking, Volumes One and Two* (1995), initially published in 1990 (M. Houlahan, personal communication, March, 20, 2010).

Vision and Philosophy for *Kodály Today* (Houlahan & Tacka, 2008)

Sound Thinking received a favorable review by Anthony L. Barresi, in the Music Educators Journal in 1990: "...these books...provide a method for the development of perceptions and understandings that will lead the learner to think in sound" (1990, p. 61). Interestingly, during the thesis interview, Tacka identified comprehension of sound as one of the goals for *Kodály Today*. "If we have an *idée fixe*, it's the notion of getting students to access sound...the music curriculum is a process to get students to really think about sound." Vision and goals articulated below concerning *Kodály Today* expressed a desire to address needs evidenced during field work over the last decade. However, this desire to find a way to help students process sound started over eighteen years ago and, knowing the authors, continues to this day.

More recent vision, providing direction for the content and format was, evidently, born out of necessity of both connection and communication. The authors mentioned this challenge both in interviews and in a lecture at the OAKE

National Conference in March of 2010: “Keys to A Successful Kodály Program.”

While the authors were training teachers in various cities in Texas, they noticed that teachers with Kodály certification training could write lessons which were a little more interesting than those without Kodály training. However, they seemed to lack some clarification needed to keep a lesson musical or make conscious the knowledge of various concepts. Teachers in the field continually asked them for assistance on the mechanics of successful implementation of the Kodály process. “...the book was actually done in kind of collaboration with teachers in the field who forced us to be as clear as we possibly could...they wanted a kind of recipe for teaching” (P. Tacka, personal communication, March 20, 2010). Patty Moreno, Director of the Kodály Certification Program at Texas State confirmed the sentiment:

“Kodály Today is a culmination of all of these years of experience working with teachers. . .to make teachers’ lives easier so that they get beyond the basic questions . . . making it more musical, less talking, more performing, more doing. . .more learning . . . yet keeping the love and the fun in music. (P. Moreno, personal communication, July 14, 2010)

Solution for this need developed out of three strands of experience by Houlahan and Tacka. Pedagogical roots were the first strand that seemed to contribute to publication. Both received the best training that Hungary and America could provide at that time, studying with early founders of the American adaptation of the Kodály philosophy as well as with Hungarian faculty. Also, the authors continually revisited and reacquainted themselves with the Hungarian

model throughout the years.

The second strand began in the mid-1990s when Tacka was asked to teach a music education course with an educational psychologist while a professor at Georgetown University, leading to further research in the area of cognitive development and perception. The ‘sound before symbol’ idea has been a part of educational pedagogy since the influence of the work of the Swiss educator Johann Heinrich Pestalozzi in the 18th-19th centuries. According to explanations of learning theory in chapter six of *Kodály Today*, the authors wanted to combine previous insights from educators from the past with the work of more contemporary theorists such as Jerome Bruner and Edwin Gordon. Houlahan mentioned this in an interview regarding the vision of the curriculum, “...the vision basically was to create a publication that revealed all of the Kodály sequence...the second thing was to infuse into the Kodály Concept...what we had learned from the field of perception, cognition and our research with teachers” (M. Houlahan, personal communication, March 20, 2010).

The final strand provided the framework for the implementation of a model that addressed, “the different facets of what it means to be a musical human being” (Houlahan & Tacka, 2008, p. 21). Development of this idea was born out of one of the discussions during the second Tanglewood Symposium, occurring in June of 2007 at Boston University (www.bu.edu/tanglewoodtwo). Representatives from various fields of musical study gathered together to discuss music education. During one of the discussions participants addressed the question “What makes a musician?” excluding reference to specific pedagogical

methodologies. Synthesis of the conversation resulted in the development of what Houlahan called the *multiple dimensions of musicianship*.

In summary, the vision for Kodály Today was born from the desire to equip teachers to help students successfully access dimensions of sound and develop holistic musicianship. Houlahan and Tacka created a curriculum to address those needs under the influence of three different strands: pedagogical training and experience, research in cognition and perception, and philosophical discussions concerning aspects of musicianship. Patty Moreno, one third party observer for this thesis, summarized vision and context the best when she shared: “Great pedagogues like Tacka and Houlahan are never satisfied with the *status quo* . . . they’re always researching. They’re always improving” (P. Moreno, personal communication, June 14, 2010).

Curriculum Summary of *Kodály Today* (Houlahan & Tacka, 2008)

Kodály Today totaled 629 data units from cover to cover including the blank pages and title pages. This publication was an adaptation of the Kodály philosophy for the American context published in 2008. Divided into eleven chapters, this book focused on the structure around the various aspects of the musical development of a child. Houlahan and Tacka described these aspects as the *multiple dimensions of musicianship*. According to the authors, the idea of *multiple dimensions of musicianship* evolved out of discussions with various performers and educators regarding common facets of a true musician. Discussion questions were given as tools throughout the book with references supporting chapter content. According to Dr. Brent Gault, in his review of *Kodály Today*:

“...the book incorporates conceptual ideas, practical suggestions, and resources that represent the broader educational community” (2008, p. 40). Research analysis seemed to support Gault’s assessment.

Introduction

The introductory section, totaling 18 pages comprised approximately 2.9% of the entire curriculum. Some of the section was the ‘front matter’ or beginning material necessary for book function (i.e. dedication, title page, table of contents, etc.). The actual introduction provided a foundational philosophy and overview that prepared the reader for the following material. It was a total of six pages and began with a discussion about the benefits of teaching with the Kodály philosophy. Although the authors admitted to deviation from traditional implementations of Kodály’s ideas, Houlahan and Tacka asserted that the application remained congruent with the Kodály philosophy:

We have developed this book with teachers...Instead of continually forcing our pedagogical procedures on them we worked with them to address their needs and concerns both musically and practical. The aim of this book is to provide elementary level music instructors with a practical guide for teaching a Kodály-based music curriculum. . . (2008, p. 5)

Thesis interviews supported the above vision statement for creation of the curriculum. The articulation of purpose was followed by a brief summary of each chapter. A term later in the ‘features’ section raised questions of clarity. For the uninitiated reader, use of the term *aural/oral tradition* on page eight might be confusing to the uninitiated: “The building blocks of music are derived from

repertoire from both the *aural/oral tradition* as well as from the classical music tradition.” Further explanation was contained in the presentation of the sound-to-symbol learning theory model: “It is a model that incorporates the learning practices associated with folk music tradition and classical music” (Houlahan & Tacka, 2008, p. 8). After numerous personal conversations with these authors, the aural/oral tradition seemed to refer to a variety of musical styles that transmit music through oral and aural methods and not necessarily by western traditional classical notation.

Chapter One: Constructing a Teaching Resource Portfolio

Creating a teaching resource portfolio was the main focus for chapter one which was six pages and made up .9% of the total curriculum. Even though relatively small in volume, the ideas were valuable resources toward the development of personal growth and efficiency in teaching. For each grade, the creation of a portfolio was recommended containing a personal teaching philosophy and curriculum goals for each area of musicianship growth. Recommended components contained in the portfolio started with songs used by grade level with comments on use and pedagogical method. Sections were organized around framework of the *multiple dimensions of musicianship*, including successful performance strategies, how to promote critical thinking through literacy, and activities for creative activity and listening. Houlahan and Tacka surmised that the ideal portfolio should contain sections on assessment, class profiles, and resources used throughout the year.

Chapter Two; Kodály's Philosophy of Music Education:

“Legyen A Zene Mindenkié” [Music Should Belong to Everyone]

The 22 page chapter accounted for 3.5% of the book. Beginning with a rationale for a personal philosophy of music education, the history of Zoltán Kodály, the person, as a foundation for understanding of Kodály, the philosophy was also established. A discussion of Kodály's philosophy particularly considered justification of music in the school curriculum and the role of Artist-Teachers who value both musical and pedagogical excellence. Subsequently, Kodály philosophy was interpreted through the lens of the *multiple dimensions of musicianship*. In accordance with professional accountability, philosophical ideals were connected to the national content standards for music education established by MENC: The National Association for Music Education.

After the establishment of a curricular foundation, an example connected the theory to practical use with an outline of a first grade curriculum. The model curricular plan connected the Kodály concept with the national standards through the lens of the multiple dimensions of musicianship including detailed explanation of both the lesson plan framework and development.

Chapter Three: Children as Stewards of Their Cultural and Musical Heritage:

Selecting Music Repertoire for the Classroom

Many of the chapters followed the outline set by the same multiple dimensions of musicianship that were expressed in the introduction. The title for chapter three was the first aspect listed for these dimensions, totaling 34 pages and comprised 5.4% of the curriculum. Suggestions and practical resources

informed the process of repertoire selection and analysis for the classroom. The category of 'song material development' accounted for approximately 50% of the chapter, seeming to support the title and chapter focus. Folk music was perceived as an integral part of the pedagogical process, consistent with Kodály's ideas (Landis & Carder, 1972) and principles established by the Kodály community (www.oake.org).

Topics addressed included: the role of authenticity in song selection, use of music from local and world cultures, and the rationale for use of a pentatonic foundation for the pedagogy of melody, principles for song selection, and guidelines for folk music performance. According to Houlahan and Tacka, song repertoire should include three categories of songs: songs for singing, movement, and playing on instruments, songs for listening, and songs for pedagogical use.

Houlahan and Tacka continued with recommendations for the use of these categories in the development of song material for the classroom. Pedagogical suggestions were provided for each of these categories including the creation of an alphabetized song repertoire list for each grade. The three categories also provided a framework for song categorization. After each song was assigned a category, results could be alphabetized to form another resource list.

Both of these lists were potentially the type of resource that might be included in the grade-level portfolio. Three common approaches to song analysis were identified with examples to support and explain each analytical system. Chapter three concluded with development of the lesson plan based on the musical repertoire, implying repertoire selection as a foundational element in the

process. Sample lesson plan frameworks outlined the process with modifications evidenced in bold text.

Chapter Four: Children as Performers:

Singing, Movement, and Playing Instruments in the Elementary Music Classroom

Development of the child as a performer was the focus for chapter four which totaled 44 pages and comprised approximately 7% of the book. Chapter four began with advice on the development of vocal performance skills in the young child. According to the Kodály philosophy, singing is the foundation of all musicianship and all other instrumental performance: “The playing of instruments facilitates much musical learning in the higher grades, but singing must always be in the center” (Kodály, 1972, p. 143). A guide was given for vocal skills and ranges. For practical use, advice was included on posture and warm-up exercises as student access of the head voice. Sixteen suggested exercises were shared with example material along with effective strategies for teaching a new song both by note and by rote. Personal assessment questions for determining effective teaching were listed.

Next in chapter four, Houlahan and Tacka considered the area of movement performance in the pedagogical process. First, they listed a pedagogical sequence for game instruction. Games and movement activities were sequenced as following (in pedagogical order): acting out, wind up, circle, choosing, chase, partner, double circle, double line-reel, single line, square games and square dances. Movement material was suggested for various grade levels. A table detailed pedagogical uses for songs and games, providing a beneficial guide for

the inclusion of movement in a lesson.

Next, Houlahan and Tacka discussed use of instruments in the Kodály classroom, providing a sequence for instrument introduction. Suggestions and strategies for incorporation of instruments consistent with the Kodály philosophy included the use of instruments to reinforce the beat, beat and rhythm, rhythmic ostinati, melodic ostinati, and recorder performance. Harmonic instruments such as autoharps or guitars were recommended for use with older students and contained advice on teaching chord progressions. Chapter focus was incorporated into a performance focused lesson plan example.

Chapter Five: Children as Critical Thinkers and Problem Solvers:

Developing Music Literacy Skills

Chapter five suggested strategies to stimulate the critical learning process towards the acquisition of music literacy skills. Totalling twenty-eight pages, it made up 4.4% of the total volume of the book. Various teaching tools, common to Kodály pedagogues, were explained, including the use of solfège syllables, letter names, hand signs, tone steps, the finger staff, child's piano, notes on the staff, and rhythm syllables. Strategies for the implementation of these tools were listed along with appropriate charts and pictures. Houlahan and Tacka advocated the use of the *ta ka di mi rhythm syllable system* as a replacement for the traditional 'Kodály' rhythm syllable system developed by Emil Chevé, a French pedagogue. Examples demonstrated effective process for connecting rhythmic concepts to rhythmic syllables.

Houlahan and Tacka outlined a teaching sequence for the development of

both rhythmic and melodic skills, including a chart to depict the relationship between musical concepts and musical elements. Suggestions alternated between melodic and rhythmic concepts. During preparation of a melodic concept, practice occurred for the previous rhythmic concept. The term *concept*, in this chapter, was defined as the information needed for understanding. The term *element* was used for the actual musical label needed to promote literacy. For example, in consideration of the musical element of ‘quarter and eighth notes’, the corresponding musical concept was ‘one and two sounds on a beat.’

Charts showed the basic order and sequence of learning for rhythmic and melodic elements. Elements were outlined according to the overlapping sequence of preparation, practice and presentation teaching progression for grades one through five. Examples through the generic lesson plan used previously were given for selected elements and stages in the process of literacy development. While specific ideas were given for the development of various musical concepts, over 60% of the total chapter consisted of pedagogical tools and lesson plan examples.

Chapter Six: From Sound to Symbol:

A New Learning Theory Model

Chapter six was only twenty pages and comprised 3.2% of the book. While this chapter was small in volume, it seemed to be a pivotal point in the development of the *Kodály Today* ideas. Also, interestingly, although there was a plethora of lesson plans, pedagogical tools, and curriculum advice, a significant portion of the chapter was devoted to philosophical discussion. After the initial

foundational chapters, much of the information provided focused on the promotion of musical growth in separate dimensions of musicianship.

From chapter six on, the curriculum incorporated all previous pedagogical ideas into a cohesive whole. The process of preparation, presentation and practice of a musical element was articulated. In chapter six, Houlahan and Tacka presented, "...a model of how basic music literacy skills can be systematically developed through a sound to symbol orientation to teaching" (2008, p. 143).

Houlahan and Tacka briefly traced the historical precedent by Johann Heinrich Pestalozzi and Lowell Mason in use of the 'sound to symbol' approach to teaching musical concepts and elements. Jerome Bruner seemed to be a major influence, explaining the relevance between the three stages of learning advocated by Bruner (i.e. enactive, iconic and symbolic) and their own learning theory model. Bruner's cognitive perception model was integrated with traditional stages of Kodály pedagogy, detailing the connection using various charts.

Lesson plans and tools articulated the synthesis for practical classroom implementation. Phase one, similar to the preparation phase in other Kodály curricula, was labeled as the *cognitive phase* and had three stages of awareness: kinesthetic, aural and visual. The presentation phase was also labeled as the *associative phase*, containing two stages: labeling of the **sound** and labeling the **notation** or **symbol** for that element. The final phase, often considered a practice and assessment phase, Houlahan and Tacka called the *assimilative phase*. In this phase, students recognized the element in both familiar and new songs followed by practice of the new element for instructor assessment of student

comprehension.

Strategies for these stages were articulated with examples: kinesthetic activities for rhythm and melody; sample questions for rhythmic and melodic aural awareness; and the rationale and assessment of the visual awareness stage with corresponding activity ideas. A short paragraph on the presentation stage was mostly philosophical in nature though some activities for the practice and assessment stage were listed. Houlahan and Tacka summarized the essence of their model: “Our learning theory model provides a perceptual orientation of teaching and learning that allows for the integration of aural observations prior to focusing on notation and traditional representations of musical knowledge (p. 153).

Houlahan and Tacka next compared their learning theory model with the models of learning adopted by other Kodály pedagogues. Specifically, Houlahan and Tacka compared their learning model with that of Lois Choksy, the author of the other curriculum in this thesis, using the rationale that her model was closest to the Hungarian model of learning established by Zoltán Kodály and his colleagues saying, “While we agree with this approach to teaching we also believe that the preparation phase of instruction requires more sequenced activities in combination with the performance of music repertoire (2008, p. 154).

One area of departure was in the sequence during the presentation stage. According to the authors, the Choksy model labeled both the sound and the symbol at the same time while Houlahan and Tacka divided the presentation into two stages. Another area that made their learning theory different was in the

introduction of letter names. According to Houlahan and Tacka, the Choksy model did not use letter names until a much later stage. They propose that letter names should be taught when the student has knowledge of the *do* pentatonic scale. This could be as early as late second grade. Ending the chapter, Houlahan and Tacka updated the basic lesson plan to accommodate their learning theory model.

Chapter Seven: Developing Musicianship Skills

Chapter seven contained wide thematic variation, totaling 78 pages and comprising 12.3% of the curriculum. Focus on the development of musicianship skills included singing, music reading, writing, improvisation, composition, part-work and harmonic hearing, memory, inner hearing, form, listening, conducting, movement development, instrumental development and terminology. Guidance was also given pertaining to the use of the monthly plans in the appendix. Houlahan and Tacka focused on sharing exercises and other strategies to develop musical skills in the context of their learning theory, starting with practice strategies for rhythmic and melodic elements. Demonstration of music literacy was evidenced through improvement of reading and writing skills. Activities assisted development of music reading and writing skills, including the use of audiation, manipulatives, music memory, translation, writing known patterns and dictation.

In the next section, Houlahan and Tacka combined the teaching of form in the same group as the activities for the development of creative expression, raising the question on perception of form identification as foundational for

improvisation and composition. The opposite might also be true, knowledge of form or the use of this knowledge to be most effectively practiced through creative activity. These might also be simply grouped together. Activities for the development of improvisation and composition skills in all modalities were suggested.

Part-singing and harmony seemed to comprise one of the largest portions of the chapter totaling over 23% of the chapter. Part-singing activities utilized various kinesthetic, aural and visual rhythm canons, with sequences for implementation. Houlahan and Tacka recommended music literature for a youth chorus, advising on selection and use. Performance strategies for folk songs and appropriate compositions and arrangements were provided for teacher reference.

Next, promotion of harmonic knowledge and skills incorporated sequence for development of harmonic hearing, use of chord functions and accompanying melodies with chord roots. Houlahan and Tacka used musical skills such as singing or instrument performance to promote knowledge of the musical elements in basic harmony.

Houlahan and Tacka next turned their attention towards strategies to promote intentional music listening in the classroom, a necessary musical skill: “A primary goal of teaching should be to use singing as a means of opening the world of music literature to students...depending on the ability of the child, the instructor needs to find ways to encourage active music listening in the classroom” (2008, p. 216-217). Houlahan and Tacka also used the same goal from Kodály that Choksy used as an impetus for use of classical listening: “to make the

masterpieces of world literature public property, to convey them to people of every kind and rank” (Kodály, 1974, p. 160). Resources were provided to equip the teacher to accomplish this objective originally envisioned by Zoltán Kodály.

Multiple strategies helped the teacher prepare the student for listening and to present the music to the student. Discussion concerning the ideal way to connect folk music to art music culminated with a table connecting various classical music pieces with folk music commonly used in the classroom. Another table connected short excerpts to the pedagogy for common musical elements. A sample listening activity, sequenced over ten lessons, modeled appropriate implementation closing with a listening chart. Lesson plan framework based on musical skill development modeled the practical use of chapter seven.

Chapter Eight: Teaching Strategies for Rhythmic and Melodic Musical Elements

The largest in volume, totaling 160 pages, chapter eight comprised 25.3% of the total volume of the curriculum. Opening with a philosophical inquiry towards the perceptual versus the conceptual understanding in music education, the authors determined that a teacher who focuses on the promotion of perceptual understanding would use a sound-to-symbol approach in music teaching. Various components necessary for inclusion of a sound-to-symbol approach in a teaching strategy were outlined with suggestions on the implementation of their lesson plan model. Activities were suggested for each stage of awareness with the inclusion of sample questions used.

Teaching strategies were outlined for each element from beat and melodic

contour in first grade to the mixolydian scale in fifth grade, detailing their learning theory model for each and every concept in a logical, sequential order. Alternating melodic and rhythmic concepts with the notation for focus songs concluded the end of each grade. Each element contained direction for song use along with specific questioning for the curriculum implementation of each element. Many suggestions of various types of reading, writing, improvisation, composition, and listening activities supported the assimilation phase.

Although this seemed like a strict formula at first glance, Houlahan and Tacka explained that, “Teaching procedures and lesson preparation examples are presented in considerable detail but need not be taken literally. They should, instead, be used as a point of departure for each teacher’s own creativity and personality. . . in a way that is responsive to the needs, backgrounds, and interests of their own students” (2008, p. 5). Tacka articulated their intent for these tools when he talked about their attempt to provide teachers a ‘recipe’ for teaching. “...you follow a basic recipe when you’re cooking but you make the end product really distinctive and your own by adding your own creativity to it” (P. Tacka, personal communication, March 20, 2010). For Houlahan, the goal seemed to reflect a similar sentiment: “. . . never to sort of say ‘this is the way to do it.’ The goal was to try and understand that process” (M. Houlahan, personal communication, March 20, 2010).

Chapter Nine: Sequencing and Lesson Planning

In chapter nine, Houlahan and Tacka took 18 pages, and 2.8% of the curriculum to discuss methods for effective lesson planning, considering objective

development as well as sample questioning. Interestingly, the word ‘song(s)’ was used in all except for two objectives. In one of those exceptions, the objective listed pertained to sound identification. The other objective, which did not specifically mention the word ‘song,’ asked the student to improvise music with the new musical element. As a result, thirteen out of fifteen objectives specifically used the word ‘song(s)’ in their sample objective list, seeming to emphasize the role of song repertoire in accomplishing objectives.

A minimum of five lessons for each element was outlined for the teacher with preparation lessons matching up with practice lessons (Houlahan and Tacka, 2008, p. 404). Sample lesson objectives and a lesson plan model were demonstrated for each stage of awareness with framework provided for the presentation lesson one and two. There was also an interesting lesson plan for the assimilative phase of presentation of harmony. Potential sectional transitions in the lesson were categorized according to the intent and method of creation, including the use of storying, giving directions, unconscious and conscious melodic and rhythmic connections. A demonstration lesson plan modeled the use of melodic connections. Tools for lesson evaluation and teacher evaluation were prescribed for self-reflection.

Chapter Ten: Teaching Musicianship Skills to Older Beginners

Although only 2.5% of the whole book, totaling 18 pages, chapter ten specifically addressed the pedagogical needs of the older beginner. This was interestingly somewhat balanced in thematic categories. Perhaps this was due to the fact that this seemed to be a miniature curriculum. Houlahan and Tacka

returned to previous discussions about song selection, vocal training, and teaching songs and adapted them for the context of older students.

A sample curriculum of a suggested sequence for the teaching of rhythmic and melodic concepts to this kind of student was outlined. Development of the singing voice was considered a primary goal. Houlahan and Tacka reestablished the framework for a lesson plan for this age group. Sample plans were shown for preparation and practice stages for both rhythm and melody. Suggestions for the development of the musical skills of memory, dictation and part-work were articulated for this alternate context.

Chapter Eleven: Evaluation and Assessment

Fittingly, as the final 2.9% of the book, totaling 18 pages, chapter 11 focused on evaluation and assessment of both the teacher and the student. Initial assessment tools rated the teacher on five different areas including curriculum planning, lesson planning, personal musicianship, lesson evaluation, and the progress of student learning. A rubric included a detailed explanation of student progress evaluation in various areas, using the framework of the *multiple dimensions of musicianship* as well as the category of cross-curricular instruction. Interestingly, one area that was not included in the rubric was the category of student participation. Detailed rubrics also provided evaluation of the music literacy skills of reading and writing.

Closing Material

Concluding material, including appendices, seemed to be a major portion of the book, totaling 170 pages and comprising approximately 26.9% of the

curriculum. Notwithstanding the normal bibliographical notes and index, the conclusion contained valuable pedagogical tools to assist in effective curricular implementation of presented ideas. Appendix One detailed suggested curriculum goals for grades one through five. An Alphabetical Song List separated by grade comprised Appendix Two. Appendix Three included a Pedagogical Song List in which songs were grouped by the sequence of pedagogical use to teach various concepts and elements. Appendix Four outlined the suggested monthly plans and sequenced the layered stages of the pedagogy. After the bibliographical notes list there was a song index, index of teaching strategies, and a general index. The graph in Figure 3 below demonstrates the percentage of each chapter compared to the total volume.

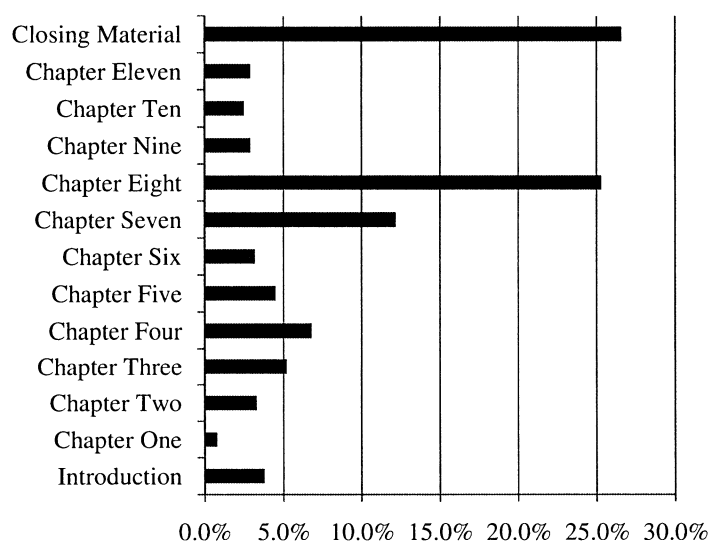


Figure 3. Percentage of each chapter of Kodály Today as compared to the total volume.

Data Reduction and Interpretation

Overview of Thematic Category Assignments

The process of qualitative research entails the reduction of the subject focus into units through a method called *unitization* (Erlandson, et al., 1993). Usually this is done with specific interviews or observations of individuals. Because data were texts, each page was considered a separate data unit, and assigned a category code. Because focus data were curricular texts, this list served as a starting place for a qualitative codebook appropriate for the subject of a music curriculum. Coding results along with the chapter information was entered into statistical software (*PASW Statistical Analysis 18.0*). Data were analyzed for the mode of each variable. Results were considered against curriculum context to determine the connection of various themes or the lack thereof. Curricula were then compared to each other to determine any commonalities or incongruities.

The following section specifically constructed aspects of these categories and their use in both *The Kodály Method* and *Kodály Today*. Categories provided a framework for deeper analysis of the curriculum than had occurred previously in this document. For effective organization, each category was addressed according to the larger thematic group previously assigned. Percentages listed were the percentages of pages assigned that category in comparison with the entire curriculum. Following next, was exploration of the content of each category with various relationship observations. See the codebook in Table 1 below for definition of category codes assigned to each data unit.

Table 1

Alphabetized Codebook Defining Category Codes

Category	Description	Type
Background	Data giving the history behind chapter focus or content.	Personal Perspectives
Book	Anything necessary for a book such as a title page or blank pages	Organization
Choral Literature	Advice on the selection and development of quality music for choral performance.	Performance
Conclusion	Summative information including questions and assignments for the reader, usually occurring at the end of the chapter.	
Creative Expression	Pedagogical advice to promote improvisation and composition, while including development of the concept of form.	Music Skills
Curriculum Development	Principles and suggestions for the creation of a long term curricular plan.	Curriculum
Curriculum Implementation	Specific guidance on the realization of the model plan in various contexts, focusing on daily use in the classroom	Curriculum
Evaluation	Specifically articulated the best process for assessment of success.	Curriculum
Front Matter	Part of the preparatory information normal to the structure of a book	Organization
Harmony	Understanding pitch relationships and chord structure development Included intervals, triads, chords, and elements of harmonic function.	Music Concepts
Index	Itemized lists at the end of the document for finding needed information.	Organization
Instruments	Included best practices for the incorporation of instruments.	Performance
Lesson Plans	Plan or outline sufficient for direct immediate classroom use	Curriculum

(Table 1 continues)

Table 1

Alphabetized Codebook Defining Category Codes (Continued)

Category	Description	Type
Listening	Pedagogical sequence for the development of listening skills	Music Skills
Literacy	Focused on the development of music reading and writing skills. Referred to multiple strategies to promote music literacy, including audiation and memory.	Music Skills
Sound Characteristics	Pedagogical principles for sound quality identification, including the categories of timbre and dynamics.	Music Concepts

Main Themes

Disparate categories were grouped together into main themes which emerged throughout the document. Definitions formulated from emerging data assisted thematic assignment of codes. See the below guide in Table 2 for theme definitions.

Table 2

Definitions of Emerging Themes in Category Codes

Theme	Definition
Curriculum	This encompassed the categories which referred to either the development or implementation of curricular goals and objectives. Curricular materials and tools were also included
Musical Concepts	Any categories that contained pedagogical information to promote musical literacy or concept acquisition.
Musical Skills	Categories which were actions that demonstrated musical concept comprehension

(Table 2 continues)

Table 2

Definitions of Emerging Themes in Category Codes (Continued)

Theme	Definition
Organization	Any part of the book which was normal for professional use and publication.
Performance	The promotion of a quality music making or movement performance experience.
Personal Perspectives	Philosophical discussion or personal connections made by the author were considered a part of this theme. Any data that contained historical background or informational facts.

In consideration of theme assignment, it appeared that the themes selected were a balanced representation of categories analyzed. 'Curriculum' comprised the largest portion of the categories possibly because focus materials were curricular documents. 'Performance' assignments comprised a larger percentage than all other themes except for 'curriculum'. Aside from other potential factors of influence, this may suggest that successful music making was one primary goal. The two themes of 'musical concepts' and 'musical skills' represented 15% of the total volume. See the pie graph in Figure 4 for a visual percentage comparison of emerging themes.

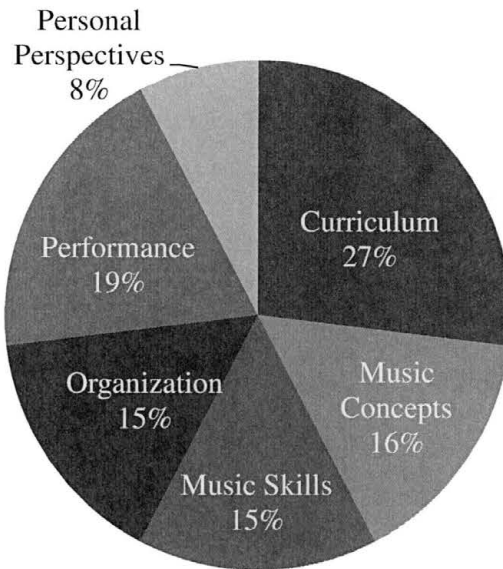


Figure 4. Percentage comparison of emerging themes evident in analysis.

Category Curriculum Analysis

Although the curricula have been summarized for general content, the new lens of category codes assigned provided a filter for the large quantity of data collected. Category content was analyzed for each curriculum separately followed by the comparison of both to each other. Graphs and charts were used to assist in comprehension of the results. Categories were organized by alphabetized themes.

Category Analysis for *The Kodály Method* (Choksy, 1999)

Curriculum

Curriculum Development

Curriculum development, comprising 7.4%, was evidenced throughout *Volume One* and in chapters one, two, three and nine of *Volume Two*. The focus on *Volume One* was the pedagogical process for the child at the preschool and elementary school. Concept objectives and expectations for various areas of music literacy were identified for each grade level. In *Volume Two*, a broader perspective began with identification of the ideal student at program completion in the 12th grade. Expectations did not seem to be organized by grade level but by the steps necessary to achieve outcome goals.

Curriculum Implementation

Curriculum implementation comprised 2.2% of the curriculum. Early on there was a brief discussion of the pedagogy of listening, the major focus did not seem to appear until chapter eight in *Volume Two* where the process for developing concept literacy was explained. Although pedagogical sequence was outlined and lesson plans were included, only a few pages in *Volume Two* focused on implementation. Rationale could possibly be due to the belief by the author in teacher independence and responsibility mentioned by Jaccard discussed in the curriculum context.

Evaluation

Evaluation was an integral part of other categories but did not seem to receive specific focus for an extended period.

Lesson Plans

Lesson plans comprised 8.5% of the curriculum. *Volume One* contained a few lesson plan examples of a 30-minute lesson for grades one and two. *Volume Two*, however, contained an entire chapter with 19 lesson plans that focused on the needs of the older beginner. The plans had been previously successful with two different groups of students.

Pedagogical Tools

Pedagogical tools comprised 7.2% of the curriculum. Tools in *Volume One* included rhythmic and melodic concept charts at the end of each grade, composition grid templates, solfège discs and xylophone bars to assist with absolute pitch and a chart for listening preparation. Composition grid templates and listening charts were many of the pedagogical tools used in *Volume Two*.

Song Material

Over a hundred songs were included for teacher use and reference comprising 18.8% of the curriculum. Possible rationale included the lack of availability of folk song material at the time of publishing. Other reasons included easy reference as the author references much of the material during various

activities.

Song Material Development

The curriculum was 0.7% in the area of song material development. Pedagogical analysis for the song material given was listed in the appendix. Perhaps due to the variety of opinions on analysis, the author chose to leave that area of skill development to the selected Kodály Certification Program.

Music Concepts

Harmony

The area of harmony received 3.5% of curriculum attention. Most of the focus started in chapter seven of *Volume One* which focused on curriculum for grades five and six. For the older student in *Volume Two*, elements of harmonic function were discussed as soon as knowledge of the pentatonic scale was established.

Melody

The pedagogical process for teaching melodic concepts comprised 8.3% of the curriculum. Percentage of melodic themes was slightly below the amount for teaching rhythmic concepts. The rationale may have been the abstract challenges of teaching melody. Melodic concept learning began with the bichord *so-mi* and progressed to the complete *do* pentatonic scale. Once the concept of *do* pentatonic

was established, Choksy moved to the alternate scales of *la*, *so*, and *re* pentatonic. Exploration continued with new solfège pitches *fa* and *ti* followed by awareness of the major diatonic scale. Other scale combinations such as various forms of the minor scale, whole tone scale, and modes followed. Absolute pitch recognition began in grade four.

Rhythm

The pedagogical process for teaching rhythmic concepts comprised 7.9% of the curriculum. Early concepts began with beat and then moved to simple rhythm patterns followed by more complex patterns. Concepts of meter and notation were included. Early on expectations were based on specific patterns derived. See the chart below for the complete sequence from *Volume One*. Advanced pedagogy in *Volume Two* derived rhythmic concepts for focus from the rhythmic patterns evidenced in the music selected.

Music Skills

Creative Expression

Pages that emphasized creative expression comprised 2% of the curriculum. Activities focused on the creation of melody, rhythm, movement and text. Structured improvisation and composition were used as a partial summative assessment of concept knowledge. Creative activities were also used to internalize compositional tools such as form, harmonic function, question and answer,

sequence, augmentation and diminution. Most activities utilized a device such as a rhythm composition grid or a melody missing a phrase or two. More advanced students were asked to create new melodies to an existing bass line from classical repertoire. Others were asked to create their own compositions using the device used by the composer of the selected masterwork.

Listening

Activities to support active listening comprised 7.4% of the curriculum. During the early years, Choksy recommended use of mood music such as the “Andante” from *Eine Keine Nachtmusik* by Mozart. In *Volume One*, listening was categorized into three different categories: 1.) listening to sound contained in the class such as various vocal and instrument timbres, 2.) a *directed listening approach* for advanced students requiring significant preparation and feedback response from the student, and 3.) a *nondirected listening approach* developed by David Brummitt and Karen Taylor (1998). A *nondirected listening approach* seeks to produce positive student response towards classical music through familiarity derived from repeated casual listening sessions. Choksy felt that the third category would lay a foundation for more active or directed listening.

Literacy

Although a general focus on literacy comprised only 0.7% of the curriculum, passion for musical competence is articulated in every philosophical foundation and the rationale behind focus on other elements of music. Choksy

considered music literacy the most lasting foundation for a life-long love of music. The four stages of the teaching-learning process outlined require the teacher to: prepare the student for learning the concept, make conscious the label for the concept, reinforce the concept through various review activities and assess student comprehension of the concept.

Organization

Book

Blank pages, title pages, and other pages necessary for publication comprised 2.2% of the curriculum.

Conclusion

Each chapter ended with a summative paragraph and comprised 1.5% of the curriculum.

Front Matter

Front matter comprised 3.3% of the curriculum. In *Volume One*, the first page contained Zoltán Kodály on the face of a coin. The dedication was also to Zoltán Kodály. The table of contents was followed by a foreword by Erzsébet Szönyi and a preface by the author. *Volume Two* also began with a picture of a Kodály coin followed by a table of contents and a preface by the author.

Index

Concluding material comprised 7% of the curriculum. Material included an song index, discography, bibliography, and general indices.

Resources

Although specific references were imbedded in the material, most were listed in the index bibliography.

Performance

Choral Literature

Although choral song material was included as part of the pedagogical sequence, specific recommendations for choral performance were possibly made through other resources by the author.

Instruments

Use of instruments in the classroom was discussed in various preparation and practice activities. However, pedagogical success on various instruments did not appear to be an area of focus.

Movement

Movement activities were a focus for 0.2% of the curriculum although

various lesson activities included movement as a recommended component.

Choksy's publication *120 Singing Games and Dances for Elementary Schools* (1987) was perhaps considered a supplemental resource.

Part-work

Focus on the development of part-work comprised 1.3% of the curriculum.

Part-work learning began during the third grade curriculum. More extensive development of the skill of part-work was addressed in chapter seven of *Volume Two* during the curriculum for grades five and six. Melodic and rhythmic ostinati, rounds, canons, and partner songs were some of the components of the process.

Singing

While singing is the foundation for all learning, focus on tuning and technique comprised only 0.2% of the curriculum. A few of the tools were the use of the echo in a *so-mi-la* pattern as well as the use of volume to develop accurate listening. Other suggestions included appropriate selection of range and repertoire.

Personal Perspectives

Background

Background knowledge comprised 5.5% of the curriculum. At the beginning of *Volume One*, the author wrote extensively on the inception and

emergence of the Kodály philosophy including American adaptations. *Volume Two* included information needed for efficient pedagogical instruction such as the history of various musical time periods, instruments, and style characteristics.

Philosophy

Philosophical discussion comprised 2.9% of the curriculum. Rationale behind the child-developmental approach, the use of the pentatonic scale, use of pedagogical tools, appropriate source material and the popularity of the Kodály Method were a few of the topics of discussion in *Volume One*. *Volume Two* focused on the challenges to curriculum development for the older beginner.

Category Analysis for *Kodály Today* (Houlahan & Tacka, 2008)

Curriculum

Curriculum Development

Pages that addressed curriculum development comprised 2.1% of the curriculum and spanned three chapters. Most of the content was located in chapter one in which the majority focus was on the development of a teaching portfolio. In chapter three, there was guidance for the selection and use for folk music in the classroom. Areas of musical skill were defined in chapter seven. Also, in chapter seven, Houlahan and Tacka gave advice on effective use of the monthly plans in the appendix.

Curriculum Implementation

The category of curricular implementation comprised 26.9% and was the largest percentage of the curriculum. Methods ranged from prose-like advice to lists and sequences for teaching specific concepts. During sections in chapter three, steps were outlined for teaching each element ranging from initial preparation to final assessment. With marked specificity, the content definitely seemed analogous to the explanation of a cookbook full of time-tested recipes shared by Tacka during the thesis interview.

Evaluation

Evaluation comprised 2.7% of the curriculum and occurred mostly in the last two chapters. Multiple activities and tools were developed to facilitate progress assessment for students and teachers in a Kodály-based program. Instructor evaluation was based on the rating of teacher success in five areas. Student profile evaluation connected aspects of observation to the national standards. Rubrics for evaluation of skills were also included.

Lesson Plans

Lesson plans comprised 1.6% of the curriculum. In comparison with each other, the lesson plans followed a simple structure and evidenced basic principles. It was based on a three-stage lesson format with an introduction at the beginning followed a series of core activities. A section of closure completed the plan. The core activities section was divided into four sub-categories: 1) acquisition of new

repertoire 2) performance and preparation of a new concept or element 3) movement development and 4) performance and musical skill development.

The generic lesson plan was adapted for various contexts throughout the curriculum depending on the topic focus of the chapter. For example, in lesson plan example that focused on the incorporation of repertoire, the text *alphabetized repertoire list* or *alphabetized list of songs* is used frequently without specific direction on particular songs or activities. In the initial sample preparation/practice lesson plan for chapter three the lesson example focused on quality repertoire. The main emphasis was a more general awareness of the process.

A difference in the plan from previous examples was during preparation of a rhythmic concept, the previous melodic element should be practiced. Likewise, during preparation of a melodic concept, the previous rhythmic concept should be practiced. Musical skills for practice aligned with the preparatory stages. During the kinesthetic awareness stage, students practiced reading the previous element. During the aural awareness stage, students practiced writing the previous concept. Along with the visual awareness stage, students improvised to demonstrate mastery of the previous element. An exception occurred during the presentation lesson; the new element was labeled followed by a movement activity. Instead of an opposite element being practiced, the new element presented was practiced and labeled again. However, the second time an alternate song was used.

Curriculum implementation outlined in chapter eight provided insight into the entire process to teach a concept but was not considered a daily plan. The

lesson plan examples provided great insight into the process. With the discussion of each pedagogical aspect, another layer of complexity is added to the generic format. Later on this included specific practice ideas and methods for transitioning from one section to another. The lesson plan examples demonstrated clearly how to weave together the multiple dimensions of musicianship into a lesson that continuously flows from one experience to the next. Houlahan and Tacka answered the question of mechanics, how everything can be put together.

Pedagogical Tools

Pedagogical tools made up the second largest category with 25.3%. Kodály Today was full of pedagogical tools to equip the teacher. Tacka mentioned a former student who was overwhelmed by what she felt was a “tidal wave of information.” Pedagogical tools were characterized strictly as something that was a separate table or chart outside of the text. Out of the eleven chapters, eight contained pedagogical tools.

Song Material

Although song material was given for all focus songs and other song examples, many songs listed were not included in the book. Song material comprised 1.7% of the curriculum. According to Houlahan during the thesis interview, copyright issues effected the inclusion of some song material. To accommodate ethical limitations, the authors chose many examples from folk song collections accessible to the vast majority of classroom teachers. These

included Peter Erdei's *150 Folk Songs: To Sing, Read and Play* (2004) and Eleanor Locke's *Sail Away: 155 American Folk Songs to Read, Sing and Play* (2004).

Song Material Development

Song material development comprised 2.7% of the curriculum. Although in comparison to the total, this percentage is not large. However, this category took seventeen pages to thoroughly explore. Advice on song analysis and determination of pedagogical use was given. Three different methods for analysis were articulated with appropriate examples along with characteristics of modal scales.

Music Concepts

Harmony

Comprising 1.6% of the curriculum, the category of harmony was mainly evidenced in chapter seven. An 11-step process for preparation for recognition of chord function was listed. Aspects of visual and aural intervallic recognition in a variety of keys were considered a necessary foundation. Also, important was acquaintance of various tonalities, encouraging recognition of the tonic note in selected repertoire. Transposition in both major and minor was also included. Discussion on development of harmonic skill began with the accompaniment to melody using tonic and dominant chord roots. The function of the subdominant

chord was added along with the discovery and role of bass lines in a progression. Houlahan and Tacka then turned their attention to aspects of triadic function including inversion and progression.

Melody

Focus on the pedagogical process for teaching melody comprised 1.1% of the curriculum. In *Kodály Today*, pages that focused on the pedagogy for melody were found in three chapters. Traditional tools for melodic instruction such as solfège, letter names, hand signs, tone steps, the finger staff, and the child's piano were explained in chapter five. In chapter seven, the authors listed ideas for melodic practice, outlining a reading sequence from both stick and staff notation. In chapter ten on the older beginner, the melodic sequence for instruction was listed.

Rhythm

Focus on pedagogical techniques for teaching rhythmic concepts comprised 1.1% of the curriculum. Interestingly, the percentage of focus on both rhythm and melody was approximately equal. Houlahan and Tacka discussed the origin and use of the *ta ka di mi* rhythm syllables, explaining their choice of this tool, “....these rhythm syllables are not related to the notation of music but rather to the number of sound occurring on the beat.” (p. 120). Examples were given for use of these syllables in common practice. Rhythm and stick notation tools used in the Kodály process were also defined. Many charts and tables categorized in

the category of 'pedagogical tools' outlined the sequence of instruction.

In chapter seven, Houlahan and Tacka listed twenty-four activities for rhythm practice consistent with Kodály principles. A sequence of rhythmic elements and concepts was outlined for the older beginner in chapter ten.

Music Skills

Creative Expression

Creative expression comprised 1.4% of the curriculum. Some ideas for the promotion of creative expression are contained within suggestions for the practice of melodic and rhythmic concepts. However, those pages were not exclusively focused on the development of individual creativity within a lesson. Focus on this aspect of musicianship was contained in chapter seven. Knowledge and use of form by the student was grouped in this section in *Kodály Today*.

Activities were listed to help student understanding of structure and form. An exposition on preparatory activities to promote a classroom atmosphere of spontaneity conducive to creativity laid the foundation. Lists of activities to develop both rhythmic and melodic improvisation were given and used all modalities of processing (i.e. kinesthetic, aural, visual). Apparently, composition was not considered separately from improvisation. Compositional ideas were alluded to throughout the example lesson plans and details of curriculum implementation. The concept of form was used to provide compositional structure.

Listening

Prepared listening comprised 0.6% of the curriculum and was mostly contained in chapter seven. On page 218, there were eight activities listed for preparation and only two for the presentation of a listening example. Houlahan and Tacka connected folk music to art music by listing various art music compositions and folk songs that had various thematic connections. Moreno commented, “I think one of the fortes of Mícheál Houlahan is how he ties the solfège to the art music. . . how you can bridge from the folk song to the art music so easily” (personal communication, July, 14, 2010). Other connections suggested were through common elements such as tempo, similar meters, call and response, etc. Houlahan and Tacka provided multiple sample listening activities, including use of listening maps or listening charts. Among other materials, the authors reference Choksy’s *Second Volume of The Kodály Method* in the resource list at the end of the chapter.

Literacy

The category of music literacy comprised 0.8% of the curriculum and was used for pages that focused on both reading and writing using musical elements previously learned. Literacy also referred to the skills of reading, writing, sight reading, music memory and dictation. Focus on literacy comprised four pages in chapter seven. One page in chapter ten addressed the development of literacy skills for the older beginner. As a preparation, they discussed reading known songs from various notations. They listed suggestions for the transformation of a

reading activity into a sight-singing activity.

Houlahan and Tacka listed six things that the teacher should consider toward the promotion of a successful sight reading experience (pp. 174-5). They recommended that the teacher begin with kinesthetic experience and then move from known to unknown melodic material. The role of audiation in successful music reading, writing, and dictation was emphasized with supportive practical ideas. In writing, the authors gave advice on the use of manipulatives, the dictation of rhythm and solfège syllables, and writing known melodic patterns. Finally, the authors shared steps for effective rhythmic and melodic dictation. For the older beginner in chapter ten, the authors listed steps for successful development of literacy using charts similar to the lesson plan examples.

Development of the skill of musical memory was addressed in chapter seven with suggested activities for three different categories. These categories were memorization by ear, from hand signs and from staff notation. Advice on memory of multiple parts was given.

Organization

Book

The category of book included all pages critical to book function such as title pages and blank pages and comprised 3.5% of the curriculum.

Conclusion

The conclusion included summative statements, discussion questions and homework assignments. Although, usually occurring at the end of each chapter, conclusion material also occurred at various summative points within the chapter (i.e. chapter seven). The category of 'conclusion' comprised 2.8% of the curriculum.

Front Matter

Front matter comprised 0.8% of the curriculum. At the beginning, this book started with a quote from Irish poet, Arthur O'Shaughnessy. Immediately following was an acknowledgements section and the table of contents.

Index

The index comprised 8.9% of the book. At the end of the document there is a general index normal to the function of a book. There was also a song index as well as an index of teaching strategies

Resources

Totaling 3.2%, resources were pervasive throughout the book. For the most part, pages with this category occurred after the chapter conclusion with an exception in chapter seven. Pages assigned this category provided references for further exploration of the topic. Reference lists were not limited to Kodály sources and usually included items that both validated the chapter and informed

the teacher concerning further research. The references included other curricula, published research, sheet music, articles, and media sources.

Performance

Choral Literature

Pages assigned the category of choral literature comprised 0.9% of the curriculum and advised on the development of quality choral literature to use with children. Methods and examples were listed for the adaption of folk song material for performance. Recommendations on tools for the selection and pedagogical use of the literature as well as quality song literature publications were given.

Instruments

The category of instruments comprised 0.2% of the curriculum. Suggestions were given on the use of instruments while practicing various musical skills and concepts. The incorporation of instruments was also a part of some of the example lesson plans as well as the curriculum implementation of these ideas. However, only chapter four focused on the use of instruments in the classroom. A sequence chart for instrument introduction was given followed by various ways to include instruments in the classroom. Ideas included use of beat, beat and rhythm, rhythmic ostinati, melodic ostinati, and the recorder. A sequence was also given for the promotion of student success through instrument performance.

Movement

Movement comprised 1.9% of the total curriculum. Suggestions included the use of kinesthetic and movement activities in lesson plan implementation. However, focus on movement development was largely contained in chapter four which centered on performance. Houlahan and Tacka suggested a sequence based on grade level for movement instruction. The games started with acting out games in kindergarten to square dances in the older grades. Definitions and examples for each type of game were included. A sample game list grouped by grades K-1 and 2-3, alphabetized by song, was provided as a reference tool for the teacher.

Part-work

The category of part-work comprised 1.3% of the curriculum. Although alluded to during various examples, the focus on the development on the musical skill of part-work was largely contained in chapter seven. Houlahan and Tacka first addressed the development of part-singing as a foundation for the rest of the chapter. Nineteen preparatory activities were individually sequenced. In the middle of this activity list, procedures for the performance of an aural canon and visual rhythm canon were explained and outlined. Also, a side sequence for teaching a new two-part song was extensively detailed. The inclusion of one outlined list inside of another outlined list was somewhat confusing.

Singing

The category of singing comprised 2.5% of the curriculum. Use of the vocal instrument holds a foundational place throughout the curriculum. However, specific ideas concerning the development of singing were contained in chapter four and ten. In chapter four, advice was first given on how to help students to find their head voice. Sixteen exercises helped students find their singing voice. Suggestions were also given for teaching songs by note and by rote. A questioning procedure was used to retain student interest and focus during this activity. Strategies for using external cues such as motions, visual cues and manipulatives along with call and response techniques were included.

Questions for self-evaluation by the teacher of the presentation of a song were listed. In the chapter ten, which focused on the older beginner, there was some overlap, some omissions and some notable additions. Instead of information about finding head voice and singing voice, a chart with sample exercises was provided. Steps for teaching a song were condensed into a list called 'A Seven-Point Song Teaching Procedure'. Use of the musical score in learning a song seemed to be more important as it was listed first in the list. For the older beginner, ideal use of head voice and vibrato was suggested.

Personal Perspectives

Background

The category of background comprised 0.5% of the curriculum. Most assigned pages focused on the historical background on Kodály in particular. Historical information with other possible resources was not included, perhaps because of the existence of previous publications. László Eősze along with Houlahan and Tacka authored the entry on Zoltán Kodály in the *New Groves Dictionary of Music and Musicians* now published online under *Grove Music Online*, also known as, *Oxford Music Online* (www.oxfordmusiconline.com). An exhaustive bibliographic resource was also published by Houlahan and Tacka in 1998, *Zoltán Kodály: A Guide to Research*.

Philosophy

The category of philosophy comprised 4.3% of the curriculum. A rational philosophical foundation was established at the beginning of the book and started each section. Chapter six also contained philosophical discussion in the middle of the chapter. It appeared that a notably larger proportion of this curriculum was devoted to philosophical discussion in comparison with their previous curricular publication, *Sound Thinking*.

Curriculum content of both texts was summarized and compared in Tables 3-8 below. Table 9 is a comparison of the frequency results for each category.

Table 3

Curriculum Comparison of The Kodály Method and Kodály Today

Category	The Kodály Method	Kodály Today
Curriculum Development	Large overall goals were 1) to develop musical literacy, 2) to impart a sense of cultural identity through folk music, 3) to encourage the performance abilities of all students, and 4) to make the great art music of the world the property of the students (Choksy et al, 2003, p. 139)	The curriculum was organized around the <i>multiple dimensions of musicianship</i> : 1) Children as Performers, Singing, Instruments and Movement, 2) Children as Stewards of Their Cultural Heritage, Music Repertoire, 3) Children as Critical Thinkers and Problem Solvers, Music Literacy, 4) Children as Creative Human Beings, Music Composition and Improvisation, and 5) Children as Listeners Comparison was made to the Kodály Concept and the National Content Standards for Music Education
Curriculum Implementation	The curriculum used a four-step teaching process. 1. Prepare 2. Make Conscious 3 Reinforce 4. Assess	Learning was outlined in three phases. 1 Cognitive phase which included kinesthetic, aural and visual awareness in preparation. 2 Associative phase which included the label of both the sound and the notation. 3. Assimilation phase for practice and assessment.
Evaluation	Evaluation was included within philosophical discussion on curriculum development	An entire chapter was devoted to the development of rubrics and standards for both teacher and student evaluation Other evaluation included a list for teacher and student evaluation
Lessons Plans	In <i>Volume One</i> , two examples were given for a grade one and grade two lesson. In <i>Volume Two</i> , however, the author included 19 sample lessons for older students which were used both at the university and in the public school system	Many sample lessons were shared but considered either curriculum implementation or a pedagogical tool. At the beginning, plans were mostly generic Lesson plans became more specific as each pedagogical idea was layered onto previous structures.

(Table 3 continues)

Table 3

Curriculum Comparison of The Kodály Method and Kodály Today (Continued)

Category	The Kodály Method	Kodály Today
Pedagogical Tool	Charts identified the ideal concepts learned for various grade levels. Visual aids to connect both the solfège and absolute pitches to the xylophone were given. Student tools such as composition grids and listening charts were also provided.	Tools fell into three categories: charts to assist with curriculum development (i.e. monthly charts, curriculum goals), charts to assist the teacher in finding material (i.e. movement chart, art and folk song listening), and lesson plan models to facilitate more efficient planning.
Song Material	There were 204 songs printed in <i>Volume One</i> . Songs were arranged by tone set. <i>Volume Two</i> printed folk or art song fragments as necessary.	All of the focus songs were included in the grade level curriculum implementation. Other song material was included as needed for reference.
Song Material Development	All of the songs were pedagogically analyzed in alphabetical song index. Categories included song number, page number, tone set, meter, rhythm set, and form.	The development of song material included definitions for analysis using following categories: Name of the song, origin, comfortable starting pitch, metronome marking, staff notation, stick notation, analysis and pedagogical use, tone set, rhythm, melodic form, game, analysis: other, rationale, connections to curriculum areas, pedagogical use: other, source. Three methods for tone set analysis were defined.

Table 4

Music Concept Comparison of The Kodály Method and Kodály Today

Category	The Kodály Method	Kodály Today
Harmony	Started in fifth grade and proceeded from intervals to thirds to triads. Used singing chord accompaniments to known songs to teach triads, progressions, and the use of inversions for smooth voice leading. Focus was on the tonic, dominant, and subdominant harmonic function. The dominant seventh chord as well as the authentic and deceptive cadence were also discussed. Various modes of tonality were covered in the curriculum.	Interval identification, singing scales in thirds and fourths, major-minor transposition were among the initial necessary aural skills. Knowledge of tonic, subdominant, and dominant harmonies began with the use of singing both tonic-dominant ostinati and chord roots. Triads were introduced after chord function through canon singing. Inversions were also discussed. Various modes of tonality were covered during the curriculum implementation for fifth grade.
Melody	Melody was taught sequentially using specific solfège patterns and their variations derived from song material. The sequence included high and low, melodic contour, <i>so-mi, la, do, re</i> , low <i>la</i> , low <i>so, la</i> pentatonic, high <i>do</i> , high <i>re</i> , high <i>mi, so</i> -pentatonic, <i>re</i> -pentatonic, major scale, absolute pitches, tetrachords of major scale, major scale, harmonic minor, mixolydian mode, and dorian mode. Identification of various intervals was also expected.	Emphasis was on the concept acquisition not mastery of specific patterns. Song material was used to develop awareness and to practice concept knowledge acquired. Elements covered by the concepts were melodic contour, <i>so-mi, la, do, re</i> , low <i>la</i> , low <i>so</i> , high <i>do, la</i> pentatonic, <i>so</i> pentatonic, <i>fa</i> , low <i>ti</i> , high <i>ti</i> , major scale, minor scale, dorian mode, harmonic minor, melodic minor, mixolydian mode. There were some slight discrepancies between the fifth grade curriculum implementation plans and the monthly plans.

(Table 4 continues)

Table 4
Music Concept Comparison of The Kodály Method and Kodály Today
(Continued)



























Category	The Kodály Method	Kodály Today
Rhythm	<p>Rhythmic elements were taught sequentially through common patterns found in the song material. Focus was on pattern mastery. The rhythmic learning sequence was beat;  ;  ;  ;  ;  ;  ;  ;  ;  ;  ;  ;  ;  ;  ;  ;  ;  ;  ;  ;  ;  ;  ;  ;  ;  ;  ; </p>	

Table 5

Music Skill Comparison of The Kodály Method and Kodály Today

Category	The Kodály Method	Kodály Today
Creative Expression	Considered part of the assessment stage of concept acquisition. Charts were used to guide beginning compositions. More advanced composition activities included the creation of a new melody to an existing bass line from classical material. During the 19 sample lesson plans, over 30% of the homework assignments were creative activities.	The study of form seemed to be connected to improvisation and composition activities. Kinesthetic, aural, and visual activities for rhythmic and melodic improvisation activities were used to develop musicianship skills. During the visual awareness stage of one concept, creative activities to review the previous concept were recommended.
Listening	For the young child, in volume one, a <i>non-directed listening</i> approach was recommended as preparation for analytical study. Volume two focused on the development of concept knowledge through <i>directed listening</i> . Students were asked to complete a listening chart throughout repeated listening sessions. A Listening Strategy was developed for each musical work. The use of form was emphasized.	Listening strategies seemed to use the <i>directed listening</i> approach. A chart was included to assist the teacher in connecting folk music to art music. The connection of concept learning to listening selections was also included as a pedagogical tool. Sample listening lesson activities were included with an example of a listening chart created by the teacher for student comprehension.
Literacy	Included the use of dictation for development. Also used the Dalcroze technique of the introduction of staff reading. Sight singing, audiation, memory and other skills were included during the curriculum implementation segments.	Activities were listed for sight-singing, audiation, writing skill development, dictation, and memory. A sequence of concept integration for the older beginner was also provided.

Table 6

Organization Comparison of The Kodály Method and Kodály Today

Category	The Kodály Method	Kodály Today
Book	Components of a published document	Components of a published document
Conclusion	Concluding material for each chapter entailed a summary of the pedagogical and/or philosophical purpose discussed	Concluding material for each chapter included discussion questions, assignments, and references to support chapter content
Front Matter	Front Matter included a picture of a Kodály coin, copyright page, title page, table of contents, foreword and preface	Front Matter included the title page, copyright page, quote from Irish poet, acknowledgements, and table of contents
Index	Included was a song index, bibliography, discography, music index, and general index. The appendix also included resources for the use of solfège, absolute pitches, and rhythm syllables.	The appendices included the grade level curriculum goals, alphabetical song list, pedagogical song list, monthly plans, end notes, index of teaching strategies, and a general index
Front Matter	Front Matter included a picture of a Kodály coin, copyright page, title page, table of contents, foreword and preface	Front Matter included the title page, copyright page, quote from Irish poet, acknowledgements, and table of contents
Index	Included was a song index, bibliography, discography, music index, and general index. The appendix also included resources for the use of solfège, absolute pitches, and rhythm syllables.	The appendices included the grade level curriculum goals, alphabetical song list, pedagogical song list, monthly plans, end notes, index of teaching strategies, and a general index
Resources	Listed in footnotes and the bibliography	Listed periodically within and at the end of each chapter. Endnotes are also included in the index

Table 7

Performance Comparison of The Kodály Method and Kodály Today

Category	The Kodály Method	Kodály Today
Choral Literature	Suggestions for choral selections did not appear to be extensively specified.	Included suggested performance of folk songs and recommended published compositions and folk song arrangements.
Instruments	Although discussed during activities, specific pages did not focus on instrumental performance.	Although discussed during activities, it appeared only one page focused on instrumental performance
Movement	Movement was used to support the development of concept awareness. Movement activity suggestions were given but not extensively articulated.	A movement sequence was provided for pre-kindergarten through grade five. Game types were defined and placed in a pedagogical sequence. Various specific games were identified and placed in a game list for teacher reference.
Part-work	Part-work recommendations began with the use of melodic ostinati using the alternation of so-mi and the pentatonic scale. Five canons were included in the text along with an example for Kodály's <i>15 Two-part Exercises</i> . In volume two, part-work illustrated the compositional technique of the fugue.	19 activity categories for part-singing were listed. For each activity, the following sequence was recommended for part division: 1. instructor and class. 2. class and instructor. 3. divide the class into two groups. 4. two small ensembles. 5. two students. Next, kinesthetic, aural and visual canons can be used. Pentatonic canons, partner songs, and folk song part singing were other ideas. More advanced part singing with modes was included.
Singing	The human voice was perceived to be the foundational instrument for all learning. One page focused on singing in-tune. Solutions were the use of questions and answers using the solfège <i>so-mi-la</i> and singing more quietly. Song material and range was recommended	The human voice was perceived to be the foundational instrument for all learning. Preparation for singing included kinesthetic, breathing and vocal warm-up activities. 15 steps suggestions activities for discovery of the head voice. More sophisticated advice was given for the older beginner. Pedagogical advice for song acquisition was also given.

Table 8

Personal Perspectives Comparison of The Kodály Method and Kodály Today

Category	The Kodály Method	Kodály Today
Historical Background	Gave extensive information on the history of music education and the development of the Kodály method. Also included in-depth information necessary for informed such as the characteristics of various musical periods, instrument development and the evolution of various large forms.	Gave a brief biographical summary on the life of Zoltan Kodály. Identified foundational philosophy through the lens of the <i>multiple dimensions of musicianship</i> .
Philosophy	Discussion centered around both broad meaning, the evolution of the American Kodály curriculum, and specific pedagogical issues for implementation.	Discussion centered around Kodály's philosophy and the use of folk music. Other deliberation included the Kodály Today connection to both Kodály and educational philosophy as well as similarities and differences between curricula.

Table 9

Comparison of Frequency of Category Occurrence

Category	<i>The Kodály Method</i>	<i>Kodály Today</i>
Book	2.2%	3.5%
Choral Literature	0.0%	0.5%
Conclusion	1.5%	2.8%
Creative Expression	2.0%	1.4%
Curriculum Development	7.4%	2.1%
Curriculum Implementation	2.2%	26.9%
Evaluation	0.0%	2.7%
Front Matter	3.3%	0.8%
Harmony	3.5%	1.6%
Background	5.5%	0.5%
Index	7.0%	8.9%
Instruments	0.0%	0.2%
Lesson Plans	8.5%	1.6%
Listening	7.4%	0.6%
Literacy	0.7%	0.9%
Melody	8.3%	1.1%
Movement	0.2%	1.9%
Part-work	1.3%	1.3%
Pedagogical Tool	7.2%	25.3%
Philosophy	2.9%	4.3%
Resources	0.0%	3.2%
Rhythm	7.9%	1.1%
Singing	0.2%	2.5%
Song Material	18.8%	1.7%
Song Material Development	0.7%	2.7%
Sound Characteristics	1.3%	0.0%

Relationship Implications

Curriculum

Curriculum development comprised 7.4% of *The Kodály Method* and 2.1% of *Kodály Today*. According to Jaccard (2010), Choksy taught based on principles, leaving many of details for effective implementation up to the individual teacher. Principle-based teacher training perhaps explains more volume in *The Kodály Method* consisting of the long-term process of curriculum development. According to Moreno, Houlahan and Tacka were trying to give teachers specific practical tools that could be immediately implemented: “[Kodály Today] is set up to make teachers’ lives easier so that they can go beyond the basic questions and not have to waste time figuring out the best way to get students to think about music” (P. Moreno, personal communication, July 14, 2010). This along with the large percentage of pedagogical support in the curriculum might have influenced the results.

Focus on the area of curriculum implementation occurred in 2.2% of *The Kodály Method* and 26.9% of *Kodály Today*, supporting the aforementioned suppositions. Specific advice was shared by Choksy, however, not to the degree of Houlahan and Tacka which at times, during training was called a ‘script.’: “...the book was actually done in kind of collaboration with teachers in the field who forced us to be as clear as we possibly could...they wanted a kind of recipe for teaching” (P. Tacka, personal communication, March 20, 2010).

Evaluation did not appear to be a major focus of *The Kodály Method* while it was emphasized in *Kodály Today* comprising 2.7% of the curriculum. Recent rise of outcome-based education and the increasing use of rubric assessment might have contributed to more extensive attention on evaluation by Houlahan and Tacka. Also, rubrics might have developed to use in extensive observation of students, student teachers, and professional teachers.

Approximately 8.5% of *The Kodály Method* and 1.6% of *Kodály Today* were lesson plans defined by their potential for immediate use in the classroom. There was much debate over the definition and assignment of this category by both the researcher and during peer review. A litmus test for the category of ‘Lesson Plans’ was, “Could I turn in this plan to my principal as my learning agenda for the day?” *Volume Two* of *The Kodály Method* contained an entire chapter devoted to lesson plans that had been tested in two different classroom environments; *Putting It All Together: 19 Sample Lessons for Getting Older Students Started*. *Kodály Today* contained numerous generic example lesson plans providing valuable tools for the development of personal implementation of the ideas.

Pedagogical tools comprised 7.2% of *The Kodály Method* and 25.4% of *Kodály Today*. Interestingly, *The Kodály Method* contained almost as many pedagogical tools as lesson plans, emerging throughout the chapters as needed. Houlahan and Tacka claimed that a major rationale for *Kodály Today* was to address the immediate needs of classroom teachers. A higher percentage of

occurrence for the category, 'Pedagogical Tools', seemed to support curriculum goals.

In *The Kodály Method* song material comprised 18.8% of the curriculum, while only approximately 1.7% of *Kodály Today* included actual song material. Choksy mentioned, in the Preface, that one rationale for a third edition was the greater incorporation of song material, totaling over a hundred songs. Houlahan and Tacka faced the challenges of copyright permission limiting song use for publication (M. Houlahan and P. Tacka, personal communication, March 20, 2010). Only focus songs along with a few other sample songs for activities were used. Another reason might have been due to a greater access to song material through resources already in print and through collections accessed on the internet (i.e. one song collection can be accessed through the website provided by Holy Names University, <http://kodaly.hnu.edu/>) that provide song material with analysis for classroom use.

Song material development seemed to be a focus for 0.7% of *The Kodály Method* and 2.7% of *Kodály Today*. In *The Kodály Method* much of the analysis was completed for the teacher in the Index. Perhaps because of the plethora of opinions among Kodály educators, ethnomusicologists, and music theorists regarding song analysis, Houlahan and Tacka gave more attention to the process and product standards for song analysis for the Kodály pedagogue.

Music Concepts

The pedagogy of harmony comprised approximately 3.5% of *The Kodály Method* and 1.6% of *Kodály Today*. Rationale for greater percentage in *The Kodály Method* might have included the grade level focus for the curricula. *The Kodály Method* provided a curriculum through the advanced secondary level while *Kodály Today* outlined pedagogy through the elementary and beginner secondary level. Limitation to these levels might have been due to the existence of resources for the advanced beginning harmony student, *From Sound to Symbol*, published by Houlahan and Tacka (2009).

Pedagogical process and sequence for the development of melodic concepts comprised approximately 8.3% of *The Kodály Method* and 1.1% of *Kodály Today*. Choksy focused slightly more on melody than on rhythm, spending time on how to teach each concept. *Kodály Today* used sequenced plans that were considered part of the category of ‘Curriculum Implementation’ to specify the pedagogy of melody. Pedagogical sequence for both curricula started with the bichord (i.e. *so-mi*), progressing to the major pentachord, minor and modal pentachords, ending with the rest of the major, minor, and modal scales in varying orders. Also, absolute pitches were introduced in the 4th and 2nd grade in the *The Kodály Method* and *Kodály Today*, respectively.



Rhythmic concept focus comprised 7.9% of *The Kodály Method* and 1.1% of *Kodály Today*. Choksy focused slightly less on rhythm than on melody. Some pages containing sequence for rhythmic instruction were labeled as “Curriculum Implementation” in *Kodály Today*. Both curricula started with the simple concept

of beat followed by quarter note and eighth notes. However, Choksy introduced uneven quarter-eighth note rhythm patterns before 16th-note rhythm patterns while Houlahan and Tacka sequenced the concepts in the reverse order; 16th-note rhythm patterns were taught before the uneven quarter-eighth note rhythm patterns.

Both curricula derived melodic and rhythm patterns from song literature. Both taught using folk songs as focus songs. However, there seemed to be a distinction in the approach to the development of monthly concept plans. Choksy identified specific patterns to be learned at specific months at specific times presenting specific elements. Houlahan and Tacka made the distinction that their curriculum was based on the concept learning that would support element knowledge, making their monthly plans centered on the concepts necessary for comprehension. Possibly, Houlahan and Tacka, authors of *Kodály Today*, considered specific pattern order a decision to be determined by the teacher. See the below Table 10 for an example of rhythmic concepts for presentation from the respective monthly plans during October and November of Grade One.

Table 10

Sample of a Grade One Monthly Element Plan

Grade One	The Kodály Method	Kodály Today
October		Present: quarter and eighth notes
November		Practice: quarter and eighth notes

Music Skills

Focus on aspects of creative expression comprised 2% of *The Kodály Method* and 1.4% of *Kodály Today*, consisting of eleven and nine pages respectively. With only a two-page difference, both curricula seemed to give approximately similar value to improvisation and composition. Each curriculum also seemed to use creativity towards the final stage of assessment; *The Kodály Method* in the ‘assess’ stage and *Kodály Today* in the ‘practice’ stage that occurred with the ‘visual awareness’ preparation stage of the next concept. Some of the tools Choksy used to structure the composition experience included various types of composition charts, rubrics, or compositions with missing material. Houlahan and Tacka listed various structured and non-structured activities with structured activities often incorporating the use or development of the concept of form.

The pedagogy of listening comprised 7.4% of *The Kodály Method* and 0.6% of *Kodály Today*. While *Volume One* of *The Kodály Method* contained brief definitions directed and non-directed listening, in *Volume Two*, a large percentage of lessons facilitated directed, prepared listening for the advanced student. *Kodály Today* outlined sequence for some prepared listening. However, Houlahan and Tacka also created pedagogical tools to help connect quality art music to both folk songs and music concepts. Both authors seemed to have a similar rationale for the necessity of music from the great ‘masterpieces of the world’ as both used the same quotation from Zoltán Kodály as a primary goal: “to make the masterpieces

of world literature public property, to convey them to people of every kind and rank” (Kodály, 1974, p. 160).

Focus on literacy comprised 0.7% and four pages of *The Kodály Method* while comprising 0.9% and six pages of *Kodály Today*. Choksy used some Dalcroze methodology to introduce staff reading. Both curricula used similar tools for sight reading, namely, stick and staff notation, writing, dictation, audiation and music memory. With the exception of Choksy’s use of Dalcroze methodology for beginning staff reading, both the amount of time and general components seemed to be more similar than different, with differences more evident in the process of implementation.

Organization

Components supporting the functionality of each book comprised 2.2% of *The Kodály Method* and 3.5% of *Kodály Today*. Quite a few pages in *Kodály Today* were blank or contained only a title, probably due to decisions by the publisher on book organization. Concluding sections comprised 1.5% of *The Kodály Method* and 2.8% of *Kodály Today*. Choksy used the end of each chapter for content summary. Houlihan and Tacka used chapter endings (and sometimes in the middle of chapters) as a place for reflection, providing discussion questions and homework assignments along with references for further study.

Front matter comprised 3.3% of *The Kodály Method* and 0.8% of *Kodály Today*. One possible reason could be that Choksy had a more detailed Table of Contents, followed by a Preface by Hungarian, Erzsébet Szönyi. Index material

comprised 7% of *The Kodály Method* and 8.9% of *Kodály Today*. Aside from the commonly used bibliography and song index, Choksy had a discography, a music index and resources for the use of pedagogical tools (i.e. solfège and rhythm syllables). Rationale for the larger percentage of concluding material found in *Kodály Today*, might stem from the inclusion of both an alphabetical and a pedagogical song list and an index of teaching strategies. Exhaustive monthly plans for Grades 1-6 were categorized as ‘Pedagogical Tool.’ Resources in *The Kodály Method* were mostly found in footnotes and in the concluding bibliography. *Kodály Today* included extensive reference lists at the conclusion of each chapter and sometimes (i.e. chapter seven) in the middle of the chapter.

Performance

While not seemingly a major focus of *The Kodály Method*, selection and performance practice of choral literature comprised 0.5% of *Kodály Today*. Choksy possibly had other occasions to focus on the development of choir and choral literature. The use of instruments occurred through various lesson activities in both curricula. Houlahan and Tacka outlined a sequence for instrument introduction totaling one page and comprising 0.2% of the curriculum. Although there seemed to be some growth in the incorporation of instruments, more probably needs to occur as more schools have access to performance tools in the classroom. The challenge will be to incorporate more varied instrumentation while retaining belief in the Kodály vision that singing comes first for effective instrument instruction.

Use of movement as a performance skill totaled one page, comprising 0.2% of *The Kodály Method*. In *Kodály Today*, movement totaled 12 pages comprising 1.9% of the curriculum. Reasoning for such a brief reference in *The Kodály Method* to the topic of ‘Movement’ might have been affected by the supplemental resource on the topic published by Choksy, *120 Singing Games and Dances for Elementary Schools* (1987). Houlahan and Tacka devoted a little more space toward defining game and movement categories and provided the teacher with useful tools for movement selection.

Part-work comprised 1.3% of both curricula, illustrating the component as a building block for quality Kodály education. More activities suggesting the use of part-work in the classroom were included in the curriculum implementation and lesson plans in both curricula. Although some part-work incorporated the skill of singing, focus on the technique of singing in-tune comprised 0.2% of *The Kodály Method* and 2.5% of *Kodály Today*. Both curricula suggested simple vocal patterns for pitch matching with younger students. Houlahan and Tacka included more extensive suggestions and exercises and suggestions for both the young and more advanced students.

Personal Perspectives

Background information comprised 5.5% of *The Kodály Method* and 0.5% of *Kodály Today*. Part of the reasoning for the large quantity of material incorporated into *The Kodály Method* could have been the more limited access to internet resources. Toward the end of the first decade of the 21st century, there

seemed to be more widespread access to both biographical and historical information, through greater internet access, than was available at the beginning of the 20th century. Also, Houlahan and Tacka might have considered their other publications as supplemental (Tacka & Houlahan, 1990, 1998; Eősze, Houlahan & Tacka, 2007). Philosophical discussion comprised 2.9% of *The Kodály Method* and 4.3% of *Kodály Today* with a difference of 11 pages. Possibly the contrast was due to the choice by Houlahan and Tacka to synthesize and develop the Kodály philosophy instead of a more strict adherence to the Hungarian model.

CHAPTER V

DISCUSSION AND CONCLUSION

Overview

This chapter considers practical application of analysis results from qualitative comparison. Results were assessed for implications of qualitative research in curriculum development, music education and future research. Context played a valuable role in curriculum comprehension. Differences were possibly influenced by the original vision of the author for the curriculum and supplemental materials previously published by the authors. Both author groups seemed to hold similar beliefs and philosophies for teaching. More analysis needs to be completed on specific aspects of both curricula. This particular research model will require replication to verify validity.

Results from Qualitative Comparison

For qualitative comparison, the original questions need to be reexamined in light of emergent data.

- What was the original vision for the curriculum by the author(s)?
- How did the vision affect the content and organization of the curriculum?
- How did the teaching philosophy of the author(s) affect curriculum development?

Choksy desired to fulfill a need for more resources and materials and advanced curriculum, using new ideals developed from classroom use. Close to the inception of the method, she seemed to mostly align with the Hungarian system. Houlahan and Tacka also wanted to fulfill a need for more resources and materials in a different context. Their curriculum evolved out of classroom experience largely in the 20th century and into the 21st Century, for teachers who might have had little direct experience with the Hungarian method.

Even though there is not quite a ten year difference in year of publication, developments in the fields of general education and music education, not to mention societal changes, brought about unique challenges to adapt to the world. In 1999, Yeltsin was still in power, cell phone use was minimal, and iTunes was still in the future. Focus on teaching core values seemed to be more evident in communication with Choksy, while specific instructions were suggested at various points as examples. Houlahan and Tacka seemed to focus on improving the quality of classroom teaching through whatever means necessary. In their case, it seemed that more specific instructions would lead to fulfillment of broader objectives outlined by the *multiple dimensions of musicianship*.

Expressed in different ways, all authors seemed to share similar core beliefs observed in published works and through personal experiences: the goal is the music, not the method; music education should be for everyone; good teaching is hard work [personally experienced with Houlahan and Tacka]; the human voice must be the primary instrument; the end goal must be to ‘make the masterpieces of the world public property’; music used must be of the highest

quality; and there is no substitute for a well-trained musician-teacher. Even though both adaptations focused on different aspects and differed in organization and sequence for implementation, all authors seemed in agreement on the principles that guided their way.

The purpose of this thesis was to compare two North American adaptations of the Kodály philosophy. Hopefully, this goal was achieved through this thesis. Pages were categorized and analyzed for thematic content, emerging themes, with the frequency of the categories used as a foundational comparison. Context was gleaned from published data and personal communication with the authors. Third party interviews informed, verified, and helped to interpret data results.

Implications for Future Research

Qualitative methodology provided flexibility in analysis which was beneficial in collecting data from human sources. When new information from either the subjects or the data emerged, changes were made that refined analysis. On a deeper level, use of the discipline of triangulation seemed to produce a more thorough assessment. During member checking, none of the subjects responded that any major misconceptions were present in the document. Communication with the authors and the third party observers provided insight into research direction and comprehension, leading to more accurate assessment.

More analysis needs to be conducted concerning the differences in sequences and approach, possibly stemming from data already researched. Further study is needed for comparison with other curricula, determining potential for

model replication. Also, research was qualitative using a human instrument, requiring further studies on comparison of the authors for solid establishment of validity.

Implications for Music Education

First, the similarities that guide us are possibly greater than the differences that define us. Both sets of authors focused on different elements in different sequences. Houlahan and Tacka shared how their curriculum was different from *The Kodály Method*. Though differences are perhaps necessary for each one to develop a teaching approach and individual style, surprisingly, all of the authors shared marked similarity in purpose and philosophy. All of the authors even reiterated that their curriculum was a starting place, not a strict script; it was a recipe not necessarily the finished product.

Secondly, context played an invaluable role in curriculum understanding. Research through reading and studying can largely contribute to analysis. However, no substitute can be made for consultation with the author during analysis of a published document. If research solely focuses on content, many nuances could potentially be misunderstood. Accurate understanding cannot exist without the foundation of context.

Lastly, some similarities were noticed between both curricula. One example was the use of hearts to mark beats during literacy activities. Also, during structured listening similar charts and sequences guided the process.

Another similarity was pentatonic based melodic learning. Numerous other examples could be gleaned, possibly in future research.

The third edition of Choksy's curriculum *The Kodály Method* was published in 1999, with the first edition published before Houlahan and Tacka began their careers. Kodály inspired the Hungarian people to develop a system of effective music learning that would preserve national identity and make great masterworks accessible. Choksy synthesized her Hungarian experience with the needs of North American students in early and subsequent adaptations. The legacy of Kodály continued through Choksy and many others through the end of the last century into modernity. Houlahan and Tacka cited Choksy's work as the best American representation of the Hungarian system of music education. Because of personal experiences in the classroom of Houlahan and Tacka, I know that they valued her contribution throughout their careers.

We are all "...dwarfs perched on the shoulders of giants...we see more and farther than our predecessors, not because we have keener vision or greater height, but because we are lifted up and born aloft on their gigantic stature" (Salisbury, 1610/1995, p. 167). Kodály stood on the shoulders of Cheve, Jacques-Dalcroze, Bartok, Pestalozzi, and the legacy of folk music in Hungary. Choksy stood on the shoulders of Kodály, other influential Hungarian pedagogues, and predecessors in the development of music education in North America. Houlahan and Tacka were influenced by their Hungarian training, early pioneers of the Kodály Concept in America (i.e. Richards, Bacon, and Choksy), and

contemporary educational philosophy, continuing the legacy of thoughtful adaptation to needs of modernity.

What will future educators glean from Kodály? What will they retain from Choksy? What will they continue from Houlahan and Tacka? On whose shoulders do we now stand? How will future teaching generations make appropriate adaptations? Hopefully, we will follow the established pattern of method development established by Kodály, Choksy, Houlahan and Tacka. We will all 'stand on the shoulders of 'giants.' Supported by our history, we will turn to the future and continue the legacy of quality music education for generations.

APPENDIX A

INTERVIEW PROFILES

Profile from Interview with Dr. Jerry L. Jaccard, June 25, 2010

You know, I kind of remember the first time I met [Choksy]. Probably at an MENC conference workshop back in the very early 70s. My arch mentor was the Director of Music Education for Boosey & Hawkes. During my first year teaching he kind of adopted me and my wife as young marrieds and just kind of put me in the right direction and help me get in touch with people who were pioneering the Kodály Concept in America. Somewhere in that process I met Lois for the first time. And I decided to go to the 1973 First International Symposium of the International Kodály Society which was formed after that symposium but it was the seed that kind of started that off. That's where I probably met Lois for the first time and then I auditioned for both the Kodály Musical Training Institute in Boston and for the Holy Names the new Holy Names Kodály Master's Degree Program. . . Partly because Lois was there and I was impressed with what I was hearing from her more than from any other source. . .

I decided to go with the Holy Names program so then the following summer to the summer course at Holy Names University. . . it was called a college in those days. She had been able to synthesize the Hungarian way of

teaching so well, that I was able to turn around immediately and begin applying that in my classroom. She was able to answer a lot of questions I had.

(Referring to Choksy) Extremely articulate and very clear thinking. You have to know that I already had had some Hungarian influence in my life but the problem for all of us was,” How do we find the American materials that flow musically and not just pedagogically?” What the Hungarians have in spades is their ability to flow musically and not just pedagogically. The musical flow drives the pedagogical flow. Lois had that musicality.

That’s a hard question for me to answer because Lois and I have never discussed her books. We’re very close friends. She’s like a family friend. She’s known me and my wife and our children since they were very young and now knows them as adults. I’ve been much more interested in her process rather than in the product. What we’ve talked about has been process. We have a collaborative cooperative relationship in which we can sit down and discuss pedagogical problems—pedagogical issues—in a non-argumentative way, and just look at it from every side and share. You know, it’s that community of teachers and learners, we mutually inform each other. I wanted to back up a little bit.

Based on that summer experience, I decided to do the year-long master’s degree course at Holy Names. So, a year later I went back and did that and Lois was our pedagogy teacher again. It just confirmed and reconfirmed. And on that basis she and I decided to do a project together and that was the instrumental application of Kodály pedagogy. We got a Ford Foundation individual study grant

and went to Hungary and spent several months visiting instrumental teachers in Hungary: interviewing, observing, and recording data. Then we came back and spent more time synthesizing that into a wind instrument and a violin 1st year book for the transition from the singing musicianship to the instrumental musicianship without losing sight of the singing musicianship. And we just stayed in touch all these years working on that. It's a collaboration; a lifelong collaboration.

I teach using my materials. I haven't published them yet. Band and wind instrument materials are extremely difficult to publish because they are separated by instrument. But I have some publication plans that I will eventually get done. I'm working on my last revision actually. I've been working for the about ten years revising materials and getting them to work smoothly. And working with other wind teachers because what I can do is not the same as what they can do and helping them get their head inside the concept that children could actually come to the instrument with something to express through the instrument instead of learning the ear training which doesn't usually happen and the note decoding all at once. And we've had some success with that. So now I know what the questions are. I am thinking now about how to make it palatable for those who are not necessarily classroom music teachers. That's the problem.

Yeah. There's two disciplines really going on there. And then we have a string institute. We just had the first year of our Kodály string institute at our summer course. We're up into our 4th volume. I have another colleague who's a fine *fine* violinist and pedagogue. This is an outgrowth of the work Lois and I did.

It's working quite well. We're starting to disseminate that now. And those books are published.

Knowing about the process is extremely important. When she [Choksy] went to Hungary for the first time, she stayed for a year and lived there. She went to the “architects” [of the various applications of Kodály's vision for music education]. You know in Hungary it's not called “the method.” Kodály only used the word once and that was in English and he was talking to Americans who wanted to hear him use their jargon. The word means so many different things. In his last book he wrote the word “system, our system,” OUR system not MY system. Because—and this is the comparison to me between Kodály, Orff, Dalcroze—he involved hundreds of people in the process. It's not person specific. He was a figurehead.

She [Choksy] went and found all those who had studied with him and then became colleagues with them and then observed their teaching, their teaching of teachers, and then the teaching of their teacher trainees teaching children...dozens of them, and tracked them for that whole first year and then went back many more times and constantly tracked their progress. That method is a consolidation of many different teaching styles and approaches. In the process she constantly experimented and found which of those that she was seeing would work the best in a realistic American school situation. She was teaching children pretty much up until the day she retired. And I think that's an extremely important model. It's very easy to write about teaching and not be teaching. She's inspired me. I've been teaching children for 40 years and although I have a full time

university job I teach 7-8 children's classes a week because I'm constantly refining my teaching. And I'm writing about it. I've got a couple of books coming.

That goes back to the title of her books. Lois and I have talked about this a lot. The word method is an unfortunate word. She [Choksy] said, you know, Jerry, your classroom and your situation will be different than what I experience or what the Hungarians are experiencing. You have to look at the principles. She's [Choksy's] a principle-based teacher. Although there is step-wise methodology in there. She also is very careful to state—and not in so many words, but it's very obvious—that the principles driving the methodology are always carefully stated in her work. She said you have to learn to see the principle and find your own way through the methodology. And in the process, you develop your own personal methodology. And I found that very liberating.

There's always those in the classroom—the teacher training classroom—the select few, that have to have everything just written out and scripted out for them. They don't trust themselves enough to reach inside to find their inner musician, their inner teacher, their inner human being, and work with the intuition. And she [Choksy] was constantly talking about that: "This is intuitive work. You know, I'm providing a framework but you have to use your intuition." And I found that very liberating, very helpful.

So to answer your question: Gee! My life work is very influenced by her but also by the people she introduced me to, because she never said my way is the only way. She took me around and she introduced me to all of the people she'd

been tracking in Hungary, and I got to watch them teach. And then we'd discuss it; we'd be driving along discussing for hours what we saw. You know. The constant messages were child-centeredness, musicality; methodological concerns lagged behind the other two. You have to attend to those two things first. And if you tend to those two things the methodology becomes pretty apparent. You know, those kinds of things really cannot be put in the book because it's so situation specific. That's the growth I've seen in her from the beginning to the end. She has become more and more articulate about that to those of us who have taken her classes.

. . . you can see that as you compare the various editions. She's coming back with whole new solutions for the listening thing. You see that evolution. She never abandons the principles but finds new ways that are out of her own intuitive creation that make those principles work. You know [*The Kodály Method, Volume Two*] assumes that there's a high degree of musicianship already existent in the listener.

. . . I thought it was very unfortunate for Phil and Mícheál to put that critical paragraph in their book. Lois never would have done that. I've really been disappointed about that. It's not needed because Lois would have celebrated their ability to find their own way. I'm always put off when someone has to put someone else down in order to advertise themselves. I was really disappointed by that. I think I have to say that. I don't know Mícheál very well. But I know Phil well enough to know that he's better than that. Both ways are wonderful and I think both show deep thinking about these processes, which is why we need more

writing about these kinds of things because we can all benefit from knowing how many minds grappled with the same problems. Then we all become rich. So, I think that's all I wanted to say about that.

Interview Profile for Patty Moreno, July 14, 2010

[Concerning initial acquaintance to Houlahan and Tacka] I met Mícheál Houlahan and Philip Tacka in 1992 in Round Top, Texas at Festival Hill in Round Top the Foundation for Aesthetic Music Education known as FAME held a course there and I took Level One there. Virginia Womack and Lamar Robertson taught there at the time when I took Level One.

That year, I actually did not have Mícheál Houlahan; I had Philip Tacka as a teacher. And what impressed me the most about Philip Tacka—I had Solfège One with him was there were 11 or 12 of us in the class—was when we were all extremely nervous and stressed out about Solfège One and having to do musicianship things and ear training. He was able to calm us down and build our skills over the three weeks. Over the three weeks I was doing better in ear training. It was easier for me and I was more relaxed and I was doing more difficult things that I had done in four years of college. I was just amazed at how he was able to build my own musicianship and the musicianship of all my peers. He taught us all as individuals. There was somebody in the class who was close to completing a Ph.D. and he was able to challenge her and still keep everybody engaged.

I had Mícheál Houlahan the following year in '93 for solfège class. Then, it seemed like it expanded my skills even more and tied into more areas and more

skill areas. I think one of the fortes of Mícheál Houlahan is how he ties the solfège to art music and all of the listening examples and how you can bridge from the folk song to the art music so easily. You can see how even kids can do it. You never listen to a piece of music the same way. Because you've had that sound to symbol approach that's been internalized first by you before you hear the recording or the performance. Then it has a totally different meaning to you. So that's my first impressions as a student.

My level one year was the last year that Round Top, Texas existed. The funding ceased and so the program ceased. We had to continue our training. Hays CISD teachers were required to work towards our certificate every summer. I researched other places I would like to attend. I called Phil and Lamar Robertson and asked "Where are you teaching in the country?" and I made a list. I called every place they were teaching at. They didn't have Level Two in June. I'm sorry in July. I was taking Phyllis Weikart training in June and I needed training in July. There was no other place that Phil and Lamar work teaching that coincided to work with the schedule. Then I had a teaching partner, Nancy Cavendish, who had a five year old son. She couldn't leave for three weeks out of state. At least in Round Top we could drive home on weekends. So, she demanded that we stay local. I said that it would be so much better if this program from Round Top would just move to San Marcos, Texas at Texas State University where I was an alumnus. We could have dorm housing and people could commute. It would be much more cost effective for the program and for the participants. And then the program could continue.

We presented that idea to my assistant superintendent. She loved it. She had us write up a grant. We submitted it to a private foundation. We talked to the School of Music. They said if you get the funding we will consider it. I did secure funding. They did offer the facilities and the graduate credit. And we offered all three levels at Texas State starting in 1993. So, for 1993 and 1994, I was actually a student and co-director. And then in 1995 I was a full time director. . .

Kodály Today is a culmination of all of these years of experience working with teachers, teaching undergraduates, teaching graduates, teaching teachers in workshops in school districts all over the country. It is set up to make teachers' lives easier so that they can go beyond the basic questions and not have to waste time figuring out the best way to get students to think about music and to assess students on their perception of music and move into more higher level thinking, more into more activities, get more done in your music time because we don't see the kids as often as we'd like.

I know that they felt like that so many teachers are only seeing their students once a week, once every four days, once every five days and we have taught people that had students once every seven days and things of that nature. So, how can we make the most use of that limited time we have with the students? By making it more musical, less talking, more performing, more doing for the students, more learning going on, while keeping the love and the fun in music. So, I think *Kodály Today* allows you to get more involved in your teaching and be more creative with it because so many of the basics are already taken care of for you. It's the springboard and you can launch your own style from there.

Previous publications were a great launching pad but they weren't detailed enough. At first, they didn't want to be so structured because teachers, you know, especially fine arts teachers, musicians, don't want to be limited, they're so creative. But then they would basically talk too much. It's one of the huge problems. We would go out in the schools and observe teachers. And the way they teach in class, the way they talk in class is totally different than the way they actually teach in their classrooms with their kids. So, we discovered that they would waste so much time by talking so much that if it was written out more specifically and they were tied to that script, the teaching actually improved. Then, they could still develop their own style but they were making the most use of the time. At first it may appear, because it's so thick that it limits you but in actuality it saves you a lot more time and frees you to do more with your students. *Kodály Today* is just a pedagogical and materials overarching publication of many, many, many years of work.

Currently, I'm not teaching. I'm observing teachers constantly. I supervise 110 music teachers in Austin ISD and about 35 secondary choral directors. Many of them are Kodály trained and many of them are not. I see a variety of teachers so I feel I know what good teaching is. I did use *Kodály Today*, pre-published piloting the curriculum. I was teaching the templates, the lesson plans. I was giving Phil and Mícheál feedback on what was working for me and what was not. I found it extremely liberating to teach from their lesson plan templates because I knew if my Title I students could be successful and musically challenged and able to do anything, the same things non-Title I school students could do then I knew it

would work with a variety of populations. I found myself teaching 16th notes in second grade using the *Kodály Today* pilot, having that pre-published work in my hands and being able to really work with it.

So I did use *Kodály Today* in my teaching. And then went off on the other side using technology. Now that I've got the lesson plans and I'm saving all this time and being so efficient and pleased with the progress of my students, I was able to dive into technology and start to develop that aspect of my teaching also.

As an administrator, the teachers who follow this template with their students—I see their aural skills highly developed and their repertoire triple the amount of other teachers' repertoire. I see their musical skills, their reading and writing ability easily mastering eighth and 16th note combinations. Getting to *fa* and really sing in tune. The singing of students of teachers who study with Phil and Micheál is just day and night. I can walk into a classroom and tell you within ten seconds of hearing those students sing whether they've studied with Phil and Micheál and their understanding of intonation and good singing and just building the musical skills of their students while everybody having fun at the same time. I would advocate using it. . . Both from my personal use in the classroom and from my observation of teachers as an administrator, I'm very impressed.

Great pedagogues like Tacka and Houlahan are never satisfied with the *status quo*. I think really Zoltán Kodály—the Kodály—philosophy, is not one to stay stagnant. It's one to grow and improve, change, modify. It doesn't have to be major changes. It can be very minor things but to constantly improve and search for ways to connect with your students.

We did a five year grant with the Houston ISD. They would walk into a school where they had never met the students but had worked with the teacher. They were able to get up and start teaching and working with those kids. It was immediately successful for all; the teacher who was enrolled in the training and for the students. It was incredible to see the growth of those teachers; to be able to go back and work with that teacher three or four years in a row.

So, I know that their work with students...they are constantly learning from the participants and from the students of the participants. So, sometimes as Director of the Kodály Certification Program, I'll have somebody come back and visit maybe five years later. They've graduated, gone out teach and come back five years later. They say "Oh the program has changed so much." It's always in a positive way. I think of them as minor changes but when they come back, they see them as major changes. I see them as minor adaptations to constantly make us more efficient. That's true of any great researcher or pedagogue. They're always researching. They're always improving.

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