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PROBLEMS AND SOLUTIONS IN ADAPTING THE KODALY METHOD

FOR USE IN AUSTRALIA

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PREFACE

The most important aims and objectives of the Hungarian music education system, known as the Kodály Method are to impart in young people a willingness, ability and pleasure in group singing, to equip them with critical listening habits and develop in them a discriminating taste. It sets out to make youngsters well versed in the music of their own country and the music of the world at large and give them a thorough grounding in and understanding of musical notation. For musical literacy is not a mere adjunct to nor is it a dry theoretical aspect of this method. It is rather an integral part of it which, along with the development of children's musical acuity and sensitivity, is acquired naturally and gradually without undue hardships throughout the years.

The purpose of this discourse is threefold; to advocate using an adaptation of the Hungarian music education system in Australian public schools; to highlight the problems arising from and in need of being solved prior to such an adaptation on a large scale; and to put forward suggestions towards the solution of these problems.

It is not the purpose of this study to give a detailed, systematic description or a critical appraisal of the Kodály Method. These the interested reader can easily find in the considerable volume of literature about this method written by Hungarian and foreign experts, readily

available in English in this country. To the most noteworthy publications in this field reference will be made in due course.

To argue the suitability and adaptability of the Kodály Method is not the purpose of this study either. It is believed its world wide acclaim and its successful implementation in many countries are evidence enough. Since the VI. I. S. M. E. Conference held in Budapest, 1964 when it first became known to the world, the Method has been adapted and become popular in, among others, Austria, Britain, Canada, Finland, France, Germany, the United States and various states and provinces of the U. S. S. R. The Method has been disseminated in many more countries by means of lectures, demonstrations, summer schools periodically held in Hungary and abroad, national and international education and psychological conferences. Orientation and scholarship courses of various kinds and duration have also been held in Hungary and abroad. Various Kodály centres and institutions, both national and international have also been established. Hungarian experts' visits have helped found and/or shape the future development of already established Kodály courses in schools and teachers' training colleges in various countries. This steadily growing international popularity and the favourable results reported from the various courses speak clearly for the great intrinsic value and adaptability of the Kodály Method.

Among the chief virtues of the Kodály Method is its vocal nature.

That makes it easily transportable and equally usable indoors and outdoors. Because it is based on singing it needs no gadgetry and no sophisticated, expensive equipment. It needs no other capital investment than the thorough training of its practitioners. For what the Kodály Method warrants is an early beginning and continuity from kindergarten age to school leaving age with competent teaching at all levels.

While these requirements hold true in the Method's parent country as well as others where it is implemented, the quality, nature and quantity of the changes necessary for an adaptation are dependent on local conditions. Therefore they differ from country to country and from place to place. This is why, in spite of the availability of literature referred to above, some of the basic principles of the Method have to be discussed at length and several examples of the techniques and devices used in the classroom have to be described in detail. In connection with an adaptation of the Kodály Method for use in Australia there are problems in three major areas; the musical content, the academic content and the preparation and training of the teacher who handles both the artistic and academic repertoire. These problem areas form the main concern of the following discourse. To allow for sufficient details the discussion has therefore been planned on a sixty thousand word basis to which copious musical examples have been added to supplement the written text.

Some statements made above and others found in the main body of

this study are based on the author's long teaching experience in both countries. Some facts, figures and statements are based on personal interviews and unpublished research papers, others on commercially published source materials written in English and Hungarian between 1914 and 1975. The author's earlier contribution to the dissemination of the Kodály Method in Australia has taken the form of lectures and demonstrations, such as lectures in the Alexander Mackie Teachers' College, Sydney, 1969 and 1970, followed by demonstration lessons in Woollahra Demonstration School Infants Department; an introduction to and demonstration of the Method for the N.S.W. Chapter of A.S.M.E., 31/5/1970; lecture-demonstration for a W.E.A. Hungarian Cultural Course, 15/10/1972 and a series of methods lectures for trainee teachers from first to fourth year at the N.S.W. Conservatorium of Music during the 1973 academic year.

I wish to express my deep gratitude to Dr. Doreen Bridges, Mesdames Katalin Forrai, Rita Jaffe and Elizabeth Kozma, Professor Donald Peart and Professor Peter Platt without whose advice, criticism, help and encouragement this work could not have been accomplished. I would also like to put on record my heartfelt thanks to my husband for his help and patience throughout the long months while this discourse was in the making.

Sydney, January, 1976.

TABLE OF ABBREVIATIONS

A. B. C.	Australian Broadcasting Commission
acc.	accelerando
AMEB	Australian Music Education Board
arr.	arranged by
A. S. M. E.	Australian Society of Music Education
Aust.	Australia, Australian
B & H	Boosey and Hawkes
c.	circa
Cal.	California
Co.	Company
comp.	compiler
cresc.	crescendo
d	doh
D	Dominant
decresc.	decrescendo
ed.	edited, editor
eds.	editors
f	fah
<u>f</u>	forte
<u>ff</u>	fortissimo
i. e.	id est

Ill.	Illinois
I. S. M. E.	International Society of Music Education
m	me
Maj.	Major
Mass.	Massachussetts
Min.	Minor
<u>mf</u>	mezzoforte
No.	number
Nos.	numbers
Nov.	November
NSSE	The National Society for the Study of Education (U.S.)
N. S. W.	New South Wales
N. Z.	New Zealand
O. U. P.	Oxford University Press
p	page
<u>p</u>	piano
pp.	pages
<u>pp</u>	pianissimo
P. E.	Physical Education
perf.	perfect
pers.	periods
Pty.	Proprietary

r	ray
recit.	recitative
s	soh
S	Subdominant
Sept.	September
Soc.	Society
Str.	street
t	te
T	Tonic
transl.	translated
unpubl.	unpublished
U. S. A.	United States of America
Vol.	volume
Vols.	volumes
vs	versus
W. E. A.	Workers Education Association

PART I

NATIONAL MUSIC AS THE CORE OF THE REPERTOIRE

CHAPTER I

INTRODUCTION

The ultimate measure of the music education of any society is the kind of musical life it generates in the community it serves. Ralph Vaughan Williams proclaimed the following:

In England we are too apt to think of music in terms of the cosmopolitan celebrities of the Queen's Hall and Covent Garden Opera. These are, so to speak, the crest of the wave, but behind the crest must be the driving force which makes the body of the wave. It is below the surface that we must look for the power which occasionally throws up a Schnabel, a Sibelius, or a Toscanini. What makes me hope for the musical future of any country is not the distinguished names which appear on the front page of the newspapers, but the music that is going on at home, in the schools, and in the local choral societies.¹

The number of people attracted to music as a profession, the standard of their performance in their respective fields and the prestige they enjoy both nationally and internationally are reflections of the methods used in music education. So are the community's interest in and curiosity about music and the extent of the layman's participation in the musical life of his surroundings as a music maker and as a listener.

¹ R. Vaughan Williams, "Should Music Be National?", National Music and Other Essays (London, O. U. P., 1963), pp. 5-6.

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Other important indicators of value are the type, quantity and quality of opportunities the population as a whole is prepared to offer the musical profession as a whole.

In matters musical Hungary has held an eminent position for a considerable time. This country is noted for having produced composers, professional and amateur performers of world repute, renowned musicologists and distinguished music educators. Hungary is equally well known for her flourishing folklore, in spite of large-scale urbanization and modern technical and technological advances, for her many excellent amateur choral groups and for her musically literate population at large.

Some of these achievements have been made through outstanding individual efforts and the activities of a few leading institutions in carrying out long term projects. However, the main credit must be given to those involved in establishing and developing a unique system of public education which places music at its centre. This still upholds humanistic ideals, employs conceptual methods and advanced techniques from the very outset, introducing the young, well before the compulsory school age, to their own national heritage. This musically centred public education evolved gradually through the concerted efforts of many contributors, one of the most important of whom was Zoltán Kodály (1882-1967). Throughout his life and in his many roles as a composer, folklorist, ethnomusicologist, philologist, professor or administrator, his twin aims were to develop a

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national musical culture of international standing and to raise the musical standard of his whole nation.

Kodály regarded music education as the noblest of his callings and from the early 1920's concentrated his resources and political influence on reaching his goals and fulfilling his ideals. It was in connection with his Psalmus Hungaricus² that he first came into contact with children's choirs. His attention was drawn to the lack of suitable repertoire, the very low standard of the musical culture of trainee teachers and the often non-existent musical knowledge of the general classroom teacher in whose care the young were entrusted. With the exception of a few schools where music held pride of place, in the public school system of Hungary of the early 1900's music was an ancillary subject to which only lip-service was paid. Choice of repertoire, left to the discretion of the musically ill-equipped classroom teacher, was inadequate as a rule; at best it comprised Austro-German school songs and so-called educative airs, at worst operetta excerpts and coffee-house tunes. These circumstances prompted

²This work was officially commissioned and written for the commemoration ceremony of the fiftieth anniversary of the fusion of Pest, Buda and Óbuda, which together became the national capital, Budapest. The hundred strong boys' choir of the Wesselényi-utcai Polgári Füdiskola took part in its first performance 19th November, 1923. Zenei lexikon (Budapest, Zeneműkiadó, 1965), III, 158.

Kodály to become the spiritus rector of a concept destined to remedy these ills.³ In order to convert his ideas into a workable, practical method he established links and collaboration with the leading practising music teachers and choir masters. He also felt it his moral duty to devote his creative mind largely to compositions and pedagogical works for children.⁴

The main constituents of Hungarian music education today are Kodály's theses, written statements and his verbal instructions to his students, now among the leading composers and educators of Hungary. These together with his compositions and didactic exercises are incorporated in the nationwide music curriculum so as to form the backbone of contemporary Hungarian music education. The system thus evolved is generally known as the Kodály Method. In this discourse this expression will be used as an embracing term to accommodate both the philosophical principles upon which Hungarian music pedagogy is based today and its artistic and academic contents, methods and techniques.

The Kodály Method could not have come to fruition without the

³He wrote over thirty articles about music education for scholarly periodicals, pedagogical journals and also daily newspapers.

⁴His choral works for children number nearly fifty. He has sixteen educational publications of which six consist of several volumes with over a hundred exercises each.

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co-operation of others, for the crux of the method is a suitable repertoire providing continuity and logical sequence, a repertoire which at every stage of development offered an abundance of choice, yet could equally well be implemented in the poorest of country schools and the best equipped city schools. For this to be at hand the realms of home-grown and foreign folk music as well as the traditions of home-grown and foreign art music had to be explored and their artistic value critically appraised, their vocabulary and syntax had to be defined and classified and later, with the ingenuity of composers, enriched and expanded. Therefore the help of individuals as well as the machinery of research establishments, educational institutions and organizations was sought in the early twenties. They have been co-operating ever since.

In Australia, musical life and music education have been developing on different lines as a result of the differences in the two countries' geographical positions, respective historic, political, linguistic, social, cultural and other affiliations. However, both countries belong to what is generally termed as Western civilization. Consequently there are also significant similarities in their overall philosophical background, in their cultural-musical organizations at large and in the basic principles upon which their respective public education systems have been maintained since the late nineteenth century. These similarities are sufficient for a

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fruitful interchange of ideas for the purpose of partly adopting and partly adapting the Kodály Method for use in Australia, "... as between peoples who comprise separate nations there are certain principles and beliefs that are commonly held. Throughout a long and often troubled history, the greatest Hungarians have enunciated philosophical truths that, in other form, have found expression in our own tradition. On this foundation the work of Zoltán Kodály is reared: Sic rerum summa novatur semper, et inter se mortales mutua vivunt." ⁵ ["And so the sum of things is ever renewed and mortals go on living through perpetual interchange." Lucretius: De Natura Rerum, ii, 76.]

One of our common beliefs is that a nation's musical heritage is a conglomerate of formal and informal musical manifestations in which the individual and the whole population have an equal share and that it is and should be transmitted both orally and in written form. Another commonly held view is that every nation's music has developed under outside influences from time to time and has been subject to cross-fertilisation. Yet another of our common beliefs is that in spite of this cross-fertilisation it is still possible, in our time and age, to talk about the musical identity of a nation in terms of the predominant characteristics of its own main strands, broadly classified as folk music, popular music

⁵Percy M. Young, Zoltán Kodály (London, Benn, 1960), Preface.

and art music.

As musical nomenclature is equivocal, the meanings and connotations of these terms as used in this discourse require clarification. The term folk music will be used in accordance with the definition provisionally adopted by the International Folk Music Council in 1955:

Folk Music is music that has been submitted to the process of oral transmission. It is the product of evolution and is dependent on the circumstances of continuity, variation and selection ... The term can, therefore, be applied to music that has been evolved from rudimentary beginnings by a community influenced by art music; and it can also be applied to music which originated with an individual composer and has subsequently been absorbed into the unwritten, living tradition of a community. But the term does not cover a song, dance or tune that has been taken ready-made and remains unchanged. It is the fashioning and re-fashioning of the music by the community that give it its folk character.⁶

The term popular music which corresponds with the German volkstümliches Lied will primarily refer to widely accepted tunes of urban origin, written by known persons, often dilettanti. They may or may not resemble folk songs, may be transmitted both orally and in written form, but are often prone to fall victim to rapid changes of fashion. Nevertheless they may become genres of note in their own right,⁷ or may be absorbed in

⁶ Percy A. Scholes, The Oxford Companion to Music, 10th ed. (London, O. U. P., 1970).

⁷ See the development of the bar-form and the Meistergesang.

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the mainstream of folklore,⁸ or pass into the realm of art music forming the basis of individual works or even whole styles.⁹

The term art music will denote musical works of one or more skilled and usually specially trained artists,¹⁰ created in a comparatively short period of time and usually requiring skilled performers for their recreation. Art music is thus usually more complex than either folk or popular music. As a rule it is permanently fixed either in written symbols and/or mechanical devices which confine the musical performance within the given structures and content to fine nuances of variations.

Hungarian music pedagogues have for long been convinced that "... the human voice, the finest of all instruments, free and accessible to everyone"¹¹ is the firmest basis upon which an universal musical

⁸In this fashion the Protestant Chorale and the English ballad developed. So spread the fame and tune of La Marseillaise, the Rákóczi nóta and many others.

⁹Examples of this can be found in the fifteenth and sixteenth century compositions using the tune of L'Homme armé as their cantus firmus; in a similar way Bach and his contemporaries made use of the chorale in their compositions.

¹⁰Such are morality and miracle plays of the Middle Ages, the various arrangements of modern compositions, cadenzas improvised or written by others than the composer of the main work. Aleatoric music too, belongs to this category.

¹¹Z. Kodály, Introduction to Éneklő Ifjúság [Singing Youth], 1941, as quoted by Helga Szabó in The Kodály Concept of Music Education, (London, B & H, 1969), p. 3.

education can be built. Thus the Kodály Method is a vocal method. While its primary purpose is to develop musicianship in its true sense, it also strives to awaken, develop and maintain a sense of the close relationship between music and language. Because the unity of text and melody is clearly appreciable in folk music one's own folk music acts as one's musical mother tongue. Only after children have acquired a fluency in and a mastery of this musical mother tongue is national art music and the music of other nations and cultures approached.

Three equally important factors determine the musical vocabulary and sequence of a music course built on Kodály principles: child developmental criteria, national musical characteristics and the main traits of the wider musical culture to which this national music belongs and in relation to which it will be presented. Therefore musicological research whereby the most prevalent characteristics of the types of folk music involved are analysed and classified has to precede the compilation of such a course. Simultaneously the development of national popular and art music must be unveiled, documented and/or compared with the popular and art music trends of other nations during the same period.

Many of these prerequisites were at hand for the Hungarian music educators who first initiated the Kodály Method. At the time of their nationwide reform in the late 1940's they had at their disposal an amassed wealth of folk material - a sizeable part of which was analysed, classified

and published. They also had access to scholarly works in the history of music in general and Hungarian history of music in particular, thanks mainly to the endeavours of Professor Bence Szabolcsi (1899-1973),¹² both as a historian and pedagogue. They amalgamated this musical content with advanced contemporary theories in educational psychology and made good use of a variety of methods and techniques affecting musical literacy evolved in Western European countries some time before.¹³ These built into a cohesive structural framework, make up the Kodály Method.

Some of the aforementioned pre-requisites are equally at hand for the music educator in Australia in the 1970's. Regarding the availability of literature and exchange of ideas on an international scale he is in an even better position than was his Hungarian counterpart three decades ago. The literature of modern educational psychology to which he has access is voluminous. The latest trends in music education from all over the world are brought to his attention by mass media, professional journals, regional, national and international conferences. Short of travelling to Hungary personally to observe and receive instructions in the Method, the Australian teacher interested in the Kodály Method may gain sufficient insight into its principles and practical working techniques through a number of English language publications available here. Among these are

¹² Muzsika (Budapest, Lapkiadó, 1958-), XVI. March, 1973, p. 1.

¹³ See Bernarr Rainbow, The Land without Music (London, Novello, 1967).

Musical Education in Hungary edited by Frigyes Sándor,¹⁴ The Kodály
Concept of Music Education by Helga Szabó,¹⁵ Musical Education in
Hungary by Jacqueline Ribière-Raverlat,¹⁶ Music Reading and Writing
 by Erzsébet Szónyi,¹⁷ her Kodály's Principles in Practice,¹⁸ Lois Choksy's
The Kodály Method - Comprehensive Music Education from Infant to Adult¹⁹
 and others. From the detailed analyses and systematic descriptions
 provided in these writings the Australian teacher can gain sufficient
 knowledge of the materials used, the sequence followed and the techniques
 involved.

What the Australian teacher interested in the Kodály Method lacks
 for its adaptation at the moment is amassed material of Australian national
 folk and art music and the scholarly work necessary for its preparation to
 form the backbone of the repertoire. In order to cast a light on the nature
 of the problem as it presents itself in Australia the circumstances and
 considerations which led to the Hungarian folk song's pre-eminent role in
 the Hungarian repertoire will first be discussed.

¹⁴ 2nd ed. London, B & H, 1969.

¹⁵ London, B & H, 1969.

¹⁶ Paris, Leduc, 1971.

¹⁷ Budapest, Editio Musica, 1972.

¹⁸ London, B & H, 1973.

¹⁹ Englewood Cliffs, New Jersey, Prentice-Hall, 1974.

CHAPTER II

THE POSITION IN HUNGARY

SOCIO-HISTORIC BACKGROUND

One of the main reasons for which Hungarian folk music was chosen as the basis of music education was to bring the Hungarian village into closer contact with the Hungarian city, to establish a link between the musical culture of the peasantry and that of townsfolk. A great gap existed between them at the beginning of this century as a direct result of Hungary's particular socio-historic development.¹ The historic events were such that the Hungarian village and town were to develop quite independently and in isolation from one another. While village life hibernated in feudalism for hundreds of years until the dawn of the twentieth century, urban life reflected the trends of modern industrialization. As there was hardly any communication between peasantry and townsfolk their culture in general and musical culture in particular developed on different lines.

The Hungarian peasantry, which lived in serfdom until the middle

¹ See Bence Szabolcsi, A magyar zenetörténet kézikönyve (Budapest, Zeneműkiadó, 1955), pp. 5-7.

of the nineteenth century, was the most populous social class. Musically untrained and illiterate, the peasants cultivated an oral art handed down from generation to generation. They were both the initiators and the custodians of an unique musical vernacular and a rich folk lore. They had no musical organisations, institutions or establishments. They provided their own, mainly vocal music for all personal needs and social occasions, with the exception of a few important social functions where gipsy bands - who had roamed the country since the fifteenth century² - provided the music.

The musical life of towns and cities developed along Western European patterns, especially because many of the burghers were originally of German or Austrian stock. The masses of townsfolk, too, were musically illiterate and cultivated songs they learned orally. However, these were popular songs evolved from the verbunkos³ and disseminated mostly by gipsy bands in inns and coffee-houses.

The elite of the urban population was musically enlightened and educated. These dilettanti took over the role of Maecenas from the aristocracy around the middle of the nineteenth century. They prided themselves upon an organized musical life which required the services of

²Op. cit. p. 13.

³Op. cit. pp. 33-54.

the professional musician as much as a host of establishments. Such were music schools, like the Nemzeti Zenede⁴ [National Music School] founded in the capital in 1837 and the Zeneművészeti Főiskola⁵ [Academy of Music] founded in 1875, choirs, orchestras, philharmonic societies, like the Budapesti Filharmoniai Társaság⁶ [Budapest Philharmonic Society] founded in 1853, opera companies, like that of the Nemzeti Színház [National Theatre] founded in 1837 which became independent in 1884 and formed the Magyar Állami Opera⁷ [Hungarian State Opera], publishing firms like Rózsavölgyi és Társa⁸ from around 1850 whose work was taken over by Zeneműkiadó Vállalat in 1949, and scientific institutions concerned with music, like the Magyar Tudományos Akadémia⁹ [Hungarian Academy of Sciences] the Music Department of which has been the centre of musicology since its inception. The musical culture of the city dwellers was a musical high culture, cosmopolitan in nature, comprising mainly the art of recognized contemporary composers and the classics of bygone days.

⁴ Zenei lexikon, II. 702. .

⁵ Op. cit. III. 702.

⁶ Op. cit. I. 625.

⁷ Op. cit. III. 29.

⁸ Op. cit. III. 262.

⁹ Hungary Yesterday and To-Day (London, Grant Richards, 1936), p. 30.

The situation in the first half of this century was thus polarized; the musically educated, conversant with the art music of the world at large, were totally unaware of their own musical vernacular and the musically uneducated, the custodians of vernacular, were totally ignorant of a musical high culture. What the Kodály Method set out to do was to remedy this situation by placing Hungarian folk music and compositions based on and/or conceived in the spirit of that folk music in the centre of attention at the outset of the course. Hence links with the music of other peoples - both folk and art music - were established later.

The aim ... was Hungarian music culture with the emphasis on both words. No contradiction is implied here. Linking up Hungarian music with the main circuit of international music, and the creation of a national music in Hungary are but two sides of the same phenomenon.¹⁰

It was believed that through the folk song children in towns and cities would learn to identify with the countryside in general and its common folk in particular. It was also believed that, conversely, peasant children could be easily led to appreciate compositions built on a folk idiom and from there to gain insight into concert hall music in general. It was Kodály's conviction based upon his own musicological studies that folk and art music could thus be linked naturally because they share a number

¹⁰ Pál Járđányi, "Folk Music and Music Education", Musical Education in Hungary, revised ed. by Frigyes Sándor (London, B & H, 1969), p. 24.

of aesthetic and musical attributes.

... the simple forms of folk-music and the complicated ones of art music share the same depth, sincerity and directness of content. Both face the great problems of life without escaping them: they do not delude themselves with illusions, or seek refuge in narcotics, in shallow and illusory joys.

 ... the way between folk-music and classical music is shorter, quicker and smoother than between light music and classical music, because ... the spiritual basis of both is the same.¹¹

These conclusions were mainly drawn from the findings of a flourishing folk song movement and the methodical musicological research allied with it, behind all of which Kodály himself was the moving force. The Hungarian folk music movement began almost contemporaneously with the English folk song movement. Among Hungarian musicians it was Kodály who first became interested in Hungarian folk music in 1905. He was joined a year later by his contemporary, Béla Bartók. Soon both became thoroughly involved in collecting, transcribing, later arranging and also analysing and classifying folk songs and publicising their findings in scholarly essays. The system of folk song analysis best befitting Hungarian and kindred peoples' folk music was jointly evolved by Bartók and Kodály. They adapted and developed the system used by the Finnish folklorist, Ilmari Krohn (1867-1960) in his Soumen kansan sävelmiät, 1893-1933.¹² This adapted version has been used continuously

¹¹ Op. cit. pp. 22-23.

¹² Zenei lexikon, II. 383.

by scores of ethno-musicologists and music educators, for not only did the two composers carry on with their work in folklore they also enthused a number of their contemporaries and students, the most notable of whom were László Lajtha (1892-1963),¹³ Jenő Adám (b. 1896),¹⁴ Lajos Bárdos (b. 1899),¹⁵ Benjámín Rajeczky (b. 1901)¹⁶ and György Kerényi (b. 1902).¹⁷

Thanks to the efforts of the above-mentioned and others the folk music movement in Hungary gathered momentum so much that by the 1930's the collected folk songs housed at the Hungarian Academy of Sciences numbered tens of thousands and in 1934 Bartók was appointed as their curator, entrusted to transcribe and organize them. By the time of his emigration in 1940 the state of the approximately one hundred thousand folk melodies with variants was such that Kodály was able to undertake their publication for the Academy of Sciences. The twenty-volume series, still under publication, is entitled A magyar népzene tára or Corpus Musicae Popularis Hungaricae.¹⁸ It is significant that the volume

¹³ Op. cit. II. 400.

¹⁴ Op. cit. I. 24.

¹⁵ Op. cit. I. 151.

¹⁶ Op. cit. III. 179.

¹⁷ Op. cit. II. 314.

¹⁸ It will be referred to hence by its Latin title.

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to head the series and published in 1951 was Gyermekjátékok, or
Children's Game Songs¹⁹ containing one thousand one hundred and
sixty-one melodies.

¹⁹It will be referred to hence by its English title.

THE NATURE OF HUNGARIAN FOLK MUSIC

In Hungarian folk music two basic styles are clearly distinguishable, the Ancient Style and the New Style. About ten percent of the entire material of approximately one hundred thousand folk songs with variants represents the Ancient Style, about fifty percent the New Style. The remaining forty percent comprise melodies of various types which do not belong to any particular style. These are grouped either by the feast or folk custom of which they are musical manifestations, or by the influences instrumental in bringing them forth.

Of this mixed group nursery rhymes and children's game songs are of particular pedagogical interest. They are extremely simple, natural musical expressions of children and are universal in topical content, structure and intonation, as can be seen from the following examples:²⁰

ZÖLD FÜ, ZÖLD ÁG²¹



²⁰ All examples of children's songs, except *Csiga biga* on p. 20, are quoted from *Children's Game Songs, Corpus Musicae Popularis Hungaricae, I.*

²¹ *Op. cit.* No. 1058, p. 628.

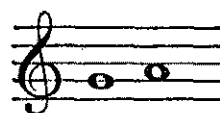
Just as is the case with children's songs the world over Hungarian children's songs have no determined musical or poetic form, no pre-conceived syllabic distribution or particular manner of performance. They are built from short motives comprising pairs of bars according to the physical movements, emotional and intellectual needs and the general mood of the children at play.

The most primitive are no more than a two-note chant.

JÖHET A BABA²²



Jö-het a bá - ba, ti-zen-két o - rá - ra.
Meg-fött a ka - sa,



A good number of others move on a minor third.

CSIGA BIGA²³



Csi-ga bi-ga nyujtsd ki szar-va - dat



Há nem nyuj-tod össze - tő-röm há-za - dat.

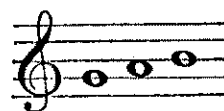


²²Op. cit. No. 24, p. 9.

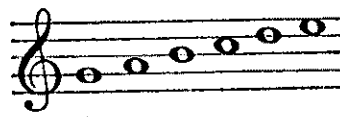
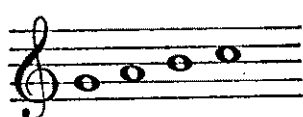
²³Writer's transcription.

Many move on a major trichord.

BÚJ, BÚJ, ITT MEGYEK²⁴



The more developed game songs encompass the major tetra- or pentachords, with the majority encompassing the major hexachord.



In all these the semitones occur only in the descending concluding section.

SÜSS FEL NAP²⁵



Few children's songs reach the octave, yet those that do closely resemble fully developed, more tightly structured adult folk songs.

²⁴Op. cit. No. 131, p. 63.

²⁵Op. cit. No. 363, p. 190.

The Ancient Style comprises melodies that have preserved the most striking Oriental elements in rhythmic organization, form and tonality. A number of these are actually variants of, or at least closely related to songs of ethnic groups linguistically related to the Hungarians but with whom they parted company over fifteen hundred years ago. Such are the Cheremis or Mari, some Mongols, the Chuvash and the Finns. The similarities are quite easily discernible in the following tunes:²⁶

The image displays five musical staves, each representing a different melody. The staves are numbered 1 through 5 on the left. Above each staff is a label: 'Hungarian melody' (1), 'Cheremis melody' (2), 'Mongol melody' (3), 'Chuvash melody' (4), and 'Chinese melody' (5). All staves are written in treble clef. The Hungarian melody (1) is a simple, stepwise line. The Cheremis melody (2) features a similar stepwise pattern but includes a half note with a fermata. The Mongol melody (3) is more complex, with many eighth and sixteenth notes. The Chuvash melody (4) is highly ornate, with many sixteenth notes and a final note with a fermata. The Chinese melody (5) is a simple, stepwise line, very similar to the Hungarian melody.

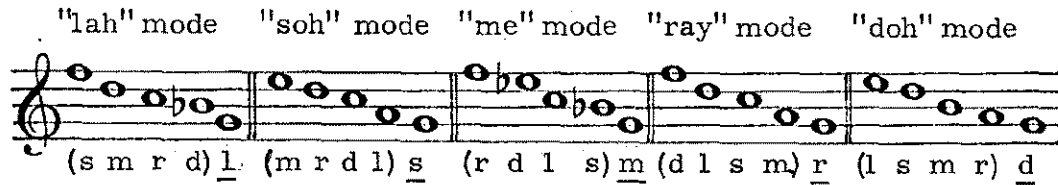
²⁶ Bence Szabolcsi, A magyar zenetörténet kézikönyve, p. 5*.



The overall characteristics of the Ancient Style in Hungarian folk music are as follows: all are four-line melodies, each line consisting of an equal number of syllables not fewer than six and not more than ten; the lines are divided by clear cesurae, the mid cesura and final cesura balancing one another in an open-closed format similar to the medieval ouvert-clos endings; the complete musical sentence is of a descending shape, usually within the ambit of a tenth; many tunes show a quintal shift structure and the large majority of the tunes is built upon the anhemitonic pentatone.²⁷

²⁷ Five-note scale without a semitone.

The anhemitonic pentatonic scale is of vocal origin. It shows a descending tendency. Its constituent tones and minor third are all concordant. The most frequently recurring intervallic relationships are the perfect fifth and the perfect fourth.²⁸ Each of the five notes may be the basis of a mode, therefore five modes of the anhemitonic pentatone are possible:²⁹



According to Bence Szabolcsi's theory³⁰ the pentatonic cultures of the world comprise five distinct spheres; I. Eurasian-Malayan-Australian, II. Mediterranean, III. African, IV. West European and V. North-Central-South American Indian.³¹ Hungarian folk music, especially its Ancient Style, belongs to the Eurasian (I) sphere and is predominantly based upon the so-called "lah" mode.

²⁸ Most Oriental ones originate from the ancient Chinese tuning system based on the Yellow Bell, most Occidental ones are based on the Pythagorean tuning system.

²⁹ In accordance with Hungarian practices all these modes are notated in relation to g¹ finalis. They are denoted by sol-fa syllables.

³⁰ Bence Szabolcsi, "Egyetemes művelődéstörténet és ötfokú hangsorok", *A melódia története* (Budapest, Zeneműkiadó, 1957), pp. 270-304. In English, "Pentatonicism and Cultural History", *A History of Melody* (London, Barrie and Rockliff, 1965), pp. 216-243.

³¹ See Appendix I, p. 260.

ANNYI BÁNAT A SZIVEMEN³²



The "lah" pentatonic scale is a composite of two identical germinal cells. The cell itself is a tritone without a semitone. When this germinal cell is repeated a perfect fifth lower the result is a "lah" pentatonic scale.



³² Bence Szabolcsi, A magyar zenetörténet kézikönyve,
I/d. p. 3*. Writer's transposition.

Transposition a perfect fifth lower, usually denoted as Quintal Shift, is the most fundamental element of the Ancient Hungarian folk song Style. Songs with a Quintal Shift have a clear-cut binary form or terraced structure in which the first complete melodic unit comprising two lines³³ is repeated a perfect fifth lower. The most frequent occurrences are the $A^5 A^5 A A$ and the $A^5 B^5 A B$ structures. For instance:

MEGRAKJÁK A TÜZET³⁴

Parlando

Meg - rak - ják a tű - zet, Mé - gis el - a lu - szik,
Nincs az a sze - re - lem, A - ki el nem mú - lik.
l s m r d l, (s,)

³³ Following Zoltán Gárdonyi's definition of the smallest coherent segment of a folk song being the melodic phrase corresponding to a poetic line, such a Gestalt will henceforth be referred to as either a melodic line, or simply a line. See Zoltán Gárdonyi "Népzenénk és a zenei forma elemei", Kodály emlékkönyv, p. 406.

³⁴ Tiszán innen, Dunán túl (Budapest, Zeneműkiadó, 1954), p. 9. Writer's transposition.

The tunes forming the Ancient Style fall into two basic categories, the slow, parlando rubato, plaintive songs, which abound in pien-notes³⁵ sometimes of microtonal nature and the quicker, often movement-bound or text-directed³⁶ tempo giusto variety, in which a rather angular melodic shape is frequently offset by a syncopated isorhythmic pattern, changing metres, or both.

These are the most outstanding characteristics of the Hungarians' ancient culture; the rest of their folk music and the entire body of popular and art music developed by means of absorbing Western phenomena within this Eastern organism.

³⁵Ornamental notes which normally do not adhere to the fundamental notes of the basic tonality; they are always light, unaccentuated.

³⁶In the Hungarian language each word is accented on its first syllable. There are no secondary accents within a word.

The New Style's origins have not been clearly determined. It is thought by Hungarian folklorists that this style is an organic continuation of the Ancient Style. It is supposed to have developed under strong Western influences around the late 1700's. Songs belonging to the New Style form the backbone of the living folk music of Hungary today.³⁷ The entire body of this style reflects Hungary's social and political history in miniature for the past two hundred years. Liberty and equality appear to be the main themes; peasants' struggles to rid themselves of the yoke of serfdom are depicted in one large proportion of these songs, the whole nation's struggles to rid itself of Habsburg overlordship in another. This accounts for the frequent occurrence of marching tunes, chronicles about heroic deeds of bygone days and the 1848-49 War of Liberation.

Just like the Ancient Style so the New Style comprises four-line melodies with clear-cut cesurae. In the line ending cadences, however, functional relationships may be detected. The number of syllables per line usually spreads from eleven to eighteen, sometimes even more, exceeding that of the Ancient Style. So does the range which in the New Style usually encompasses ten to twelve notes.

The characteristic form of the New Style is ternary, very similar

³⁷ All tunes exemplifying the New Style in the following pages are the writer's transpositions to g¹ final of songs published in Tiszán innen, Dunán túl.

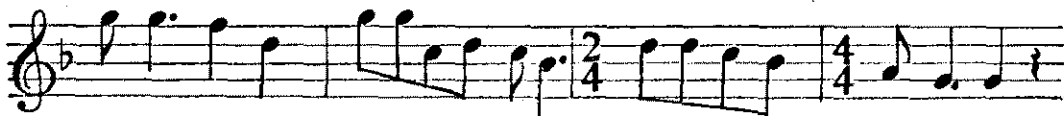
to the typical structure of German, French, Italian and English songs. The melodic shape of the tunes resembles a cupola caused by the middle section's being invariably higher than the pillar lines. A large group of songs forming a subdivision of the New Style follows the A A B A outline in which the B line often differs even in length from the A lines; it consists either of more or of fewer syllables than the beginning and concluding lines.

HÁZUNK ELÖTT, KEDVES ÉDESANYÁM³⁸

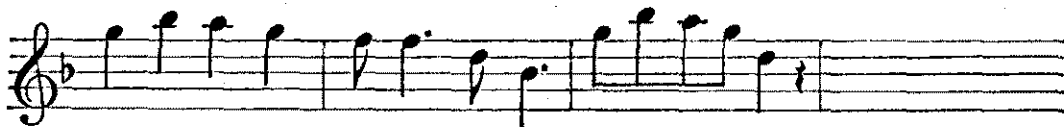
Tempo giusto



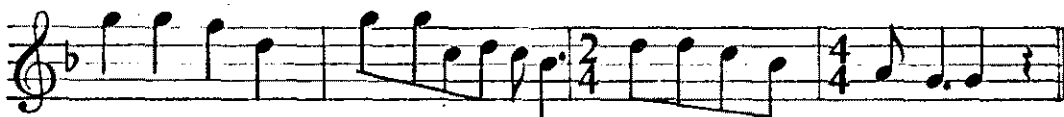
Ha-zunk e - lött, ked - ves é-des anyám, van egy ma-gas e - per - fa,



A-lá ál - lok ked-ves édes anyám, hogy ne áz - zak a - lat - ta.



Csip-kés an - nak a le - ve - le, sej, de jó-sza-óú,

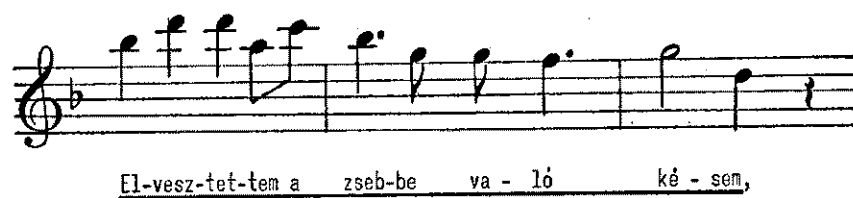


Egy le - á - nyért
Egy le - gé - nyért ked - ves é-des a-nyám, so-se le - szek szo - mo - ru.

The most frequently occurring structure is A B B A. This is an obvious derivation from the smaller, yet distinguished group of songs in A A⁵ A⁵ A form, a virtual transformation of the typical A⁵ A⁵ A A terraced form in the Ancient Style.

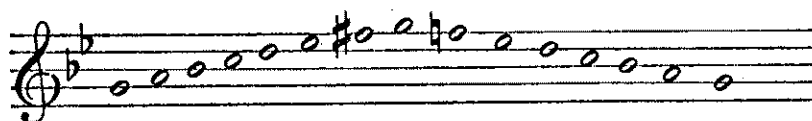
RÉTEN, RÉTEN³⁹

In marching time

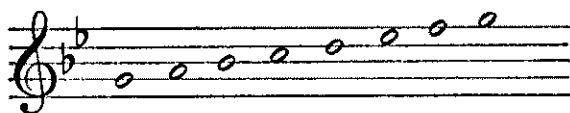


³⁹Op. cit. p. 23.

Regarding tonality the New Style is varied; besides the pentatone seven-note scales, both diatonic and modal, are common. Tunes based on the Major still show a tendency towards descending line-shapes and motives built on triad chords are rare. The Minor scale is seldom found purely as harmonic minor. Where this occurs in ascending passages, natural minor follows in the descending one.

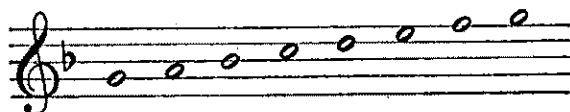


As the Minor key most often occurs without a raised seventh it should preferably be regarded as the Aeolian Mode.

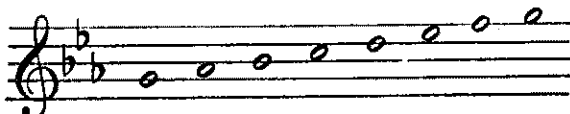


In addition to the Aeolian, the most frequently occurring modes in the New Style of Hungarian folk music are the

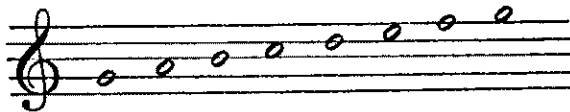
Dorian



Phrygian



Mixolydian



Most songs belonging to the New Style are in simple quadruple or simple duple time. Changing metres - most often $\frac{4}{4}$ $\frac{2}{4}$ - are common, simple triple time is less frequent. Asymmetric metres are rare. The New Style is characterized by tempo giusto even in slow tempo. In the slower tempi it is adjustable tempo giusto as the word rhythm influences the rhythmic pattern of the melody; certain rhythmic cells may be shortened or lengthened according to the length of the vowel sounds involved. The result is an abundance of ♩ ♪ patterns and the opposite ♪ ♩ where ♩ ♩ was the original cell, as in bars 1 and 2 against 11 and 12 in the following song;

GYENGE A NÁD, LEHAJLIK⁴⁰

Giusto

Gyön-ge a nád le-haj-lik a föld-re,

Gyön-ge sza-vam nem hal-lik mesz-szi-re.

Gyön-ge sza-vam, gyön-ge ki-ál-tá-som,

A ré szom-tól most lesz el-vá-lá-som.

⁴⁰Op. cit. p. 74.

The faster songs are usually movement bound, either dance or marching songs and so are in strict, unadjusted tempo giusto.

An abundance of the snap ♪ ♪ and the drawn ♪. ♪ rhythm patterns in songs of a march, and/or dance character links these New Style songs to the Verbunkos Songs.⁴¹

MOST SZÉP LENNI KATONÁNAK⁴²

Tempo Giusto



Most szép len - ni ka-to - ná - nak,



Mert Kos-suth-nak ver-bu-vál-nak.



Kos-suth la - jos nem lett vol-na, ka - to - na sem let-tem vol- na



él-jen, él-jen a nem - zet.

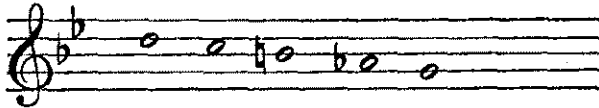
⁴¹The Hungarian is a derivative of the German word die Werbung the recruiting, enlisting, levying.

⁴²Tiszán innen, Dunán túl, p. 67.

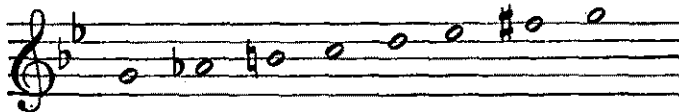
These were conceived in the manner of a recruiting dance destined to express the virtues of adventurous life in the Imperial Army (established 1715). With the introduction of conscription in 1849 the ceremony of recruiting died out, but the dance and music survived for a long time.

Verbunkos music is basically instrumental, popular music, characterized by chromatically modified scales with an Oriental flavour, rich ornamentation and an improvisatory nature. In it folk dance elements are amalgamated with certain elements of court dances. All these traits may be attributed to the influence of gipsies who disseminated the verbunkos.⁴³

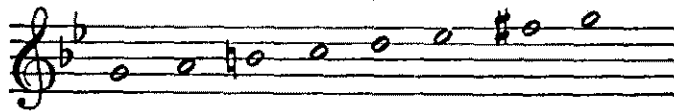
The most frequently occurring chromatic passages of verbunkos songs are the cadential melodic patterns descending on an augmented second:



The most often occurring coloured scales are a "lah"-type seven note scale, a mixture of Phrygian and Harmonic Minor



and a "doh"-type seven-note scale, a mixture of Mixolydian and Harmonic Minor.



⁴³ Zenei lexikon, III. 588-89.

KECSKEMÉT IS KIÁLLITJA⁴⁴

Parlando



Kecs-ke - mēt is ki - ál - lit-ja nyal-ka ver - bunk - ját,



Csár - da e - lé ki is tű - zi ve-res zász - la - ját.



Gyer - tek i - de fi - a - ta-lok, tes-sék be - áll - ni,



Nyolc esz-ten - dó nem a vi-lág, le-het pro-bál - ni!

⁴⁴Árpád Fasang, Kálmán Németh and Gábor Ugrin, Ének-zene a gimnáziumok I. osztálya számára (Budapest, Tankönyvkiadó, 1969), p. 187.

Although some of the roots of verbunkos music are instrumental, a good many of its characteristics can be found in folk songs, folk dances and popular songs of the seventeenth century and beyond. The following seventeenth century tune may be regarded as an early appearance of the song quoted on the previous page.

TE VAGY A LEGÉNY⁴⁵

Rubato



⁴⁵Op. cit. p. 186.

The popular strand of verbunkos had thus its off-shoots in folk music, but it also became the inspirational source of all types of nineteenth century art music from the simple piano accompanied art song to the complex fabric of orchestral and operatic compositions. Verbunkos music, in its various manifestations, became the first such type of music in Hungarian music which swept through all social barriers and emerged as a national symbol. Its importance was similar to that of the Mazurka and Polonaise in Polish and the Polka in Czech music of the same period. Therefore verbunkos-style folk songs are a natural link between Hungarian folk music and art music of the Romantic Era.

The main characteristics of Hungarian folk music of an earlier age may be summarized as simplicity and transparency of form, variety of metric and rhythmic configurations and an abundance of diatonic and non-diatonic tonalities. These traits make it easy to link it with the vocabulary of the folklore of other nations as well as with universal art music from ancient times to the twentieth century.

CHAPTER III

THE POSITION IN AUSTRALIA¹

AUSTRALIAN ART MUSIC AND FOLK MUSIC

The sine qua non of the Kodály Method is the provision of national music, both in the fields of art and folk music, with an intrinsic artistic value. The most vital of our problems, therefore, is whether we are able to provide such a musical repertoire. Do we have a wide enough range of Australian national music worthy of inclusion? What songs, if any, constitute the common national heritage of Australians?

Before discussing these problems at length it must be stated that it is possible to begin a music course on Kodály principles for the very young without emphasis on national material.² At the nursery school-kindergarten age the child's musical mother tongue, as it were, comprises

¹In accordance with the uniform nomenclature adopted by all state and federal education departments in Australia since the beginning of 1975 the term Year with appropriate following numeral will be used to denote primary and secondary school grades in Australian school systems. See Background, March 1974, III. No. 2, p. 2.

²Such a course was initiated by Mrs. Deanna Hoermann in 1972. It has since been successfully implemented as a pilot scheme in ten infants' schools in the Sydney Metropolitan West Area. See Deanna Hoermann, "The Kodaly Concept", Inside Education, December, 1973, pp. 9-13 and Nancy Berryman, "Children flourish on Bach", Sydney Morning Herald, 4th August, 1974.

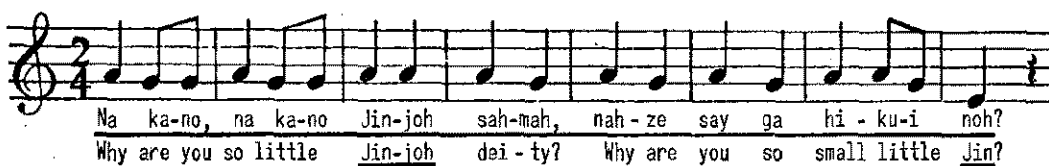
nursery rhymes and singing games which seem to be very similar the world over. Their topical content reflects the child's relationships with his animate and inanimate environment. The musical vocabulary consists of the "lah-soh-me" tetratone, or "doh" pentachord and/or hexachord. They most often have a simple duple metre and move in rhythmic figures of crotchets and pairs of quavers, such as the following rhymes sung in three different parts of the world:

LUCY LOCKET³

English

NAKANO, NAKANO⁴

Japanese



³Deanna Hoermann, The Teacher's Manual for Marta Nemesszeghy's Children's Song Book, 1st revised ed. (Sydney, Martin Owen, 1974), p.19. Writer's transposition.

⁴From the collection of Madam Hani Kyoto by courtesy of the collector, p.9. Writer's transposition and translation.

SZEM, SZEM GYÜRÜ⁵

Hungarian



Szem, szem gyű - rű ná - lad, ná - lad
 ka - lan gyű - rű e - züst gyű - rű,
 Ring, ring, gold ring, Where is now the
 Litt - le gold ring Beaut - i - ful ring?



itt cső - rög, itt bő - rög, itt add ki.
 Here it is, there it is, Now it's mine.

Very often they move in quadruple time and minims frequently conclude motives or phrases;

FRÈRE JACQUES⁶

French



Frè - re Jacqu-es, Frè - re Jacqu-es, Dor - mez - vous? Dor - mez - vous?



Son-nez les ma-ti-nes, Son-nez les ma-ti-nes. Din, din, don! Din, din, don!

⁵Corpus Musicae Popularis Hungaricae, I.No.151, p.74.

Writer's transposition.

⁶Writer's transcription.

THIS OLD MAN⁷

English

This old man, he played one, He played nick-nack on my drum.

Nick-nack paddy whack, give a dog a bone,

This old man came roll-ing home.

The international nature of the song material for the very young coupled with the limited number of songs needed at that age renders almost any genuine nursery rhyme or children's singing game adequate for the first two years of a Kodály type music course.⁸ These notwithstanding even at that level differences in melodic micro-structures caused by linguistic differences are discernible.⁹

⁷ Gordon Reynolds, The Oxford School Music Books, Beginners, Teachers' Manual (London, O. U. P. 1961), p.14.

⁸ Deanna Hoermann, The Teacher's Manual for Marta Nemesszeghy's Children's Song Book contains 71 tunes, sufficient for two to three years of teaching. There are 37 English, 19 Hungarian, 4 American, 2 German, 1 Australian Aboriginal, 1 French and 1 traditional (sic) songs. The origin of the 6 tunes published as Appendix is not mentioned.

⁹ See pp.122-4.

Genuine Australian nursery rhymes and singing games do not exist in sufficient numbers or have not yet been collected and/or published. The gap thus arising has so far been filled with a few American, some German, French and lately a lot of Hungarian material next to the obvious traditional English tunes.¹⁰ To these are usually added songs and ditties written by various educators with the best intentions but not always with the greatest artistic skill. This state of affairs obviously leaves much to be desired and consequently calls for reform.

There is no reason why children growing up in Australia should be taught much Hungarian or any other foreign material based on tonal systems alien to our own idiom, such as the "lah" mode of the pentatone.¹¹ Because the pentatone, which secures a clear and pure intonation, has proved itself to be an excellent and easy starting point for children this base could hold firm in an Australian adaptation of the Kodály Method. However, the "doh" mode of the pentatone should serve as a basis, as this is the inherent and familiar key of many British songs, especially of Scottish origin. At the

¹⁰ For instance the 31 songs in the ABC's Let's Join In programme for infants for 1974 show the following distribution: 9 traditional (sic), 9 composed songs, 4 American nursery rhymes and games, 4 of undisclosed origin, 1 Australian, 1 French, 1 German, 1 Kiowa Indian, 1 Negro Spiritual. ABC Radio and Television for Infants Teachers' Guide (Sydney, The Australian Broadcasting Commission, 1974), pp. 3-41.

¹¹ On this are based many Hungarian children's songs, adult folk songs and a great number of Kodály's didactic works.

same time it is one of the basic tonalities of the Australian Aboriginal musical culture, and so of Aboriginal children's songs. These could be incorporated in the curriculum as not only is their musical vocabulary familiar through the "doh" mode of the pentatone, but so is their topical content "... traditional children's songs [are] happy little snatches of rhythm about spirits or animals, or the birds and other creatures he sees about him."¹² Such is, for instance, the following Aboriginal children's song:¹³



These songs, however, are neither sufficient in number nor in character to constitute the backbone of an Australian Kodály course. The gap caused by the shortage of genuine Australian children's songs could be filled in two ways. Field work is urgently needed to collect, classify and

¹² Ronald M. and Catherine H. Brendt, The First Australians (Sydney, Ure Smith, 1952), p. 50.

¹³ Alice Moyle, Songs from the Northern Territory, a selection of field recordings made May-July, 1962 and Sept.-Nov. 1963 in Aboriginal Camps, Mission Stations and Welfare Settlements, disc 3, Side A, Band 5/b. Writer's transcription.

eventually publish Australian children's songs presumably alive and flourishing. Parallel with this attempt our most promising composers' interest could be aroused to follow Kodály's example and start composing vocal miniatures for very young children. This is the more important as in Australia it happens every so often that a child enters school without any knowledge of English or any roots in local habits, customs and culture. English, as the common language, has long been recognized as the unifying force of communication among the various nationalities. Music wedded to, naturally growing out of that language and reflecting our own surroundings and national characteristics, and used as a means of communication in our schools for the youngest children, could become an equally strong and effective force in nation building. Were composers to be made aware of this possibility they would probably be more than interested and encouraged to visit classrooms and co-operate with classroom and/or music teachers, just as Kodály did in his own time and country. The same composers would also become aware that their compositions would play an important role in shaping the musical tastes of the youngsters and so their future concert audiences. Thus, state education authorities as well as various cultural and educational bodies at the national level¹⁴ could directly commission

¹⁴Such are the Australian Advisory Committee on Research and Development (established in 1970), the Australian Council for Educational Research, the Australia Council and similar bodies.

composers to write songs in a contemporary idiom with or without accompaniment for very young children. Writing music for very young voices presents many severe limitations and may constitute great problems. To compose within these limitations demands from the composer not only insight into various musical and educational problems and a working knowledge of a graded music course, but also a spark of genius coupled with real devotion towards the children and their musical education.

For the education of children only the best is good enough. We must hold the child's soul sacred; whatever we plant in it should be able to stand up to any test. If we plant something bad he will be spoiled for life. Nobody is too great to write for the little ones, in fact one must strive to be great enough for it. Not a diluted substitute for culture is necessary for schools, but pure art itself.¹⁵ [writer's emphasis]

From the age of seven or eight the song repertoire could be gradually supplemented by carefully chosen adult folk songs, more demanding composed songs and two to three part choral works. At that age the child is physiologically developed enough to sing within an octave from Middle C up with great ease and even within a major ninth from Middle C without undue strain. These ambits coincide with the compass of the average unison and two-part folk songs of most communities. Mentally

¹⁵Zoltán Kodály, as quoted by Dr. László Vikár, Folk Music and Music Education, unpubl. notes for a lecture delivered at the Dana School of Music Teacher Training Workshop, Wellesley, Mass., 1969, p.4.

the seven year old is at the stage Piaget¹⁶ classified as the stage of concrete operations. Not only is he aware of concepts, he is able to work out problems mentally, solve and prove them by trial and error. From seven years onward a child is gradually charged with responsibilities of various nature so can discriminate between fantasy and reality, play and work, amusement and duty. He has already experienced success and failure so is acutely aware of emotions, such as contentment and disappointment, happiness and frustration. His various loyalties to family, friends, peer-group, his place of birth, district and country become more and more tangible to him and he may even have had to experience possible conflicts arising between these loyalties. By the age of nine the child is intellectually and emotionally ready to sing a great variety of folk songs.¹⁷ What is more, his life experiences and stage of maturity have created a need and desire to become involved in his own community's music as his most natural means of self expression.

According to Piaget the child reaches the stage of abstract operations after the age of nine. Thus, from Year five onwards our youngsters' intellectual, emotional and physiological demands reach out to

¹⁶ Jean Piaget (1896) whose investigations revolutionized our understanding of young children's intellectual growth. See: The Encyclopaedia of Education ([New York] Macmillan, 1971), pp. 141-156.

¹⁷ Love songs are among the few categories unsuitable for this age group.

regions in which they may not have had personal experience yet, but which they can, nonetheless, easily perceive.¹⁸ At that stage they are ready and eager to broaden their scope from the home environment to the life and circumstances of other peoples and the world at large. Acknowledging that the Kodály Method is based on the principles of child development this means in terms of the musical repertoire that from Year five onward more and more home grown adult folk songs and art music could be taught alongside a gradually increasing number of folk songs and art music of other peoples, past and present.

In an adaptation of the Kodály Method for use in Australia popular songs and art music could be emphasized more than is the case in Hungary¹⁹ because - contrary to the Hungarian development - music of town and city dwellers has played a much larger role in shaping Australia's music and musical life than has folk music.

Music in colonial Australia wore a frilly bonnet and a crinolined dress and sometimes a military uniform - at least as far as it was originally recognized in the journals and newspapers of the

¹⁸ Henceforth love songs may justifiably be included, though sparingly.

¹⁹ In the Hungarian course popular songs, in the form of songs of the pioneer movement, are first introduced in third class, verbunkos melodies in fourth. Select works of art music, both national and international, appear sporadically as early as second class and periodically from third class onward. For further details see Comparative Tables of Primary School Programmes, pp. 164-179.

colonies and, by extension, in all accounts of Australian music gathered from those newspapers and journals.

The musicians of nineteenth century Australia found extraordinarily little correspondence between the social and physical atmosphere of their new country and the musical habits they brought with them.²⁰

The best known Australian tune, Waltzing Matilda, with which most Australians identify and with which Australia is identified the world over, is a popular tune, not a folk song. This and many similar songs could figure quite emphatically in the school song repertoire. The above-mentioned is the more important as Australian art music has not grown out of folk song. It has its roots in the popular tunes and art music of nineteenth century Europe. Until as late as the mid twentieth century the music cultivated and patronised by Australian city dwellers was typical of an emigré community. It followed and copied conservative European examples, mainly English and German and also some French. So have the institutions and private music teachers who perpetuated these practices.²¹ In this respect the Australian musical scene was similar to the Hungarian one which - as has been stated before - developed mainly under strong Austro-German influences practically till the end of World War I.

²⁰ Roger Covell, Australia's Music: Themes of a New Society (Melbourne, Sun Books, 1967), p. 3.

²¹ See Doreen Bridges, The Role of Universities in the Development of Music Education in Australia, 1885-1970, Doctoral Thesis, The University of Sydney, Parts I & II.

Conservative outlook and European influences notwithstanding a considerable number of Australian compositions began to acquire a more adventurous vocabulary and a local flavour during the first half of this century and great strides have been made since. Although some composers are still in search of their individual and national identity, Australian art music could be said to have come of age in the compositions of the post World War II period. Consequently these are the works with which a contemporary school music course could deal first and foremost. Should this eventuate Australian children, just like their Hungarian counterparts, would first become familiar with the art music of their own country and own epoch, following one of the Kodály Method's basic tenets.

A music course based on Kodály principles would change the old attitude of Australian school music courses which, to this date, cultivate almost exclusively European art music of the past three hundred years. Henceforth such topics as humour in music, description of nature, variety of the human voice, the tone colour of various instruments, the symphony orchestra, the nature of ballet and opera and many others would be introduced through Australian compositions. Some such works are John Antill's Corroboree and Momentous Occasions Overture, Colin Brumby's children's operas, Nigel Butterley's Voices and Explorations, George Dreyfus' Jingles and Sextet for Didgeridoo and Wind Quintet, Eric Gross's Trio for Flute, Oboe and Clarinet and other chamber music pieces,

Alfred Hill's Green Water, Joy of Life Symphony and Piano Concerto, William James's Australian Christmas Carols, Svan Libaek's Australian Suite, Richard Meale's Clouds Now and Then and Images, James Penberthy's The Beach Inspector and the Mermaid, Peter Sculthorpe's four pieces of Sun Music, his string quartets and solo piano works to mention but a few.²²

These, juxtaposed with contemporary and earlier works of Western origin are at least as relevant to Australian children and youth as are the renowned works from far away people and years gone by. The question of relevancy is an extremely important factor as, at present, almost the only home grown music with which Australian youth identifies - with the exception of a small minority - is so called pop music. With Australian art music taking a pride of place in the school music course this situation may perhaps change and a new generation may grow up that would find itself in close communication with Australia's serious composers as well.

The proposal to put Australian art music into the centre of attention may meet considerable opposition, as there has long been a sense of inferiority regarding Australia's musical past and a rather indifferent attitude towards the efforts of her contemporary composers.

... the voice of Australian music is, or has been, a lone voice crying out for support from its own family and the community

²² For a comprehensive discography of music by Australian composers see Studies in Music (The Department of Music, The University of Western Australia, 1967+), Nos. 6 and 7, 1972, 1973 respectively.

at large, dependent upon charitable institutions and looked upon as something of a problem child. Government apathy, public indifference and the oft-repeated disadvantage of geographical isolation and lack of competition are, one supposes, factors supplying this situation.²³

Thanks to the grants and other forms of support of the Australian Government, its instrumentalities, other cultural bodies and private enterprises offered since the early 1970's the situation has changed for the better. One tangible result of this is the increasing number of representative Australian compositions recorded during the past few years and readily available on discs.²⁴ From the music teachers' point of view the most noteworthy of these is the series entitled Australian Festival of Music.²⁵ Not only does this provide an adequate cross section of Australian serious music in the twentieth century, it also features Australia's leading performing artists, its noteworthy orchestras and instrumental ensembles. Thus, should individual teachers or school authorities wish to do so, they could easily purchase the material necessary to acquaint themselves and their students with Australia's music to date.

²³ John Hind, "A note on: Musical Composition in Australia - Survey No. 1", Studies in Music, No. 4, 1970, p.86.

²⁴ Most works are found on Argo, EMI, Festival, Philips and RCA labels. [The order is purely alphabetical.]

²⁵ It was a joint venture of the Commonwealth Assistance to Australian Composers Fund, The Australian Performing Rights Association Ltd., the Australian Broadcasting Commission and Festival Records.

However, this material could serve as only a bare minimum from which to select the basic national art music repertoire of a music course of the Kodaly type. In time this could be extended to as yet commercially unavailable material, such as may be found in A.B.C. archives and record libraries or at various music publishing houses, or deposited with the recently established Australia Music Centre.²⁶ Musicological research and critical appraisal would have to precede their possible publication and consequent inclusion in the proposed school music course. Prior to this, however, easy access to scores, the teachers' basic tool for thorough lesson preparation, would have to be ensured. In spite of the fact that the AE Catalogue²⁷ lists an impressive number of Australian compositions, educational and otherwise, very few scores of the recorded material are readily available in Sydney's leading music stores²⁸ and even fewer have appeared in the form of pocket or study

²⁶This Centre, housed in 80 George Street, The Rocks, Sydney, 2000, was established in August, 1974. Its specific purpose is to promote and assist music in Australia in general and Australian composers and musicians in particular. Its libraries will hold scores and parts, records, tapes, books, periodicals and audio-visual material mainly of Australian works.

²⁷This is a comprehensive and illustrated reference tool to the music published by the Australian music publisher, J. Albert and Son Pty. Ltd., 139 King Street, Sydney, 2000.

²⁸On the 6th May, 1975 the only available score at Nicholson's was Peter Sculthorpe's String Quartet Music. None was available at Paling's.

scores.²⁹ The short term solution to this problem would be for the curriculum compiler of a music course based on the principles of Kodály to make full use of the Albert Hire Library and also the resources of the Australia Music Centre with the help of which provision could be made for detailed analyses of the works in question. As these were to be included in the envisaged Teachers' Manual a great number of thematic quotations would be involved, and therefore copyright clearance would be essential. The Centre's help may be sought for the long term solution, the publication of study scores of new works. Should a course based on Kodály principles be successful enough to attract a considerable number of followers, music teachers' demand may render such publications a viable commercial proposition.

Most of these works referred to lack direct links with Australian folk idioms. Therefore it might seem contradictory to incorporate them in a music curriculum based on folk music. On closer examination of the Kodály tenets the contradiction disappears. Kodály and his followers often stated that for folk music to be a stepping stone to art music the connection between the two does not have to be direct. The links may manifest themselves in abstract ways. As long as the spiritual basis of

²⁹The 1974 B & H Pocket Score Catalogue lists only Richard Meale's Homage to Federico Garcia Lorca and Images and Malcolm Williamson's Santiago de Espada.

art music and folk music is the same a strong and lasting link exists between the two.

Intangible links, such as spiritual ones, more often than not defy concrete explanations, especially on the primary school and/or lower secondary school level. Therefore the indirect connection between Australian folk music and art music causes a pedagogical hiatus. This could be filled with compositions written for the special purpose of bridging the gap. Similarly to the Hungarian situation before Kodály and his contemporaries launched their pedagogical choral series, our needs for the proposed music course are greatest in the field of unaccompanied vocal music. That didactic compositions, of whatever kind, need not be dull exercises, but can be works of art of the highest order has been amply demonstrated by a few classical masters as well as such eminent twentieth century composers as Bartók, Britten, Kabalevsky, Kodály, Orff, Prokofiev and many others of the same and younger generation. Many leading Australian composers, among others Don Banks, Colin Brumby, Eric Gross, William Lovelock, Peter Sculthorpe, Larry Sitsky, Martin Wesley-Smith, Kim Williams, too have realized the potential of works for young people and have written a few works for school groups.³⁰

³⁰ Each issue of The Australian Journal of Music Education has an Australian pedagogical work as a music supplement, provided by the Australian Government through the Music Board, The Australian Council for the Arts and/or the Advisory Board, Commonwealth Assistance to Australian Composers.

As many of these are vocal works with or without accompaniment, they could be incorporated in a Kodály-type music course. However, at present they are few and far between. Many more would be needed. Because the proposed course would be a progressive one it would necessitate a series of short works rather than isolated individual compositions. Therefore a similar proposal is put forward here to the one made regarding the songs for the very young; composers favourably inclined towards vocal music and interested in education could be commissioned by state and/or national bodies³¹ to compose a series of miniatures which would fit the requirements of a Kodály-type music course from Year one to its conclusion. This would entail a host of works, such as unaccompanied unison and part-songs and songs with instrumental accompaniment other than the piano, various etudes and, to a great extent, a cappella choral works. They would range from the simplest possible tune of perhaps not more than eight bars to four-part works of considerable length and complexity in all regards.

Undoubtedly, such a series would place severe restrictions on and would seriously test the genius of even the most dedicated composer. Nonetheless the interest in such a project of not one, but a number of composers could be aroused. They could then possibly share the work.

³¹ See No. 14, p. 45.

Should this eventuate, that segment of the repertoire of an Australian version of the Kodály Method could be written in a comparatively short period of time, unlike the decades it took Kodály to produce his series. The Australian repertoire would also be a multifarious affair with a greater variety and wider scope than is prevalent in the Hungarian course. Such a series would offer the voluntarily participating composers a unique opportunity to follow, in the vocal field, the precedent set by Bartók in his six-volume Mikrokosmos. The Australian composers' joint effort may produce a vocal gateway to their own and their contemporaries' vocabulary used in works written for the concert hall.

To put the achievements of Australian composers into proper scope and perspective and compare their oeuvre and/or individual works with those of renowned nineteenth and twentieth century European masters would be one of the Australian music teachers' noblest tasks.

The indisputable importance of art music in Australia's musical development notwithstanding the country's folk music should serve as the backbone of a music course built on Kodály principles. This would oblige us to provide suitable Australian folk songs from Year two to Year nine inclusive, or the duration of eight academic years. This duration is calculated on the basis that prior to Year two children would sing children's songs, rhymes and ditties, but not adult folk songs and because the school leaving age is fifteen in most Australian states a large

percentage of students would terminate their studies at Year nine.

The most acute problem thus could be formulated: Do we have Australian folk songs of intrinsic artistic value in sufficient quantity? Is the Australian folk song still alive?

It has been proved unequivocally that Australian folk songs exist and are thriving.³² Nonetheless, most folk songs collected in Australia are derivations or variants of songs from Great Britain which many people are reluctant to take for authentic Australian folk music. Such is the case with the Victorian song Vilikins and His Dinah and two of its Australian variants.

³² John Manifold, "Australian Folk-Music - Fact or Fiction", The Australian Journal of Music Education, No. 2 April, 1968, pp.15-19.

John Manifold "Volksorchester and Bush-Orchestra", The Australian Journal of Music Education, No. 5 October, 1969, pp.35-39.

VILIKINS AND HIS DINAH³³


1. It is of a rich mer-chant I am go-ing to tell,
 2. Now as Di-nah was walk-ing in the gar-ding one day,

Who had for a daugh-ter an un- common nice young gal;
 Her fa- ther comed up to her and this to her did say:

Her name it was Di-nah, just six-teen years old,
 'Go dress your-self Di-nah, in gor-geous ar-ray,

With a ve-ry large for-tin' in sil-ver and gold,
 And I'll bring you home a husi-band both galli-ant and gay',

Sing-ing too-ra-li, too-ra-li, too-ra-li-ay.

A NAUTICAL YARN³⁴

³⁴ John Lahey, Great Australian Folk Songs (Melbourne, Hill of Content, 1965), p. 95. Writer's transposition.

BLUEY BRINK³⁵

³⁵ Lionel Long and Graham Jenkin, Favourite Australian Bush Songs (Sydney, Rigby, 1972), hereafter cited as Long and Jenkin, Australian Bush Songs, p. 83. Writer's transposition.

From this misconception stems the common belief that Australian folk music is non-existent, save for a handful of tunes. This is a similar state of affairs to the concensus in Britain at the turn of the twentieth century:

It is as well to remember that the middle-class townspeople of any Europeanized country find it difficult . . . to accept the notion that their own fellow countrymen do sing traditional songs. For two centuries or more many educated Englishmen flatly refused to believe that the country had more than half a dozen songs until Cecil Sharp notated from the performances of living singers.³⁶

While Cecil Sharp's initiative grew into a movement and led to the collection, transcription and publication of thousands of British folk songs at the beginning of this century³⁷ contemporary Australian initiatives did not find immediate followers. Banjo Patterson's Old Bush Songs published in 1905 as a collection of texts without musical notation were early forerunners. Effective collecting and subsequent publication of Australian folk music complete with text and music, earnestly began in the early 1950's. Folk song collecting in this country is, to this day, the venture of enthusiastic individuals, regional folk song societies and bush clubs.³⁸ Many tunes are still waiting to be

³⁶ Roger Covell, Australia's Music, p. 54.

³⁷ For the contemporary Hungarian development see pp. 16-18.

³⁸ For the various bush music clubs and societies established in the late 1950's see John Manifold, Who Wrote the Ballads? Notes on Australian Folk Song (Sydney, Australasian Book Soc., 1964), p. 167.

collected and before it is too late a concerted effort should be made systematically and on a nationwide basis to do this.

Various authorities take the number of Australian folk songs between a few hundred³⁹ and over twelve hundred.⁴⁰ Taking even the latter figure the sum total is none too extensive. Even from the larger number song selection for a graded school music course is difficult. A great proportion of these Australian folk songs are unsuitable, especially for the younger age groups, because their range far exceeds the octave.⁴¹ Their ambit would thus strain untrained young voices. The fact that many Australian folk songs have unsuitable words for pedagogical purposes further reduces the number of tunes that could be included in the school curriculum. These notwithstanding it may be assumed that from the pool of twelve hundred ten percent, or a hundred and twenty songs could be found that would satisfy the most severe scrutiny concerning their musical, poetic and aesthetic value. That number would be sufficient for a music course of eight year duration planned on two forty-minute periods per week.

³⁹Roger Covell, Australia's Music, p. 35.

⁴⁰John Meredith and Hugh Anderson, Folk Songs of Australia and the Men and Women who Sang Them (Sydney, Ure Smith, 1967), Preface.

⁴¹For instance With My Swag All On My Shoulder has a range of a perfect eleventh, the ambit of The Old Palmer Song is thirteen notes. John Manifold, The Penguin Australian Song Book (Ringwood, Victoria, Penguin Books, 1964), hereafter cited as The Penguin Australian Song Book, pp. 36 and 38 respectively.

Evenly divided, this repertoire would allocate about fourteen Australian folk songs for each year, amounting to about one every three weeks.

To think in terms of a course with daily music lessons, patterned on the Singing Primary Schools of Hungary,⁴² would be somewhat premature and unrealistic, for such a course requires around four hundred Australian folk songs graded to requirements for which many thousands of airs should be sifted and carefully analysed. Therefore such a course would have to wait until folk song collection here is stepped up and musically classified folk tunes are at our disposal in sufficient quantity.

The next question is whether the songs recognized as Australian folk tunes are really representative of the nation as a whole. The problem is two-fold as it concerns both the social and the racial composition of the population of Australia. The songs in question are, by and large, the product of rural people, of agricultural and pastoral workers and also of such other groups which, to a certain extent, were isolated from the urban middle class. To the former category belong outback employees, such as station hands, drovers, shepherds, shearers, stockmen, jackaroos and the like, to the latter, convicts, diggers, bushrangers and members of the various armed forces. The thirteen million people of present day

⁴²See p. 159.

Australia are among the world's most urbanized societies.⁴³ Of the total population only slightly over fourteen percent live under rural conditions. Can thus the songs of such a small minority be relevant to the young generation of Australian; more than half of whom grow up in the congested capitals and industrial and commercial centres?

The answer to this question is believed to be affirmative, for much of Australia's history was shaped by these rural and isolated communities throughout the nineteenth and well into the twentieth century. These songs are as much a reflection of Australia's social, economic history, legal affairs, customs and habits as are the peasant songs of other nations reflections of their respective nation's historic development. The traditions of this nation can be traced back through and by these folk songs and the esprit de corps present in them could be regarded as a cementing agent, a unifying force of the community at large. In this light the principle of plurality becomes only secondary.

⁴³In 1972 calendar year the mean population of Australia was 12,992,241. According to the census, 30 June, 1971, 85.56% were urban, 14.31% rural and the rest migratory. The Official Year Book of Australia, No. 59, 1973 (Canberra, Australian Bureau of Statistics [1974]), pp.133 and 135 respectively.

THE BRITISH FOLK HERITAGE

In addition to the Australian material a great variety of supplementary material is equally important for a balanced repertoire of a stipulated Kodály Course. "We can and must learn from the culture of every nation. Every great national school is a crossing of different cultures, indeed races."⁴⁴ Nowhere is this truer than in Australia which has a very fast growing, heterogenous, polyglot population. While it is clear that the music repertoire must include the songs of various nationalities it is also clear that it cannot cater for all ethnic groups of Australia. A selection has to be made. This time it is the principle of plurality which would help to arrive at a fair solution to the problem of inclusion or exclusion.⁴⁵

As up to the mid 1940's almost all settlers were of British stock and since the largest migrant intake still comes from Great Britain it is self evident that the most natural and most relevant musical material

⁴⁴Zoltán Kodály, Visszatekintés, as quoted by Dr. László Vikár in Folk Music and Music Education, p. 4.

⁴⁵At the census 30 June, 1971 the largest ethnic groups were: Italian, 153,000; Greek, 107,544; Yugoslav, 69,714; Dutch, 36,781; German, 34,262; U.S. American, 26,462. Those who indicated their origin as Australian Aboriginal numbered 106,288 and others, including stateless persons, 270,598.

The Official Year Book of Australia, No. 59, 1973, pp. 141 and 143 respectively.

supplementing the Australian core would comprise folk songs from the British Isles. The British musical heritage has so far occupied pride of place in music education provided by public schools in Australia, therefore there is a wide range of material readily available.⁴⁶ Song selection for a music course planned on Kodály principles would not be, however, without difficulties, for not only must the songs be graded but they ought to grow out organically from the core material which they supplement.

In song selection, both core and complementary, the principles of unity and variety could be prevalent. Unity would be naturally served by selecting such British songs that are directly related to Australian folk songs⁴⁷ and from which even more distant variants have developed. Such developments can be witnessed between The Lincolnshire Poacher and two of its Australian variants, The Ballad of Ben Hall's Gang and Sixteen Thousand Miles from Home.

⁴⁶ In N.S.W. many song collections are centrally issued to individual schools among which are found The Oxford School Music Books, Novello's Sing Care Away series, B & H's Songs of the Women of Britain and various other choral arrangements, such as Twice 16, Twice 20 and Twice 24 Choral Songs, Twice 33 Carols, Twice 44 Sociable Songs, Twice 55 Community Songs and others.

⁴⁷ See pp. 59-61.

See also, Roger Covell, Australia's Music, examples 8a, 8b, 17 and 18, pp. 319 and 323 respectively.

THE LINCOLNSHIRE POACHER⁴⁸Allegretto

mf

When I was bound ap-pren-tice In fa-mous Lin-coln - shire, . .

Full well I served my mas - ter, For more than sev-en year; . .

Till I took up to poach - ing, As you shall quick-ly hear;

f

Oh, 'tis my de-light of a shi-ny night In the sea-son of the year,

ff

Yes, 'tis my de-light of a shi-ny night In the sea-son of the year.

⁴⁸ Sing Care Away, Book 2, Teacher's Manual (London, Novello, [19?])
 p. 7. Writer's transposition.

THE BALLAD OF BEN HALL'S GANG⁴⁹

Come - all you wild co - lo - ni - als And list - en to my tale;



A sto - ry of bush - ran - gers' deeds I will to you un - veil.



'Tis of those gal - lant he - roes, Game fight - ers one and all;



And we'll sit and sing, Long live the King, Dunn, Gil - bert and Ben Hall.

⁴⁹ Long and Jenkin, Australian Bush Songs, p. 27.

SIXTEEN THOUSAND MILES FROM HOME⁵⁰

Oh I'm six-teen thou-sand miles ^{from home} and me heart is fair-ly aching, To ^{that} I should think

hum-ble so to come out here stone-break-ing, The road I took was Bung-re-oo an' I

met with a sub-con-trac - tor, Who eyed me and stud-ied me as a par-son or a

doc- tor, With me Roo-ral, doo-ral tid-dy-fal-oo-ral tid-dy fal-oll-de-i - doh.

⁵⁰ The Penguin Australian Song Book, p. 32. Writer's transposition.

Australian folk music is predominantly diatonic as it developed mainly in the nineteenth century. Much of the music from the British Isles, especially songs of an earlier vintage, is modal⁵¹ and some remained pentatonic. Should song selection be guided equally by the principle of variety it led to the inclusion of as many modal British songs as possible. This would be much in keeping with the Kodály tenets that try to free the young generation from the strait-jacket of the diatonic system and instil in them an appreciation and understanding of a broad base of tonality. This includes the pentatone as well as the modes of folk song.

The song collections mentioned above contain very few modal songs or modal variants of folk songs from Britain. A search for such variants would lead to the necessity to look for and scrutinize other sources of British folk songs than those mentioned above, especially authoritative song compendia and scholarly essays. How important this could be and to what discoveries such a search may lead can be appreciated from a comparison of variants of the wellknown English air The Miller of the Dee as it appears in Sing Care Away Book I⁵² and which is also quoted by Cecil Sharp.⁵³

⁵¹Cecil Sharp, English Folk Song Some Conclusions, 4th revised ed. (Belmont, Cal., Wadsworth Publishing Co., 1965), pp.47-91.

⁵²Teacher's Manual, p. 24.

⁵³Sharp, English Folk Song, p. 36.

THE MILLER OF THE DEE

Minor



About this G Minor version this he stated:

As it stands, it is not, I think, a folk-utterance. It has evidently suffered at the hands of the unscrupulous and provides an excellent example of the hybrid folk tune, the 'Old English Air', which has so often passed for the genuine folk tune, and which is still claimed as such by the uncritical.⁵⁴

⁵⁴Op. cit. p. 37.

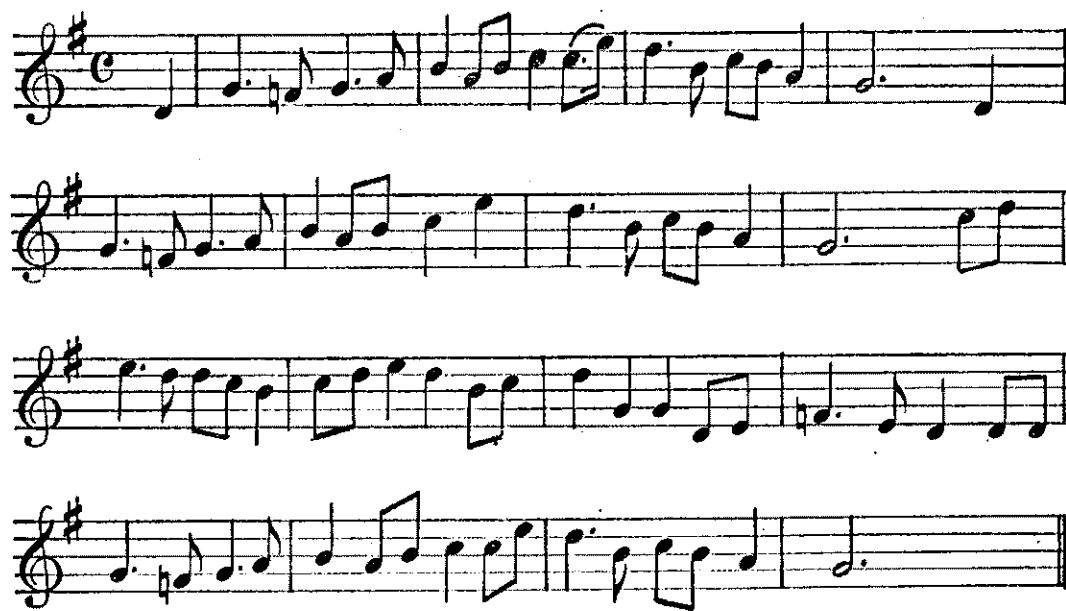
73.

Then follow three variants, each in a different mode.

Dorian⁵⁵

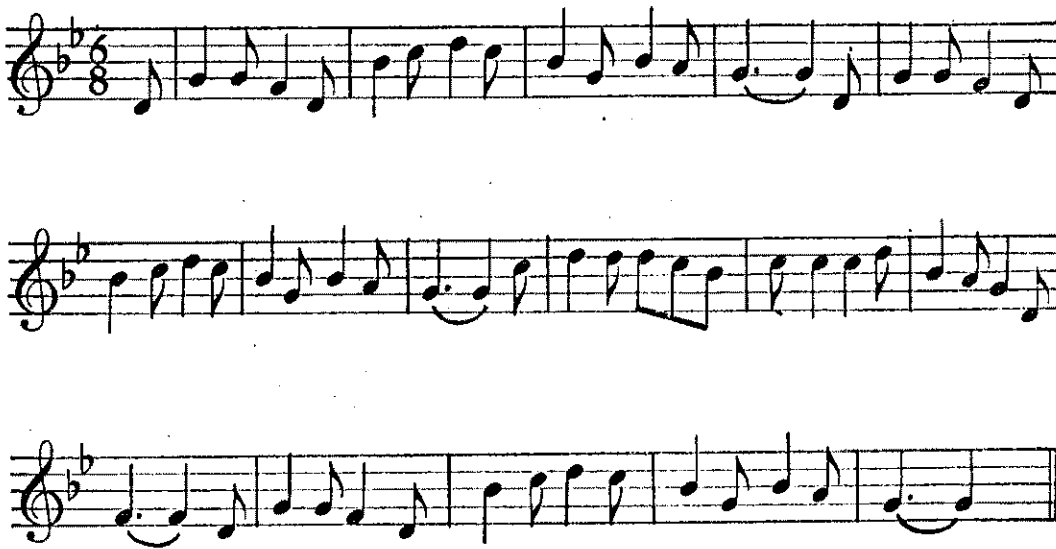


Mixolydian⁵⁶



⁵⁵Op. cit. p. 36.

⁵⁶Loc. cit.

Aeolian⁵⁷

That the tune was, probably, an Aeolian air when it first came into the hands of the musical editor, is, to some extent, proved by the last of the ... examples, which was sung to Dr. Vaughan Williams to the same words, 'The Miller of the Dee',⁵⁸

It is evident that any one of the modal versions is much more interesting, aesthetically more satisfying and educationally more useful than the G Minor variant.

⁵⁷Op. cit. p. 37.

⁵⁸Loc. cit.

A similar comparison is well worth making between two versions of the wellknown folk ballad, Barbara Allen.

BARBARA ALLEN ⁵⁹



1. In Scar-let town where I was born, There was a fair maid dwell-in;
2. All in the mer-ry month of May, When green buds they were swell-in;



Made ev-ry youth cry - 'well-a-day'; Her name was Bar-b'ra Al - len.
 Young Jem-my Grove on his death-bed lay; For love of Bar-b'ra Al - len.

BARBARA ELLEN ⁶⁰



⁵⁹ The Oxford School Music Books, Senior Preliminary, p. 33.

⁶⁰ Sharp, English Folk Song, p. 88.

The first version, in D Major, is very simple both rhythmically and melodically, whereas the second version has an intriguing, asymmetric metre, varied rhythm and is thought provoking regarding tonality; it is in the mixolydian mode but begins with a pronounced dorian phrase.⁶¹

Folk traditions last long. Just as the Hungarians have kept alive songs that date back to their unwritten history and so links them to their kindred peoples, so the British heritage has been kept alive throughout Australia's two hundred year history. While it seems natural and proper to cultivate that British heritage in present day Australia it should no longer predominate. Alongside the Australian and British song material the folk songs of many large ethnic groups could figure quite prominently throughout a music course built on Kodály principles. Their systematic incorporation could lead to a real musical-cultural cross-fertilization within the schools and school populations.

⁶¹Op. cit. p. 87.

ABORIGINAL MUSIC

In Australia Aboriginal tribal culture is still alive in a few settlements and lives side by side with cultural trends of European origin. The songs of the Aborigine could successfully be juxtaposed with Occidental songs in an Australian version of the Kodály Method. Prior to discussing the overall musical features of Aboriginal songs it has to be stated that Aboriginal musical culture is as diverse as are its languages. Both differ from district to district and from tribe to tribe. Nevertheless, when compared with the music of peoples of European origin these differences greatly recede in importance and the common features that link them as essentially one culture predominate.

The overall musical characteristics of the songs of adult Aborigines are such that they become eminently suitable to be incorporated in a graded music course. Were they introduced at a comparatively early stage they would naturally and directly follow Aboriginal children's songs mentioned earlier.⁶² According to various descriptions of experts, such as Roger Covell, in Australia's Music,⁶³ Catherine Ellis, "Aboriginal Music and the Specialist Music Teacher",⁶⁴

⁶²See pp. 43-44.

⁶³Chapter 4, pp. 64-87.

⁶⁴Australian Journal of Music Education, No. 5 October, 1969, 19-24.

Trevor Jones, "The Nature of Australian Aboriginal Music",⁶⁵
 Alice Moyle, "Bara and Mamariga Songs of Groote Eylandt",⁶⁶ and
 Henry Tate, "Australian Aboriginal Music",⁶⁷ the overall character-
 istics of Aboriginal music can be summarized as follows:

Aboriginal music is predominantly vocal music. There are
 however, a few means of instrumental rhythmic punctuation, to which
 belong the slapping of various parts of the body, clapping and rasping
 sticks and boomerangs. Even the didjeridu, a rudimentary wooden
 trumpet, fulfils primarily a rhythmic function,⁶⁸ although it provides a
 drone of constant pitch and a series of timbres. It is noteworthy that
 with the exception of the use of the didjeridu all other Aboriginal rhythmic
 practices go well and complement naturally the most common devices
 used in the Kodály Method, clapping, tapping and finger snapping.

Metrically and rhythmically Aboriginal music is highly organized.
 Isometric and isorhythmic songs are common, as exemplified in the
 following chant from Alice Moyle's collection Songs from the Northern

⁶⁵ Australian Journal of Music Education, No. 2 April, 1968, 9-13.

⁶⁶ Canon, XVII, No. 3, 17.

⁶⁷ Canon, V, No. 5, 249-252.

⁶⁸ See Trevor Jones, The Art of the Didjeridu, disc cover, Wattle
 Ethnic Series, No. 2.

Territory.⁶⁹DANCE CHANT (No. 5)⁷⁰

$\text{♩} = 164$

Voices

du-di-nä-me-rin-a: *du-di-nä-me-rin-a:* *du-di-nä-me-rin-a:*

Handclaps

The most frequently used metres are simple duple and simple quadruple metres, but it is not uncommon to find songs with changing metres, such as Jabbin Jabbin quoted on the next page. Songs with asymmetric beats, such as five, seven and thirteen are also found frequently.⁷¹

⁶⁹ A selection of field recordings made May-July, 1962 and September-November, 1963 in Aboriginal Camps, Mission Stations and Welfare Settlements. (Canberra, Australian Institute of Aboriginal Studies) Monograph Series. [Processed by E. M. I. (Aust.), Sydney, N. S. W.]

⁷⁰ Op. cit. Booklet, p. 91.

⁷¹ Op. cit. p. 86.

JABBIN JABBIN⁷²

min. 3

Jab-bin Jab-bin kir-roo ka - - - - gla,
All the birds are call-ing, Rise! - - - - Rise!

min. 3

Kur - ra kur-ra ki - roo - ka
O - pen wide your sleep - y eyes - - - -

min. 3

Jab - bin jab - bin kir - roo - ka - - -
All the birds are call - ing Rise - - - !

The songs' vocal line is usually descending and in most cases within the comparatively narrow range of an octave, as can be seen above. A few songs, however, go over the major ninth, but are balanced with the group of songs having an ambit of only a major sixth. An example is the wellknown Maranoa Lullaby which also exemplifies the descending minor third as the most frequently occurring interval and germinal melodic cell.

⁷² Two Australian Aboriginal Songs (Sydney, Allan, 1937), pp. 3-4.

81.

MARANO LULLABY⁷³

The musical score for 'Marano Lullaby' is written on two staves in 3/4 time, with a key signature of one flat (B-flat). The melody is a simple, descending scale. The first staff has two measures, each marked with a box containing 'min. 3'. The lyrics are written below the notes, with English and Aboriginal text aligned. The second staff continues the melody and lyrics.

Mum - ma War - run - no Mur - ra Wath - un - no,
 Sleep as falls the dark In your bed of bark

Mum - ma War - run - no Mur - ra Wath - un - no.
 None shall harm you dear, Mo - ther watch - es near.

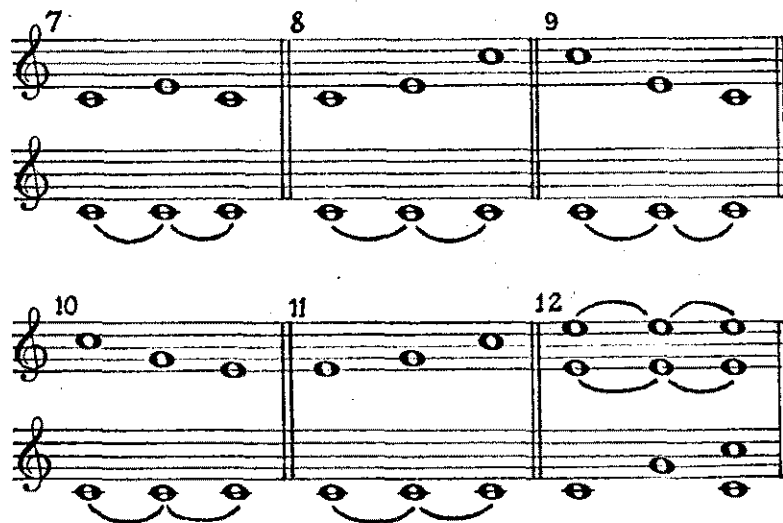
While a variety of scale systems exists, the doh-pentatone seems to be the most widespread and most often recurring key. It either appears in its pure, unadulterated form, as in the song above, or with a pien note transforming the scale into a six-tone chasmatonic scale, as in Jabbin Jabbin quoted on the previous page.

Aboriginal songs basically belong to two types, the melismatic and the rhythmic declamatory. In the former the tune is sung to one or two syllables and is gliding down, in the latter a short text is repeated a number of times, often sequentially, and also on a descending melodic line.⁷⁴

⁷³ Op. cit. pp. 1-3.

⁷⁴ See Roger Covell, Australia's Music, examples 21b and a, pp. 325 and 324 respectively.

Frequency of duple metre, descending melodic line, minor third as an important germinal cell are characteristics not only of tribal Aboriginal music, but also of the Ancient Style of Hungarian folk music. It is therefore stipulated that carefully selected exercises from Hungarian didactic works could be used fruitfully in conjunction with Aboriginal songs. Some of Kodály's 333 Elementary Exercises and selections from his Let Us Sing Correctly⁷⁵ could prove particularly useful with songs of Aboriginal origin incorporated into the music curriculum at its various stages. For instance exercises 7-12 of Let Us Sing Correctly



could precede and facilitate the intonation difficulties that may occur especially between bars three and four of the following tune;

⁷⁵Published as Volumes 1 and 3 in Zoltán Kodály Choral Method (London, B & H, 1963).

WOMEN'S DJARADA⁷⁶

J - 96

Voice

Percussion

Stick & tin

ma-da-di ma-da-da ma-da-di ma-da-da ya-ram-ba ya-lam-bi(e) ya-

ram-ba ya-lam-bi(e) ma-da-di ma-da-da ma-da-di ma-da-da ya-ram-ba ya-lam-bi(e) ya-

ram-ba ya-lam-bi(e) ma-da-di ma-da-da ma-da-di ma-da-da ya-ram-ba ya-lam-bi(e) ya-

ram-ba ya-lam-bi(e) ma-da-di ma-da-da ma-da-di ma-da-da ya-ram-ba ya-lam-bi(e) ya-

ram-ba ya-lam-bi(e) ma-da-di ma-da-da ma-da-di ma-da-da ya-ram!

⁷⁶ Alice Moyle, Songs from the Northern Territory, Booklet, p. 91. Writer's transposition.

The next song befits a much later, much more advanced stage of the course because of its metric and rhythmic complexities.

COMIC (DJATPANGARRI)⁷⁷

Voice

Sticks $J=120$

3+2

ya ni

ni-ma djat-pang-ar-ri ni-ma ni-ya co-mi-(c) co-mi-(c) co-mi-(c)

co-mi-(c) ni-ya djat-pang-ar-ri: ni-ma wa-lan ni-ma

uh'uh di di di di yo etc.

⁷⁷Op. cit. p. 88. Writer's transposition with the omission of the didjeridu part.

The typical intervallic turns of this tune are the major second, "me-ray" (bars 3, 9, 11), the prime, "me-me" (bars 8, 9), the descending major seconds "me-ray-doh" (bar 11), descending major third, "me-doh" (bar 5) and the descending minor third, "doh-lah" (bars 5, 12). These same intervals are to be found among the exercises of Section VII in Kodály's 333 Elementary Exercises and especially in exercise No. 167.



Once the students - from twelve years onward - have sight-read and memorized this exercise in not more than two minutes they can further be led to sing "me" and "ray" a fraction higher so as to cater for the native intonation indicated.

As a side benefit the  recurrent rhythm in the exercise could be utilized for a simple ostinato to accompany the song in style, as it is the reverse of  and its variants frequently occurring in the song.

These few examples bear sufficient evidence that Aboriginal songs are compatible with the principles as well as the techniques of the Kodály Method. Nonetheless their inclusion in the curriculum would not be without considerable difficulties. The problems arising stem partly from the fact that for the practising music teacher access

to authentic Aboriginal music is difficult, and partly from the totemic nature of Aboriginal culture in general, and Aboriginal music in particular.

Fortunately native songs have been of interest for their texts to linguists and cultural anthropologists for some time now, and much music has thus been incidentally amassed in times before trained musical scholars realized that here was a rich musical field to investigate.⁷⁸

As a consequence of this much of this material is still hidden in the Anthropology Departments of various universities and in museums, public and private. The material is thus dispersed⁷⁹ and much of it has been published in scholarly papers only and/or in the form of discs without transcription. The music teacher in the classroom cannot be expected to be an ethno-musicologist and research scholar as well. The rich material so far collected should therefore be gathered and preserved centrally in and disseminated from one of our existing national institutions, such as The Australian Institute of Aboriginal Studies, Canberra, The National Library, Canberra or the recently established Australia Music Centre. The songs already recorded could then be transcribed, analysed, classified and successively published by commercial publishers in the not too distant future. By such means scholarship

⁷⁸Trevor Jones, "The Nature of Australian Aboriginal Music", Australian Journal of Music Education, No. 2 April, 1968, p. 9.

⁷⁹See Alice Moyle's bibliography and discography in Canon, XVII. No. 3, pp. 39-40.

would be guaranteed and access made easy to the songs of the Australian Aborigine.

Even then song selection for school use, i. e. inclusion for a course based on Kodály principles would be difficult because a large amount of this music is an integral part and a reflection of totemic beliefs and a general philosophy that divides the universe in two halves:

Dualism in Aboriginal thinking is not of upper and lower levels of reality, of unseen and seen, it is a classification, or 'free association' of things which belong either to this side or that. People, languages, flora, fauna, objects of all kinds, confront each other from opposite sides, or moieties, of the division. This Aboriginal 'theory' of being and of the halved nature of reality is reflected in social and ceremonial behaviour and in a 'dual organisation'. Selection of song subjects, the kind of offices performed at ceremonies and the accompanying rites, and of course the choice of the performers themselves are conditioned by the two sides of the moieties. In ceremonies moieties act as units.⁸⁰

As the sacred and ceremonial songs of a moiety are that community's musical badge showing its totemic affiliations only members of that particular family group have the right to sing these songs. These beliefs must not be violated when bringing Aboriginal music into the classroom. It is therefore recommended that the sacred and ceremonial music of Aborigines be considered taboo and that extra-musical factors should receive primary consideration even with secular tunes.

⁸⁰ Alice Moyle, "Bara and Mamariga Songs of Groote Eylandt", Canon, XVII, No. 3, p.17.

OTHER ETHNIC MUSIC WITHIN AUSTRALIA

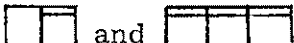
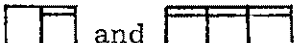
One of the avowed aims of the Kodály Method is to give children insight into the music of the world at large. While this for Hungarians means to study the music of peoples living beyond their geographical and political boundaries, for Australians it simply means to focus attention on the music of various ethnic groups living within the boundaries of a certain district, city, town or suburb. Therefore, in an Australian version of the Kodály Method folk songs of many nationalities could take pride of place along with the already mentioned Australian, British and Aboriginal song repertoire from the earliest stages of the course to its conclusion.

The inclusion of ethnic music makes for considerable problems because the composition of the population varies from place to place, so from school population to school population. Theoretically the kind and quantity of ethnic material included in the studies would depend on local conditions and be ultimately determined by them. This approach would nonetheless be impossible in practice because of the great number of ethnic groups living in Australia and the rather rapid demographic changes taking place between and within districts. Therefore, at the outset, the music of only the most populous and most widespread ethnic groups⁸¹

⁸¹See 45, p. 66.

could be included in the curriculum and featured in the indispensable textbook. These well established, the repertoire could then be supplemented according to local needs either centrally and/or by the teacher himself. Thus, while the backbone was Australian, the folk song repertoire would become a truly multi-national affair.

The songs could be so chosen that they not only fit the theoretical mould of the course but that they highlight a few typical traits of the national music in question. Each song could thus be periodically re-introduced and analysed from different angles in accordance with the cyclic nature of a curriculum compiled on Kodály principles.⁸²

In this way the students would acquire an insight step by step into the nature of a few kinds of national music. For instance, the Greek song quoted on the next page could be first introduced in kindergarten for its simple duple meter, syllabic nature and narrow ambit, provided the English translation of the words would be modified to suit little children. The song could recur later to exemplify anacrusis and on other occasions to serve as an example for  and  rhythm patterns. It could be brought back again as a vehicle to explain the descending semitone. It could also be dealt with in connection with definite pitch. During this process it would highlight some typical

⁸²See pp.128-131, 161-163.

characteristics of many Greek folk songs, namely a limited compass coupled with repetitive phrase structure with minute variations and a modal tendency with an open final cadence.⁸³

THE VINEYARD AND ITS MASTER⁸⁴

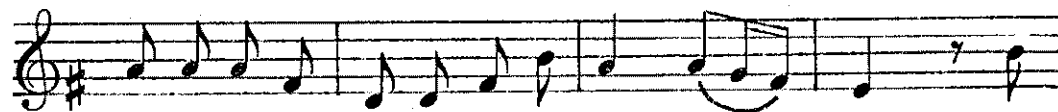
Animato



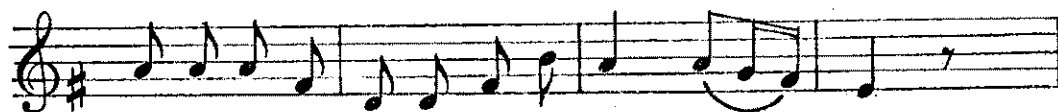
The Master: Old vine - yard mine, - go to Cursed vine - yard mine! Old



vine - yard mine, - go to-Cursed vine - yard — mine! A



vine-yard god-for- sak-en, By the salt - y — sea! A



vine-yard god - for- sak-en, By the salt - y — sea!

⁸³ Bruno Nettl, Folk and Traditional Music of the Western Continents (Englewood Cliffs, New Jersey, Prentice-Hall, 1965), pp. 91-92.

⁸⁴ Florence Hudson Botsford, ed., Botsford Collection of Folk Songs, hereafter cited by its title (New York, Schirmer, 1933), III. Tune Book, p. 27. Writer's transposition.

Another typical trait of Greek folk music is the so-called Gipsy scale, a heptatonic scale interspersed with chromatic semitones.⁸⁵

The following song could serve as an example of this, although its melodic, metric and rhythmic complexities seem forbidding for school use at first.

These are offset, however, by a few simple characteristics, such as brevity of musical phrases which coincide with the poetic lines, a

narrow ambit (octave) and a clear A B C B + Chorus (B B) structure.

These would facilitate the learning of the song, provided it were introduced by rote and at a fairly advanced stage of the course.

THE SHEPHERD BOY^{85(b)}

Con moto

Once I was a shep-herd boy, I kept sheep and -

lived with joy; Then my love-ly - maid enfound me, -

charmed me, and her bright eyes bound me. - Tun - de, tun - de

tun - de, tun - de! Tun - de, tun - de, tun - de tun - de!

⁸⁵See Bruno Nettl, Folk and Traditional Music of the Western Continents, p. 92.

^{85(b)}Botsford Collection of Folk Songs, III, p. 31.

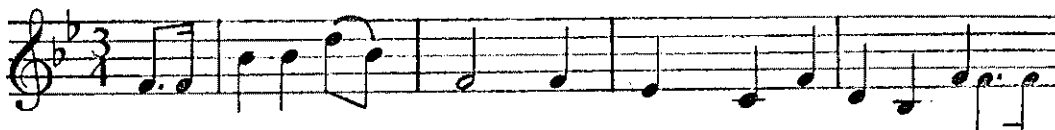
The song could recur to illustrate three plus two plus two distribution within $\frac{7}{8}$ time as against the possible two plus two plus three or two plus three plus two arrangement. On other occasions it could feature the Greek predilection for asymmetric metres juxtaposed with symmetrical phrase structure. It could be brought back to exemplify a vividly pulsating rhythm below a melismatic melodic line and also the Stanza and Refrain structure.

Bearing in mind the cyclic nature of the curriculum, the songs of the various nationalities would be chosen as to be comparable with one another from various aspects. The following examples will illustrate a few possibilities of such co-ordination and periodic recurrence.

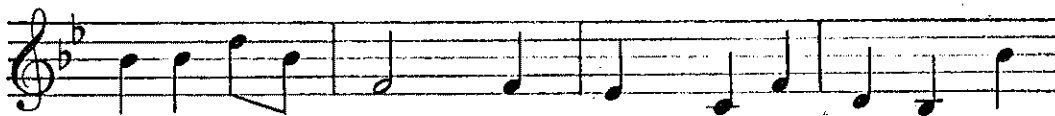
The Waltz-and Ländler-type $\frac{3}{4}$ time could be introduced and highlighted by such songs as the Australian folk song The Dying Stockman⁸⁶ the German tune entitled Die Gedanken sind frei quoted on the following page and the Dutch folk song, The Farmer (Spotliedje op den Boer), quoted immediately afterwards. Another common feature of these songs is the anacrusic phrase structure. From these and other similar songs it can later be deduced that this beat coupled with that phrase structure is equally frequent in Australian, German and Dutch folk music.

⁸⁶ See The Penguin Australian Song Book, p. 82.

DIE GEDANKEN SIND FREI⁸⁷



Die Ge - dan - ken sind - frei, My thoughts free - ly flow - er, die Ge -
 Die Ge - dan - ken sind - frei, wer kann sie er - ra - ten, sie



dan - ken sind -- frei, My thoughts give me pow - er, No
 flie - hen vor -- bei, wie nacht - li - che Schat - ten. Kein



schol - ar can map them, No hunt - er can trap them, No
 Mensch kann sie wis - sen, kein Jä - ger er - schie - ssen, es

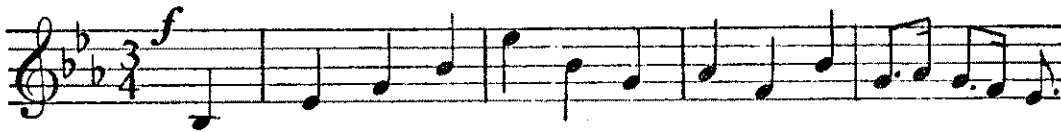


man can de - ny, Die Ge - dan - ken sind frei!
 blei - bet da - bei: Die Ge - dan - ken sind frei!

⁸⁷ Arthur Kevess, German Folk Songs (New York, OAK Publications, 1968), p. 82. Writer's transposition.

THE FARMER⁸⁸

Very rhythmic



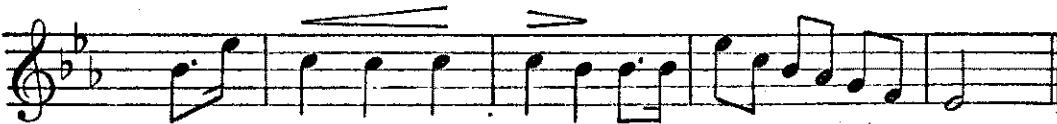
1. The far - mer had on - ly one shoe, Oh that is-n't ve-ry much!
 2. The far - mer had on - ly one coat, That's not much!



The far - mer had on - ly one shoe, That's not much!
 The far - mer had on - ly one coat, That's not much!



A shoe with no heel on, What a fine man, a fine man!
 A coat with no but-tons, What a fine man, a fine man!

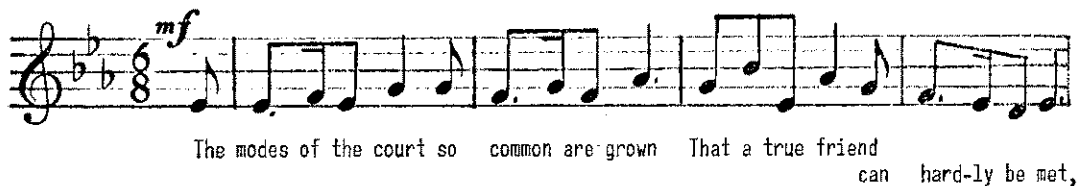


Oh a shoe with no heel on, What a splendid man this farmer was!
 Oh a coat with no but-tons, What a splendid man this farmer was!

When $\frac{6}{8}$ beat is clarified it could be demonstrated in Australian, English and Italian songs. A further similarity to be dealt with is the typical Siciliano rhythm $\frac{6}{8}$  as occurring also in many British songs, such as the Irish tune Lilliburlero so wellknown from Pepusch's The Beggar's Opera.

THE MODES OF THE COURT⁸⁹

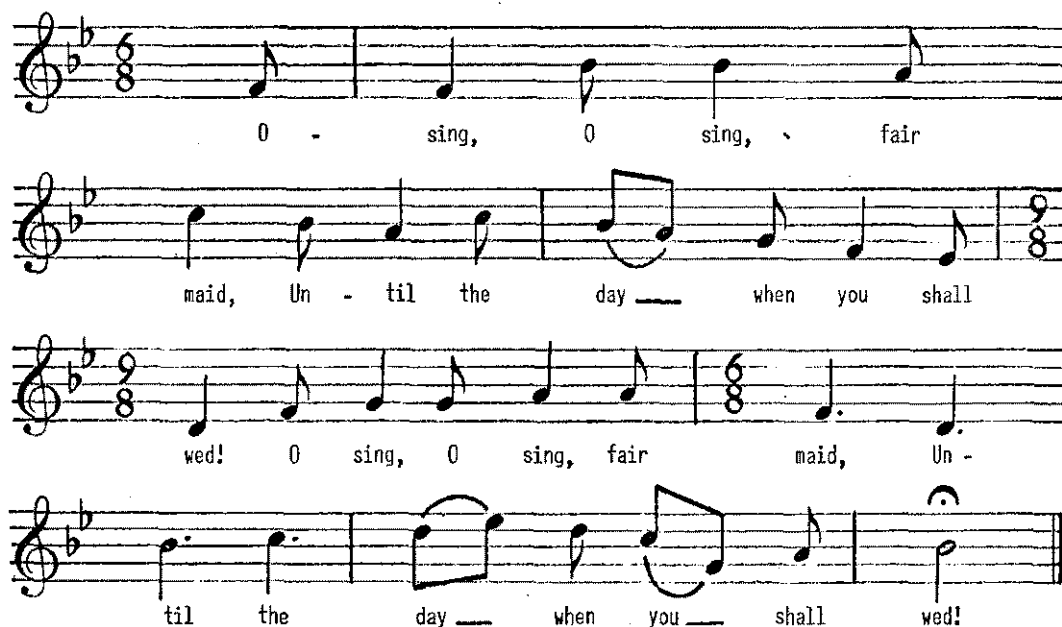
Fairly fast



It could also be observed that the rocking $\frac{6}{8}$  pattern is equally at home in English, Australian and Italian songs as can be experienced in The Lincolnshire Poacher and its Australian variants⁹⁰ and the following Italian folk tune:

O SING FAIR MAID⁹¹

Andante con moto



O - sing, O sing, fair
maid, Un - til the day — when you shall
wed! O sing, O sing, fair maid, Un -
til the day — when you — shall wed!

On another occasion these same songs could be compared for their tonality and be found belonging to the diatonic major.

⁹⁰ See Nos. 48-50, pp. 68-70.

⁹¹ The Botsford Collection of Folk Songs, III. 41.

The  pattern when internalized through familiar songs, like The Farmer⁹² could also be observed as a typical rhythmic cell of many Scottish airs. However, in contrast to the Dutch usage, in Scottish airs this drawn pattern most often occurs in simple duple or simple quadruple time, as is the case in Auld Lang Syne, Loch Lomond and many others, such as:

MARY MORRISON⁹³

Not fast



1. O Ma-ry at thy win-dow be, It is the wished, the tryst-ed hour;
2. Yest - reen, when to the The dance gaed thro' the light-ed ha',
trembling string

Those smiles and glances let me see That make the mi-ser's trea-sure poor.
To thee my fan-cy took its wing; I sat, but nei-ther heard nor saw.

How blithe-ly wad, I bide the stour A - wea-ry slave frae sun to sun,
Though this was fair and that was braw, And yon the toast of a' the town,

Could I the rich re-ward se-cure, The love-ly Ma-ry Mo-ri - son:
I - sighed, and said a - mong them a', Ye are na Ma-ry Mo-ri - son.

⁹²See No. 88, p. 94.

⁹³The Oxford School Music Books, Senior 1, Pupils Book, p. 40.

The same Scottish airs could well have been taught years earlier as they are built on the "doh" pentatone. Regarding tonality they could therefore be juxtaposed with such Aboriginal songs as the Maranoa Lullaby,⁹⁴ a few Australian folk songs, such as Jim Jones or The Dying Stockman,⁹⁵ sea shanties, American folk songs and Negro spirituals.⁹⁶

Modality can also be found as a binding factor among seemingly quite different songs in style and national origin. The dorian mode, for instance, is common to such contrasting English folk songs as My Lady Greensleeves and Lovely Joan used by Vaughan Williams in his Fantasia on Greensleeves,⁹⁷ the wellknown Australian folk song The Catalpa and the old German air Gott grüss euch alle Leute. (the latter two quoted on the following pages).

⁹⁴ See No. 73, p. 81.

⁹⁵ See The Penguin Australian Song Book, pp. 12 and 82 respectively.

⁹⁶ See Brian Brocklehurst, Pentatonic Song Book (London, Schott, 1968) comprising 67 tunes of which 53 are "doh" pentatonic.

⁹⁷ Marjorie Eele, Listening Together, revised ed., (London, Novello, 1958), Teacher's Book, p. 47.

THE CATALPA⁹⁸

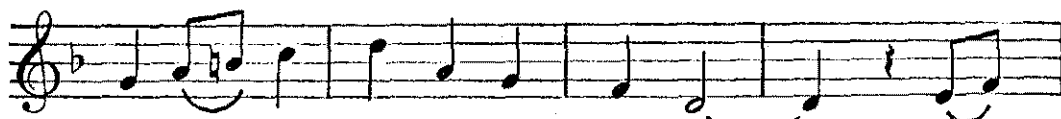
Waltz time



A no - ble whale - ship and com - man - der, was



called the Ca - tal - pa they say, She



came out to Wes - tern Aus - tra - lia And



took six poor Fen - ians a - way.

⁹⁸ The Penguin Australian Song Book, p. 20.

100.

GOTT GRÜSS EUCH ALLE LEUTE⁹⁹



A great deal of comparative work could be done with asymmetric beats and rhythms from the stereotype  rhythm over a three plus two beat to the intricate rhythmic configurations, also over three plus two pulsation in such songs as the Aboriginal Djatpangarri.¹⁰⁰ This beat could be compared profitably with the more complex, so called Bulgarian rhythm, often present in Greek folk tunes, such as The Shepherd Boy.¹⁰¹

⁹⁹ Joseph Müller-Blattau, Deutsche Volkslieder, revised ed., (Königstein im Taunus, Karl Robert Langewiesche Nachfolger Hans Köster, 1959), p.125.

¹⁰⁰ See No. 77, p. 84.

¹⁰¹ See No. 85b, p. 91.

The main difficulty with the music of our various ethnic groups is that the conventional song compendia in general use in Australia¹⁰² are inadequate sources to cater for Australian needs. These volumes were compiled to suit the British school system and so foreign songs were chosen from countries with which the British have had links through the ages but with many of whom Australians have had little contact. Conversely, these sources are almost completely void of songs of the nations from whom our largest ethnic groups originate.¹⁰³ While a sufficient number and variety of recordings are available in Sydney's largest music stores, song collections of our ethnic groups are very few and far between. Research is therefore urgently needed in tracking down source material which could be gathered from ethnic schools, such as the Greek schools, national bookshops, various national clubs and cultural groups, like the Hellenic Dancing Group, Hellenic Lyceum Group and others, cultural legations, the A. B. C. music libraries and prominent members of the ethnic community in question. Complementing these field work would urgently be needed to collect the folk songs of our

¹⁰²For titles centrally issued to N.S. W. public schools see No. 46, p. 67.

¹⁰³In the Oxford School Music Books Series there is not a single Greek folk song and the only Italian traditional air is Santa Lucia, Senior Book II, Pupils' Book, p. 64.

various nationalities. This would require a major undertaking, centrally organized by either an existing national body - such as the National Library, or The Australia Music Centre - or an institution yet to be established, such as an Australian Folklore Institute. The collecting of songs even on a regional basis, their subsequent classification and analysis would occupy scores of ethno-musicologists. Following the Hungarian example the result of their work when commercially published would constitute the source from which music teachers could select the songs complying with the requisites of a graded music course built on Kodály principles.

Regarding the complementary sight singing exercises, both in unison and in two parts, the same difficulties arise as with the source material for songs proper. While in connection with British, Dutch and German songs The Folk Song Sight Singing Series^{103(b)} Books I - VII for unison singing and Books VIII - X for two-part singing could be used very fruitfully, similar exercises relating to songs of Italian, Greek, Yugoslav and other nationalities could either be researched or be made up by the teacher and/or commissioned from professional composers.

^{103(b)} Books I - XII, compiled and edited by Edgar Crowe, Annie Lawton and W. Gillies Whittaker (London, O.U.P. 1961).

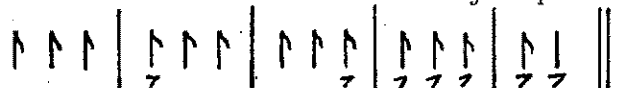
ETHNIC MUSIC OF NEIGHBOURING PEOPLES

With a comparatively homogenous national musical culture, such as the Hungarian, it is essential to broaden the scope of the music course by strongly featuring the music of neighbouring peoples. Through these the youngsters are initiated in a variety of musical dialects, forms and styles. In Australia the same needs seem to be catered for adequately by a repertoire which gives insight into the various facets of the heterogeneous music of this country, such as was proposed on the previous pages. Nonetheless, a few songs from neighbouring peoples could find their way into the music course professed to be based on Kodály principles. To avoid cluttering they would occur more sporadically than would the songs of ethnic groups previously mentioned, and only a selection of cultures, such as Maori, Indonesian and Japanese would be represented. Both musical and extra musical considerations lead to this seemingly arbitrary choice.

To become conversant with Maori music in Australia seems most natural because of the geographic proximity of Australia and New Zealand, the close historic ties of their peoples and the likelihood of personal contact between many of their respective citizens. Indonesian and Japanese languages and Asian Social Studies, within which both cultures figure heavily, are subjects offered in a considerable number of high schools from Year eight onward. Even a superfluous prior acquaintance

with songs from these countries may raise sufficient interest in the lifestyle and culture of their peoples to lead a few youngsters to the choice of these subjects.

Besides these general reasons it is the musical features of the songs that are of primary interest to the curriculum compiler from the narrower music-pedagogical point of view.

The musical vocabulary of many Maori songs is highly compatible with the repertoire and academic content of the course so far considered. At the same time quite a number of these songs contain interesting and unusual traits. The unison chant noted on the next page, for instance, easily taught by rote to young children and used to demonstrate various levels of dynamics, could concurrently serve as an excellent study in shifts of accentuation and certain forms of syncopation. It offers these patterns: $\begin{matrix} 3 \\ 8 \end{matrix}$  These could be absorbed unconsciously at a very early age if taught by rote. They could be highlighted and comprehended years later. The snap rhythm , almost non-existent in music of Anglo-Saxon origin, but quite frequent in Maori music, could well be introduced and explained in such songs as Hoki Mai.

¹⁰⁴See No. 108, p. 107.

Because of their pronounced diatonic nature Maori songs lend themselves naturally to two-and three-part singing, especially in parallel sixths and thirds. These are harmonies easily learned even by rote and/or hand signs at an elementary stage of the course. As a rule, they do not cause intonation difficulties. Such songs as Hoki Hoki¹⁰⁵ and the wellknown Pokarekare¹⁰⁶ which, regarding their subject matter are more suitable for upper primary level, could well serve as studies in basic harmony and give practical experience in harmonization.

¹⁰⁵See No. 109, p. 108.

¹⁰⁶See Ernest McKinlay, Maori Songs (Sydney, Palings, [?]), p. 6.

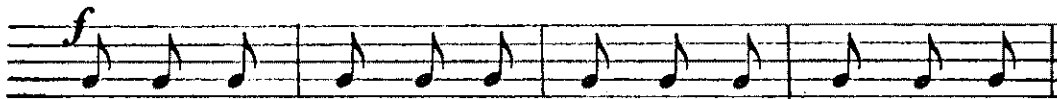
106.

KAMATE! KAMATE!¹⁰⁷

To be shouted with marked rhythm



Ka - ma - te ka - ma - te ka - o - ra ka - o - ra.



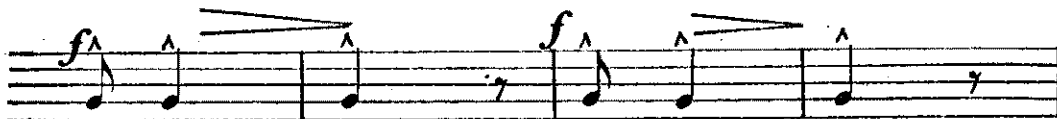
Ka - ma - te ka - ma - te ka - o - ra ka - o - ra.



Te - nei te ta - nga - ta pu - hu - ru - hu - ru.



Na - na ne - i ti - ki mai wha - ka whi - ti te ra.



Hu - pa - ne! Hu - pa - ne!



Hu - pa - ne kau - pa - ne whi - ti te ra! UGH!

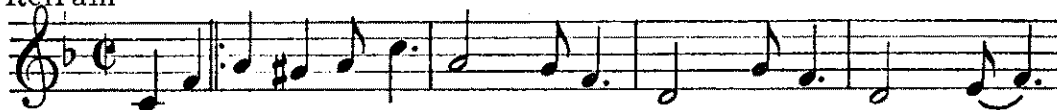
¹⁰⁷Op. cit. p. 17.

107.

HOKI MAI¹⁰⁸

Moderato (with a swing)

Refrain



Sons of A - o - te - a - roa, Now the day has been won, and each
HO - KI MAI, e ta - ma ma, Ki ro - to, ki ro - to, 'nga —



foe-man has been driv-en from the field, ———— Bring your
ri - nga e tu - whe - ra a - tu nei. ———— Kei te



ban - ner to the fore, let it wave, proud - ly wave. Let this
ka - pa - ka - pa mai te ha - ki, te ha - ki, 'I nga



sym - bol of your cour-age stand re - vealed. ———— Then re -
ra - ngi ru - nga 'Ti - a - ma - na e. ———— HO - KI



turn, Then re - turn to your home o'er the sea.
MAI, HO - KI MAI, ki ti wa ka - i - nga,

¹⁰⁸Sam Freedman, Songs of New Zealand, Maori Music
(Wellington, N. Z., Seven Seas Publishing Co., 1964), p. 2.

107 (a).

HOKI MAI (contd.)



With a prayer for peace and u - ni - ty. _____ Let your
Kia tu tu ki te - tu - ma - na - ko. _____ Kei te



stand - ard be un - furled, to the fore, to the fore, As an
ka - pa - ka - pa mai te ha - ki, te ha - ki, 'I nga



em-blem of E - ter-nal lib-er - ty. _____ Sons of - ty. _____
ra - ngi ru - nga 'Ti - a - ma - na e. _____ HO - KI e. _____

108.

HOKI HOKI¹⁰⁹

Slow

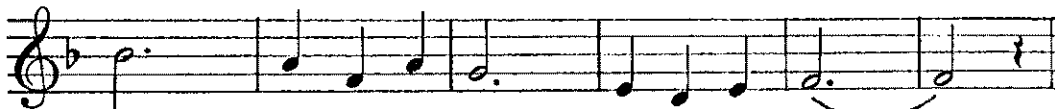
Refrain



Dear, Be - lov - ed, My lone - ly soul oft
HO - KI HO - KI to - nu ma - i, Te



cries thro' the night, for thee. Though de - part - ed,
wai - ru - a o te tau. Ki te a - whi



My love for thee lives en - dur - ing - ly. ———
Re - i nga, ki te - nei ki - ri e. ———

Instrumental



Although Indonesia's ancient music culture is unique and extremely rich and interesting, it is nevertheless suggested that for inclusion in an Australian music course preference be given to songs of more recent origin. The following considerations justify this suggestion; much of the traditional music of Indonesia, of which the gamelan¹¹⁰ is the most widespread manifestation, is mainly instrumental, while much of the newer musical crop is vocal; the ancient music's main characteristics are the colotomic structure and pelog and slendro scales based on a different tuning system from the European¹¹¹ which render this music alien to people reared on Western music. At the same time the rhythmic, melodic, tonal and formal structures of songs which evolved under Portuguese and Dutch influence can easily be appreciated and absorbed by teacher and student alike in Australian schools.

In the following children's counting song, for instance, the only unfamiliar element is , obviously bound to the rhythmic characteristics of the Indonesian language. The song's "doh" tetrachord tonality, its cadential formulae, the common time and rhythmic patterns formed of pairs of crotchets and quavers are similar to any counting song

¹¹⁰ Native Indonesian instrumental ensemble consisting mainly of various tuned percussion instruments, such as gongs.

¹¹¹ William Malm, Music Cultures of the Pacific, the Near East, and Asia (Englewood Cliff, New Jersey, Prentice-Hall, 1967), pp. 29-34.

of Western origin. So, this tune could easily find its way into the repertoire of the course for very young children.

TEK KOTEK KOTEK¹¹²

Tek ko - tek ko - tek ko - tek . a - nak a -
jam tu - run ber - ko - tek - jam tu - run ber - ko -
tek A - nak a - jam tu - run se - pu -
luh ma - ti sa - tu ting - gal sem - bi -
lan A - nak a - jam tu - run sem - bi -
lan ma - ti sa - tu ting - gal de - la - pan.

³ Waltz-type beat, anacrusic phrase structure and A A B Bv
⁴

form are common to Dutch, English and German songs and are quite commonly found among Indonesian tunes, such as Naik Naik Ke Gunung on the following page. Even its melodic turns are familiar, for phrase B

¹¹² J. D. McGarry and Soemarjono, Learn Indonesian (Chatswood, N.S.W., Modern Indonesian Publications, 1970), p. 97.

111.

of the Indonesian song may be regarded as a variant of the refrain's beginning in the wellknown capstan shanty, A-Roving.

NAIK NAIK KE GUNUNG¹¹³

A

Na - ik, na - ik, ke - gu-nung no - na, ku -
 su, ku - su - me - lu - lu Di -
 ma - na ma - na ku - li - hat sa - dja, la -
 ut bi - ru me - lu - lu Mes -
 ki tjin - ta - ting - gal tjin - ta Ma -
 ma pang - gil pu - lang - e Mes -
 ki tjin - ta ' ting - gal tjin - ta Ma
 ma pang - gil pu - lang - e

From A-ROVING¹¹⁴

¹¹³Op. cit. p. 90.

¹¹⁴The Oxford School Music Books, Junior II, Teacher's Manual, p. 56. Writer's transposition.

Traditional music is kept up by village communities with whom Australians, as a rule, have no contact. It is largely an oral art which defies Western notation because of its strange tuning system. The songs of recent origin are better known to urban communities and so to Indonesian students studying at Australian universities with whom Australian school pupils are likely to come into direct contact. This material has been notated in Western notation and so can be made readily available for school use. Among these tunes - some of which are undoubtedly popular songs - can be found songs that strongly reflect a few Eastern characteristics. Such is, for instance, Sing Sing So¹¹⁵ quoted on the next pages, which is based on the "doh" mode of the pentatone, has a basic temporal punctuation of even time marked by an ostinato which is offset by an intricate web of rhythmic patterns in the melody line. These are traits surprisingly similar to those found in Australian Aboriginal tunes.¹¹⁶

¹¹⁵ A song sung by Indonesian students studying at the University in Queensland and transcribed from tape recordings by J. Nickson. The English translation of words was supplied by the students.

¹¹⁶ See pp. 80-84.

113.

SING SING SO¹¹⁷

Slowly (Rowing Rhythm)

Sing Sing So Sing Sing So Sing Sing So

- hu da pa - ra - u Ul - lus-hon a - hu a - lo - go

1. Tu hu-ta ni da tu-lang-i
2. Tu ba-ri ba ni ta-o-i

U-e, lugahon ahu da parau
Ullushon ahu alogo
Tu huta ni da Tulang-i.
U-e, lugahon ahu da parau
Ullushon ahu alogo
Tu bariba ni tao-i.

Oh Boat, bring me across;
Blow me, Wind,
To the home of my Tulang.
Oh Boat, bring me across,
Blow me, Wind,
Across the lake.

Sing Sing So (contd.)

So - tung man-im-bil ro- ham da ha-si - an Pa - i - ma so - ur do tong -

ro si-rong-kap ni ton-dim Ti - ka ni bao-a - di

Tar - so - ngon Par - bin - sar ni ma-ta ni

Sotung manimbil roham da hasian
 Paima so ro sirongkap ni tondim
 Tiur do tongtong langka ni baoadi.
 Tarsongon
 Parbinsar ni mata ni
 ari a U-e ...

Please do not forget me, my dear,
 Before I, your sweetheart, come:
 The path is clear,
 I am sure to come,
 Sure as the rising of the sun.

Sing Sing So (contd.)

First system of musical notation. The treble staff contains a melody with lyrics: a - ri a U e Lu-ga-hon a hu da pa-ra-u -. The bass staff contains a simple accompaniment. There are triplets marked with a '3' in boxes above the treble staff.

Sing Sing So Sing Sing So

Second system of musical notation. The treble staff contains a melody with lyrics: Ul - lus-hon a - hu a - lo - go Tu hu - ta. The bass staff contains a simple accompaniment. There are triplets marked with a '3' in boxes above the treble staff.

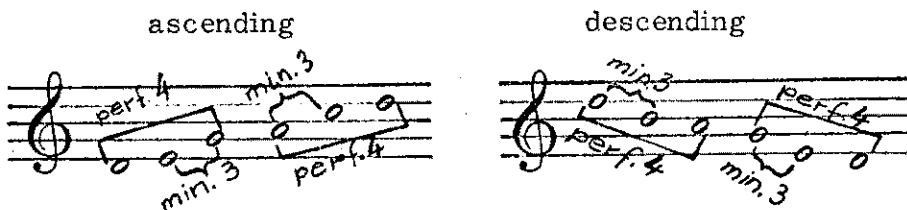
Third system of musical notation. The treble staff contains a melody with lyrics: ni da tu-lang - i. The bass staff contains a simple accompaniment. There is a triplet marked with a '3' in a box above the treble staff.

Lugahon ahu da parau
 Ullushon ahu alogo
 Tu huta ni da Tulang-i.

Oh Boat, bring me across;
 Blow me, Wind,
 To the home of my Tulang.

Regarding Japanese songs the principle of selection is the reverse of what has been suggested for Indonesian music. In the Japanese musical culture preference could be given to the old, traditional music over the European influenced one. The reason for this is that Japanese traditional music is based upon temporal¹¹⁸ and tonal idioms¹¹⁹ that are not alien to the Western ear and have been adequately notated in Western notation.

Of the two pentatonic scales upon which Japanese folk music is based - the hard, anhemitonic Yosen-Po and the soft, hemitonic Insen-Po the more common and more stable is the masculine scale. Its ascending mode coincides with what is commonly termed as the "ray" mode of the pentatone, its descending mode coincides with the "soh" mode.



In both the perfect fourth plays a structural role. Just as was the case in the "lah" mode, the basis of the Ancient Style of Hungarian folk music,¹²⁰ the perfect fourth here too divides the octave into two segments which in

¹¹⁸ See William Malm, Music Cultures of the Pacific, the Near East, and Asia, p. 143.

¹¹⁹ See Louise G. Ban, Pentatonic Music in the Orient and Occident, unpubl. essay in ethno-musicology, 1968, p. 2.

¹²⁰ See p. 25.

the "soh" mode, or descending Yosen-Po are identical germinal cells, in the case of the "ray" mode or ascending Yosen-Po are inversions.

The most often occurring intervals in songs based on both modes are the perfect fourth, major second, minor and major third which are very familiar to Western music. Therefore, the Japanese songs based on these intervals, such as the following Lullaby, would be quite easily learned by Australian school children.

LULLABY¹²¹



The typical melodic turns in Japanese songs, especially cadential formulae, are unfamiliar in Occidental music. School children in Australia could nonetheless become easily conversant with them from an early childhood if introduced to Japanese counting and other children's songs at the Kindergarten and Year one level. These songs already abound in such traits as the typical "doh-ray" final cadence, or approaching the final from the sub-tonic, as is exemplified in the following tune which is sung while a ball is hit against the inside and outside of one's leg.

¹²¹Botsford Collection of Folk Songs, I. Tune Book, p. 59.

118.

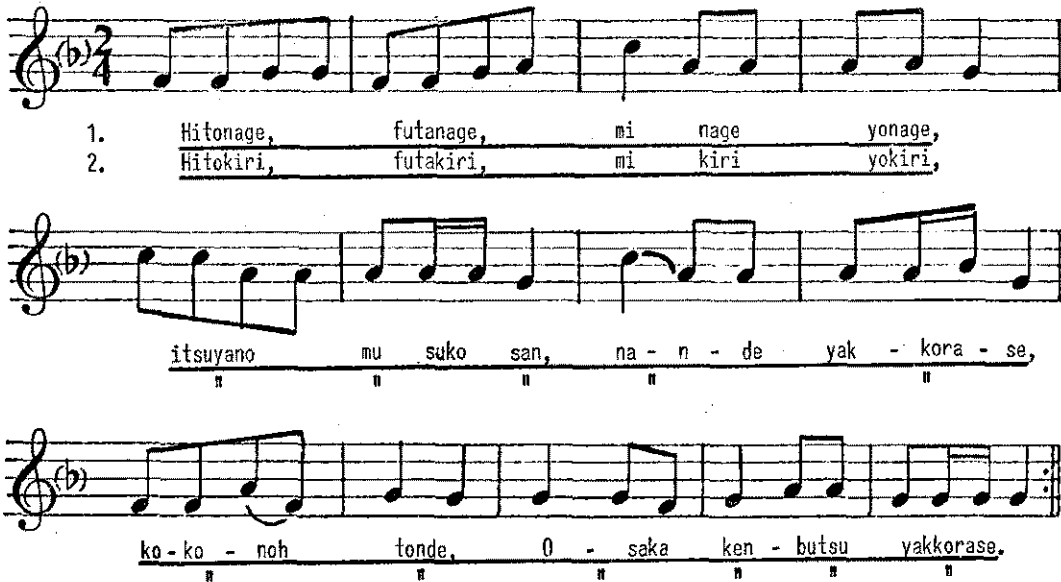
INSIDE OUTSIDE¹²²



Inside, inside up! Inside, outside, outside, inside,
Outside, outside, up! Inside, inside, up!

Its reverse, the "me-ray" ending is equally common. Such cadences mark the following tune which is sung to the numbers one to ten while wooden sticks are thrown up into the air and caught.

COUNTING GAME¹²³



¹²² From the collection of Madam Hani Kyoto by courtesy of the collector, p. 6, No. 14. Writer's translation.

¹²³ Loc. cit. No. 15.

From the tonal and intervallic structure of the "ray" and "soh" modes of the pentatone stem some other characteristics of Japanese folk music which are different from the style of folk songs evolved in the West. These are, among others, descending melodic tendencies and the outline of a terraced structure¹²⁴ as can be clearly appreciated in the following tune:

JAPANESE LULLABY¹²⁵

Andante tranquillo

1. Now the sun is low, And the night is fall-ing fast; Slum-ber
 2. Through the lonely night, When the stars are shin-ing high; I will

comes to thee at last, } Sleep my pret-ty babe. Birds and flow'rs and
 keep my dar-ling nigh, }

pret-ty maid-ens All have gone to rest. Oh! — sleep, my pret-ty babe.

¹²⁴ Similar to the A⁵ A⁵ A A and its variants in the Ancient Style of Hungarian folk music for which see p. 26.

¹²⁵ Brian Brocklehurst, Pentatonic Song Book, p. 84.

Several characteristics of Japanese folk music have equivalents, or near equivalents in Hungarian folk music. While these are in the centre of attention for a considerable time in the Hungarian music course they need not receive strong emphasis in an Australian version of the Kodály Method. Nevertheless they are to be dealt with to a certain extent. This extent should be determined by the weight and importance given to music other than European in origin in general, and Far-Eastern, in particular. Whatever the proportion, the typical traits would be appreciated in Australia through Japanese examples rather than Hungarian ones borrowed from their course, because it is Japan and the Japanese people with whom Australia's ties are being strengthened in many ways, among others, cultural exchanges. Furthermore the quoted characteristics of Japanese music and others open the door for the Australian youngster not only to that particular musical culture, but to the immense wealth of the entire Orient.

PART II

THE ACADEMIC CONTENT

CHAPTER IV

PROBLEMS ARISING FROM THE CHARACTERISTICS OF THE CHANGED MUSICAL REPERTOIRE

The two crucial factors in any educational programme are the content and the sequence. In a music course the content has two aspects, the artistic, i. e. the music repertoire itself and the academic, i. e. the vocabulary of concept about music. The sequence depends as much upon purely musical characteristics as on general pedagogical considerations. In the Kodály Method the content is determined by national musical characteristics and the main traits of the wider musical culture to which this national music belongs and in relation to which it will be presented. The sequence is determined partly by the characteristics of the aforementioned, partly by child developmental principles and partly by the duration, nature and organization of the school system in question.

As has been discussed on the previous pages an adaptation of the Kodály Method for use in Australia makes repertoire changes inevitable. The changed artistic content would - in turn - necessitate certain changes in the theoretical content and would also affect the sequence of the curriculum.

The fact that the Australian school system differs in duration and organization from the Hungarian public school system would lead to inevitable modifications in the total duration of and internal division into long and short term study units within the curriculum.

These notwithstanding the main points of the academic content and the overall outline of its logically structured sequence could and should be faithfully followed because they rest on universal musical, aesthetic and child developmental principles.

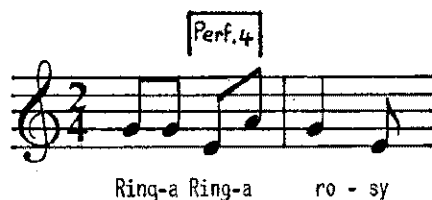
Changes become necessary in those areas in which tangible differences exist between the inherent rhythmic and melodic phenomena of the Hungarian language and music and those of other cultures. For instance, the anacrusis and $\frac{6}{8}$ time are alien to the Hungarian, but quite common in Occidental languages and music. The "snap" ♩ ♩. is typical of Hungarian music, but less idiomatic to the Westerner. Thus it appears quite early in the Hungarian course¹ in keeping with its frequency and level of complexity, but has to be shifted to a much later stage in an English, French or German language adaptation. The procedure is reversed with anacrusis and $\frac{6}{8}$ time which are frequently present in Anglo-Saxon and Romanesque nursery rhymes and singing games with which the children are familiar from early childhood. Therefore, despite the

¹See p. 168.

relative theoretical complexity of these concepts, they should be explained to the children relatively early in the course. Where, when and how to do this and at which point to introduce them are problems which have been considered and mostly solved in all English, French and German language adaptations of the Kodály Method. Presumably these solutions would also apply in Australia.

For instance, we need not consider anew the order in which the intervals among "lah", "soh" and "me" should be dealt with. Research in the U.S.A. has already proved that the common Anglo-Saxon pattern is "me-lah", the latter on the weak beat, as against the Hungarian approach to "lah" from "soh", equally on the weak part of the beat.² Such differences are tangible, for instance, in these turns of nursery rhymes:

English traditional



Hungarian



²Lois Choksy, The Kodály Method (Englewood Cliffs, New Jersey, Prentice-Hall, 1974), p. 17.

In English speaking countries, therefore in Australia, the ascending perfect fourth should be taught earlier than the ascending major second.

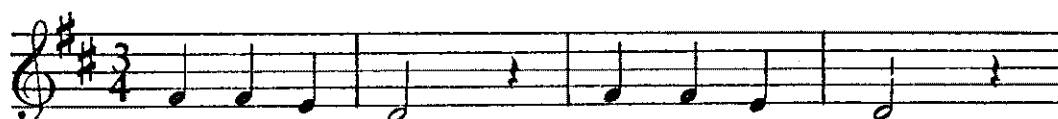
In an Australian version of the Kodály Method, considerable changes in tonality would be necessary although the pentatone could still be regarded as basic tonal material. But, instead of emphasizing the "lah" mode of the pentatone - essential to the Hungarians the "doh" mode would become the centre of attention as this is the basis of the pentatonic music of Anglo-Saxon origin³ and of Australian Aboriginal music.⁴ However, the pentatone should not dominate tonality for long as Australian folk music and the folk music of ethnic groups within Australia are more firmly based on diatonic scales. So are children's songs and rhymes. Into this category belong those rhymes which are based upon the "doh" and "lah" pentachord and hexachord.

³See Chapter III, No. 96, p. 98.

⁴See pp. 80-81.

125.

WINTER ADE⁵



Win - ter, good by! Hap - py am I.
Win - ter, a - de! Schei - den tut weh.



With all your ice and - snow I'm glad to
A - ber dein Schei - den - nacht, dass mir das



see you - go, Hap py am I, Win - ter, good - by!
Her - ze - lacht, Win - ter a - de! Schei - den tut weh!

LONDON BRIDGE⁶



London Bridge is falling down falling down falling down



London Bridge is falling down my fair la - dy.

⁵ Arthur Kevess, German Folk Songs, p. 48.

⁶ Deanna Hoermann, The Teacher's Manual for Marta Nemesszeghy's Children's Song Book, p. 67.

For further examples of and advice in solving problems with certain rhythmic patterns, melodic formulae, tonalities and formal structures either the American⁷ or the International Kodály Institute⁸ could be approached. Other available sources of problem solving are the children's textbooks and teachers' manuals published for existing Canadian Kodály Courses such as those organized by the University of Western Ontario,⁹ the Radio Music Education Series provided by Radio Quebec¹⁰ and the annual Kodály Summer Course at the University of Halifax, Nova Scotia.¹¹

Through the existence of these courses and institutions the compilation of a curriculum to fit Australian conditions has become comparatively easy. As the roots of our respective musical cultures are common, the main characteristics of our respective folk songs are

⁷ The Kodály Musical Training Institute Inc., 525 Worcester St., Wellesley, Massachusetts, 02181, founded by Madam Denis Bacon in 1970, is an accredited teachers' training college in the method which maintains close ties with the Franz Liszt Academy of Music, Budapest.

⁸ Established during the International Kodály Symposium, Kecskemét, Hungary, 6-12 August, 1975.

⁹ Kenneth Bray, Canadian Adaptation of the Kodály Method, unpubl. lecture, (Perth, XI I.S.M.E. Conference, 7 August, 1974).

¹⁰ Pierre Peron, Radio Music Education in Quebec, lecture (Perth, XI I.S.M.E. Conference, 6 August, 1974).

¹¹ With the participation of lecturers from Hungary.

similar. Therefore their curricula may serve us as models. The plan offered by Lois Choksy for the six grades of American elementary schools¹² is particularly useful. It is planned on a two music periods per week basis¹³ and gives quite extensive descriptions of methods of presentation and classroom techniques. The plan could be followed with minor modifications and with the proviso that the American first grade be taught at our Kindergarten level and all other grades be re-adjusted accordingly. It should also be extended by another four years at the upper end. Even part of the suggested song repertoire could be adopted,¹⁴ but the pronounced American national material would have to be substituted with an equivalent Australian repertoire.

The aforementioned metric, rhythmic, intervallic and tonal elements if introduced early, according to their importance in the music of Australia, are seemingly at variance with the progressive nature of the Kodály Method. However they are in concert with another equally important Kodály principle which reads "A child can learn anything provided there is someone to teach him properly."¹⁵

¹²The Kodály Method, Part 2 Chapters 5-9, pp. 49-112.

¹³See pp. 63-64.

¹⁴Lois Choksy, The Kodály Method, pp. 147-218.

¹⁵"Music in the Kindergarten" 2nd ed. Visszatekintés (Budapest, Zeneműkiadó, 1964) as quoted by Helga Szabó, The Kodály Concept of Music Education (London, B & H, 1969), p. 5.

This pronouncement shows striking similarities to Jerome Bruner's famous hypothesis which it precedes by about seven years: "Any subject can be taught effectively in some intellectually honest form to any child at any stage of development".¹⁶ This implies that the curriculum following Kodály principles be constructed in a cyclic sequence, i. e. presenting works, concepts and relationships again and again always with some added meaning. Thus the curriculum under the Kodály Method is a spiral curriculum¹⁷ which is based upon the aesthetic principles of unity and variety and employs variation, combination and permutation.

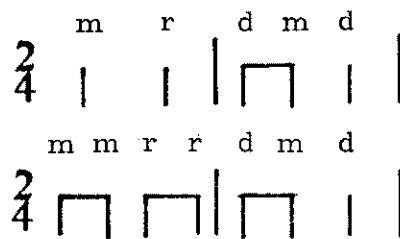
In a spiral curriculum, such as is in operation in Hungary, each piece of music, each concept and each relationship is periodically re-introduced. When music recurs again and again new concepts or new relationships are clarified; for example in a wellknown children's song, such as Búj, búj, itt megyek¹⁸ the children's attention is first drawn to the beat; on another occasion the duple metre is discovered; later its rhythm is clarified,

¹⁶The Process of Education (Cambridge, Massachusetts, Harvard University Press, 1963), p. 33.

¹⁷See James L. Mursell, "Grows Processes in Music Education" Basic Concepts of Music Education ed. by Nelson B. Henry (Chicago, Illinois, NSSE, 1958), pp. 140-162.

¹⁸See Chapter II, No. 24, p. 21.

still the organization of the accents is comprehended, at a later stage still it is discovered that the melodic line of the two motives is the same but their rhythm pattern is different:



Concepts introduced at an early stage in a vague form will also be generally clarified over a period of time. Such is the case with the concept of crotchet, for example, which at first is brought into relationship with and is understood through walking, later associated with its pictorial shape, walking legs, later still with a musical symbol, the stem of notes;¹⁹ on another occasion the crotchet's time value is related to that of the quaver maintaining the comparison with steps, this time the crotchet representing the steps of adults and the quaver steps of children, and so the process is continued.

Relationships, too, acquire a fuller meaning each time they recur. This may be demonstrated by showing the same melodic line built on very simple intervallic relationships, such as "soh-lah-soh-me", as an

¹⁹ This sign | still resembles the leg and thus this music writing resembles the symbolism employed in cuneiform at the dawn of literacy.

opening phrase yet still acquiring a different character each time it is combined with different rhythmic patterns. The similarities as well as the differences in pitch and rhythmic relationships are experienced through singing and comparing such wellknown rhymes as

	s	l	s	m		
$\frac{2}{4}$					<u>Csön csön gyűrű</u>	
	s	s	l	s	m	
$\frac{2}{4}$		□			<u>Csip-cseri borsó</u>	
	s	s	s	l	s	m
$\frac{2}{4}$	□	□			<u>Fehér liliomszál</u> ²⁰	

The same melodic pattern, such as "me-ray-doh", may occur, however, within almost the same rhythmic framework, in this case once at the beginning of a song, another time at the conclusion. The position of that melodic-rhythmic figure gives it different significance and a different character, in the first instance there is the feeling of opening, as in Búj, búj, itt megyek²¹ and in the latter case as a conclusion, as happens in Süss fel nap.²²

These practices could be easily followed in an Australian adaptation of the Kodály Method. Because they are inherent and not.

²⁰Writer's transcriptions.

²¹See Chapter I, No. 24, p. 21.

²²See Chapter I, No. 25, p. 21.

mere adjuncts to the Method it is a relatively easy matter to introduce quite complex concepts at an early age in the child's development.

For instance, the first notion of anacrusis could be related to lightness and tip-toeing, followed by a heavy accent, perhaps stamping. On another occasion anacrusis could be observed as coinciding with the upward movement of the conducting arm and its name, up-beat learned; later still its written form could be comprehended after the role of the bar-line has been generally understood; on subsequent occasions the balancing phrase ending could be appreciated. In a similar vein primary and secondary accents - such as occur in $\frac{6}{8}$ - could be observed, later acted out, associated with movements and symbols. In the melodic and tonal facets - especially in relation to diatonic semitones and their ascending or descending tendencies - similar practices and techniques could be followed. Through such ways and means frequent repetition is secured, memory is re-inforced, mainly because the repetition always carries some revelation. This causes the pupils not only to understand and appreciate music better, but also to wait for the music lesson with great expectations. The cyclic nature of the Kodály curriculum makes it an excellent tool to build up a wide repertoire of music of the highest order which can accommodate all types and forms of personal predilections and group preferences.

CHAPTER V

PROBLEMS ARISING FROM THE STRUCTURAL DIFFERENCES BETWEEN THE AUSTRALIAN AND HUNGARIAN SCHOOL SYSTEMS

ADMINISTRATIVE AND ORGANIZATIONAL DIFFERENCES

At a cursory glance public education in Australia and Hungary shows much in common. In both countries all three levels of public education are free.¹ The primary objectives of public education in both countries are the same in as much as they set out to provide an overall orientation in all major classes of human knowledge, they aim at general literacy and offer equal opportunities to everyone. A more thorough probe into the aims and objectives within the aforementioned framework brings the differences into focus. In Hungary - in the light of historic social and cultural inequalities - the emphasis is now on the greatest possible degree of uniformity in all respects. In Australia - in the light of most modern trends in education - the emphasis is now on

¹In Hungary no school uniforms exist, but textbooks, stationery and P. E. uniforms must be purchased by the student. Prices are kept well within the means of the average parent.

the greatest possible degree of diversity in all respects. These notwithstanding, because the Hungarian course is based on universal musical, aesthetic and pedagogical principles, its basic outline, its structural framework may still be regarded as a prototype for not one, but many possible Australian adaptations.

It has been stated before that the overall Gestalt of a curriculum and its internal divisions or lesser Gestalts are dependent upon the general structure of the school system as a whole. Therefore, in order to appreciate where changes might be necessitated by Australian school conditions, a brief outline of the two school systems will follow.

As is well known, in Australia approximately eighty percent of the school population goes to public schools, the rest is enrolled with independent schools, most of which are denominational.² While it is acknowledged that the independent schools have greatly contributed to Australian education in general, and music education in particular, in the following pages only the public school system will be discussed and/or taken into consideration.

In Australia each state has its own education system. Each is organized and administered by a State Education Department, situated

²In August 1972 the N. S. W. school population was as follows: Government schools: 779,854, Independent schools: 221,400. The Official Year Book of Australia, No. 59, 1973 (Canberra, Australian Bureau of Statistics [1974]), p. 645.

in the state capital and each is under a state parliamentary minister. Also to be considered are the systems used in the Australian Capital Territory and the Northern Territory, both under the control of the Australian Government. Although there are discernible differences among these various systems³ their similarities are so much more evident and so much more fundamental that henceforth they will be summarily dealt with as the Australian System. This system has undergone marked regionalization during the past decade. The trend has been towards more and more decentralization and diversification, towards as much autonomy for each school as possible, regarding both content and attainable standards. There has been a shift from subject oriented tuition to a more integrated approach. Accordingly, prescriptive school curricula are becoming obsolete and are being replaced by syllabuses which merely outline the overall aims and objectives of a discipline in our schools and give broad guidelines as to their achievement. In the not too distant future each district and even each school within it will be in a position to select freely the content and structure of the subject fields it considers most relevant.

In this country education is compulsory between six and fifteen years of age.⁴ However, from the age of four years and nine months

³See Op. cit. Plate 37, p. 646.

⁴In Tasmania until sixteen years of age. Op. cit. p. 639.

children may enrol with kindergartens run by public schools. Most youngsters do so, wherefore the majority of Australian youngsters are under school routine and discipline from about the age of five. They may leave school when turning fifteen without any obligation to complete the unit of study they had begun.

Within the compulsory school age limits school life in Australia is divided into primary and secondary phases, generally speaking both comprising six years. As promotion to higher class does not depend upon passing each and every subject, most students who leave at fifteen have reached Year nine by that time. Primary school itself is divided into two infant grades, Years one and two, and four primary classes, i. e. Years three to six inclusive. If kindergarten, which most children attend, is added at the beginning, general schooling amounts to ten years. The one plus two plus four plus three years organization within these ten years should be reflected in the overall Gestalt as well as the inner divisions of curricula, including the music curriculum.

Hungarian public education is under the centralized administration of the Oktatás és Művelődésügyi Minisztérium Közművelődési Főosztály⁵
[Public Education Department of the Ministry of Education and Cultural

⁵ Before 1974 called Oktatásügyi Minisztérium [Ministry of Education].

Activities]. All schools and educational institutions are government controlled with the exception of a handful of long established, independent denominational schools, which have had to conform with the ministry's general directives and fulfil its requirements since the Public Education Act was passed in 1868. Thus, the percentage of the Hungarian school population that goes to private schools is negligible and the difference between private and public education hardly discernible. In Hungary, therefore, only one system is in use throughout the country.

In Hungarian schools tuition is subject oriented. Subjects are prescribed by the Ministry of Education and are uniform within the same type of schools throughout the country. The compilation of the curriculum, by far the most responsible and most problematic task at any level of tuition, is entrusted to the most eminent teachers in the subject in question. Their programmes, when accepted, are centrally issued by the Ministry of Education and become binding throughout the land. They pre-determine the topics and sequence in each subject and at all levels. The same topics and sequence are followed in the standard textbooks written by distinguished teachers in the field and published by Tankönyvkiadó, an organ of the Ministry of Education. Teachers over the country are obliged to follow these textbooks. Subject matter and structure thus set, uniformity is achieved as far as a nationwide basic culture is concerned. However, the textbooks carry only a minimum of

information and explanation, allowing the teacher to use his discretion in interpreting each topic and treating it in depth. Good textbooks make copious note taking unnecessary, leaving the lesson periods free for discussion, pupils' lecturettes, explanatory lectures by teachers and quick verbal and written questioning and testing. Pupils are assessed by their teachers through their school career, marks being awarded for various oral and written performances. All subjects are considered of equal importance. Promotion to a higher class is possible only by passing every subject.

In Hungary formal education is compulsory between the ages of six and fourteen.⁶ To be eligible for enrolment to school a child has to be past his sixth birthday before the beginning of the academic year. Before this he is regarded as too young for the mental and physical discipline of school life. No child may leave school on his fourteenth birthday, but must complete the full academic year, i. e. the unit of study he began.

In Hungary all studies during the period of compulsory education are considered basic, therefore elementary. Primary education thus comprises eight years of study and is catered for by the Általános iskola

⁶ A network of day-time nurseries and crèches caters for the majority of youngsters between three and six years of age. Attendance is optional.

[General School]. This primary school has two departments, the Junior, or the lower four classes with a school population between six and ten, and the Senior, or upper four classes with the school population aged eleven to fourteen.⁷ To these eight years, however, three years should be added at the beginning, for over sixty percent of children attend full-day nurseries and many more attend half-day kindergartens or twice weekly special kindergarten classes from age three onwards.⁸ It is in the nurseries that the foundations of the Kodály Method are laid since pre-school music tuition was implemented on a nationwide basis in the early 1950's. Because of the tremendous importance of the music education Hungarian children enjoy during the most formative pre-school age it will be described in considerable detail in the following pages preceding the outline of the curriculum of primary school proper.

⁷Secondary schooling is optional. Well over sixty percent of the total school population enrol there.
Personal information from Madam Anna Hamvas, 28 July, 1974.

⁸Kindergartens and nursery schools have been in existence in Hungary for 150 years. The first such establishment was opened in 1828 and initiated by Theresa Brunswick. The first nursery school book, published in 1837, was Flóri könyve by Amália Bezerédi (1804-37) which contained twenty five melodies.
Margit Prahács, "Zene a régi óvódákban (1828-1860)", Kodály emlékkönyv (Budapest, Akadémia Kiadó, 1956), pp. 515-566.

MUSIC EDUCATION IN HUNGARIAN NURSERIES

All Hungarian nursery schools cater for children between three and six years of age. The youngsters are grouped by age, the junior groups comprising children from three to four, the middle group from four to five and the senior class between five and six years of age.

In the nursery school the emphasis is on play and games in which fantasy and reality intermingle. The foundations of subject oriented later tuition, customary from the first primary class onward, are laid in an integrated, playful manner. While at play the young child moves, chants and/or sings constantly, therefore systematic training in singing, music and physical education occupy pride of place in the Hungarian nursery school curriculum. The singing games also serve as excellent vehicles to teach children of a tender age to use their mother tongue correctly, to extend their vocabulary, to pronounce words and phrases clearly, to make them aware of their environment and to foster their comprehension of the basic concepts of mass, space, form and their relationships.⁹

⁹ For instance, many games are played with the children forming a circle and then walking, skipping etc., clockwise or anti-clockwise. The circle remains a circle only if every child constantly keeps an equal distance from the child in the centre and of the others forming the circumference.

From the early 1950's to mid 1974¹⁰ nurseries in Hungary were classified by the kind of formal music teaching they offered. Accordingly there were three types, the General Nursery School, the Singing Nursery School and the Music Nursery School.¹¹

Tests and experiments conducted since 1963 have proved that daily music lessons in the Singing Nursery School provide an optimum mental-physical balance as singing, movement, abstraction and play are involved in equal proportion.¹² Children in the Singing Nursery Schools not only acquired a wider musical repertoire and gained a considerably greater insight into the art of music than did most other children,¹³ but developed more quickly in general and became socially better adjusted¹⁴ than their counterpart in the General Nursery School.

¹⁰ Information regarding the changes instituted as from 1 July, 1974 and data were obtained in an interview with Madam Katalin Forrai, 28 July, 1974.

¹¹ See Katalin Forrai, "Music Teaching in Nursery Schools", Music Education in Hungary ed. by Frigyes Sándor (London, Barrie & Rockcliff, 1966), pp. 89-106.

¹² Klára Kokas, The Transfer Effect of the Kodály Method of Music Education, ed. by R. Hovenden, lecture notes for 1969 Teacher Training Workshop, Dana School of Music, Wellesley, Massachusetts, 1969, pp. 1-2.

¹³ Katalin Forrai, Measurement of Musical Aptitude in the Young, Middle and Oldest Kindergarten Groups (1969-1972), unpubl. research paper [1973].

¹⁴ Katalin Forrai, The Influence of Musical Education on the Development of Pre-School Age Children's Personality, unpubl. research paper, 1970.

In spite of these encouraging results the number of Singing Nurseries did not rise considerably during the past fifteen years. They tended to become isolated as only a small minority of nursery school teachers could use the daily music lesson imaginatively and cope with the rather structured curriculum in a flexible way. Therefore, as from the 1 July, 1974 the classification of nurseries by music tuition was abolished, except for the so-called Music Nurseries. From that date onward every nursery became a general one within which all arts and aesthetic appreciation are presented in an integrated way. It has been appreciated that not only will concepts clarified by the auditory means of music be transferred to the children's drawing, painting and handcraft as well as their abstract thinking, but that concepts learned through visual arts will be transferred to their singing, chanting and movements in play. Nursery school teachers as well as children have a greater freedom to turn their attention to such aesthetic aspects and art forms which are best suited to their nature. The one time Singing Nurseries will treat music, nevertheless, as primus inter pares. The idea of emphasizing music has not been abandoned. It is hoped that these nurseries will become so-called Base Nurseries, i. e. demonstration nurseries and resource centres. Their facilities will be available for in-service training and for individual and/or group visits to obtain first hand information of the system in action.

Such visits to Singing Nurseries will acquire added importance in the near future as another recent innovation will affect the training and qualifications of nursery school staff. As from September, 1974 four to five vocational high schools have begun to train nursery school teachers. This scheme of nursery school teacher training at the secondary school level functions as an experiment, the first results of which will be known and evaluated in about four years' time. Until then the status quo of the nursery school teacher remains intact. Therefore it may safely be stated that the average nursery school teacher underwent a two-year course in one of the twenty odd Nursery School Teachers' Training Colleges. The entrance examination to all such tertiary institutions includes a musical aptitude test. Singing, solfeggio, violin and/or flute are compulsory subjects throughout the course and so are the history of Hungarian art music and the history of music of Western civilization for the past four hundred years.¹⁵ School percussion instruments are optional, as they can easily be self-taught. Conspicuously absent is piano tuition, as in no Hungarian nursery school would such an instrument be used for the purpose of teaching music.¹⁶

¹⁵László Kerecsényi and Pál Lomoschitz, Ének-zene az óvónőképző intézetek számára (Budapest, Tankönyvkiadó, 1969), II. pp. 42-141.

¹⁶Pianos in nurseries and in the lower primary classes are generally used in physical education and folk dancing.

Kodály disapproved of the regular use of the piano - especially in the initial stages of general music education - on many counts; invariable piano accompaniment prevents the child from learning to sing without instrumental harmonic support; it makes an open-air situation impossible; it cannot and does not accommodate the inevitable fall in pitch of small children's voices; continual accompaniment to the telling of fairy tales may become a caricature of programme music, and, most importantly, school pianos being generally of an inferior quality and in ill-repair are detrimental to pitch perception because they are, as a rule, out of tune.

What the child should learn, first of all, and is learning with the Kodály Method is to appreciate, reproduce and invent pure, virginal melody. This is why the repertoire of this method consists mainly of unaccompanied rhymes, chants, songs and ditties of folk origin. Song material is most carefully chosen and graded to suit the children's natural physical, physiological, emotional and intellectual development. Particular care is taken of the range of songs, lest they overtax the capabilities of the average child. Thus beauty of performance and its result, aesthetic fulfilment is not a vague possibility but a real and attainable goal for the majority from the very outset. The repertoire serves equally well the other general aims of pre-school music teaching, such as to develop the children's musical ability, their sense of rhythm,

metre, and pitch, to enable them to sing in tune with clear intonation, to foster their enjoyment in singing and listening to music and to develop their individual personality.¹⁷

Because the criteria of song selection and grading at the infant's level are so stringent even the eleven hundred and sixty one songs published as Volume I of the Corpus Musicae Popularis Hungaricae¹⁸ proved insufficient in providing a wide and varied enough repertoire for that early stage of the course. To complement them Kodály himself composed a string of miniatures, such as the Fifty Nursery Songs within the Range of Five Notes¹⁹ and 100 Little Marches.²⁰ These short masterpieces, too are primary sources of selection.

The repertoire of the youngest group comprises ten to fourteen game songs and five to six rhymes, none of them exceeding eight to ten bars.²¹ In accordance with the development of the child's voice these tunes are restricted to the range of three to five notes between D and A above Middle C. Children begin singing two-note chants involving either

¹⁷ Katalin Forrai, Pre-School Program - 1971, transl. by Eleanor G. Locke, unpubl. lecture notes [1972] .

¹⁸ See p. 17.

¹⁹ London, B & H, 1964.

²⁰ Pentatonic Music Vol. II (London, B & H, 1970).

²¹ Katalin Forrai, Pre-School Program - 1971, p. 1.

a major second ("doh-ray", or "ray-me", or "soh-lah"), such as Jöhet a bába²² or a descending minor third ("soh-me" or "doh-lah"), such as Csiga biga.²³ They continue with three-note tunes on a major trichord("me-ray-doh"), such as Búj, búj, itt megyek²⁴ and finally with major tetra- and pentachord melodies ("soh-fah-me-ray-doh") in which the semitone always occurs in a scale passage, most often descending, such as Süss fel nap.²⁵

In the middle group the children learn eighteen to twenty-two game songs, composed airs and four to five rhymes. The songs are still related to games, their texts refer to flowers, animals, festivities of the child's own experiences. These songs are eight to sixteen bars long, encompass the pentatone and are pitched between Middle C and a major sixth above it. The oldest nursery school group learns twenty-two to twenty-six pentatonic and hexachordal folk songs and songs composed in a similar vein. "Songs about the children's immediate surroundings and imaginative life are to be augmented with additional songs on seasonal and civic themes."²⁶ The children's vocal range is

²²See p. 20.

²³Loc. cit.

²⁴See p. 21.

²⁵Loc. cit.

²⁶Katalin Forrai, Pre-School Program - 1971, p. 14.

extended to an octave from Middle C. The songs' melodic patterns and cadences are most often typical of the "lah" pentatonic mode, the basis of the ancient style of Hungarian folk music.

Regarding metre only $\frac{2}{4}$, $\frac{4}{4}$ and C are used as these are the most common metres in Hungarian children's songs. Time values are restricted to crotchets, quavers and crotchet rests and are always used in complete bars. Thus, no anacrusis occurs. This not only facilitates learning but is also in accordance with the nature of the Hungarian language and music in which anacrusis is absent. In the junior group only two-beat pulse and rhythm patterns of crotchets and pairs of quavers are used. These are extended to four-beat pulse and all combinations of crotchets and quavers within that pulse in the middle group. To these the simple syncopation $\text{♩} \mid \text{♩}$ is added as new element. During the senior nursery school year the quarter or crotchet rest is taught as an additional musical element.

On Kodály's personal initiative use was made of modern psychological research, such as that of Piaget²⁷ and of the principles and practices

²⁷ Jean Piaget (1896), whose investigations revolutionized our understanding of young children's intellectual growth. The Encyclopaedia of Education ([New York] Macmillan, 1971), pp.141-156.

of noted European educationists. From Britain Curwen's²⁸ tonic sol-fa system complete with letter notation and hand signs were taken over, from France Galin's²⁹ modification of Rousseau's³⁰ cipher notation and the rhythm names invented by Paris³¹ were borrowed and modified. From Switzerland Pestalozzi's³² educational principles were adopted and some aspects of Dalcroze's³³ eurhythmics were adapted, and from Germany a few practical passages from Jöde's³⁴ works and Hundpegger's Tonika-Do-Lehre were borrowed.

²⁸ John Spencer Curwen (1816-1880), the initiator of tonic sol-fa in modern times; author of several methods books on tonic sol-fa. Zenei lexikon (Budapest, Zeneműkiadó, 1965), I. 421.

²⁹ Pierre Galin (1786-1821), mathematician also involved in music education. Op. cit. II. 15.

³⁰ Jean-Jacques Rousseau (1712-1778), philosopher and author of Dissertation sur la musique moderne, 1743 in which he introduces Arabic numerals to indicate scale degrees. Op. cit. III. p. 259.

³¹ Aimé Paris (1798-1866), barrister and inventor of rhythm syllables now known as French time names. See under Chevé in Eric Blom, ed. Grove's Dictionary of Music and Musicians, 5th ed. (London, Macmillan, 1954), II. 205.

³² Johann Heinrich Pestalozzi (1746-1827), educational reformer whose main idea was that education should begin with observation, then pass to consciousness, speech, then the process continue to measuring, drawing, writing, numbers and finally reckoning. E. Blishen ed., Blond's Encyclopaedia of Education (London, Blond, 1969).

³³ Emil Jaques-Dalcroze (1865-1950), professor of music at the Geneva Conservatorium of Music. Zenei lexikon, II. 269-270.

³⁴ Fritz Jöde (1887), the initiator of modern German music pedagogy. Op. cit. 285.

According to Piaget the nursery school child is at a pre-conceptual stage of development. He learned to co-ordinate voluntarily his muscle activities during the first eighteen months of his life, and now learns through manipulation and imitation, touching, feeling, tasting and miming. With regard to music he moves instinctively, claps, taps, feels pulse, shows visible symbols by movements and reproduces intervals and tunes by imitation. The Hungarian nursery school teacher capitalizes on these. She endeavours to make the most of the child's potential by guiding him to use his instinctive reactions as expressions of concepts.³⁵

Songs, rhymes, chants and ditties are taught by rote and are most often sung in conjunction with a group game. As the game goes on incessantly until every child has had a turn at representing one or another character occurring in the game (sheep, wolf, duck, rose, lily, princess, king, ferry-master, etc.) the tune is naturally repeated as many times as many children there are in the group. The repeats are far from mechanical. They provide opportunities for the nursery school teacher as well as the children to initiate variations in tempo, dynamics, to change the pitch to suit the individual's voice, to vary the manner of performance,

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For instance, the raised and lowered arm to describe in space higher and lower pitch which is initially a temporal phenomenon, frequency.

the accompanying movements and/or sounds, etc. The repeats also provide opportunities for the child not only to imitate, produce and remember words, correct pitch and rhythm, but also to acquire good deportment, correct breath control and other favourable singing habits and techniques of pronunciation, especially vowel production. Thus equal care is taken of word and song, and of preserving the unity of language and music.

The child is concurrently introduced to the basic concepts of music, beat, pulse, simple rhythm patterns, pitch variations - such as high and low - dynamic contrasts, such as loud and soft - and various tone colours - such as familiar human voices and instruments. These are presented to him in a playful manner, yet consciously making use of muscular control, manipulation and imitation.

Song rhythm is derived from the spoken language, the chanting of rhymes and ditties. While the child claps or taps the rhythm with or without words he is encouraged to walk the beats, stamp or clap accents, show height of pitch by reaching high or crouching low, walk, march, skip, run or rest, according to the tempo of the music and act out the mood of the song with mime and gesture. These he does from the junior nursery class onward.

It is at the middle nursery class that French time names³⁶ are

³⁶ See Appendix II, pp. 261-262.

first introduced for the crotchet, quaver and crotchet rest. The children learn them by imitation. Later they are recognized and time patterns with them are invented by the children through physical and mental manipulation.

Some of the original French time names, most particularly the quaver note and crotchet rest, were modified to serve both the peculiarities of Hungarian music and the needs of little children. There is really no need to distinguish in name between the first and second quaver in a pair; the quaver is therefore denoted by a sole syllable, "ti", regardless of the number of quavers in a group. This avoids subsequent confusion. In children's rhymes and singing games the most frequent quaver groupings are pairs and groups of four, thus mostly these are used at the nursery school. Rest signs signify temporary periods of silence in the flow of music. The original "saa" for a crotchet rest is substituted by outward moving arms with hands pointing outwards, or by touching one's shoulder with the fingertips. With these soundless gestures the concept is made clear that silence takes time, exact time at that, and is as important to music as sound itself. At the same time the anomaly of representing silence by sound is avoided.

The basis of rhythm notation is also laid in the nursery school, but in a greatly simplified way and again in a playful manner. Stems

are enough to distinguish between crotchets and quavers, therefore the crotchet is represented by a vertical line $|$, pair of quavers $\square$, crotchet rests are simplified to Σ sign. To produce these straight lines is within the muscular control of a good number of nursery school age children. All four to six year olds are able to manipulate these symbols in the form of mass-produced toy-like sticks - even match sticks without their head serve the purpose - just as easily and just as playfully as building blocks or other constructive toys. With the help of these sticks and their respective names and/or movements the Hungarian nursery school age child recognizes the rhythm patterns of familiar rhymes and songs without hearing their words; he can represent the same on a magnetic board or on the floor, or on top of his little desk and play a game of recognition with his mates; he is also able to invent his own rhythms and represent them in symbols as easily as he can build his own castle from building blocks. He can also reproduce these in sound, by saying, clapping, tapping at will. Thus equipped to recognize, i. e. mentally to hear and in sound to reproduce simple written symbols and conversely, visibly to represent heard and/or mentally imagined sound patterns, the Hungarian child is set on the road to musical literacy at his nursery school.

Imitation, muscular control and manipulation serve equally well as means by which small children are made aware of, and conversant with

pitch variations. At the beginning they are encouraged to represent the general tendency of the melodic line - its climax and resolution - with moving the whole body. Later only limbs, and later still only arms and hands are used. The method proper employs hand signs³⁷ to symbolize and accompany sung or mentally imagined sol-fa syllables for songs already taught by rote and well known with words. The voluntary muscular function of the arm and hand helps the involuntary muscular function of the vocal cords and so the perception and reproduction of high and low sounds, the rise and fall of melody, of intervallic relationships within a given tonality are made easy. The hand signs fix the mental image of relative pitch through a silent physical action. The audible sol-fa syllables give not an exact or absolute pitch, but an exact definition of the tonal function of relationships whereby they become the mental keyboard of the young musician and so provide for certainty of intonation.

The relativity of pitch, but the fixed relationships within a tune, allows every child to sing at his most comfortable pitch to which the group, including the teacher, adjusts for even at that tender age and within their very limited range, children's voices differ. Therefore no strain is involved and practically no child is singled out for not being

³⁷See Appendix III, p. 263.

able to carry a tune. By frequently adjusting to different starting notes the idea soon becomes firmly established in the children's minds that a tune remains the same, regardless of the absolute pitch, as long as the relationships between the notes remains the same. Thus, through tonic sol-fa at the nursery school the concept and principles of transposition are introduced.

Intervallic relationships are slowly and gradually introduced in a logical and natural sequence.³⁸ Semitones usually occurring in scale passages are sung and hummed, but not taught as isolated intervals with sol-fa as they are considered to be too difficult at this stage. For the small child to grasp the nature of an interval, to identify with it with hand movements and sing it correctly is just as simple as learning to identify and imitate various sounds in his surroundings.

Hand signs are symbols well within the intellectual grasp and muscular control of the small child. Sol-fa hand signs are introduced from the middle nursery class onward. They enable the child to show them, sing with them and also to imagine them mentally. These notwithstanding the sol-fa hand signs are merely outlined, but not consciously taught at pre-school age. They mostly serve to shape the melodic line in the air.

³⁸ See pp. 156-158.

In fulfilment of the small child's need of movement and play, many devices and techniques of the Dalcroze Method have been adapted for the Hungarian nursery school. Eurhythmics in the Hungarian version are amalgamated with the traditional movements of peasant children's games and dances.³⁹ These provide rich opportunities for various dance formations, such as moving in pairs diagonally, in spiral line, in circles including concentric circles in contrary motion, etc. These various formations are mostly introduced in the senior group as they are extensions of smaller shapes and figures, such as choosing partners, forming an arch, changing roles and places, turning in, out and/or around, turning in pairs, marching two by two, holding hands in a cross-hand grip, etc., which they learned in previous years. The various figures and spacial formations help the children grasp the concept of form which they will transfer readily to musical structure, both micro and macro structures.

With listening to music attentively at pre-school age it must be borne in mind that the child's span of concentration is short and that he becomes totally involved in listening only to live performance and in a musical idiom with which he is already familiar. This indicates that listening repertoire should be chosen from singing games and short

³⁹For detailed description of these see Children's Game Songs, Corpus Musicae Popularis Hungaricae, pp. 707-788.

nursery rhymes and folk-song arrangements which the teacher can easily perform herself. During her training every nursery school teacher learns to play at least one instrument⁴⁰ confidently. Violin, flute and cymbalum are instruments closely associated with the Hungarian folk idiom, so are often used.

The best results are achieved where the children are able to touch and be in physical proximity to the performer and instrument. The singing-playing nursery school teacher is the source of infinite pleasure and inexhaustible intellectual curiosity.

⁴⁰This may be a recognized orchestral instrument, keyboard instrument and/or guitar, but also a school recorder, xylophone or other melody making percussion and also any one of the folk instruments.

COMPARATIVE CURRICULA

JUNIOR GROUP (3-4 years of age)

GENERAL NURSERY SCHOOL

MUSIC NURSERY SCHOOL

Rhythm	1. Sensing the regular beat and expressing same through walking, clapping, imitative gestures 2. Singing, chanting or listening simultaneously with sensing the beat 3. Following natural speech rhythm	1. Sensing the regular beat and expressing same through walking, clapping, singing, play movements 2. Marking accents with movements 3. Clapping rhythm of familiar tunes 4. Playing rhythm of familiar tunes on simple instruments: drum, triangle, cymbal
Melody	1. Chanting in time and correct pitch of song 2. Clear vowel production and pronunciation 3. Recognition of tunes from humming and/or instrumental playing 4. Singing in tune songs transposed within minor 3rd 5. Distinction between high and low in octave interval; expressing same in movement	1. Chanting in time and pitch in group and/or solo 2. As for General Nurseries 3. ditto 4. ditto 5. Recognition of high and low in octave and perfect fifth; expressing same in movement 6. Indication by hand sign of s - m = descending minor 3rd s - l = ascending major 2nd
Dynamics	1. Distinction between loud and soft	1. Distinction between various degrees of loud and soft
Tempo	1. Discrimination between walking and running 2. Keeping even tempo (♩ = 80) with the help of the teacher throughout song	1. Discrimination among walking, running, ambling 2. Keeping even tempo (♩ = 80) without the help of the teacher
Tone Colour	1. Recognition of human voice, simple percussion	1. Distinction between human voice and instrument 2. Identification of each other's voices & those of family members

MIDDLE GROUP (4-5 years of age)

GENERAL NURSERY SCHOOL

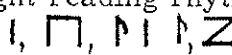
MUSIC NURSERY SCHOOL

Rhythm	1. Sensing $\frac{2}{4}$ and $\frac{4}{4}$ through clapping, tapping walking, etc. 2. Recognition of tunes from clapped or otherwise sounded rhythm patterns 3. Antiphonal clapping 4. Echo clapping short motifs 5. Using simple syncopation $\text{ } \text{ }$	1. Appreciation of the difference between metre and rhythm: a) walking for metre b) concurrently clapping rhythm 2. Recognition and use of Time Names for crotchet and pairs of quavers 3. Use of gesture for 4. As 3 & 4 for General Nurseries 5. Reading symbols $\text{ }, \text{ }, \text{ } = (\text{Z})$ 6. Use of simple rhythm ostinato 7. Improvisation of short motif 8. As 5 for General Nurseries
Melody	1. High and low notes within in octave & perfect fifth shown by body movement 2. Separation of melody from words 3. Recognition of known songs from hummed or played opening phrase 4. Singing back motifs of familiar songs	1. Singing in tune both in group and in solo 2. Mental singing of known motifs and/or phrases 3. Recognition of tunes from opening as well as inner phrases 4. Introducing hand signs and sol-fa syllables for r-d and m-r = descending major 2nds 5. Echo singing short motifs
Dynamics	1. Crescendo and decrescendo	1. Discrimination among <u>p</u>, <u>mf</u> & <u>f</u> <u>cresc.</u> and <u>decresc.</u> 2. Use of Hungarian terminology for above
Tempo	1. Discrimination between quick (♩ = 100-110) slow (♩ = 72-80)	1. As for General Nursery 2. Recognition of moderate pace 3. Use of correct Hungarian terms
Tone Colour	1. Identification of other children's voices and that of family members 2. Recognition of solo vs. group	1. Identification of sounds from environment 2. Identification of some melody making percussion instrument

SENIOR GROUP (5-6 years of age)

GENERAL NURSERY SCHOOL

MUSIC NURSERY SCHOOL

Rhythm	1. Clapping rhythm of known songs in group and solo 2. Echo clapping phrases 3. Recognition of known songs from rhythm pattern 4. Improvisation of short rhythmic motifs in antiphonal style	1. Juxtaposition of metre & rhythm by walking beat, speaking words, clapping ostinati concurrently 2. Echo clapping longer phrases 3. Aural recognition of songs from rhythm 4. Singing known songs to time names 5. Sight reading rhythm involving  6. Playing similar rhythms on instruments
Melody	1. Introduction of sol-fa syllables to hand signs for s-m; m-r; r-d; s-l 2. Singing known tunes to sol-fa 3. Singing known tunes without words 4. Mental singing 5. Echo singing short motifs in $\frac{2}{4}$ from known songs	1. Hand signs and syllables for all degrees of pentatone 2. Sight singing intervals and improvising tunes with s-m; s-m-d; l-s-m 3. Singing new tunes heard humming to sol-fa syllables 4. Singing known tunes to sol-fa with rhythm ostinato 5. As 4 for General Nurseries 6. Arranging simple phrases with movable doh using discs F=doh, C=doh, G=doh
Dynamics	1. Discrimination of degrees of loudness between <u>pp</u> and <u>ff</u> sudden and gradual	1. As in General Nurseries 2. Use of proper Hungarian terminology for same
Tempo	1. Distinction among at least four different paces between $\text{♩} = 72$ and $\text{♩} = 120$ both sudden and gradual	1. As in General Nurseries
Tone Colour	1. Identification of percussion instruments used: drum, cymbal, triangle	1. Identification of melody making instruments used by teacher: violin, flute, recorder, piano

MUSIC CURRICULA IN HUNGARIAN PRIMARY SCHOOLS

In Hungary music is a compulsory academic subject throughout primary education. There are two types of primary schools, the General Primary, constituting the vast majority, and the so-called Music Primary numbering one hundred and thirty-five.⁴¹ While in the General Primary music is one of many subjects and is allocated two weekly periods,⁴² in the Music Primary education is music centred. There is music every day, six formal periods in the junior grades, four formal periods and two compulsory choir practices in the senior grades. Just as with the Singing Nurseries, admittance to a Music Primary School is non-selective, enrolment is carried out merely on a geographical basis.⁴³

Whether in a Music Primary or in the stream of the General Primary Schools music education in the first class is largely a re-iteration and consolidation of the work begun in the nursery school.

⁴¹ Figures obtained from Anna Hamvas during an interview in Sydney, 28 July, 1974.

⁴² In the first primary class school periods last thirty minutes, from second class onwards fifty minutes.

⁴³ For further details see László Lukin "The Teaching of Singing and Music in Primary and Secondary Schools", and Gábor Friss, "The Music Primary School" in Musical Education in Hungary ed. by Frigyes Sándor (London, Barrie & Rockliff, 1966), pp. 107-132 and 133-172 respectively.

This is necessary because not all children entering primary school have attended a nursery and those who did may have gone to different types. Revision work is thus new work for some. This reiteration is intended to level out the differences in the children's musical knowledge and repertoire. The variations are in home environment and the general nurseries, consequently the importance attributed to and the standard of education in music within them. What the first primary classroom teacher may reasonably assume is, nevertheless, that about sixty to seventy nursery rhymes, ditties, chants and singing games will be commonly known by most children as they are reasonably well taught by all nursery school teachers and also form the basis of the radio and television broadcasts for the pre-school children.

According to Hungarian music pedagogues in general musicality, that oft disputed and ill-defined concept the world over, is as much an organic human faculty as it is an acquired habit.⁴⁴ It is thus an inherited faculty but also educable. Creativity is regarded as an integral part of musicality, but understood in its broadest sense, namely, that a creative and imaginative mind is indispensable to all types of involvement

⁴⁴These views coincide with those of the "Interbehaviourist" group of psychologists, among others M. Schoen and L. G. Holstrom and with certain aspects of the "Omnibus Theory" advocated by J. Mursell and H. D. Wing. For the opposing views of the "Theory of Specifics" see the works of C. E. Seashore and A. Bentley among others.

with music, and equally important to composer, performer and listener.⁴⁵

It is believed that everyone who can follow, understand and use the intricate pitch, rhythmic, intonational, dynamic and other variations of a spoken language possesses the faculties necessary to perceive, comprehend and appreciate music and even to sing a tune by himself or in a group. The monotone's apparent musical deficiency is believed to stem from a number of inhibiting factors. If the teacher can diagnose the cause or causes of the child's being a monotone he should be able to find and apply the correct remedy without singling out the child, and build up his confidence and self-esteem with a great deal of encouragement. As a result the apparent musical deficiency should gradually diminish, the child should progress normally and in many cases catch up with his peers without extra strain.⁴⁶ That musicality even in monotones is an educable faculty and an acquired habit is thus one of the cornerstones of the Kodály Method.

Using these principles the curriculum of the Kodály Method is conceived as a continuum from the first primary class to the end of

⁴⁵ It is taken for granted that in early childhood everybody acts in all three capacities, in later years, with inhibitions setting in, composing becomes rarer. Due to the influence of mass media performance may also be limited and listening becomes predominant.

⁴⁶ Klára Kokas, Zenei nevelésünk pszichológiai alapjai 6-14 éves gyermekeknél, unpubl. lecture notes, 1970. pp. 4-5.

studies. It is thought out as a whole, a large Gestalt and then broken down into smaller entities, such as junior and senior primary segments, then into even smaller Gestalts, and is thus seen in perspective of years, semesters, monthly and weekly units and finally lesson periods. With the exception of the levelling out year in the first primary class there are no overlaps, no unnecessary and/or mechanical repeats, no missing links and no gaps. The curriculum is a tightly constructed, meaningful sequence of progressive steps in which each one is the logical outgrowth of a previous one and leads naturally to another study unit. In this uninterrupted sequence each constituent part is graded according to complexity, including broad concepts, such as colour, space, time, etc. It is so constructed that the inter-relationships of the constituent parts reflect the very nature of the art of music.

Grasping the structure of a subject is understanding it in a way that permits many other things to be related to it meaningfully. To learn structure ... is to learn how things are related.⁴⁷

The Hungarian primary music curriculum reflects recognition of the great importance of both vertical and horizontal pacing,⁴⁸ and consequently tries to achieve an optimum distribution of work and rest

⁴⁷Jerome Bruner, The Process of Education (Cambridge, Massachusetts, Harvard University Press, 1963), p. 7.

⁴⁸Louis P. Thorpe, "Learning Theory and Music Teaching", Basic Concepts of Music Education, ed. by Nelson B. Henry (Chicago, Illinois, NSSE, 1958), pp. 171-176.

periods and an optimum concentration power during work periods. The curriculum places tremendous importance on expanding the pupils' memory span constantly and on concurrently reducing the amount and pace of forgetting. This is why the curriculum is constructed in a cyclic sequence.

Spiral curriculum is applied to all music tuition in Hungary, including General Primary, Music Primary and the Solfège classes in the Instrumental Music Schools. Although there are quantitative and qualitative differences between the various types of music courses the methods and techniques used in the classroom are basically the same. The most important of these are the profuse use of mnemonics for both the time and pitch facets of music at an elementary stage⁴⁹ and the use of tonic sol-fa as the backbone of the method from kindergarten to the Academy.

⁴⁹See Appendices II & III respectively, pp. 261-262, 263.

COMPARATIVE CURRICULA⁵⁰

FIRST CLASS (6-7 years of age)

GENERAL PRIMARY SCHOOL

2 pers/week; 66 pers/year

SINGING & MUSIC PRIMARY

5 pers/week; 165 pers/year

Song Repertoire	Topics: Children's social and natural environment; social games; holidays; play-acting with singing 1. 20-25 songs learned by heart 10-12 songs with sol-fa learned by heart 2. Chosen from: a. Hungarian children's game songs b. Question-answer songs c. Drummer-boy songs	Topics: As in General Primary 1. 50-60 songs learned by heart 20-25 songs with sol-fa learned by heart 2. Chosen from: a-c. As in General Primary d. Easy folk songs e. Easy rounds for two voices
Listening Repertoire	Folk song arrangements: a. Solo voice & accompaniment b. Children's choir	Folk song arrangements: a-b. As in General Primary c. Instrumental: violin, flute, piano
Metre & Rhythm	1. Feel of regular beat. 2. Metre vs. rhythm 3. Time names and written symbols for I □ Z and combinations 4. Writing known motifs after dictation	1. As in General Primary 2. " " " 3. " " " 4. Writing known and unknown motifs from memory and after dictation

⁵⁰ These tables are based on the current official textbooks for the General Primary Schools and A. Hamvas, Programme of the Singing - Musical Classes of Elementary Schools, unpublished lecture notes 1974.

GENERAL PRIMARY SCHOOL

SINGING & MUSIC PRIMARY

Melody	1. Development of correct intonation and homogenous tone colour 2. Tonic sol-fa from bi-chord to "lah" pentatonic scale - s-m s-m-d - s-l-s m-r-d - s-l-s-m a. Hand signs b. Sol-fa notation 3. Singing pentachord and hexachord melodies	1. As in General Primary + proper posture, economical breathing and good pronunciation 2. As in General Primary and extended to lower "lah" 3. Singing from staff notation with C, G and F doh 4. Writing motives from memory and after dictation in sol-fa notation and on the staff with C, G and F doh 5. Easy sight reading exercises
Harmony & Polyphony	1. Statement-response improvisations 2. Singing with rhythm ostinato 3. Echo clapping and singing	1-3. As in General Primary 4. Songs with melodic ostinati 5. Songs with rhythm accompaniment other than ostinato 6. Two-part rounds 7. Easy two-part intonation exercises
Structure	1. Observation of melodic fragments, or whole phrases being - Same A A - Different A B - Similar A_v or B_v	1. As in General Primary 2. Motif, phrase, sentence

SECOND CLASS (7-8 years of age)

GENERAL PRIMARY SCHOOL

2 pers/week; 66 pers/year

SINGING & MUSIC PRIMARY

6 pers/week; 198 pers/year

Song Repertoire	Topics: As for first year and extended to adult folk songs 1. 25-30 songs learned by heart 10-12 songs with sol-fa learned by heart 2. Chosen from: a. a-c in first class b. Easy folk songs c. Easy two-part rounds	Topics: As in General Primary 1. 60-70 songs learned by heart 20-25 songs with sol-fa learned by heart 2. Chosen from: a. } b. } As in General Primary c. } d. Easy two-part folk song arrangements (Bárdos: <u>Choirs for Little Folk</u>; Kodály: <u>Bicinia Hungarica I</u>)
Listening Repertoire	Folk song arrangements for solo voice, choir and a few solo instruments; flute, violin, piano	1. As for General Primary 2. Recorders, recorder consorts and other chamber ensembles 3. The most popular solo instruments in Western music
Metre & Rhythm	1. Accents, bar-lines 2. 2/4 time signature 3.  and  and combinations of these with time values learned in first class 4. Use of above in reading and writing activities	1. Primary & secondary accents 2. 4/4 & 3/4 time signatures 3.  and combinations 4. Use of above in reading and writing activities from memory and after dictation

GENERAL PRIMARY SCHOOL

SINGING & MUSIC PRIMARY

Melody	1. The full "lah" pentatone a. d-l b. l, -r - l, -m - l, -l 2. Writing from memory and after dictation with rhythm symbols and sol-fa	1. As in General Primary 2. Diatonic semitones "fah", "te" 3. Recognition of pentatonic and heptatonic melodies, also of pentachord and hexachord tunes 4. Definite pitch in treble and bass clefs 5. l# and lb key-signatures 6. Sight reading exercises involving the above both to sol-fa and definite pitch
Harmony & Polyphony	1. Songs with melodic ostinato 2. Songs with clapped rhythm accompaniment 3. Easy two-part rounds and canons	1. Songs with melodic ostinati containing also semitones 2. Rhythm ostinati with new time values 3. Two- to four-part rounds and canons 4. More difficult two-part singing exercises
Structure	1. Motif, phrase, sentence 2. Verse-chorus structure in work songs	1-2. As in General Primary 3. Simple binary form: terraced A⁵ A⁵ A A contrast A B

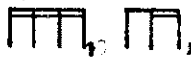
THIRD CLASS (8-9 years of age)

GENERAL PRIMARY SCHOOL

2 pers/week; 66 pers/year

SINGING & MUSIC PRIMARY

6 pers/week; 198 pers/year

Song Repertoire	Topics: Life of the people The motherland The beauty of nature 1. 25-30 songs learned by heart 10-12 songs with sol-fa learned by heart 2. Chosen from: a. As in second form b. Rounds in many parts 3. Easy sight singing exercises 4. Two-part intonation exercises	Topics: As in General Primary + Songs of freedom Songs of the children pioneer movement 1. 60-70 unison folk songs and part songs by heart 30-35 songs to sol-fa by heart 2. Chosen from: a. } As in General Primary b. } 3. } As in General Primary on 4. } more advanced level 5. <u>Biciniá Hungarica I & II</u>
Listening Repertoire	1. Folk song arrangements 2. Works to illustrate the tone colour of various popular instruments in groups and in solo	1. The main types of human voices a. In choir b. Ensemble c. Solo 2. More about orchestral instruments especially those used in contemporary music
Metre & Rhythm	1. $\frac{4}{4}$ time; the secondary accent 2. $\uparrow$. & . $\uparrow$ patterns 3. The single quaver rest 4. Use of above in reading and writing activities from memory and after dictation	1. Changing metre within a song; $\frac{2}{4}$ $\frac{4}{4}$ 2. As in General Primary 3. Semiquaver patterns  4. Use of above in reading and writing activities in unison and two parts from memory and after dictation  5. Improvisation of rhythmic phrases and ostinato type accompaniments

GENERAL PRIMARY SCHOOL

SINGING & MUSIC PRIMARY

Melody	1. Diatonic semitones; "fah", "te" 2. The lower "soh" in addition to the "lah" pentatone; its typical final cadence: d - s, - l, 3. Reading and writing activities from memory and after dictation using sol-fa notation and rhythm symbols	1. Chromatic semitones; "fe", "tah" and "se" and also as accidentals in definite pitch 2. Major and minor scales 3. Modes with major and minor character 4. Aural and visual recognition of pentatonic & heptatonic scales up to and including 2# and 2b key-signatures 5. Sight reading exercises involving the above 6. Writing activities in treble and and bass clefs with 2# and 2b
Harmony & Polyphony	1. Intervals occurring in the pentatonic scale; perfect 8, 5 and 4 major & minor 3 major 2 2. Melodic ostinati 3. <u>Let Us Sing Correctly</u> exercises in intonation 4. Easy pieces from <u>Bicinia Hungarica I</u>	1. Aural and visual recognition and use of all perfect intervals, major & minor 3, major & minor 2 both diatonic and chromatic and their resolutions 2. Musette accompaniment 3. More difficult two-part intonation exercises 4. More advanced pieces from <u>Bicinia Hungarica I & II</u> 5. Two-part melody dictation
Structure	1. The four-line structure of Hungarian folk songs broad outline of two types 2. Open and closed endings, the role of the <u>finalis</u>	1. As for General Primary in more detail: characteristic line structure, poetic metre, key, cadences, ambit, tempo 2. The archaic terraced structure and its variants

FOURTH CLASS (9-10 years of age)

GENERAL PRIMARY SCHOOL

2 pers/week; 66 pers/year

SINGING & MUSIC PRIMARY

6 pers/week; 198 pers/year

Song Repertoire	Topics: As for the previous year extended to more mature songs: War and peace; National independence 1. 25-30 songs learned by heart 10-12 songs with sol-fa learned by heart 2. Chosen from: a. Verbunkos songs b. Songs for festivities c. Contemporary songs of the pioneer movement 3. } As for the previous year 4. } on more advanced level	Topics: As in General Primary 1. 60-70 unison and part songs by heart 30-35 songs to sol-fa by heart 2. Chosen from: a-c. As in General Primary d. Italian and Polish folk songs from the 1848 period 3. Sight singing exercises of considerable complexity 4. Continued study of <u>Bicinia Hungarica</u>
Listening Repertoire	1. Children's voices; solo & choir 2. Adult voices; solo and choir 3. Extension of studies in instrumental tone colour	1. Folk song arrangements for various ensembles 2. The instrumental verbunkos 3. Various folk dances for various ensembles; folk, string, brass 4. The role of voices and orchestra in opera
Metre & Rhythm	1. 3/4 time; Mazurka & Ländler 2.  time values 3. Two-part rhythm patterns and/or metre versus rhythm 4. Use of above in reading and writing activities in unison and two parts from memory and dictation	1. 3/4 with primary & secondary accents including Ländler, Mazurka and Polonaise 2. 3/8 and 6/8 time; Siciliano rhythm 3. Syncopation  and simple triplet  4. Anacrusis

GENERAL PRIMARY SCHOOL

SINGING & MUSIC PRIMARY

Melody	1. Definite pitch in treble clef 2. Diatonic semitones; "fah" and "te" 3. Observation of 1# and 1b key-signatures 4. Above involved in dictation, memory writing and sight singing exercises	1. Aural recognition of the key of songs including diatonic scales and modes 2. The Lydian mode 3. The sequence 4. Key-signatures up to 3# and 3b 5. All above involved in dictation, memory writing and sight singing exercises in both treble and bass clefs
Harmony & Polyphony	1. Major and minor seconds and their resolutions 2. Consolidation of perfect intervals, major & minor 3 3. Two-part intonation exercises 4. <u>Bicinia Hungarica II</u> 5. Memory writing of short two-part motives	1. Intervals occurring in scales up to 3# and 3b key-signatures 2. The augmented fourth 3. Simple modulation 4. Functional significance of the Tonic and Dominant in diatonic scales 5. Common triads in root position 6. Singing intervals & triads on common note 7. Reading and writing activities involving above
Structure	Further studies of the structure of Hungarian folk songs including key, ambit, metre, tempo	1. The Hungarian folk song and its styles; the ternary outline of the New Style 2. Verse - refrain 3. Stylistic elements of the Verbunkos and the Polonaise, the Mazurka and Ländler 4. Aria and recitative, solo and ensemble in opera

FIFTH CLASS (10-11 years of age)

GENERAL PRIMARY SCHOOL

2 pers/week; 66 pers/year

SINGING & MUSIC PRIMARY

4 pers/week; 132 pers/year

Song Repertoire	Topics: As for previous years broadened with historic songs of neighbouring nations: songs of nature and more difficult rallying songs 8-10 songs learned by heart 5-6 songs with sol-fa learned by heart - Chosen from: - Hungarian folk songs - Folk songs of neighbouring nations - Hungarian and foreign art songs - Sight singing exercises - Two-part exercises	Topics: As in General Primary + Hungarian history in song; national independence, fraternal collaboration with other nations 35-40 songs learned by heart 20-25 songs to sol-fa by heart - Chosen from: As in General Primary - As in General Primary <u>Bicinia Hungarica I-IV</u>
Listening Repertoire	- The Baroque & Rococo Minuets (Bach, Mozart) - Military fanfares & marches of the 19th & 20th centuries - Expressive qualities of instruments; Bartók miniatures in various instrumental and orchestral arrangements; Prokofiev: <u>Peter & the Wolf</u> - Choir works for equal and mixed voices (Bárdos, Kodály)	- Madrigals - Dances of the 17th and 19th centuries including the Verbunkos - The 19th century Hungarian opera - excerpts from Erkel's <u>Hunyadi László</u> - The 20th century Hungarian cantata & other types of major choral works (Bartók, Kodály)
Metre & Rhythm	- Dotted rhythm patterns: snap  , drawn  - Simple syncopation  - Dotted quaver-semiquaver  - Use of above in reading and writing activities from memory and after dictation	- Changing metres, $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ - Various forms of triplet  - More about syncopation  - Above incorporated in reading and writing activities

GENERAL PRIMARY SCHOOL

SINGING & MUSIC PRIMARY

Melody	1. The chromatic semitones, "fe" and "ta" 2. The # and b as accidentals 3. Major and minor scales up to 1# and 1b key-signature 4. Easy sight reading exercises involving above with sol-fa and perfect pitch 5. Writing from memory and after dictation in keys above	1. Aural and visual recognition of scales and modes 2. Scales and modes up to 4# and 4b key-signatures 3. Sight singing in keys above to sol-fa and perfect pitch 4. Writing tunes from memory and dictation with keys above 5. Composing in the manner of the New Style of Hungarian folk song 6. The <u>chiavetta</u>
Harmony & Polyphony	1. Major and minor 3 and their inversions, to sol-fa 2. The tonic triad chord in root position 3. Singing intervals on common note 4. Two-part, <u>gymel</u>-type folk songs as sight singing exercises 5. Two-part writing activities	1. Major and minor 6 in scales up to 2# and 2b, with sol-fa and absolute pitch 2. Recognition and singing of known intervals up to 3# and 3b, to sol-fa and perfect pitch names 3. T & D triad chords in Maj. & Min., to sol-fa & perf. pitch names 4. Inversion of intervals in scales up to 2# and 2b 5. Two-part singing and writing exercises involving above
Structure	1. Stylistic elements of Hungarian folk music and its 20th century arrangements 2. Characteristics of the verbunkos style of the 19th century	1. Definition and analysis of the new & mixed styles in Hungarian folk music 2. Verbunkos music analysis both vocal & instrumental forms 3. Compound binary structure: <u>Lassú - Friss</u> 4. Analysis of 17th century instrumental dance forms: Allemande, Courante, Sarabande, Gigue, etc. 5. Characteristic solo & orchestral instruments of the 17th century

SIXTH CLASS (11-12 years of age)

GENERAL PRIMARY SCHOOL

2 pers/week; 66 pers/year

SINGING & MUSIC PRIMARY

4 pers/week; 132 pers/year

Song Repertoire	Topics: Friendship of nations The international youth movement 1. Appr. 8 songs learned by heart 2. Chosen from: a. Hungarian folk songs b. Various folk ballads c. Art songs of historic nature d. Contemporary youth songs 3. Appropriate sight singing exercises 4. Appropriate two-part intonation exercises	Topics: As in General Primary 1. Appr. 8 songs learned by heart 2. Chosen from: - a-d. As in General Primary e. 2-3 part songs from the Renaissance, Baroque and Classical periods 3. Sight singing exercises in parts 4. Part songs on an advanced level
Listening Repertoire	1. Dances of the Viennese Classical period 2. The Lied 3. Chamber music of the late 18th & the first half of 19th centuries 4. Kodály choir works 5. Bartók: <u>For Children</u> arrangements for various instrumental combinations (e.g. violin, viola, piano-violin, recorder, etc.)	1. Most favoured instrumental and orchestral forms under the Classical School: compound binary & ternary forms, rondo, variation, sonata form 2. The Lied 3. Baroque forms: aria, suite, fugue 4. The classical overture, sonata, symphony, concerto
Metre & Rhythm	1. Changing metres, $\frac{2}{4}$, $\frac{4}{4}$ 2. Anacrusis & its complement 3. "oom-pah" rhythm 4. Reading and writing activities incorporating the above	1. <u>Parlando rubato</u> 2. Asymmetric metres, especially those occurring in the Renaissance 3. Revision & consolidation of metric & rhythmic elements so far covered 4. Reading & writing activities incorporating the above 5. Improvisation of two-part rhythms

GENERAL PRIMARY SCHOOL

SINGING & MUSIC PRIMARY

Melody	1. The chromatic semitone "se" 2. Major & minor scales up to 2# and 2b key-signatures 3. Sight singing exercises involving above to sol-fa and perfect pitch 4. Writing from memory and after dictation in keys above	1. Keys extended to 5# and 5b key-signatures 2. Modulating tunes to the dominant up to 3# and 3b key-signatures 3. Reading and writing activities involving the above 4. Observation & improvisation of real and tonal answer
Harmony & Polyphony	1. The tonic triad chord and its inversions 2. The dominant function 3. Singing intervals and triad chord on a common note 4. Two-part singing exercises from <u>Let Us Sing Correctly</u> and <u>Bicinia Hungarica</u> volumes 5. Writing short two-part phrases after dictation	1. Homophony vs polyphony: D-T, S-T, S-D-T cadences 2. The subdominant, its function; common triad on the subdominant in major & minor scales 3. First & second inversions of tonic and dominant triads up to 3# and 3b key-signatures 4. Modulation to the dominant and subdominant 5. Harmonizing known tunes with tonic, dominant & subdominant chords 6. <u>Bicinia</u> and <u>Tricinia Hungarica</u>
Structure	1. Micro-structures: motif, phrase, period 2. Simple & compound binary and ternary forms 3. Dance forms of the Classical Period 4. The choral suite 5. The composition of the classical orchestra	1. Micro-structures as constituents of the classical musical sentence 2. Compound binary & ternary forms in the Baroque & Classical Periods 3. Air and variation form 4. The simple rondo 5. Comparison of the broad outlines of sonata form & the three sections of fugues 6. Characteristic instruments, ensembles & orchestra during the 18th century

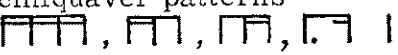
SEVENTH CLASS (12-13 years of age)

GENERAL PRIMARY SCHOOL

2 pers/week; 66 pers/year

SINGING & MUSIC PRIMARY

4 pers/week; 132 pers/year

Song Repertoire	Topics: As in previous years 1. Appr. 8 songs learned by heart 2. Chosen from: a. Hungarian folk & art songs b. English, Finn, French, German, Polish, Russian & Slovak folk songs c. Art songs of great masters d. Contemporary Hungarian choral works	Topics: As in previous years 1. Appr. 20 songs learned by heart 2. Chosen from: As in General Primary
Listening Repertoire	1. Miniatures & excerpts of longer works of the Baroque & Classical Periods (Bach: <u>Notenbüchlein</u>, Orchestral Suites; Haydn: Symphonies, Oratorios; Schubert: Moments Musicaux, etc.) 2. 19th century miniatures (Chopin: Valses, Mazurkas, Polonaises) 3. Longer romantic forms (Liszt: Hungarian rhapsodies, Tchaikovsky: symphonic movements, etc.)	1. The Romantic Lied (Schubert, Schumann, Wolff) 2. The art songs of Russian composers (Tchaikovsky, Moussorgsky) 3. 19th century operas (Bizet, Verdi, Wagner excerpts) 4. Comparison of symphonies and symphonic poems in the Romantic Era (Schumann, Brahms, Tchaikovsky, Liszt, Smetana) 5. 19th century miniatures - as in General Primary
Metre & Rhythm	1. Changing metres, $\frac{3}{8}$ $\frac{3}{4}$ and asymmetric metres, $\frac{4}{5}$ $\frac{7}{8}$ 2. Semiquaver patterns  3. Double dotted notes and patterns  4. The triplet  5. Reading and writing activities involving the above	1. Asymmetric & unusual metres, $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{8}{8}$ $\frac{8}{8}$ 2. Changing metres in many combinations $\frac{2}{4}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{3}{8}$ etc. $\frac{4}{4}$ $\frac{8}{8}$ 3. Double dotted notes as in General Primary 4. Improvisations in one and two-parts 5. Reading and writing activities incorporating the above

GENERAL PRIMARY SCHOOL

SINGING & MUSIC PRIMARY

Melody	1. Chromatic semitones with definite pitch names 2. Major & minor scales up to 3# and 3b key-signatures 3. Sight singing exercises to sol-fa & perfect pitch in keys above 4. Reading & writing activities based on the above	1. The chromatic scale to sol-fa and definite pitch 2. Keys & modes: extension to 6# and 6b key-signatures 3. The enharmonic change 4. Reading & writing activities based on the above 5. Improvisation of tunes in the classical & romantic styles
Harmony & Polyphony	1. The dominant triad chord & its inversions 2. The subdominant function 3. The concept of modulation 4. Two-part intonation exercises based on the above 5. Writing activities incorporating triad chords by memory and after dictation	1. Diminished & augmented intervals and triad chords 2. The dominant seventh chord 3. Broken cadence & secondary triads, i. e. function deputies 4. Modulation to the relative minor 5. Part singing up to 4 parts 6. Reading & writing activities by memory & after dictation in 2-3 parts
Structure	1. 19th century dance forms: Valse, Polka, Mazurka, Polonaise, Verbunkos 2. Instrumental Suites: Baroque & 20th century 3. Symphonic movements 4. 19th century performing apparatus: solo instruments and orchestra	1. As in General Primary 2. The strophic & thorough composed song 3. Recitative, aria & ensemble work in 19th century Italian & French opera; the thorough composed idea in Wagnerian declamation 4. <u>Idée fixe</u> and <u>Leitmotif</u> in symphonic & operatic works respectively 5. The performing apparatus in operatic & symphonic works of the 19th century

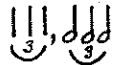
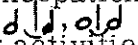
EIGHTH CLASS (13-14 years of age)

GENERAL PRIMARY SCHOOL

2 pers/week; 66 pers/year

SINGING & MUSIC PRIMARY

4 pers/week; 132 pers/year

Song Repertoire	Topics: General revision of those from previous years 1. Appr. 8 songs learned by heart 1. Chosen from: a. Hungarian folk & art songs b. Songs of the Soviet youth & the U. S. S. R. as a whole c. 20th century songs from the West d. Contemporary Hungarian songs e. Vocal & choral excerpts from 18th & 19th century operas	Topics: As in General Primary 1. Appr. 20 songs learned by heart 2. Chosen from: As in General Primary
Listening Repertoire	1. Operatic excerpts of the Classical & Romantic Eras (Mozart, Erkel, Moussorgsky, Verdi) 2. Film music (a modern Hungarian film score) 3. Symphonic works of the Classical Period; symphonies, sonatas, concerti, serenades 4. The orchestral apparatus especially in the 20th century (Bartók, Britten)	1. Summary of Hungarian music from ancient folk songs to contemporary trends in art music 2. Jazz 3. 20th century trends in Western music making & their roots in earlier styles (Debussy, Ravel, Britten, Schönberg, Stravinsky) 4. Art music of the U. S. S. R. (Khatchaturian, Shostakovitch, etc.) 5. Overall revision of styles from the Renaissance to the 20th century
Metre & Rhythm	1. Seldom used metres: 6/8, 2/2, 6/4, 3/8 2. Other forms of triplet:  3. Other forms of syncopation:  4. Reading & writing activities involving the above	1. Overall revision 2. Polymetric & polyrhythmic patterns 3. Improvisation in one and two parts 4. Reading and writing activities incorporating the above

GENERAL PRIMARY SCHOOL

SINGING & MUSIC PRIMARY

Melody	1. Diatonic scales in comparison with modes; their classification: "doh" and "lah" groups 2. Modulating tunes 3. Real and tonal answer 4. Reading and writing activities involving the above	1. Melodies in changing and/or uncertain tonality 2. Bi-tonal, and atonal music 3. Sol-fa changes in modulating tunes 4. Reading & writing activities involving the above 5. Improvisation of tunes in various styles
Harmony & Polyphony	1. Simple cadences 2. Augmented and diminished intervals 3. Various triads and their inversions on a common bass 4. Two-part intonation exercises 5. Writing activities incorporating the above from memory & after dictation	1. Use of triads in modal cadences 2. The most common chords used in jazz 3. Overall revision of cadential use of triads & the dominant seventh 4. Sight singing exercises and writing activities incorporating the above
Structure	Comparative studies of forms from the 1800's to the classics of the 20th century	1. Tone colour as a stylistic element 2. Comparative summary of the characteristics of the major historic styles of European music 3. Hungarian art music and its connection with Western European styles 4. Characteristics of the music of the U.S.S.R.

OUTLINE OF AN AUSTRALIAN CURRICULUM

The first step towards an adaptation of the Kodály Method to suit Australian conditions is to separate the areas which could be adopted as they stand from those which need either minor modifications or major alterations and considerable reorganization.

Part I of this discourse dealt with those areas which belong to the last category. From the previous pages in Part II it is obvious that to the first category belong the Method's underlying philosophy, principles, overall aims and objectives as well as its cyclic and progressive nature. Accordingly the following have to be accepted; that musicality, possessed by all in various degrees, is an educable faculty; that music education be started at a very tender age, if possible, before the compulsory school age; that musical literacy be an integral, inalienable part of the music course from the very outset to its conclusion; that music tuition be carried out systematically and continuously throughout compulsory schooling and that basic minimum requirements be established and maintained. It is furthermore advisable to adopt all the methods of presentation and classroom techniques evolved and applied in Hungary to develop the child's rhythmic, melodic, harmonic and polyphonic sense.

Some contemporary trends which are taking root in Australia give total independence to individual schools in course planning and setting

their own standards. However, it is maintained here that a pool of knowledge common to all pupils and an average, minimum standard at any particular time is imperative for any public education system to be effective. This is doubly important at the end of particular phases⁵¹ because that which is common knowledge serves as a starting point for the next phase. To have a definable and defined starting point for each phase is considered imperative for the realistic and purposeful planning of courses. It prevents unnecessary repetition, helps avoid overlapping, secures continuity and steady progress throughout the educational process. These notwithstanding it is acknowledged that the wide ranging differences which exist among groups and individuals within and without the average standard are both inevitable and desirable.

To the second category of areas, that which requires minor modifications, belong the intellectual content of the course and its topical sequence. The fundamental topic of the course's academic content and the overall outline of its logically structured sequence could be faithfully followed, because the child developmental and musical principles upon which they rest are just as valid in Australia as in Hungary. However, those aspects of the Hungarian course which are

⁵¹Kindergarten, primary school, school leaving age (at a later stage higher school certificate level and graduation at a tertiary institution).

directly connected with the characteristics of Hungarian national music, such as certain rhythmic patterns, melodic formulae, certain tonalities and formal structures, need to be replaced by such configurations which characterize Australian music and music in Australia.

These clarified, the questions still remain: Is such a tightly structured curriculum as the Hungarian, transplantable into the more elastic Australian system? Could the internal divisions be so changed as to fit the Australian school system yet leave the crucial spiral nature of the curriculum intact? Could the course be begun early enough and instituted on a wide enough basis? Could continuity be assured under local conditions where mobility and changeability of staff is known to cause considerable difficulties?

The answers to all of these questions are believed to be affirmative. If the fundamental principles as basic elements of the curriculum are adopted without change the lesser factors could be left pliable. They could be left to the discretion of the various curriculum compilers and classroom and/or music teachers without violating the Method itself. It is believed that the Kodály Method could be instituted in the Australian public school systems on a regional basis, provided that the educational institutions within that region co-operate, at least as far as kindergarten, infants and primary schools and teacher training colleges for same are concerned. If teachers are adequately

trained⁵² their results will be encouraging and consequently staff turn-over would dramatically diminish. If all teachers' training colleges concerned worked in concert voluntarily they would provide in the foreseeable future enough staff for a district to assure continuity both in tuition and in research into supplementary repertoire.

As has been stated before, it would be a viable proposition to begin formal tuition in music at kindergarten, i. e. at the age of four years and nine months, because most Australian children attend them. However, because not all youngsters go to kindergarten, provision should be granted in Year one to reiterate what has been covered in kindergarten. Just as is done in Hungary, this would constitute the only overlap which would provide a levelling out of differences caused by the variable factors in the children's early musical impulses. It would be unrealistic, however, to try and alleviate these by contemplating systematic music tuition from the age of three, as is carried out in Hungary, because most day-time nurseries in Australia, catering for this age group are run by private enterprise so do not lend themselves to the same treatment as the Hungarian crèches and day-time nurseries.

As was stated before, the overall duration of an Australian Kodály course as well as its lesser Gestalts would have to reflect the

⁵²See Part III, pp. 191-259.

internal divisions of the Australian school system⁵³ and would thus differ in length and density from the Hungarian curricula outlined before. To avoid the rather serious repertoire problems, especially in the more advanced stages of the course, based on daily music lessons,⁵⁴ the sample curriculum on the following pages was compiled on the more realistic and more easily applicable basis of two weekly music periods from the beginning to the end of the course.

⁵³See pp. 134-135.

⁵⁴See pp. 63-64.

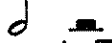
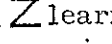
SAMPLE CURRICULUM

KINDERGARTEN

Metre & Rhythm	1. Sensing the regular beat: walking, clapping, tapping 2. Recognition of tunes from clapped or otherwise sounded rhythm patterns 3. > and bar lines 4. Time names and written symbols for □ Z 5. Improvisation of short motifs with above
Melody	1. Development of correct intonation: matching voice with voice 2. Tonic sol-fa with use of hand signs for l, s, m and intervals formed by them: s-m, m-s; m-l' l'-m; l-s, s-l' 3. Rote singing of pentachord and hexachord rhymes, ditties and songs
Harmony & Polyphony	1. Antiphonal and echo clapping and singing Question-answer games combined with improvisation 2. Singing combined with clapping the regular beat and/or simple one-bar ostinati of known rhythmic elements and values □ Z 3. Simultaneous intervals: m-s and m-l'
Structure	1. Observation and aural recognition of a. repetition a a (same) b. contrast a b (different) 2. The repeat marks : :

YEAR 1

YEAR 2

Metre & Rhythm	1. Revision of all elements learned in kindergarten 2. The duple metre: 2 = time signature 3.  combination of these with  learned earlier 4. Rhythm improvisation 1 - 2 bar length 5. Sight reading & writing activities using the above	1. Secondary accents 2. The quadruple metre: 4 = time signature 3.  values & combinations with those learned earlier 4. Rhythm improvisation 4-bar length 5. Memory writing with time values learned so far
Melody	1. Revision of all elements learned in kindergarten 2. Development of homogenous group tone colour 3. Tonic sol-fa extended to m-r-d to completion of pentatone; most important intervals: Maj. & Min. 3rd, 2nd, perf. 4th up and down 4. Sol-fa notation used in dictation sight reading & memory writing 5. The staff: relative positions of notes on lines and spaces	1. Upper doh (d') and lower lah (l') 2. Most important intervallic combinations: d-d'; l-l'; d-m-s-l'; l-d-r-m; 3. Movable doh sign on staff: in 1st space, 2nd line and 3rd space 4. Melodic improvisation, memory writing and dictation on doh-pentatone (4-bar length)
Harmony & Polyphony	1. Revision of elements learned in kindergarten 2. Songs with clapped rhythm accompaniment & 1-bar melodic ostinato 3. Simultaneous intervals: d-m, d-s 4. Easy two part rounds and canons	1. Songs with melodic ostinati 2 bars long 2. Songs with clapped rhythm accompaniment 3. Simultaneous intervals occurring in the octave range of the pentatone 4. Specially written Australian didactic exercises
Structure	1. Observation, aural recognition & improvisation with a. contrast a b b. similarity a . a _v 2. Open & closed ending 	1. Motif, phrase, sentence 2. Verse-chorus structure especially in work songs: A B 3. Variants in verse, repetition in chorus parts

YEAR 3

YEAR 4

Metre & Rhythm	1. The lower number of time signatures $\frac{2}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ 2. Compound duple meter: $\frac{6}{8}$ 3. ♩ , ♩♩ , ♩♩♩ , ♩ and their time names 4. Anacrusis: $\frac{2}{4}$ ♩ ♩ or ♩ $\frac{6}{8}$ ♩ ♩ ♩ 5. ♩ and ♩ in simple time 6. Memory writing & rhythm improvisation with above	1. $\frac{3}{4}$ and $\frac{3}{8}$; Ländler and Waltz times 2. ♩ in simple time and ♩ in compound duple time 3. Simple syncopation ♩ ♩ in simple time 4. Two-part rhythm patterns 5. Use of above in rhythm reading & writing activities and improvisation of 8-bar length
Melody	1. Lower soh (s) & typical anacrusic beginning s, -d 2. doh & lah pentatone final cadence formulae: d-l, -s, -d s-m-r-d d-l, -s, -l, d-s, -l, 3. Diatonic semitones: fah, te; concepts of whole & half steps 4. Improvisation, sight reading & writing activities mainly on doh pentatone 4-bar length	1. Pentatonic & heptatonic scales, doh & lah centred penta- & hexachordal tunes 2. Definite pitch, staff notation in treble clef 3. Concepts of key & key-signature; Major & Relative Minor up to 1# and 1b 4. Improvisation, sight reading & writing activities of 8-bar length involving the above
Harmony & Polyphony	1. Songs with melodic ostinati 2. Maj. & Min. 2nd & resolution Maj. & Min. 3rd perf. 4th & 5th most common in pentatone 3. Two-part intonation & sight reading exercises 4. Memory writing & dictation	1. Maj. & Min. 3rd & inversions 2. Tonic triad in root position on doh & lah 3. Singing intervals on common note 4. Two-part gymel type folk songs & other two-part diatonic exercises in reading & writing
Structure	1. 4-line structure of Australian folk song 2. The regular musical period & its occurrence in Aust. folk & art music 3. Simple ternary forms; A B B A, A A B A, etc.	1. Ambit, metre, tempo, key of Aust. folk music; less frequent ternary forms A A ⁵ A ⁵ A 2. Common structural elements of Dutch & German folk music 3. Simple binary & ternary form in dances; Waltz, Ländler, etc.

YEAR 5

YEAR 6

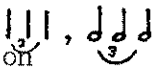
Metre & Rhythm	1. The dotted patterns  and syncopation in simple duple time 2.  in compound duple time 3. Metre vs rhythm in two-part patterns with above values 4. Use of above in reading and writing activities in 8+8 bar stanza length	1. Changing metres: 2 4, 3 4, 2 6 4 4', 4 4', 4 8 2. <u>Alla breve</u> :  & $\frac{2}{2}$ 3. Semiquaver patterns in simple metres  ,  ,  4. Use of above in reading and writing activities 5. Improvisation of two-part rhythms of 4-bar length
Melody	1. Chromatic semitones: fe, se & ta 2. # and b as accidentals 3. Majors, Harmonic & Melodic Minors including 2# and 2b 4. Aeolian, Dorian & Mixolydian modes 5. Sight reading, improvisation & writing activities at 8+8 bar stanza length	1. Chromatic semitones with definite pitch names & sol-fa 2. Majors & Minors including 3# and 3b 3. Phrygian & Lydian modes 4. The bass clef & C clef 5. Improvisation, sight reading and writing activities including the above
Harmony & Polyphony	1. The tonic triad chord and its inversions 2. The dominant function 3. Singing intervals & triad chords on common note 4. Two-part singing exercises from O. U. P. <u>Sight Singing Series Book VIII</u> 5. Two-part writing activities up to 8-bar periods	1. The dominant triad chord and its inversions 2. The subdominant function 3. Diminished & augmented intervals typical of Lydian & Phrygian modes 4. Two-part sight reading and intonation exercises from already mentioned sources 5. Writing activities with chords in 3 & 4 parts
Structure	1. Stylistic elements of British folk songs: <u>parlando rubato</u> & <u>tempo giusto</u> 2. Folk song variants: regional, national, international 3. Unity & variety in Air and Variation form	1. Simple binary & ternary form in Greek, Italian & Yugoslav folk music 2. Strophic & through composed song in folk- & art music 3. Compound ternary & binary forms: recit. & aria, <u>Da Capo</u> aria, Minuet and Trio, etc.

YEAR 7

YEAR 8

Metre & Rhythm	1. Revision of simple and compound metres; asymmetric metre $\frac{5}{8}$ 2. Iambic $\cup \text{ —}$ & trochaic $\text{ — } \cup$ feet in Aust. & other folk music & selected pieces of European art music 3. Snap rhythm $\uparrow .$ or $\text{F} \text{ —}$, the triplet $\text{ — } \text{ — } \text{ —}$ 4. Setting a poem ³ to rhythm & other reading & writing activities with above	1. Seldom used metres: $\frac{6}{4}$, $\frac{3}{8}$, $\frac{7}{8}$, $\frac{3}{4}$, $\frac{8}{2}$ 2. Dactylic $\cup \cup \text{ —}$ & anapaestic $\text{ — } \cup \cup$ feet 3. Double dotted patterns $\uparrow ..$ 4. Syncopations $\circ \downarrow \text{ —}$, $\text{ — } \downarrow \text{ —}$ 5. Setting foreign language poem to rhythm & other reading & writing activities
Melody	1. Revision of all basic melodic elements: sol-fa vs perfect pitch; penta- heptatonic & hexachordal scales 2. Comparison of diatonic scales & modes: doh & lah groups including 4# & 4b 3. Modulation; sol-fa changes real & tonal answers 4. Improvising in various styles of dances; reading & writing activities	1. Extension of keys and modes to 5# and 5b 2. Chromatic scale with sol-fa & definite pitch 3. Enharmonic changes 4. Improvisation, reading and writing activities in Baroque, Classical & Romantic styles
Harmony & Polyphony	1. Revision & classification of intervals 2. Simple cadences: T D T, T S T 3. Modulation by common chord 4. Two-part singing from Book IX of O.U.P. <u>Sight Singing Series</u> 5. 2-4 part writing activities incorporating the above	1. Various triads & their inversions on a common bass 2. Fully developed authentic & plagal cadences; interrupted cadence 3. V^7 chord; modulation by chromaticism &/or enharmonic change 4. As in Year 7 5. As in Year 7
Structure	1. Revision of: motif, phrase, sentence, binary & ternary form, variant, variation, etc. 2. Unity & variety in Suites 3. Rondeau and Rondo forms	1. Compound ternary forms: sonata & sonata rondo 2. Dramatic works for voice & orchestra, opera, oratorio, cantata 3. Sonata, symphony, concerto

YEAR 9

Metre & Rhythm	1. Consolidation of all metric & rhythmic elements learned throughout the course 2. Other forms of triplet  Augmentation & diminution 3. Polymetric & polyrhythmic patterns 4. Improvisation in one & two-parts involving the above. Experimentation with English prose & rhythms in foreign languages 5. Reading and writing activities incorporating the above
Melody	1. The Quintal column⁵⁵ 2. Melodies of changing and/or uncertain tonalities 3. Bi-tonal and twelve-tone tunes 4. General consolidation of the course's melodic elements
Harmony & Polyphony	1. Overall revision of cadential use of triads and V⁷ 2. Use of triads in modal cadences 3. Most common chords in jazz and pop 4. Sight singing exercises and writing activities incorporating the above; Book X, O. U. P. <u>Sight Singing Series</u> 5. General consolidation of harmonic and polyphonic studies
Structure	1. Comparative studies of various ethnic musics in Australia 2. Comparative studies of forms used by European & Australian composers from 1800's to the 1970's 3. Most popular forms in Western music before 1800's; revision

⁵⁵ See Appendix IV, p. 264.

PART III

TEACHER TRAINING FOR THE KODÁLY METHOD

CHAPTER VI

CIRCUMSTANCES IN AUSTRALIA TODAY

The effectiveness of the methods used by a teacher may be evaluated by his students' knowledge of and enthusiasm for the discipline or subject in question. The effectiveness of a whole education system may be evaluated by the same criteria but projected onto a great number of teachers and a whole student body under their care. In the final analysis the simultaneous fostering of high group standards and individual potential largely depend upon the teacher's preparedness, knowledge and skill acquired at the teachers' training college. As far as music is concerned the situation within these institutions as well as in the entire public education system leaves much to be desired.

The setup has changed little during the past eight years that have elapsed since Graham Bartle's findings on music education in Australia were published,¹ and in spite of the various papers on the subject read and discussed at the First National ASME Conference,

¹Graham Bartle, Music in Australian Schools ([Melbourne], Australian Council for Educational Research, 1968).

Brisbane, August 17-21, 1969.²

The greatest ills are the tremendous differences in the musical background and knowledge of the students entering the various phases of the education system. At the trainee teacher's level it is still true to say that the majority has no tangible knowledge of music although all have supposedly had some training in music in primary and secondary school. As most of the so-called cultural courses lack defined aims and purposes and are entrusted to teachers ill-equipped to teach music, they are frequently patchy, haphazard affairs. Many are discontinued for lengthy periods of time. These circumstances breed students who are at best, indifferent to serious music. At the other extremity are candidates who, by the interplay of natural inclination, favourable school and home environment, have become proficient at least on one instrument, or can sing, are familiar with notation, the rudiments of theory, are fond of music and well versed in music literature. Under the present circumstances and following conventional approaches it seems impossible to offer courses for trainee teachers suitable for all.

The most frequent college pattern now offers basic elementary

²See the following sections in the ASME National Conference Report, 1969: The Planning and Organization of Music in General Education in the 1970's, pp. 57-74; Pre-School Music and Music in the Kindergarten, pp. 75-87; The Essential Content of the Music Course in General Education, pp. 89-100; The Attributes and Training of School Music Teachers, pp. 130-137.

music courses with one to four periods per week for one year after which the subject becomes elective. Less frequently offered are condensed courses with four to six periods for one or more terms with music discontinued thereafter, except for the elective strain. Disregarding the electives, music is generally treated as a less important subject within the teachers' colleges. Accordingly, in the total timetable, very restricted time is allocated to it. Therefore, try as individual lecturers may, the end result can be only poor. The trainee teacher who followed the general music course leaves college with a patchy knowledge of music, can neither sing nor play an instrument adequately, has vague ideas of the purpose of music education in schools and only superficial notions of effective classroom methods and practices. As he is ill-prepared to teach music he will relinquish this responsibility at the earliest possible moment. This accounts for the poor quality of music teaching on a large scale in our primary schools, while it lasts. In many primary schools where music tuition is continuous much overlapping occurs for want of a clear purpose and direction. Only in the minority of cases is primary music teaching in competent hands and yields consequently good results.

The high school music teacher, often a specialist in the field, has to presuppose that many of his new students in Year seven were not given the fundamentals of music. He is therefore bound to begin

from scratch and plan an elementary course for his high school classes that do not follow music as an elective subject. For the ignorant this is no remedy, for it is too late a start. He has long passed the stage when the correct pitching of a descending minor third or the successful echo-clapping of a two-bar rhythm pattern gives a thrill. For the well-informed and knowledgeable it is a waste of time having to sit through courses on an elementary level at a more advanced institution. Boredom and frustration set in in all quarters. The so-called cultural music course thus made ineffective usually comes to an end in Year nine, sometimes in Year ten. During the senior high school studies when music is discontinued, except in elective classes, the students' formal musical knowledge is reduced to nil. Thus they enter the various teachers' training colleges and the vicious circle continues.

This unhealthy state of affairs in Australia closely resembles the situation in Hungary about three decades ago when Kodály proclaimed that

It is much more important who the singing teacher is in Kisvárdá³ than who is the director of the Opera House. For the poor director becomes a failure at once, [whereas] a poor teacher can exterminate the love of music for thirty years in thirty successive classes.⁴

³A provincial town in Hungary.

⁴Zoltán Kodály, as quoted by Percy M. Young, Zoltán Kodály A Hungarian Musician (London, Benn, 1964), p. 92.

Under this banner, in the late 1940's, the chain in the self-perpetuating disastrous set-up was broken by an overall reform in Hungarian teacher education. Their spectacular results in the comparatively short time of fifteen years when Hungary first became a showcase of music education, are evidence that reform in teacher training was the right solution to the problem.

As an urgent short-term measure, in-service training courses were established for already practising teachers in kindergartens and lower primary grades; as an equally urgent long-term measure simultaneously two-, three- and four-year courses were established within the various teachers' training colleges with music occupying centre of attention and tuition geared towards the requirements of the new courses in content as well as techniques. While the former served the purpose urgently to begin music education on a new basis at an early age, the latter was destined to secure continuity in the music education of children who began their studies under the new system. The in-service courses provided merely orientation in repertoire based on folk music and imparted rudimentary techniques in the use of time names⁵ and tonic sol-fa.⁶ The teachers' college courses which offered more thorough training in both aspects also provided the philosophy underlying

⁵See Appendix II, pp. 261-262.

⁶See Appendix III, p. 263.

the Method and pointed to definable aims and purposes.

Although each full-time course differs from the other ones in type and level, there are a few characteristics common to all of them. The most important among these is the manner in which the repertoire and academic content are determined and handled. In each course the students become thoroughly familiar and conversant with each song and each piece of music they are expected later to present to their charges. They analyse these works in minute details and memorize a good number of them. This forms the core of the students' own individual repertoire.

Another very important common trait is the use of tonic sol-fa throughout each and every course in sight singing, harmony, form analysis and any other field where opportunity arises. This uniform approach secures smooth transition from the lowest level of tuition to the highest and explains why there is no conflict between methods used by academic staff, those advocated by the administrative body and those used by the individual teachers in the classroom. All work in concert.

There are a few subjects besides sol-fa which are common to all teacher training courses in Hungary, though the level of tuition differs. Such are the teaching methods of sol-fa for one hour per week throughout; solo singing for thirty minutes per week; general history of music for two periods per week; theory and harmony for

at least two weekly periods; theory of education also for two periods; teaching practices once a week; score reading once a week and choir direction, both theory and practice for two periods per week.⁷

Many of these measures could be faithfully followed under present conditions in Australia. A number of steps have already been taken in this direction. In-service training in the elementary stages of the Kodály Method has been in operation for the past few years in the Sydney Metropolitan West Area. The weekly training sessions were initiated and have been conducted by Mrs. D. Hoermann for the infants' school and primary school teachers partaking in the Pilot Scheme.⁸ The scheme's success is mainly due to this regular training service during which teachers familiarize themselves with tunes and games suitable for particular age groups and attain facility in skilful handling of the modified version of time-names, sol-fa practices and various other devices evolved by the Hungarians.⁹

However successful this in-service training is for the elementary stages of the course it would prove insufficient for the more advanced stages.

⁷For further details see J. Ribi re-Raverlat, Musical Education in Hungary, pp. 104-109 and E. Turcs nyi, "Teachers' Training Colleges" in Musical Education in Hungary ed. by Frigyes S ndor, pp. 243-251.

⁸See Chapter III, No. 2, p. 39.

⁹See Appendices II & III, pp. 261-262 & 263, respectively.

Therefore the need is great and immediate for tertiary institutions to offer courses in the Kodály Method. It may prove profitable to establish and run these on similar lines to the long established Hungarian courses. As continuity is one of the keys to the system, a full range of training courses from kindergarten teachers to high school teachers could be simultaneously established within a certain district. This would make it likely that after a while the teaching positions offered within that district be filled with graduates well versed in the Kodály Method.

Three-year courses may cater adequately for the kindergarten and lower primary classroom teacher, a four-year certificate course for the mid and upper primary music and/or classroom teacher and a four-year Conservatorium diploma course for the specialist high school music teacher. To enter the first type of college no special previous music training would be required from the candidate, for the second type, music as an elective subject up to and including Year ten or an equivalent AMEB standard, for the last type a Higher School Certificate pass in music could be a pre-requisite. In addition, admittance to each of the Kodály Method training courses could be made contingent upon the passing of a music and a pedagogical aptitude test. The music test could primarily assess the candidate's general musicianship and secondarily his natural singing ability and quality of voice. The

latter test would shed light on the candidate's natural endowment for teaching. These tests would naturally vary in duration and scope according to the demands of the specific training course in question.

Music would become an important major subject in the training of teachers in the Kodály Method. Implied is a minimum of four weekly periods throughout the duration of the respective training courses. The two-tier system followed by most Australian colleges, namely the development of the student's own musical knowledge and the instruction he is given in the modes and means of conducting lessons, would undergo considerable changes. Both aspects would be extended and/or diverted to new, so far unexplored terrains which could complement one another and which could be closely integrated with one another. The new facets of studies that could be introduced in the discipline of music in the teachers' training colleges would be the study of folk music, especially song analysis, choral conducting and the history of Australia's music. Beyond that it would be imperative that tonic sol-fa be accepted and used unanimously by the whole music staff in all possible aspects of the course, i. e. ear training, sight reading, singing, harmony, form analysis, score reading and methods. This would be a unifying agent which could bring the two tiers of the training course into close proximity and could make them one cohesive whole.

To restore an all-important role to tonic sol-fa - which was

neither initiated by nor is unique to the Kodály Method - would be in keeping with our own traditions. Professor Davies of Adelaide declared it "the purest and most effective preparation for musical education"¹⁰ as early as 1924. In due course tonic sol-fa became widely accepted by music educationists all over Australia.¹¹ They based their practices mainly on Macpherson's three volume Aural Culture¹² of which the repertoire is mostly out of date by now, but many principles of which are still valid.¹³ Tonic sol-fa is recommended by the music advisory staff of all states as a prime tool in both primary and secondary music education. Its sporadic use can be blamed on the teachers' colleges which, as a rule, have either totally neglected it or have given it merely cursory introduction during the past few decades. This notwithstanding there could be found a good number of teachers well versed in the Macpherson method who would be willing to adopt modifications evolved by the Hungarians and take up positions in sol-fa lectureships in the various teachers' colleges offering courses in the Kodály Method.

¹⁰Dr. Doreen Bridges, The Role of Universities, p. 89.

¹¹Personal information from Dr. Bridges.

¹²Stewart Macpherson and Ernest Read, Aural Culture Based upon Musical Appreciation with an Appendix to Part I by Marie Salt (London, Joseph Williams, 1914).

¹³Op. cit. "Introduction" and "Advice to the Teacher".

CHAPTER VII

NEW COURSES OF STUDY IN THE TEACHERS' TRAINING COLLEGES

TIME NAMES AND TONIC SOL-FA

The roots of the movable doh system, known nowadays as tonic sol-fa, go back as far as the hexachordal system of the eleventh century monk, Guido d'Arezzo who used the first syllables and pitch of each phrase of the Latin hymn, Ut queant laxis. The phrases of the hymn happened to ascend on the Major hexachord step by step. "Ut" was later replaced by the more singable "doh" and the seventh degree of the Major scale was added with the name of "si" which in turn was changed to "te" to avoid confusion between the initial letters of the fifth and seventh degrees. During the eighteenth and nineteenth centuries tonic sol-fa was adopted in various European countries.

The time names, a mnemonic device of eighteenth century French origin, represent in an audible way the full time value of each note relative to other time values. Their use, too, was adopted by various nineteenth century European and British music educators.¹

¹For the history of both tonic sol-fa and the use of time names see Bernarr Rainbow, The Land without Music (London, Novello, 1967).

In Britain Sarah Glover (1786-1867) was the initiator of tonic sol-fa. Among other innovations she replaced "si", the seventh degree of the Major scale with the syllable "te". She also devised a sol-fa ladder of three octaves.² John Spencer Curwen (1816-80) amalgamated Miss Glover's system with European, mainly Pestalozzian ideas. He initiated the now familiar spelling of sol-fa syllables and introduced a system of hand-signs to facilitate accuracy of intonation.³ Curwen's system gained popularity in Britain and a number of Commonwealth countries for a while, but has been neglected in the second half of the twentieth century. It was at that time that Curwen's system was taken over and adapted to local conditions in Hungary.⁴

As Curwen based his method solely on diatonic scales he did not use hand signs for accidentals. However, in systems which use mediaeval modes as well as diatonic scales, such as the Hungarian, and such as is envisaged in Australia, there is a need for hand signs depicting some raised and/or lowered notes typifying certain modes. In Hungary provision was made for two such alternatives, the "fe", or

²Zenei lexikon, II. 53.

³Op. cit. I. 420.

⁴Jenő Ádám's first pedagogical publication, Módszeres énektanítás relativ szolmizáció alapján [Systematic Singing Instructions on the Basis of Tonic Sol-fa] (Turul, Budapest, 1944) is a virtual adaptation of Curwen's method to Hungarian conditions.

raised "fah" and the "ta" or lowered "te". The former characterizes, among others, the Dorian mode, the latter the Aeolian. As both these modes are rather frequent in Hungarian folk music⁵ - and also in English folk music⁶ - they occur relatively early in the course, at a stage when hand signs are still often called upon to assist the students in intonation. In order to accommodate the altered notes Hungarians have replaced Curwen's sign for "fah". They show it with the thumb down, and "fe" with the thumb up. The index finger down, Curwen's hand sign for "fah" stands for "ta" in the Kodály Method, and index finger up for "te".⁷

The Hungarian system employs fewer and considerably simpler time names than do its counterparts in French and English speaking countries. In the latter countries the conventional time name system is used. This provides time names for simple and compound time and for a great variety of metres. The system becomes complicated where note values other than the crotchet take the beat. Where the minim takes the beat ($\frac{2}{2}$, $\frac{3}{2}$ etc.) each syllable used for the more common times is shifted up one place in the note hierarchy.⁸ In metres where three quavers form a pulse ($\frac{3}{8}$, $\frac{6}{8}$ etc.) the third quaver in the group is denoted

⁵See p. 32.

⁶See pp. 72-73-74.

⁷See Appendix III, p. 263.

⁸See Appendix II, pp. 261-262.

by a new syllable with a different vowel sound "i". The complications thus caused are easily appreciated through a comparison:

6	┌───┐┌───┐┌───┐			┌───┐┌───┐┌───┐		
8	ta	- té	- ti	ta	- té	- ti

3	┌───┐		┌───┐		┌───┐	
4	ta	- té	ta	- te	ta	- te

or

6			h			h
8	ta	- é	- ti	ta	- é	ti

3			h			h
4	taa	-	ta	te	-	a té

To avoid these complications which easily lead to confusion and make the use of French time names rather difficult at a relatively advanced level, rhythm syllables in Hungary are used only in simple time where the crotchet takes the beat. "...the Hungarian method of rhythm instruction uses words and sounds only initially, rather as an assistance to overcome difficulties at the start."⁹ This means that in practice time names are used regularly only in the junior primary classes.

For rhythm notation, especially at the elementary level, Hungarians use simplified symbols which, among others, make for accuracy and speed in writing after dictation and from memory.

⁹Erzsébet Szőnyi, Kodály's Principles in Practice, p. 23.

To facilitate the comprehension of full time signatures it may prove useful to adopt in Australia the American nomenclature for time values which coincide with those used in Hungary and many other European countries. Note values are called whole, half, quarter, eighth, sixteenth, etc., instead of semibreve, minim, crotchet, quaver, semi-quaver, etc., respectively.

It is suggested here that the modifications described above be adopted in Australia with two exceptions; as $\frac{6}{8}$ time is very common even in nursery rhymes, time names should be used for compound duple metre. However, it would not make for added difficulties, provided that "ti" is accepted unequivocally as the sole representative of the quaver. As the Hungarian sign for "fe" is unusable as a gesture in Australia its pair the "fah" is also rendered obsolete. Therefore, by consensus, another pair of hand signs could be devised here for "fah" and "fe" which would equally well represent their respective downward and upward tendencies. The new "fah" sign would then occur at a very early stage of the course as so many "doh" hexachordal nursery rhymes comprise the "fah-me" descending semitone.

Just as is the case in Hungary so in an adaptation of the Kodály Method to suit Australian conditions the use of time names at the early stages and especially the use of tonic sol-fa throughout the course would not be left to the discretion of the individual teacher, but would

become, once more, fundamental teaching techniques. As they are the sine qua non to the Method, studies in tonic sol-fa would have to become one of the principal compulsory subjects in all teachers' training colleges where courses in the Kodály Method will be offered. These and all other facets of musical studies would naturally be pursued to different breadth and depth in the various training colleges. These would be dictated by the demand of the phase for which the specific college was to prepare its students. For instance, in the Kindergarten Training College, as far as rhythm is concerned, the emphasis would be on the accurate beating of mostly simple duple time, on the oral use of time names for I □ Z only, the accurate tapping and clapping of these and oral improvisation with same. Clear distinction between metre and rhythm and their juxtaposition would be prime requisites. In the college courses preparing candidates for lower primary classes the studies in metre and rhythm would be extended to triple and quadruple time, rhythmic polyphony and written symbols, so that games and exercises apt for this age group could be prepared and conducted confidently by the teacher so trained.

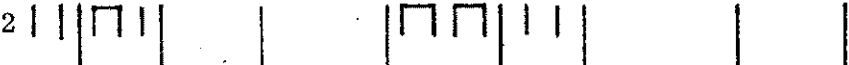
For instance, the teacher may ask children to walk up and down the gangways between their desks to mark time and carry on with it after they have sat down. In the meantime they will have sung a tune aloud, then, on a signal, thought the melody and clapped its rhythm,

such as:

clapping	2	
walking	2	

They will have continued singing the tune with time names and finally be asked to write down the rhythm of the song from memory. This includes single number time-signature, showing merely the number of beats in a bar,¹⁰ note values and bar-lines.

Or another rhythm-game may be played in which the children echo-clap and say the time names in echo for motifs clapped by the teacher:

Teacher	2	
Children	2	

ta ta ti ti ta ti ti ti ti ta ta

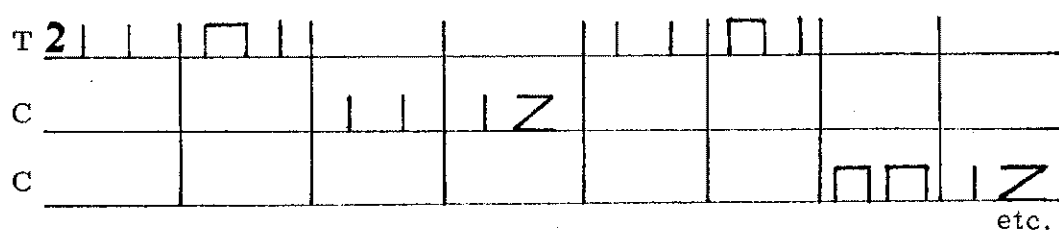
A more advanced form of this game-like exercise requires the children to abstract the rhythm from a tune hummed, or sung to "lah" by the teacher and thus clap the rhythm and/or say it to time names.



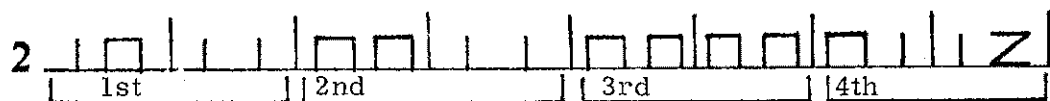
ta ta ti ti ta ti ti ti ti ta ta

¹⁰ For a long time single figure time-signature is considered sufficient because for a considerable time only such metres occur in which the crotchet takes the beat. A single number is intelligible whereas a fraction is not for the six year old who has only just acquainted himself with numerals.

A further amusing yet challenging step may be the improvisation of different rhythmic "answers" to the teacher's clapped or written "questions":

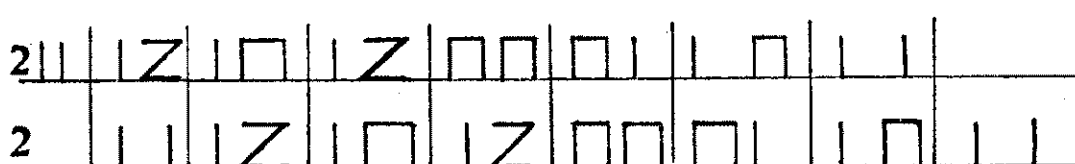


Provided the teacher has a good aural memory and an adequate knowledge of and facility in transcribing simple rhythm patterns the children may be easily led to improvise four-phrase musical sentences as a group activity, such as:



In later stages the two-bar motives are extended to four-bar phrases and eight-bar sentences and so the memory span is gradually developed.

Echo clapping may be gradually developed from four to eight, even sixteen bars long:



The same patterns may be used for rhythm dictation in one, later two parts.

Another very useful exercise in which the trainee teacher intending to teach Years one to three should be well versed is a poly-rhythmic one involving ostinato. While singing a known children's song or nursery rhyme with words and/or to "lah" or sol-fa an ostinato, preferably improvised by themselves is being clapped. To begin with, this may be only one bar long, but could later be extended to two and more bars. Two different ostinati may also be going on simultaneously. These may be clapped and tapped by two different groups but may also be carried out by the whole class performing both. In the latter case each participant will use his two hands independently. It is usual to tap the simpler one on top of the desk with the left hand and beat the more difficult one with a pencil in the right hand, generally the more agile one. The process may be reversed, however. In any case it is essential to use different tone colours for the two different ostinati, so, that both child and teacher can differentiate and correct where and when necessary.

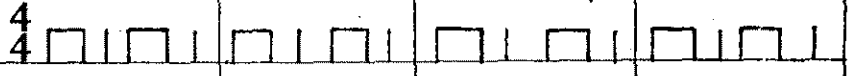
In the four-year certificate courses it would be sufficient to give merely a cursory knowledge of the use of time-names, as their use would be gradually phased out from Years three to four onwards. However, the trainee teacher would have to acquire a much greater proficiency in clapping, tapping rhythmic configurations in two and perhaps even three parts (using feet) while singing. He would have

to extend his knowledge to compound metres, dotted rhythm patterns, anacrusis, syncopation and the like in order to devise and carry out adequate rhythmic work for his students including transcribing their improvisations. For instance, the snap pattern may be highlighted and clarified when a simple ostinato consisting of a pair of quavers and a crotchet, or the same in reverse order, is set against it. The clapped ostinato helps the performer to feel the beat that occurs during the dotted note.

Song



Ostinato I



Ostinato II



Similar ostinato techniques may be used in connection with asymmetric and changing metres. To assure accurate rhythm for such ostinati it is advisable to practise them first as separate rhythm exercises for two hands. The first beat in every bar may be tapped with the left hand from then on the notes should be played with alternating hands, thus:

right



left



Song with changing metre and ostinato together may follow:



The basic principles behind these techniques are the combination of audible sound with the visible symbol in a natural and systematic way and the integration of practical music making with reading and writing activities requiring total physical, emotional and intellectual involvement. These principles are valid for the most elementary levels as well as the most advanced one. Although the musical content of the different teachers' training college courses will differ, and so will the theoretical complexity of the repertoires, the basic methods and techniques would be the same.

Provided the Australian trainee teacher acquired facility in such rhythmic activities as described above and many similar and different ones as well during his college course, he will be equipped easily to lead his students to mastering the even more involved rhythms prevalent in Southern European folk music, such as Albanian, Bulgarian, Greek,

Macedonian, Italian, Serbian, Slovenian, etc., and to the most complex rhythmic configurations of twentieth century masters such as Bartók, Britten, Khatchaturian, Messiaen, Shostakovitch, Stravinsky and others. Sic itur ad astra!

In relation to pitch it is evidently sufficient for the kindergarten teacher to use sol-fa accurately for the pentatone within the range of a major sixth - "doh-lah" - because the songs suitable for young children would not exceed that range. This scale and range entail not more than twenty intervallic combinations.¹¹ For the lower primary school teacher the range would be extended to an octave which would necessitate proficiency in twenty-eight intervallic combinations if only one mode of the pentatone were used¹² and to thirty-six, should two pentatonic modes be used.¹³ In the training courses of upper primary and secondary

¹¹ Related to "doh" these are:
d-r r-d; d-m m-d; d-s s-d; d-l l-d;
r-m m-r; r-s s-r; r-l l-r;
m-s s-m; m-l l-m; s-l l-s;

¹² In addition to those mentioned previously:
d-d' d'-d; m-d' d'-m; s-d' d'-s; l-d' d'-l;
(r-d' and d'-r are possible but most unusual even in adult folk songs. They are here disregarded as they do not occur in children's songs as a rule.)

¹³ For the "lah" pentatone, for instance, the following are added:

l-l' l'-l; l-d d-l; l-r r-l; l-m m-l;
(with l-s and s-l the situation is the same as was with r-d' and d'-r mentioned above.)

music teaching, or Years five to ten, the number of intervallic relations in which the trainee should acquire proficiency would be greatly raised as songs suitable for these classes contain diatonic and chromatic semitones, they are based on various heptatonic scales and often range beyond the octave. The trainee teacher has to learn to be accurate in pitching these with sol-fa in order to be able to teach them.

As intervals and other melodic phenomena are to be discovered by children as integral parts of living music and be internalized as such, the trainee teacher, too, would study them in relation to the musical fabric as a whole and not as isolated theory. Therefore, just as was the case with rhythmic elements, so it is with the melodic facet of music so that during his college years the trainee teacher has to become proficient in accomplishing such tasks he later will require his charges to perform. In the melodic field, too, a few basic techniques may hold true and could be used throughout the various stages of the course, but the devices applied at the various stages of the child's development vary.¹⁴ And it is these variations of devices in which the sol-fa and methods courses of the various teacher training colleges would differ.

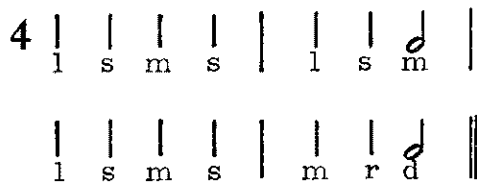
¹⁴For systematic descriptions of these see Helga Szabó, The Kodály Concept of Music Education and Erzsébet Szónyi, Music Reading and Writing.

The kindergarten and nursery school teacher helps his charges to establish relationships between pitch variations and symbols by using hand signs. Hand signs are most valuable in teaching pitch to little children who are in constant need of movement. These are controlled movements. They not only point out the spatial relationships of notes in a melody but they describe the shape of the entire melody as well. Learning a tune with the aid of hand signs is a quick affair because communication between teacher and pupil is direct and immediate. The teacher faces his pupils who, in turn, focus their attention on the sounds they are to produce. Hand signs are symbols which need to be translated into aural images. This is an intellectual activity similar to the one involved in reading written symbols. So, reading hand signs paves the way to proper musical literacy at a later stage.

Already in Years one and two the teacher introduces his students to rhythm symbols with sol-fa notation, later to two, three, and five line notation without clef, but with a determined position of either "doh" or "lah", depending on the tonality. And still the same purpose is served by connecting sol-fa with staff notation complete with clefs and key-signatures from Year four onwards.

Thus, in connection with pitch the main concern in the kindergarten teacher training would be to become well versed in a variety of ways by which hand signs could be connected to sol-fa syllables and

their correct pitching; the ways by which mental singing in the young can be fostered and the means by which their span of aural memory could be expanded. Such are, for instance, exercises in which the teacher asks the children to close their eyes and thus show hand signs for the short phrases she sings to sol-fa. e. g.:

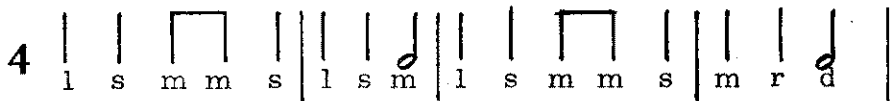


This may be followed by the teacher's humming or singing to "lah" the same melodic pattern while the children carry out the corresponding hand signs.

When the order of this exercise is reversed it may serve to train the memory. The teacher makes a series of hand signs while the children sight sing them aloud and/or work out the corresponding melody mentally. Then, on a certain signal from the teacher, they start singing the short tune from memory. Little children whose power of concentration is very limited, work with one-bar motives only. As time goes by their power of concentration increases and so does the duration of motives.

At other times the children may be required to memorize at first hearing a few short motives presented one by one, then reproduce them from memory as one continuous melody. The simplest such

tune will contain three different motives of which one is repeated during the song. e. g.:



From such modest beginnings at the age of about six the children's memory span will be expanded to hold two and/or three-section themes of instrumental and orchestral works at the age of about fourteen, provided the exercises are built up systematically and the practices given periodically. But with these again the pre-requisite of such activities is that the teacher himself be able to perform such tasks with confidence.

In the training of the primary school teacher the various techniques used in pitch notation using tonic sol-fa would figure largely. Such is, for instance, a technique whereby the teacher sings to "lah" even notes for which the children write the initial of the sol-fa syllables note for note:

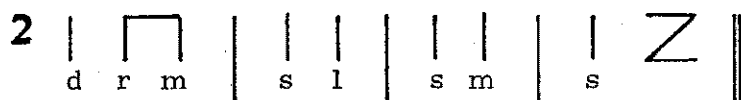
s - m - s - l - s - m - r - d

or the reverse:

d - r - m - s - l - s - m - s

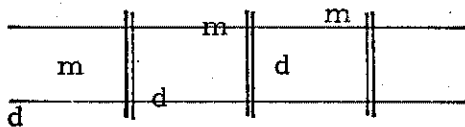
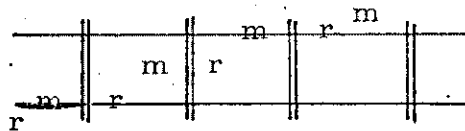
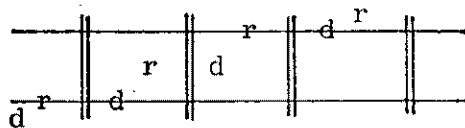
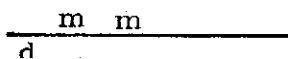
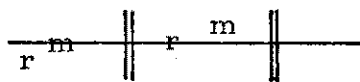
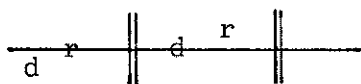
A slightly different and more difficult version of such an exercise is the one in which the teacher sings to "lah" or plays such a melodic

pattern twice on an instrument:



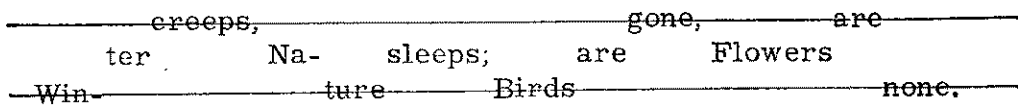
The children then write down the tune with rhythm characters and sol-fa initials after the second hearing.

Another technique uses lines and spaces but represents pitch only. The staff is introduced gradually. Only as many lines are drawn as are absolutely necessary for the interval representing the ambit of the song. From these conclusions regarding the representation of certain intervals are drawn and thus remembered that neighbouring notes follow a line-space, or space-line sequence whereas 'second neighbours', i.e. thirds, follow one another from line to line or space to space. e.g.:

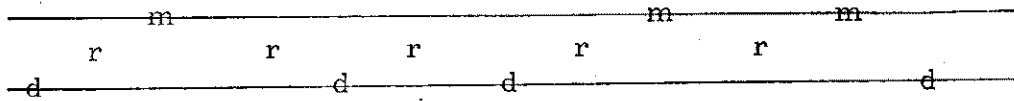


From random placement of intervals the next step leads to singing a known song from notation, such as the Welsh song Winter.¹⁵

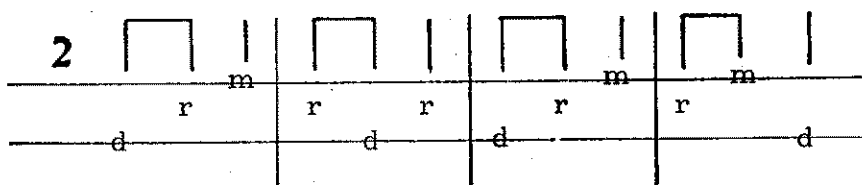
In the first instance its word syllables may be placed on lines and spaces:



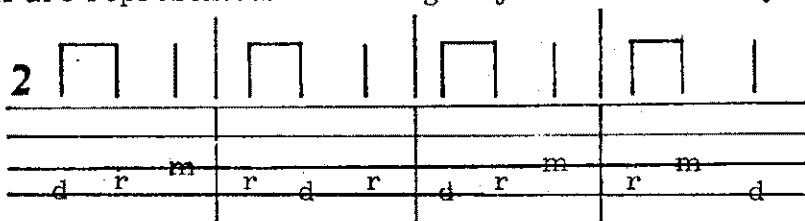
Next, the sol-fa initials are placed on the corresponding lines and spaces, thus:



As a next step the rhythm characters may be added to the pitch indications and the time-signature and bar-lines marked in.



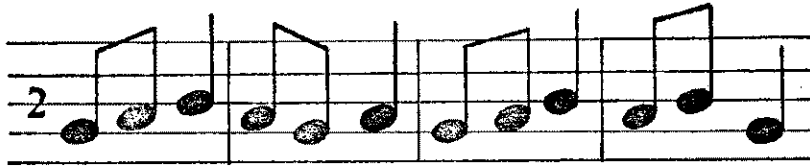
The same song may be transposed so that "me" and "doh" are written in spaces. Later additional lines may be drawn until all the five lines of the staff are represented. The song may be started on any line or space.



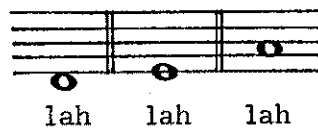
¹⁵See The Oxford School Music Books, Teacher's Manual, Junior, Part I, p. 24.

Finally rhythm and pitch are combined in the conventional manner.

Note heads replace the sol-fa initials. The place of "doh" is arbitrarily chosen.



As soon as notation becomes regular the staff is reduced to its usual size and the tonal centre is so determined as to suit the most comfortable range of children's voices. For scales with a major third the "doh" and for scales with a minor third the "lah" position should be fixed in a few places. Three convenient places of "doh" and three positions for "lah" may be allotted as follows;



These allotments take into consideration the most usual ambit of songs suitable for the six to nine age group as well as some diatonic scales and their key-signatures. At a later stage, staff notation is introduced with treble clef added to the "doh" and "lah" positions to which the students have become accustomed throughout the years. These positions will coincide with the tonic of C, G and F Majors and their relative minor scales.

Before and even after staff notation is introduced the position of the tonic may be indicated with the words "doh" or "lah" or their initials only;



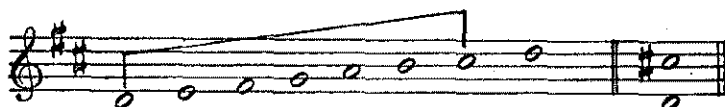
As has been proven in many parts of the world provided they are guided carefully, even small children are able to follow and understand these steps and acquire fluency in pitch notation within a few years. It is therefore well within realistic thinking to presume that the Australian trainee teacher can master the same in a few months even if he entered college musically illiterate.

In the sol-fa training of senior primary teachers and high school music teachers the transfer from tonic sol-fa to definite pitch and the connection between the two in staff notation, "doh" and "lah" centred tonalities, the function of intervals within a tonality and in modulation could occupy prominent places.

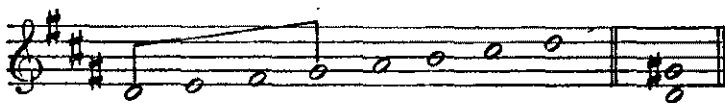
For instance, one technique in internalising modulation after staff notation has been introduced and also as a means of understanding sharps and flats is to sing the different modes of the pentatone over one and the same finalis with a change over between ascent and descent.

with a major third is "doh" and conversely the tonic of all scales and modes with a minor third is "lah". The "lah" is therefore quite independent of and is used just as frequently as "doh" as tonal centre. Within each group the individual scale is characterized by one outstanding interval by which it differs from the basic scale in the group.

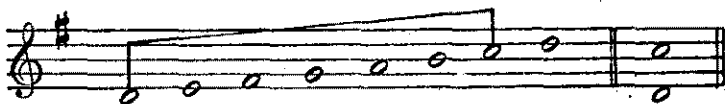
The basic "doh" scale is the Major, a "doh" scale with "te":



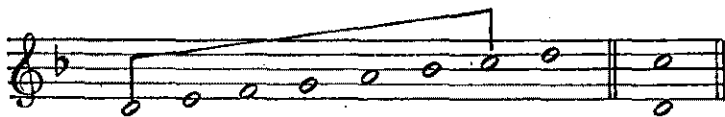
the Lydian is a "doh" mode with "fe", i. e. an augmented fourth:



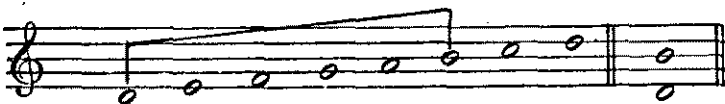
the Mixolydian is a "doh" scale with "ta", or a minor seventh:



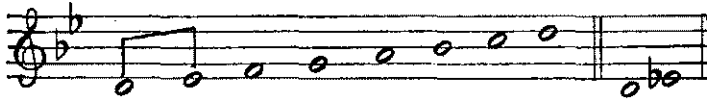
The basic "lah"-mode is the natural Minor or Aeolian, a scale with a minor seventh:



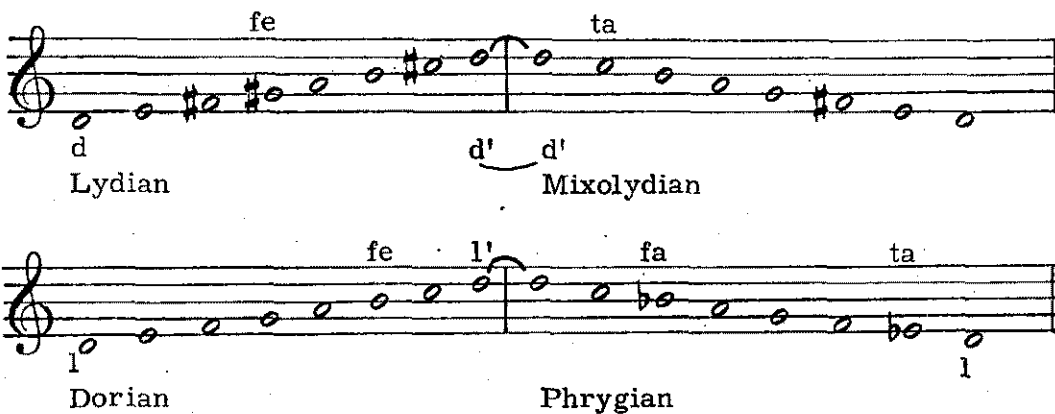
the Dorian is a "lah" mode with "fe", i. e. a major sixth:



and the Phrygian is a "lah"-mode with "ta" or a minor second.



For ear-training as well as for sight singing, transposition, reading and writing these may be paired off within their respective groups,



or they may be paired for comparison of characteristic intervals¹⁶ between the groups. e. g.:



¹⁶The "fe" in the Dorian is a major sixth in a basically minor type of scale causing a change of colour and mood; the "fe" in the Lydian is a tritonus, hence the ambiguity of the scale.

These comparisons show the various intervals as unique melodic formulae within particular tonalities. Feeling, hearing and reproducing these relationships gives the students an infallible sense of tonality, a basis of orientation both in listening to and in reading music. These studies also give an idea of the colour and characteristics of scales and intervals, i. e. a key to a deeper involvement with and a better understanding of the art of music. Further, they assure facility in reading and accuracy in intonation. Constant use of sol-fa to depict the typical intervals ensures that key-signatures will be properly understood and that clear relationships will be established among scales and modes. Thus insight into the nature and logic of the Quintal Column¹⁷ could easily be gained.

It is one of Kodály's greatest personal pedagogical achievements that sight singing, as a rule a tedious and troublesome classroom occupation, became one of the most challenging and rewarding activities in the Hungarian classroom, be it, as it may, in primary school or the Academy of Music. Kodály enriched the literature of a cappella school music with hundreds of miniatures, each of which is a masterpiece in its own right. Their artistic merit is comparable only to J. S. Bach's Notenbüchlein für Anna Magdalena Bach, his

¹⁷See Appendix IV, p. 264.

Two- and Three-part Inventions, Bartók's Mikrokosmos, Schumann's Album für die Jugend and works of similar calibre. Kodály began the series of didactic works in the early 1940's with 15 Kétszólamú gyakorlat (Fifteen Two-part Exercises), 333 Olvasógyakorlat (333 Elementary Exercises in Sight Singing) and Énekeljünk tisztán (Let Us Sing Correctly). These were followed with the four volumes of Ötfokú zene (Pentatonic Music), the four volumes of Bicinia Hungarica and many other volumes of two- and three-part exercises.¹⁸ Some of these etudes last only a few seconds, others a few minutes, but all have an universal appeal because they clearly demonstrate the interaction between a basically pentatonic folk music and European diatonic art music.

In spite of the differences which exist between Australian and Hungarian folk music and the respective school and teachers' college courses it is suggested here that all Australian college courses begin their sol-fa training from the same firm basis, Kodály's universally applicable 333 Elementary Exercises. These are unique in their kind as they are technically simple but melodically varied.¹⁹ They would give a new dimension of interest to the knowledgeable candidate trained on instrumental lines and would not be excessively demanding on the

¹⁸ All published in English by B & H in the Zoltán Kodály Choral Method series.

¹⁹ For an analysis of the volume see Appendix V, pp. 265-269.

untrained beginner. They might capture and hold the interest of trainees with all kinds of musical background.

For the kindergarten and lower primary school training college sol-fa courses this volume would warrant a minimal amount of supplementary material for ear training and sight singing. It is quite feasible to use hand signs with these exercises in which the trainee needs dexterity. In the teacher training courses of four year duration the above-mentioned Kodály work would serve as a stepping stone towards more complex and more demanding material. It could easily lead to The Folk Song Sight Singing Series Books I-XII,²⁰ a graded compilation of folk songs from many European nations. It could equally well lead to other works in the Kodály Choral Method series, such as the Fifteen Two-part Exercises, the 22 Two-part Exercises, the Tricinia and other volumes which are "... not merely exercises, but miniatures of a great composer, which serve as introduction to his larger works, and to many aspects of the 20th century music."²¹

²⁰Compiled and edited by Edgar Crowe, Annie Lawton and W. Gillies Whittaker (London, O. U. P., 1961).

²¹Percy M. Young, Introduction to the English edition of Bicinia Hungarica Vol. 1 (London, B & H, 1962).

...while singing in itself is good the real reward comes to those who sing and feel, and think, with others. This is what harmony means.²²

Here Kodály used the word harmony in its broadest sense. The harmony facet of teacher training in general is to be understood in the same broad sense with the exception of the envisaged four-year diploma course, during which formal harmony, too, would be taught. In its broad sense harmony could be easily incorporated in the sol-fa training of kindergarten, nursery school and primary classroom teachers in the form of chords and vocal counterpoint.

For the kindergarten and nursery school teacher studies in harmony and vocal polyphony may be kept at a very simple level and range not exceeding in any way the five notes of the pentatone. Even for the musically less endowed and uninitiated trainee part singing could mean a pleasure, not burden, if started from such simple forms as one part singing a single sustained note while the other sings a short melodic motif to sol-fa. This may be realized already with the "soh-me" minor third.

I	m s s m s	I	s _____
II	m _____	II	m m s m

²²Zoltán Kodály, Preface to the Hungarian edition of Bicinia Hungarica I as translated for and published in the 1962 B & H English edition.

Other, particularly useful devices in developing the polyphonic sense of the musically untrained trainee are rhythmic ostinati to a sung tune, echo clapping to a sung tune, accompanying a known tune with the rhythm of another, etc. From these transition to simple melodic ostinati is natural and relatively uncomplicated. Such exercises may first be tried with hand signs, later with sol-fa notation and only then from staff notation, still using sol-fa as an aid. For instance Exercise No. 3 from Kodály's Bicinia Hungarica I would read thus with sol-fa notation:

1st voice		
		d r m s m m s m d r m s d'
2nd voice		
	d s, l, s,	d s, l, s, d s, l, s, d s, l, s,

1st voice	
	m s m d r m d r d m d r d
2nd voice	
	d s, l, s, d s, l, s, d s, d

228 (a).

and thus with staff notation.

Gaily

p

doh

Sings the — thrush; Hark! how he war - bles

p

doh

In the for-est, in the mea - dow, in the for - est,

1. 2.

o - ver - head. "Lis - ten to my voice", sings the thrush. sings the thrush.

in the mea-dow, in the for-est, in the mea-dow, sings the thrush.

After such simple yet firm foundation the trainee preparing for mid and higher primary school music teaching would progress to more complex tasks involving heptatonic scales without undue difficulties.

For instance, a so-called musette or bagpipe accompaniment to a folk dance would be no more than the implementation of the sustained note versus moving melody mastered as early as "soh-me" as mentioned previously, but here in a more complex musical fibre. Such a tune is:

The notation is organized into two systems, each with two staves. The top staff of each system contains rhythmic patterns represented by vertical lines and letters. The bottom staff contains symbols (circles with 's' or 'd') and letters representing sustained notes.

System 1:

- Top staff: 4 | d d r d | d s, s, l t | d d r d | s, s, | m m m r m | f m r d
- Bottom staff: 4 | s | s | s | s | s | s
- Below bottom staff: d, | d, | d, | d, | d, | d,

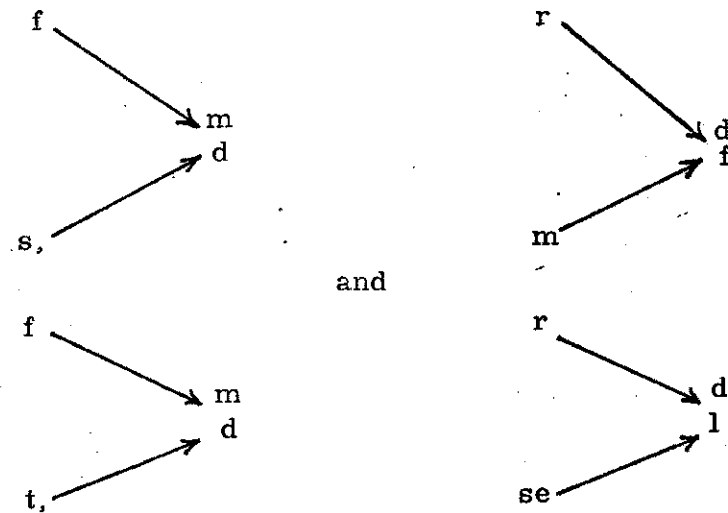
System 2:

- Top staff: m m m r m | f m r f | m d r d t | d d
- Bottom staff: s | s | s | s
- Below bottom staff: d, | d, | d, | d,

which in staff notation reads;

The first staff shows a melody in 4/4 time, starting on G4 and moving through A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A3

Having learned in melody the diatonic semitones "fah-me" and "te-doh" as well as the chromatic semitone "se-lah", so characteristic of harmonic minor, the trainee teacher would find it easy to project them into the harmonic field. For instance, the minor seventh and diminished fifth, the most prominent intervals in V^7 and VII chords both in Major and Minor, could easily be sung in two parts followed by their resolutions;



And again, at a more advanced stage, triad chords could be introduced and vocally fully realized and appreciated by the sustained note technique. For instance, after having sung a wellknown folk song, such as the one quoted, which begins with a clearly defined ascending major triad each note of the opening phrase is allotted to another group.

231.

THE LOCKED DOOR²³

Very rhythmically



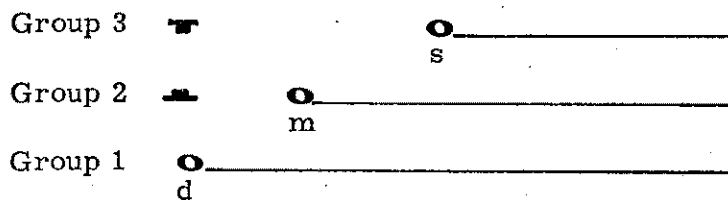
Don't i-ma-gine that I still a -dore you; No, I don't care twopence for you.



Don't i-ma-gine that I still a -dore you; No, I don't care twopence for you.

The three groups enter one by one and sustain their respective notes.

The result is a simultaneous major triad chord.

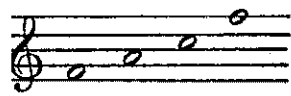


Minor triad could be treated likewise.

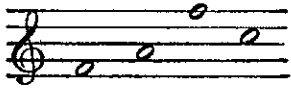
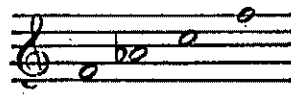
From here transition to more thorough and more formal studies of various triad chords, inversions and progressions would be relatively unhampered. These would be pursued mainly by the trainee intending to teach from Year five onward. He would need, however, formal technical exercises, such as the singing of six possible permutations of each type of triad and in each position. These, for major and

²³The Oxford School Music Books, Teacher's Manual, Senior Preliminary, p. 35.

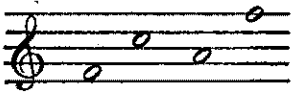
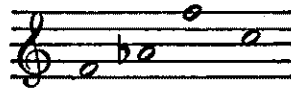
minor tonic triads in root position only and sung to the upper octave
would read:



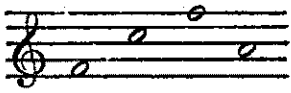
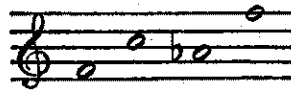
d m s d'
l d m l'



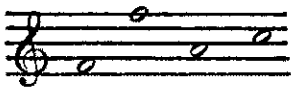
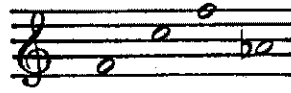
d m s d'
l d m l'



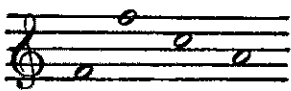
d m s d'
l d m l'



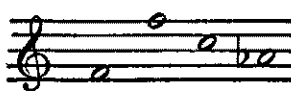
d m s d'
l d m l'



d m s d'
l d m l'



d m s d'
l d m l'

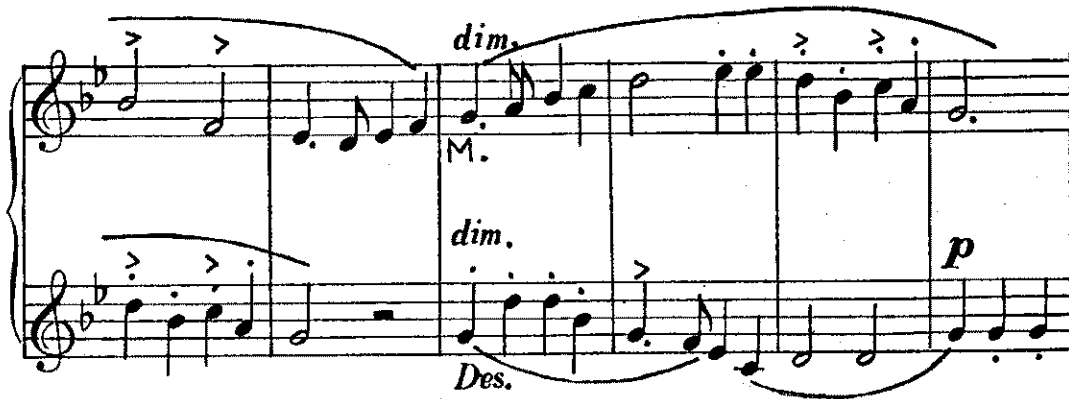


Various chords and inversions sung to a retained bass note would lead to the following:

s	m	d'	l'	m	d
m	d	s	m	d	l
d	l	m	d	s,	m,

These and similar formal technical exercises would either be preceded or followed by a suitable bicinium, preferably built on the same or similar melodic and/or chordal progression. e. g. for a tonic minor triad, No. 50 from the Folk Song Sight Singing Series Book VIII could be used:

mf. *M.* *mf.* *Des.* *cresc.* *f* *M.*



Just as Kodály's 333 Sight Singing Exercises were recommended as common basis for sol-fa courses in all teachers' training colleges offering Kodály courses, so his Let Us Sing Correctly volume is recommended as basic source material in part singing for all.²⁴

As the intonation of semitones is problematic the Let Us Sing Correctly exercises, too, are solely based on the pentatone, as were the 333 Sight Reading Exercises. "After these exercises have been mastered it will not be difficult to sing semitones, because then we shall be supported by the solid 'pillars' of the pentatonic scale."²⁵

²⁴For notes on the Volume see Appendix VI, pp. 270-71.

²⁵Zoltán Kodály Let Us Sing Correctly Introductory notes to the English edition.

While the kindergarten and nursery school teacher trainee may not need to step out much from the confines of this volume, the teacher training for mid and upper primary and secondary school would have to encompass more complex material. The Let Us Sing Correctly volume, because of its universal appeal, could serve as a stepping stone towards the more demanding material found in Volumes VIII-X (inclusive) of The Folk Song Sight Singing Series. These volumes have great affinity to the envisaged song repertoire of an Australian version of the Kodály Method by virtue of their comprising two-part arrangements of folk songs from many European nations. These could be also complemented by other works on similar lines not mentioned here until such time when works of similar nature and purpose, but tailored more closely to the contemporary music of Australia become available.

CHORAL CONDUCTING

All teachers working with the Kodály Method, with the possible exception of the kindergarten teacher, would be constantly involved with group singing as a class activity both in unison and in parts. For this to be successful one of the pre-requisites is that the teacher in charge be skilled in basic conducting techniques. In addition to class singing the organization of a permanent school choir would be among the main responsibilities of the teacher in charge of music. It was felt in Hungary that conducting should be regarded as a basic skill for a school music teacher. Consequently every teachers' training college offers some degree of training in choral conducting there. The degree is naturally determined by the demands of the literature suitable for the age group of the children with whom the students will be concerned. The Hungarian example may be worth following in Australia.

It is self evident that the three-year courses designed for teachers of small children would offer only rudiments in conducting. As the miniature works for young children are mostly simple or compound duple time, much more rarely triple time, beating techniques would not have to exceed these in complexity. Emphasis could be on large movements with very definite accentuation on the down beat, so that young children could easily read and interpret them. The conductor's left hand would rarely be occupied and when used, would indicate

basic dynamics and manner of performance. The simple works would constitute very little difficulty for the teacher as far as the reading of the score is concerned. These simple techniques, therefore, would not warrant a special course. They could be acquired in sight-reading, ear training and sol-fa lessons and practised during the trainees' own choir practices.

Choir works suitable for the higher primary classes and most certainly for the high school students may be in many parts and may present considerable metric, rhythmic and harmonic complexities. In order to prepare the trainee teacher to cope with these problems special courses may be devised; they could last at least one year in the suggested certificate course and may be of two or more years duration in the diploma course. Among others these courses could deal with beating techniques for the whole gamut of simple and compound duple, triple and quadruple time, asymmetric and changing metres and all these in different tempi. The wholly independent left hand would serve to point out part entries, emphasize syncopation, indicate dynamics, manner of performance and other similar aspects. The independence and co-ordination of the two arms and hands, and sometimes fingers are as important to the choral conductor as they are to the instrumental player. As they are the teacher-conductor's stock in trade, they merit systematic development.

To the school music teacher at almost any level equally important

to the practical techniques of choral conducting are reliable foundations in the choral literature with or without accompaniment suitable and available for the various age groups. Allied with that, fluency and accuracy in score reading either a cappella or with solo and/or group instrumental accompaniment is indispensable. He also has to have a good working knowledge of voice development in group practice. He has to be able to play and direct students in the manipulation of simple rhythm and/or melody making percussion instruments and be aware of the compass and basic playing techniques of at least one principal orchestral instrument in each family and/or a keyboard instrument or guitar. The school music teacher may have to modify or provide brand new arrangements to choral works to suit the vocal and instrumental ensemble available in his school. He would therefore have to have some practice and experience in transposition and orchestration. Therefore all choral conducting courses for trainee teachers, but especially the four-year certificate and diploma courses would have to comprise different strands. As was described above the major strands would consist of the actual conducting techniques, literature study, score reading, transposition, orchestration and voice training in groups. The latter one would also encompass a smattering of anatomy, voice hygiene, practical advice and experience in correct breathing, posture and enunciation. Literature studies could be part and parcel of advanced

sol-fa courses, the trainees' own choir practice, history of music and score reading sessions. As all these strands need to be integrated score reading, for instance could be dealt with hand in hand with literature studies, conducting, sol-fa courses, choir practices and instrumental studies. Exercises and practical experience in transposition and orchestration could find their place as much in choir practices and score reading lessons as in the various listening and literature study sessions and the instrumental studies in which the trainees participate.

The topical content, sequence and interrelationships of these strands would have to be worked out with great circumspection and always serving the overall function and purpose of the various college courses. If and when these became integral parts of the college music courses they would greatly enhance the quality of tuition at the tertiary level and eventually at the primary and secondary school level.

MUSICOLOGICAL STUDIES

As stated in Part I an adaptation of the Kodály Method for use in Australia could get off the ground only if it were based on home grown music for which musicological work on a considerable scale would be necessary. As in Australia musical research has been carried out on a more modest scale and on a less national-centred basis than in Hungary, there is comparatively little material at hand to initiate teacher training courses in this field. However, if the Kodály Method already in progress in the Sydney Metropolitan West area²⁶ is to be successfully completed and if it is to gain ground and gather momentum teacher training courses in the Kodály Method should comprise studies in Australia's music, however modestly.

Scholarly literature relating to Australia's art music is much more readily available than is literature in relation to folk music. Some historic works have appeared since the late 1940's and were written for the general public in a popular vein, as are the writings of Isabella Moresby,²⁷ James Glennon²⁸ and James Murdoch.²⁹ Others

²⁶ See Chapter III, No. 2, p. 39.

²⁷ Australia Makes Music (London, Longman, 1948).

²⁸ Australian Music and Musicians (Sydney, Rigby, 1968).

²⁹ Australia's Contemporary Composers (Sydney, Macmillan, 1973).

are shorter scholarly essays, such as Ivor C. Dorum's "Grainger's 'Free Music'", J. M. Thomson's "The Role of the Pioneer Composer: Some Reflections on Alfred Hill 1870-1960", David Tunley's "A Decade of Composition in Australia - 1960-1970" and others, successively published in Studies in Music³⁰ since its inception. Also available are a few voluminous scholarly works by Roger Covell,³¹ Dr. Andrew MacCredie,³² Dr. Doreen Bridges³³ and others. None of these publications is or claims to be an exhaustive study of either Australian music or music in Australia. Their sum total, however, gives an adequate view of musical developments in Australia and the activities of Australian musicians at home and abroad. These, together with the resources of the Australia Music Centre offer sufficient material upon which the art music stream of the various teacher training colleges could be based provided that the actual music of the past, including the early nineteenth century, soon becomes available in print and disc and/or tape.

³⁰ Annual periodical (Department of Music, The University of Western Australia, 1967+). The titles quoted above appear in Vol. 2 (1968), Vol. 4 (1970) and Vol. 5 (1971) respectively.

³¹ Australia's Music (Melbourne, Sun Book, 1967).

³² Musical Compositions in Australia (Canberra, Australian Government Printing Office, 1970).

³³ The Role of Universities in the Development of Music Education in Australia 1885-1970 (The University of Sydney, 1970).

While historic studies would primarily affect the trainee pursuing the envisaged four-year certificate and/or diploma courses a good working knowledge of folk music would be imperative for all teachers and at all levels of the Kodály Method. The main initial difficulty in establishing courses in folk music seems to be the lack of scholarly works upon which to base such courses. Regarding the Australian folk song no system of analysis and/or classification scheme even remotely comparable with the Hungarian has been worked out as yet. Nor has a really scholarly edition of folk songs been published to date. The popular editions of Australian folk songs provide no more than a few notes on the socio-historic background to the tunes and an arrangement in broad classes following socio-economic groupings which eo ipso reflect subject matter. In addition to these some information may be given on the persons from whom the songs were collected.³⁴ Valuable as these data are they do not substitute for musical analysis which none of the volumes provides. It is of paramount importance that this gap be filled. Until properly trained ethno-musicologists find long term solutions to this problem short term practical solutions could be found within the teachers' training colleges offering courses in the Kodály Method. These could be centred on practical analytic work.

³⁴See John Meredith and Hugh Anderson, Folk Songs of Australia.

And because an indigenous analytic method is lacking, to get these studies off the ground the analytic methods used by Hungarian ethnomusicologists and pedagogues may be adopted with slight modifications as an interim measure. These would be applicable to the Australian folk song as this, too, conforms to what Bruno Nettl³⁵ calls the general character of European folk music. Both are of strophic nature, the individual stanza in both usually comprises four rhyming lines and, as a rule, the poetic lines coincide with the musical phrases. In both music cultures the metric songs make up the greater part of the hitherto discovered melodies. According to Nettl even the two types of folk singing Bartók distinguished in Hungarian folklore, the parlando rubato and the tempo giusto also apply to the manner of singing in many other countries.³⁶

The former style, mainly used in ballads and the latter, mostly found in songs directly linked with bodily movements, are just as typical of British tradition as they are of Hungarian. Therefore division into these categories could be equally well applicable to Australian folk music.

The various features analysed in the Hungarian system belong to

³⁵Bruno Nettl, Folk and Traditional Music of the Western Continents, Prentice-Hall History of Music Series (Englewood Cliffs, New Jersey, Prentice-Hall, 1965), pp. 33-51.

³⁶Op. cit. pp. 62-63,

three categories and are recorded in that order; temporal, structural and tonal. To the first belong the metrical pattern as reflected in the poetic phrase length,³⁷ the time signature, tempo and whether syllabic or melismatic; the second category comprises cadential patterns and formal structure; the third category consists of range and tonality.

Tempo is marked in the usual place and in the usual manner, but sometimes simply indicated by parlando rubato or tempo giusto; the metrical pattern is indicated on the bottom left by Arabic numerals which stand for the number of syllables in a line; the time-signature, apart from its usual place, is once more recorded below the indication of syllables.

The structure of the melody, usually recorded in the centre below the tune, is indicated by capital letters of the alphabet, as is the usage internationally. Lower case "v" stands for variant and small Arabic numerals as index indicate the interval by which a phrase is transposed. Thus A⁵ = a perfect fifth higher.

Tonality is usually marked on the bottom right and sol-fa reference is made to the mode of the pentatone, for instance "lah Pentatonic Scale". Heptatonic modes and scales bear their usual name. For the description

³⁷ While in Hungarian folk music it is measured by the number of syllables in a line in many West European folk songs it could be measured by poetic metric foot. The latter method would suit the Australian situation.

of range, cadential formulae and for a comparison of tonalities all tunes are transcribed in relation to G above Middle C as final note. The row of notes used and their degree and intervallic relationship to the final are marked thus:

Final

I II (b)III IV V (b)VI (#)VII 1 2 (b)3 4

5 (b)6 (#)7 8 9 (b)10 11 12

The accidental beside the degrees indicate whether, in relation to the final, the interval is a major or a minor. For example:

- | | |
|------|--------------|
| 3 | major third |
| b3 | minor third |
| VII | subtonic |
| #VII | leading note |

Ambit is usually recorded to the right below the tune, and shows not only the interval between the lowest and highest note of the song but also their degrees. For example, VII - 8.

The cadential pattern, usually recorded in the centre just above the formal structure, is indicated by degree number. As a rule, only

three cadences are described because the last phrase normally ends on the finalis. In case the last cadence is not the final its degree number is specially recorded.

The following Hungarian folk song would bear these analytical notes:

ABLAKOMBA ABLAKOMBA³⁸

Ab-la-kom-ba, ab-la-kom-ba be-sü-tött a holdvi-lág,

A - ki kettőt hármát szeret sosincs ar-ra jó vi-lág.

Lám én csak e - gyet sze-re-tek, még is de so - kat szen - ve - dek,

Az az ál-nok bá-res le-gény csal-ta meg a szí-ve - met.

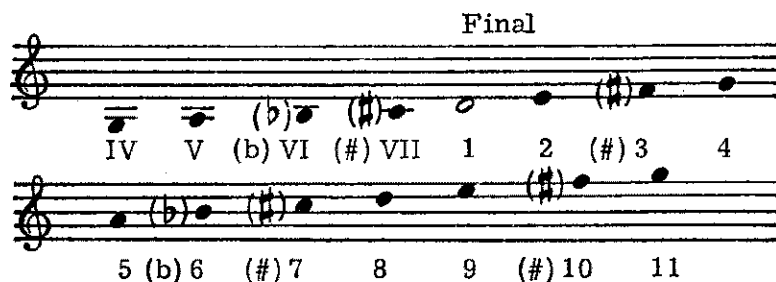
15, 15, 16, 15
2/4, 4/4

1 1 1
A A B A

1 - b10
Aeolian Mode

³⁸Tiszán innen Dunán túl, p. 46. Writer's transposition.

From a practical pedagogical point of view transcription to G above Middle C final has a serious disadvantage; it renders many melodies unsingable. Therefore Hungarian popular and school editions of folk songs³⁹ contain tunes in lower keys, i.e. tonalities of singable range. To avoid such duplication of work and to make the trainees' analytic work as simple as possible it is suggested that a lower note than G be chosen as finalis for the analysis of Australian folk songs and folk tunes of various ethnic groups in Australia. It is important, however, that this note should not necessitate many sharps or flats as key-signatures. D above Middle C is suggested as a possibility for a suitable common final, for it fulfils the above-mentioned requirements. It also has the added advantage that many tunes in the popular Australian folk song collections - such as John Lahey's Great Australian Folk Songs, Long and Jenkin's Australian Bush Songs, The Penguin Australian Song Book and other similar editions - are already notated in relation to that tonic. Thus the basic note-row would read:



³⁹ Such is the case with the tune quoted above, for instance, which, in the popular edition Tiszán innen, Dunán túl is published as B Aeolian.

Analyses of the two versions of Moreton Bay published in the Penguin Australian Song Book and quoted on the following pages would yield the following information:

MORETON BAY⁴⁰

Slow



One Sun-day mor-ning as I went wal-king by Bris-bane wa-ters I to stray, I
chanced



heard a pris'-ner his fate be-wai-ling as on the sun - ny ri-ver bank he lay : "I



am a na-tive of E-rin's is-land, and ban-ish'd now from my na-tive shore : They



tore me from my a-ged pa-rents and from mai-den whom I do a - dore.
the

19, 20, 19, 19
3/4

VI 1 VI
A Av₁ Av₂ Av₁

V - 8
Major
(without "fah")

⁴⁰The Penguin Australian Song Book, p. 16.

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MORETON BAY⁴¹

(Another tune)

Slow and rubato



19, 20, 19, 19
3/4

VI, I, VI
A Av B Av

V - 6
Doh Pentatone

⁴¹Op. cit. p. 17.

The second version has a narrower range and a clearer structural outline than the first one, it is a pentatonic tune,⁴² as against the major tonality of the first one, which, however, shows an affinity to pentatonism in its first and third cadential patterns. When these findings are applied to song selection for the music course with which the trainees are concerned, it becomes clear that the second version is not only the artistically more valuable, but also the more suitable for teaching purposes, especially in the lower grades. Nevertheless the first version, which is far better known and more popular than the second version, could also be used at the higher primary and/or secondary school level for various purposes, among others for comparison of folk song variants.

Similar analyses of other pentatonic songs of Anglo-Saxon origin would bring forth some features which would render certain songs applicable at the beginner's stage, others at mid and late primary level and others again in the final years of the course. The following conclusions can be drawn from a comparison between the Irish tune Down by the Sally Gardens and the Appalachian folk song entitled It Rains and It Hails quoted on the next pages; the former has longer phrases, more varied rhythmic patterns than the latter, it also features a ternary arched structure and a chasmatonic scale. The latter has a narrower compass,

⁴²Unadulterated "doh" pentatone.

terraced structure with the outline of quintal shift and is based on the "soh" mode of the pentatone, comparatively rare in British songs.

Although both have high intrinsic artistic values the Appalachian song, being much simpler in all respects, could be taught at an early stage, such as Year two. The Irish song, a love song, would not be taught before Year eight, regardless of its musical features. At that stage, however, it could be fruitfully used for a number of purposes, among others, to demonstrate dubious tonality.

DOWN BY THE SALLEY GARDENS⁴³

Andante mp

Down by the sal-ley-gar-dens my love and I did meet;

She passed the sal-ley-gar-dens with lit-tle snow-white feet.

mf

She bid me take love ea-sy, as the leaves grow on the tree;

p *pp*

But I be-ing young and fool-ish, with her would not a - gree.

13, 13, 14, 14
4/4

1 1 8
A A B A

1 - 9
Defective Doh Penta-
tone ("te" pien note
in the third line)

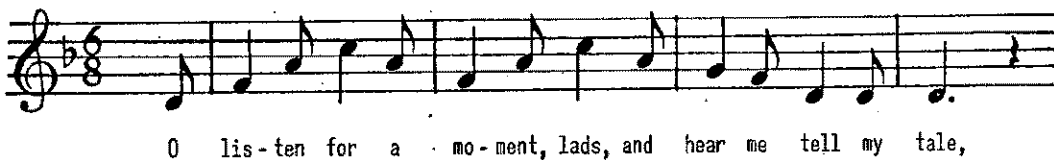
⁴³The Oxford School Music Books, Teacher's Manual,
Senior Part II. p. 46. Writer's transposition.

12, 12, 9, 10
4/4

$$A^5 \quad A \quad A_V^5 \quad A_V$$

⁴⁴Imogen Holst, ed. Singing for Pleasure (London, O. U. P. [?]), Melody version p. 6.

Iambic throbbing is extremely frequent in the English language and folk songs allied with that tongue. It may therefore be argued that Australian folk songs should be rather classed by metric foot and line structure than by number of syllables. Most tempo giusto songs originating from broadside ballads are based on the so-called Ballad metre, comprising alternating four and three iambic feet.⁴⁵ Such is, for instance Jim Jones, an Australian version of Irish Molly, Oh of which the first phrase reads:⁴⁶



These and similar analyses would be of great assistance to the trainees in correlating the musical characteristics of various folk songs and to gain a foothold in the literature of folk music. Such analyses would also help correlating music with other subjects, in this case poetry and history.

Studies in folk music could comprise both home grown tunes and songs originating from various parts of the world as suggested earlier

⁴⁵ Bruno Nettl, Folk and Traditional Music of the Western Continents, p. 60.

⁴⁶ The Penguin Australian Song Book, p. 12. Writer's transposition.

in Chapter III. For the study of Australian folk songs the contents of J. Manifold's The Penguin Australian Song Book could serve as a starting point in perhaps all, except the kindergarten-nursery school teachers college. There, naturally, collections of nursery rhymes and children's game songs of various origins could be investigated.

Were the principles of analysis described above applied to the afore-mentioned and other collections of similar nature the students in the teachers' training colleges would produce a host of analyses as part of their academic studies. These, in turn, could be further investigated from a practical pedagogical point of view as part of their studies in methods. The tunes' rhythmic, melodic and formal elements would therefore be analysed to fine details. These investigations may lead to the classification and grading of these elements, the very pivots upon which the compilation of a suitable repertoire of a Kodály course hinges. The combined efforts of staff and students of the various colleges where Kodály Method courses would be established may thus solve, at least temporarily, the greatest problem of carrying out an Australian music course built on Kodály principles. The circle, which began with the need for a carefully graded national repertoire would thus come to a successful end and would give an impetus to a renewed beginning.

Equipped with such a repertoire, knowledge of and skill in a method that has proved so workable in many parts of the world,

the Australian teacher fresh from college would enter the classroom confidently. He would have the necessary background and training to lead his charges from strength to strength, to produce favourable results with which the vicious circle of poor music education that has beset the Australian scene for so long could be broken in the foreseeable future.

CHAPTER VIII

CONCLUSIONS

All approaches to teaching in general and music teaching in particular have their related problems. The inherent problems of the Kodály Method if adapted for use in Australia are great, but not insurmountable. Their solution would require much time, thought and dedication on the part of everybody involved in the scheme. Even if implemented on a modest basis, the people concerned with it are numerous, for it would call into action musicologists working in various fields and music pedagogues teaching at various levels. It would also necessitate the exploration of the resources of learned institutions and the co-operation of commercial firms.

Even if all the problems could be solved within a comparatively short period of time it is obvious that the Kodály Method could not be the answer to all, especially not with our present trend in education that leaves the choice of subject matter and level of achievement more or less to the individual teacher. The Kodály Method would not suit those who regard a vocal approach obsolete in our time and age, who

are either antagonistic to or impatient with the tonic sol-fa, or those who have no regard towards national culture and have an ingrained antipathy towards anything even mildly prescriptive. For those, however, who feel comfortable with a tightly structured method, those who still regard the human voice the most natural means of musical communication, for those who hold traditions and national culture in high regard, the Kodály Method may be of great value under Australian conditions.

Unless the modern man can develop simultaneously a strong and healthy relationship with his own family, his own people, his own background, his own language, music, dance, and cultivate the abstractions and idioms of his own age, he will never be a balanced human being, but will remain for ever dazed and confused, a prey to passion and prejudice, in the face of the jungle-onslaught of modern life.

National pride, government schools, national radio and TV must foster to their maximum capacity the arts and crafts, the lore and wisdom of an inherited past. These must constitute the recognisable character of the people.

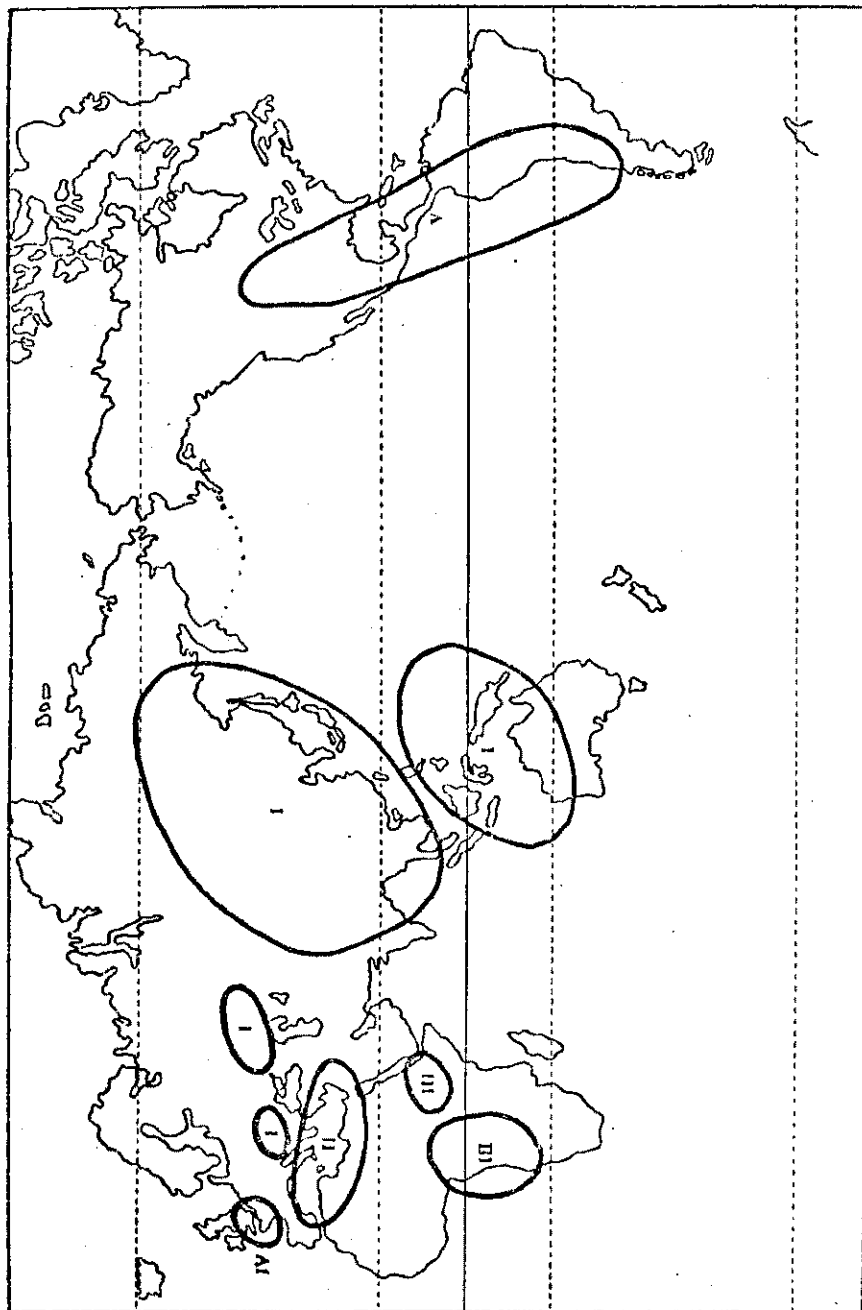
For I have no doubt but that beyond this explosive phase of mankind's evolution, there lies a more harmonious one when each hand will not only wield either sceptre or shovel, but will express its owner's personality, his feelings and thoughts.

For that day and on trust we must preserve and respect every value and every art which brings dignity, nobility and serenity to the human being.¹

¹Yehudi Menuhin, "Notes for an Address to the International Folk Music Council, July, 1963" as in the Appendix to Percy M. Young, Zoltán Kodály (London, Benn, 1960).

Kodály often expressed his belief in each nation's survival as long as it had something to contribute to the rest of the world. An adaptation of his educational principles and method for use in Australia in which a great many voices of the world community, both East and West, find accommodation, may well serve as an example to other nations. It may be worth a trial and the great efforts needed for its implementation. Such a method may, in time, become more than just another approach to local music education. It could become Australia's contribution to international music education.

APPENDIX I



The spread of pentatonic dialects*

* Bence Szabolcsi, A History of Melody (London, Barrie & Rockliff), p. 239.

APPENDIX II

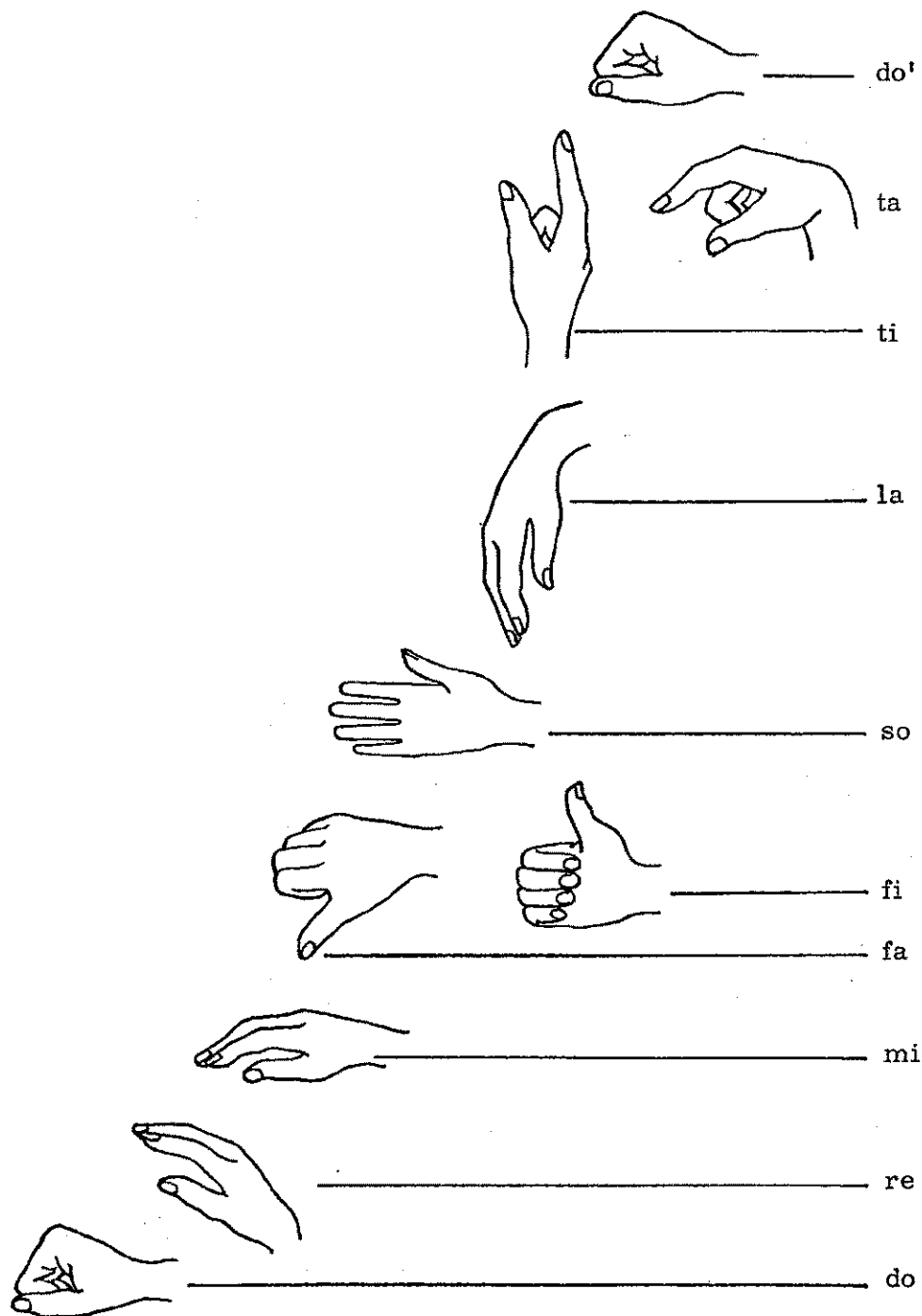
FRENCH TIME NAMES

Hungarian Usage		Australian Usage**		Australian Usage**	
2/4, 3/4, 4/4		2/4, 3/4, 4/4		2/2, 3/2	
	tá - á - á - á (tah-ah-ah-ah)*		taa - aa - aa - aa (tah-ah-ah-ah)		taa - aa (tah-ah)
	tá - á - á (taa - aa - aa)		taa - aa - aa (tah-ah-ah)		taa (tah)
	tá - á (tah-ah)		taa (tah)		ta - te (tah-tay)
	ti (te)		ta - te (tah-tay)		ta - fa - te - fe (tah-fah-tay-fe)
	szin - kó - pa (syn-coh-pah)		ta - taa - te (ta-tah-tay)		saa (sah)
	ti - tá - i (te-tah-e)		ta - te - aa (tah-tay-ah)		sa - se (sah-say)
	tá - i - ti (tah-e-te)		taa - a - te (tah-a-tay)	3/8, 6/8, 9/8	
	tri - o - la (tre-o-lah)		ta - te - ti (tah-tay-te)		
	ti - ri - ti - ri (te-re-te-re)		ta - fa - te - fe (ta-fah-tay-fe)		
	ti - ri - ti (te-re-te)		ta - fa - te (ta-fah-tay)		
	ti - ti - ri (te-te-re)		ta - te - fe (tah-tay-fe)		
Rests are denoted by silent movements			saa - aa - aa - aa (sah-ah-ah-ah)	3/8, 6/8, 9/8	
			saa - aa (sah-ah)		
			saa (sah)		
			sa - se (say-say)		
					

pronunciation

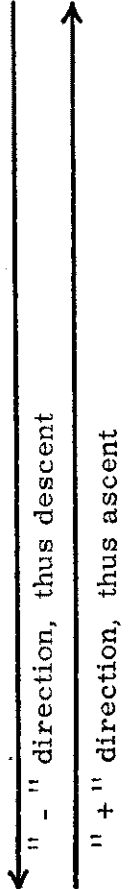
** For a more detailed table of Time Names in Australian usage see the N. S. W. Department of Education, Curriculum for Primary Schools, Music, 1963 Revision, p. 69-73. This table uses different English spelling.

APPENDIX III



APPENDIX IV

THE QUINTAL COLUMN

SCALES							
Key-Signature	Major	Minor Aeolian	Dorian	Phrygian	Lydian	Mixolydian	Direction
7# = +7	C#	A#	D#	E#	F#	G#	
6# = +6	F#	D#	G#	A#	B	C#	
5# = +5	B	G#	C#	D#	E	F#	
4# = +4	E	C#	F#	G#	A	B	
3# = +3	A	F#	B	C#	D	E	
2# = +2	D	B	E	F#	G	A	
1# = +1	G	E	A	B	C	D	
0	C	A	D	E	F	G	
1b = -1	F	D	G	A	Bb	C	
2b = -2	Bb	G	C	D	Eb	F	
3b = -3	Eb	C	F	G	Ab	Bb	
4b = -4	Ab	F	Bb	C	Db	Eb	
5b = -5	Db	Bb	Eb	F	Gb	Ab	
6b = -6	Gb	Eb	Ab	Bb	Cb	Db	
7b = -7	Cb	Ab	Db	Eb	Fb	Gb	

APPENDIX V

AN ANALYSIS

OF

KODÁLY'S "333 ELEMENTARY EXERCISES"

The 333 progressive etudes are divided into thirteen sections. The divisions were made primarily by compass and intervallic relationships within the "doh" and "lah" modes of the pentatone, but they are carefully graded in all respects.

Section I (1-19) comprises only a major second, "doh-ray" with "doh" below the staff;



Section II (20-29) comprises "doh", lower "lah" and "soh" thus the ambit is a perfect fourth. Here "doh" is moved to the second line;



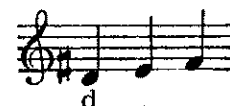
Section III (30) adds a major second above the now well known perfect fourth, "soh-doh", extending it to "soh-ray" perfect fifth. Here "doh" remains on the second line;



Section IV (31-47) treats the tonic minor third, "lah-doh", and a major second above. The ambit is again a perfect fourth, but here "lah" is written below the staff;



Section V (48-55) treats the major third and second in between "doh-ray-me", with "doh" below the stave. The F# key-signature is at the octave to which it refers;¹



Section VI (56-139) moves within "soh-ray" perfect fifth. It combines the intervals of Sections II and III with tonal centre, "doh";



¹See also Bartók's similar practice in his Mikrokosmos I-VI.

Section VII (140-171) extends Section IV. It continues the studies within a perfect fifth, but this time, "lah-me", within a minor type of tonality and thus tonal centre, "lah";

It may also be written as:



Section VIII (172-214) encompasses the full pentatone. As it is stated with lower "soh", the ambit of the tunes is "soh-me", a major sixth;



Section IX (215-238) is a tetratone between "doh" and "soh" above. As "doh" is shifted below the staff the F# key-signature occurs in the same manner introduced in Section V;



Section X (239-270) extends the previous section to a full "doh"-pentatone. "Doh" is placed as in the previous section and so is F#;



Section XI (271-274) is again a "doh"-pentatone, but this time "doh" shifted a semitone higher than previously wherefore a three flat key-signature becomes necessary. Here again Eb is placed unconventionally on the first line where it occurs;



Section XII (275-299) adds upper "lah" to the "lah"-pentatone thus extending the compass to a perfect octave. "Lah" as a movable tonal centre has three different placings. In the third instance the F# key-signature again becomes necessary and is written in its unconventional position;



Section XIII (300-333) extends the previous compass with lower "soh" to a ninth. Here again "lah" moves from the first line to below the staff in the last exercises. In a few cases a new interval, the minor seventh, is introduced, either directly, as in 327 or indirectly, as in 332.



Key-signatures thus introduced and occurring where necessary are F# in Sections V, IX, X and XII and three flats in Section XI.²

The vast majority of the three hundred and thirty-three exercises is in $\frac{2}{4}$ time; only seventeen are in $\frac{4}{4}$ time (Nos. 33, 56, 57, 61, 140, 141, 142, 215, 267, 276, 277, 284, 300, 316, 322, 330 and 333), three are alla breve (Nos. 202, 303 and 324), eight are in $\frac{3}{4}$ time (Nos. 9, 11, 274, 296, 298, 299, 306 and 327) and five have changing metres (Nos. 37 $\left[\frac{2}{4} - \frac{1}{4} \right]$, 120 $\left[\frac{3}{4} - \frac{2}{4} \right]$, 328 $\left[\frac{4}{4} - \frac{3}{4} \right]$, 331 $\left[\frac{3}{4} - \frac{4}{4} \right]$ and 332 $\left[\frac{4}{4} - \frac{7}{4} \right]$.

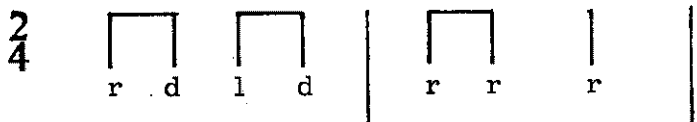
Most of the 333 Exercises are built on bipodic motives, but there are a good number based on tripodic motives, such as Nos. 2, 10, 35, 40, 46 in Section IV, to mention a few from the beginning of the volume.

Rhythmically most exercises are very simple, comprising crotchets, mainly pairs of quavers, seldom minims, crotchet and quaver rests. In a few instances the snap $\uparrow |$ and the simple syncopation $\uparrow | \uparrow$ occur. Also rare are the semiquaver patterns. The $\overline{\square \square}$ pattern occurs only seven times (Nos. 80, 87, 122, 123, 167, 225 and 297), the $\overline{\square \square}$ pattern once (No. 167) and both $\overline{\square \square}$ and $\overline{\square \square}$ only twice (Nos. 159 and 168).

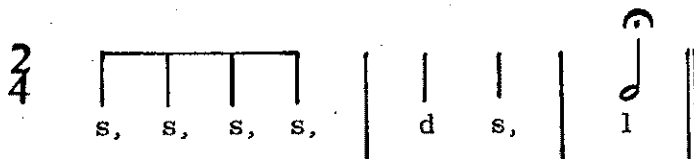
The simpler these exercises are in metric and rhythmic

²Other key-signatures appearing in the B & H English editions are unnecessary as they do not occur in the pentatone. These key-signatures are supposedly intended to help the teacher and/or pupil used to the conventional key-signatures of diatonic scales.

configurations³ the greater the composer's ingenuity is in melodic variation and formal structure, in spite of the severe self-imposed limitations in compass and tonality. The melodic formulae and cadence structures are varied and are built on universally applicable principles, although many of them were inspired by the characteristics of the Ancient Style of Hungarian folk music.⁴ For instance, the end cadence in No. 78 is a typical feminine cadence -



while the last cadence in No. 79 is a typical masculine cadence -



Regarding form, both the binary and ternary forms are represented.

Exercise No. 74, for instance, represents the binary terraced structure -



³There are no $\frac{6}{8}$ or $\frac{3}{8}$ metres or tunes with anacrusis alien to Hungarian folk music.

⁴See pp. 22-27.

while Exercise No. 299 typifies a ternary form.



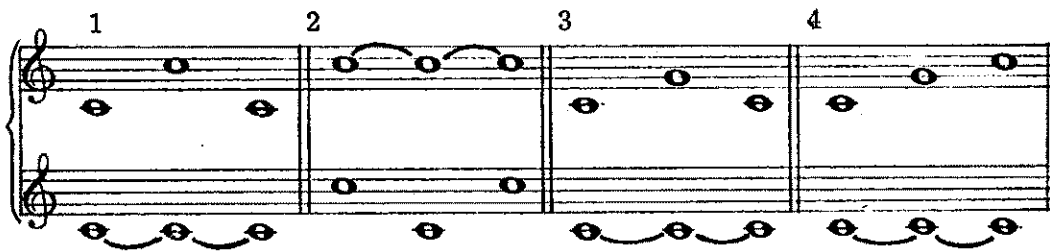
Although the majority of exercises is based on the "lah" mode of the pentatone, there are quite a few which exemplify other modes. The "doh" mode, especially useful under Australian conditions, occurs quite frequently, for example in No. 23 and 24 in the first two sections of the work.

270.

APPENDIX VI

NOTES ON KODÁLY'S "LET US SING CORRECTLY"

This slim volume contains one hundred and seven progressive intonation exercises from the simplest oblique motion involving perfect intervals only, as in Exercises 1-4:



to examples of true vocal counterpoint involving perfect as well as major and minor intervals, but no dissonances, such as Exercises 105-6:



The volume is intended for beginners and is so designed that rhythmic difficulties are avoided. Most exercises move in semibreves and/or semibreves and minims,¹ only a few employ crotchets and dotted patterns² and simple syncopation.³ In no exercise is any metre prescribed, nor time signature used, it is merely implied in the respective movements of the two parts. Where simultaneous attack of the two parts seems too difficult, the second voice may enter half a note value later.

The exercises are meant to be sung to sol-fa, and/or to open vowels or may even be hummed. Sol-fa, however, is recommended. The etudes are to be sung at a slow pace with staggered breathing. The slow pace allows each participant to hear his own voice as well as the other voice, to make adjustments in intonation where and when necessary and to savour the beauty of two parts in harmony. No more than three exercises are recommended during any music lesson, but each is to be repeated with exchanged parts, possibly at the original pitch, so as to provide every student with regular experience in singing both the upper and the lower voice.

¹Up to and including No. 49 they move in semibreves only; in Nos. 50, 82-87 and 107 minims and minim rests also occur.

²In Nos. 88-90 and 94 one pair of crotchets, in Nos. 91, 96-97, 99-102  patterns are used for variety.

³From No. 92 onwards a variety of patterns occurs with crotchets, Nos. 93-94, 98, 100-106; syncopation,  as in Nos. 89 and 94,  as in Nos. 92-96, 98-102, 105-107 and  as in Nos. 103-105.

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