

**AN INVESTIGATION OF THE EDUCATIONAL INFLUENCES
ON THE
KODÁLY APPROACH TO MUSIC EDUCATION**

BY

RUDI J. DICK

A Thesis
Submitted to the Faculty of Graduate Studies
in Partial Fulfillment of the Requirements
for the Degree of

MASTER OF EDUCATION

Department of Education
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Abstract

Much has been written about Zoltan Kodály's life and work, however it is more difficult to find literature that explicitly addresses the specific educators, philosophers, experiences and context, that influenced the "method formalizing" process of Kodály and the colleagues who assisted him. Can a succession of influences and influencers be tracked over a substantial period of time? How did this Hungarian composer, ethnomusicologist and pedagogue determine that his method would best serve music education.

Kodály did not work in a vacuum. He worked alongside his own pupils and colleagues to reform music education in Hungary. Kodály reacted against the influence of the Froebelian system of kindergarten which used music as a means not an end. He looked at the ancient Greeks as the prime models of music education as being a daily life long experience. For the specific components of their method Kodály and his team examined systems in other countries and they examined the work of other educationists. I found an unbroken stream of educationists from Pestalozzi to Kodály. Pestalozzi influenced the work of Pfeiffer and Nägeli, who all in turn were strong influences on Jaques-Dalcroze, Curwen, Weber, and Jöde. Kodály studied, borrowed and incorporated the works of these men in his method. This study sheds historical and contextual light on the Kodály method of music education.

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In addition, I would like to thank Professor Lois Choksy, Sr. Thérèse Potvin, Dr. Amanda Montgomery, Sr. Mary Alice Hein, Professor Erzsébet Szönyi, Dr. László Vikár, Dr. László Eösze, Dr. Helga Szabó and Dr. Percy M. Young for their words and letters of wisdom, information and encouragement.

My deepest appreciation goes to my wife Janine and our two daughters Kirsten and Rachel. I will always be indebted to them for their constant support, understanding and encouragement in this significant process of my life.

Johann Heinrich Pestalozzi 1746-1827

Allgemeinen
Musikalischen
Zeitung 1804

Pfeiffer and Nägeli publish
Gesangsbildungslehre
1810

Nägeli publishes *Die
Pestalozzische
Gesangsbildungslehre*
1809

Friedrich Froebel 1782-1852

John Pyke Hullah 1812-1884

John Curwen 1816-1880

Emil Jaques-Dalcroze 1865-1950

Adám publishes
Growing in Music 1944

Fritz Jöde 1887-1970

Angels' Garden
established 1828

Zoltán Kodály 1882-1967

German ceases to be
official language of
Hungary 1861

Kodály becomes Chair
of Music Theory 1907

Kodály hears singers in Buda Hills 1925
First trip to England 1927
Press Campaign 1929

Adám to Jöde 1932
Rajeczky aware of Jöde 1936
Jöde to Budapest 1937

Carl Orff 1895-1982

CHRONOLOGICAL CHART

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Chapter 1: Introduction and overview of the methodology

It has become increasingly more evident, that in North American elementary schools, the three most commonly used approaches in music education are methods inspired by Emil Jaques-Dalcroze (1865-1950), Carl Orff (1895-1982) and Zoltán Kodály (1882-1967). These men have radically influenced music education in the twentieth century.¹ All three were committed to improving the state of music education in their own country and their immediate context; Dalcroze primarily in Switzerland, Orff in Germany and Kodály in Hungary. However, it did not take long for these pedagogues and their new ideas on music education to radiate to other countries where they were adapted to new contexts. Although these men did not collaborate with each other on their research and implementation of their new methods of music education, they were aware of each other's work and there are several common threads that run through each of them. In a 1964 Radio Bremen interview with Lutz Besch, Kodály acknowledges that without knowing of the other's research at the time, both he and Orff are united in the belief that the pentatonic scale with its five tones, no semi-tones and not the diatonic scale of seven tones, two

¹ Lois Choksy, Robert M. Abramson, Avon E. Gillespie and David Wood, *Teaching Music in the Twentieth Century*, (Englewood Cliffs: Prentice-Hall, 1986).

semi-tones, should be the starting point for music learning.²

For the contemporary music educator it is valid and valuable to ask: Who were the educators, philosophers and thinkers that influenced and inspired these men in developing their new methods of music education? What historical, social and educational contexts were they working in? What experiences shaped and guided their thinking? What prompted them to examine music education at all? Can a succession of influences and influencers be tracked over a substantial period of time?

To answer these questions with relation to all three men would be a formidable task. For the purpose of this study I have limited my research to an investigation of the educational influences on the Kodály method of music education.

Much of the Kodály process that I have been researching regarding the development of the Kodály method has also been my own personal process. As a beginning graduate student I was engaged in a research paper examining Pestalozzi as one of the fathers of child-centered curriculum. That study began my own journey in understanding what it means to facilitate a class of

² "Darin sind wir auch mit Orff einig. Er beginnt auch mit der Pentatonik. Wahrscheinlich ganz ohne von unserem System etwas zu wissen - so wie wir seines nicht kannten - und bloß von der Überlegung ausgehend, daß erst einmal die Ganztöne sicher sitzen müssen, bevor man die heiklen Halbtöne dazwischenschiebt." Zoltán Kodály, "Neue Wege in der Musikerziehung," *Zoltán Kodály Mein Weg Zur Musik: Fünf Gespräche mit Lutz Besch*, ed. Peter Schifferli, (Zürich: "Die Arche," 1966) 81.

students and encourage autonomous, life-long, student-centered learning. In successive studies I participated in some music education courses that introduced me to the approach to music education as laid out by the Hungarian musician and educator Zoltán Kodály.

As I began to study Kodály's writings his words continually seemed to reinforce my belief in a child-centered music curriculum and they seemed to echo the philosophy of Pestalozzi. I began to see connections between Kodály the man behind the method I was using in the classroom and Pestalozzi the man that had introduced me to an historical context for child-centered education.

For Kodály musical literacy is the right of every human being, as general education is in Pestalozzian philosophy. Kodály believed that musical learning must begin with the child's own natural instrument - the voice and Pestalozzi believed that all learning must begin from the child's own experiences. Both men believed in the earliest education possible. The first teacher is the mother; the first classroom is the home; the first lesson must be experience. They agreed that only material of highest quality is good enough for teachers to present to the students. Nothing is too good for children. I witnessed similarities in their belief in beginning from where the students are and building upon these experiences sequentially and

developmentally moving from simple to more complex.

During this period in my life I became acquainted with the book: *Teaching Music in the Twentieth Century*. In this book Lois Choksy makes a statement that intrigued me very much. "None of the practices associated with Kodály originated with him. Solfa was invented in Italy and tonic solfa came from England; rhythm syllables were the invention of Chev  in France, and many of the solfa techniques employed were taken from the work of Jaques-Dalcroze; hand-singing was adapted from John Curwen's approach in England and the teaching process was basically Pestalozzian."³

At that moment I realized that other Kodály scholars were also making connections between Pestalozzi and Kodály. As I investigated Pestalozzi's influence on Kodály further, I became aware that this was not a topic that has experienced much research. With this came my realization that there was a need for more research in this area.

With my interest in child-centered curriculum, Kodály, Pestalozzi and their similar philosophy to child-centered education, I decided that an investigation of the educational influences on the Kodály approach to music education would be a worthy thesis.

³ Choksy, et. al. 70.

This study is significant to me in two main areas.

1) This study is an historical study. It sheds some historical and contextual light on the Kodály method of music education. "The problems of systematically teaching people . . . music, stretch back several centuries. The greatest educators of the past (such as Comenius, Franke, Rousseau, Pestalozzi, etc.) have all made comments and suggested solutions."⁴ It is a tool in understanding who and what influenced Kodály.

It is a demonstration that his philosophy of music education is strongly rooted in an historical context and understanding of learning theory of his time. "The sequence which was developed in Hungary, after much experimentation, is a child-developmental one."⁵ It seems that Kodály's child-centered method of music education is closely linked with many educational beliefs held by other educational thinkers. I believe it is important that an investigation of this nature be made to determine how and why Kodály and his colleagues developed their child-centered music education approach.

2) As a Kodály trained music educator, this study satisfies a personal interest and a desire to know more about the educational

⁴ Jenö Adám, *Growing in Music with Movable Do*, (New York: Pannonius Central Service, Inc., 1971) 1.

⁵ Lois Choksy, *The Kodály Method*, (Eglewood Cliffs: Prentice Hall, 1988) 11-12.

beginnings of the Kodály method and to determine Kodály's own process in formalizing his method. As well as a strong belief in anchoring his method in a child-centered approach, Kodály foreshadows contemporary educationists who also advocate for child-centered education. One sees connections and consistencies with current learning theory. For this reason this research may be of importance and of interest to contemporary music educators as well.

The over arching question for this research is how did this Hungarian composer, ethnomusicologist and pedagogue determine that this type of method would best serve music education?

It is not difficult to find literature that addresses Kodály's reasons for involving himself in music education. The process that led him there is also well documented. Much autobiographical and biographical material has been written about Kodály's life and work,⁶ however it is more difficult to find literature that explicitly addresses the specific educators, philosophers, experiences and context, that influenced the "method formalizing" process of Kodály

⁶ Adám, *Growing in Music with Movable Do*; László Dobszay, *After Kodály: Reflections on Music Education* (Kecskemét: Zoltán Kodály Pedagogical Institute of Music, 1992); László Eöszé, *Zoltán Kodály: His Life and Work* (London: Collet's Holkings Ltd., 1962); László Eöszé, *Zoltán Kodály: His Life in Pictures* (Budapest: Corvina, 1971); Mary Alice Hein, *The Legacy of Zoltán Kodály: An Oral History Perspective* (Budapest: International Kodály Society, 1992); Zoltán Kodály, *The Selected Writings of Zoltán Kodály* (London: Boosey & Hawkes Music Publishers Ltd., 1974); Percy B. Young, *Zoltán Kodály: A Hungarian Musician* (London: Ernest Benn Limited, 1964); Lorna Zemke, *The Kodály Concept; its History, Philosophy and Development* (Champaign: Mark Foster Music Company, 1974).

and his colleagues who assisted him.

Kodály was born in the small central Hungarian town of Kecskemét in 1882. In 1885 Kodály, along with his family, moved to the village of Galánta which he described as “the best seven years of my childhood.”⁷ It was in fact to this part of Hungary that Kodály, the ethnomusicologist returned to embark on his first folk song collecting. Kodály always had a keen interest in music and his father who was a railway official and an amateur musician, encouraged Kodály in his musical pursuits. Kodály’s mother was a fine singer and pianist and the family would often host chamber music evenings with family friends. Kodály’s compositional talents were evidenced early in his youth and at the age of sixteen he had the honour of having one of his overtures performed by the school orchestra. Later Kodály entered The Franz Liszt Academy as a composition student and the University of Hungary as a student of Hungarian and German where he earned a Doctor of Philosophy degree in linguistics. “He spent the years from 1900 to 1904 at Eötvös College, a training college for forty exceptionally gifted teachers, which had been. . .organized on the lines of the French *École Normale Supérieure*. Here, under the supervision of the highly qualified staff, Kodály perfected his knowledge of English, French and German; and ,

⁷ Eöszé, Zoltán Kodály: *His Life and Work* 12.

amongst other specialist subjects, was introduced to Sievers's researches in the music of language. As a result of his years at the University and Eötvös College he acquired the basic academic training without which, to the great detriment of the new Hungarian music, he would scarcely have been equipped for his future mission, his research in the field of folk music. Moreover, these years at the College also had a stimulating influence on his development as a composer."⁸

Much of the literature presents historical clues, bibliographical references and a context for Kodály's compositional and ethnomusicological influences, however I have been unable to find any body of work that outlines in a sequential way the educational, historical, philosophical and contextual ways that Kodály was influenced in developing his "method." In this respect I believe this study to be unique. In an interview with one of Kodály's former students, Dr. László Vikár, I informed him of the purpose of my research, whereupon he admitted that he was not aware of another study that traced the educational influences on Kodály.⁹

With the limitations of nonexistent literature that explicitly outlines Kodály's influences, my methodology was essentially the examination of all the relevant literature that provided any evidence

⁸ Eöszé, *Zoltán Kodály: His Life and Work* 15.

⁹ László Vikár, personal interview, 8 July 1993.

that Kodály was influenced by other educationists. The task of uncovering these areas is like an archaeologist unearthing hidden secrets and treasures of previous human existence. First I examined the obvious. I began with primary sources. I examined Kodály's own writings, biographies written about him, and interviews and correspondence with students of his. This body of research has provided clues and insights about several people and experiences that were strong influences on Kodály. The second step was the gathering of primary sources and documents on these people and experiences that influenced Kodály and his process. In several instances I took the research further still as I uncovered influences upon influences upon influences.

In essence my methodology was a process of first examining primary sources, then the secondary material on Kodály. This process repeated itself as I examined the primary and secondary sources on each of the successive influencers and influences on Kodály.

Chapter 2: The Educational Influences on Kodály

The Influence of the Ancient Greeks

For Kodály it was the ancient Greeks who personified the ideal role of music education in society. He wrote in a 1929 article entitled *Children's Choirs* : "If we look into the curriculum we can see that those who planned it were far away from the Greek ideal of education which cast music in a central role. And in most cases practice is unable to realize even the prescribed minimum."¹⁰

Kodály could not accept a music education that was merely a pleasant activity to pass the time. For him music was the ultimate art form. He saw it as the ultimate form of human expression. One must consistently come in contact with quality music that increases the ability of mind, body and spirit. Plato believed that "education which is not uplifting is not education; men must constantly be exposed to an ethical code higher than their own. In this process music has a vital role."¹¹

For the ancient Greeks, music played a vital role in their daily existence which was a constant education and betterment of themselves. Kodály believed that the art of music should be a daily experience for all people. "The Greeks, when they stepped out of

¹⁰ Kodály, *The Selected Writings* 119.

¹¹ "Plato," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: MacMillan Publishers Limited, 1980) 14: 855.

their homes, inhaled culture even in the market place.”¹²

Music was an integral part of their human journey. Music was not a mere collection of pleasing sounds that for some strange and mystical reason caused happy feelings. They believed that the power of music shapes and “reaches the character and the soul.”¹³ This power although otherworldly was explainable, teachable and learnable, through the study of harmony and rhythm. “Harmony has motions akin to those of the soul, which it can help to restore to an inner concord; in like manner, rhythm is an aid to inner gracefulness.”¹⁴ Music is a blend of the cognitive and affective domains.

When one learns concepts, skills and principles of music, such as rhythm and harmony, one comes to a deeper understanding of music as art and in this way the gateway is opened to music moving the deeper personal being. “The qualities of rhythm and harmony . . . sink deep into the soul and remain there. The result is grace of body and mind attainable in practice solely through the traditional system of literacy and musical education known as *mousiké*. Thus a man’s habits become his nature.”¹⁵

¹² Kodály, *The Selected Writings* 120.

¹³ “Aristotle,” *The New Grove Dictionary of Music and Musicians* 1: 589.

¹⁴ “Ethos,” *The New Grove Dictionary of Music and Musicians* 6: 284.

¹⁵ *The New Grove Dictionary* 14: 854.

Kodály held to a fundamental belief that music literacy deepens one's understanding of music as art. "What the ancient Greeks already knew - for them far-reaching musical education and active playing of music were the basis of human culture - we experience: how great the educational strength of musical studies is, and what value they have already with small children."¹⁶ Kodály strongly believed that the role of music education is much more than merely appreciating an unexplainable feeling aroused by hearing a pleasing collection of sounds. "Daily music feeds the soul. . . Music is instrumental in creating harmonious human beings."¹⁷ The role of the music teacher is to facilitate, guide and provide the opportunity to discover meaningful, quality music experiences for the child, coupled with a developmentally appropriate sequence of concepts and skills leading to musical reading and writing, so that the stage is set for a deeper understanding and expression of self.

"Powerful sources of spiritual enrichment spring from music. We must spare no effort to have them opened for as many people as possible. . . Music must not be approached from its intellectual,

¹⁶ Erzsébet Szönyi, "Zoltán Kodály's Music Pedagogical Concept," *International Kodály Conference Budapest 1982*, ed. Ferenc Bónis, Erzsébet Szönyi, László Vikár (Budapest: Editio Musica, 1986), 152.

¹⁷ "Wir wissen, daß eine tägliche Beschäftigung mit der Musik den Geist so erfrischt. . . Man kann sagen, daß die Musik auch rhythmisch, harmonisch auf den Menschen einwirkt und daß diese musikalischen Kinder dadurch, daß sie Musik in sich haben, im ganzen harmonischere Menschen werden." Zoltán Kodály, "Neue Wege in der Musikerziehung," *Zoltán Kodály Mein Weg Zur Musik* 76-77.

rational side, nor should it be conveyed to the child as a system of algebraic symbols, or as the secret writing of a language with which he has no connection. The way should be paved for direct intuition . . . Often a single experience will open the young soul to music for a whole lifetime. This experience cannot be left to chance, it is the duty of the school to provide it.”¹⁸ A quality music education for everyone, became Kodály’s credo. He taught it. He modeled it. He lived it. “Kodály’s philosophy regarding music was fundamentally simple: that it should be for everyone!”¹⁹

¹⁸ Kodály, *The Selected Writings* 120.

¹⁹ Zemke 10.

The Influence of the Germans

Until the age of 43, Kodály was primarily a professor of composition and an ethnomusicologist, collecting, analyzing and categorizing folk songs with his friend and colleague, Béla Bartók. It was not until he heard and experienced the appalling singing of poor quality music by a group of teacher training students that he turned his attention to improving public music education. Kodály mentioned to his biographer László Eösze that: "until 1925 I had lived the ordinary life of a professional musician. I was not concerned, that is to say, with our educational system because I assumed that it was satisfactory and that everything possible was being done; and that, as far as music was concerned, those who had no ear for it might just as well be written off. Then an incident occurred that destroyed this illusion. One fine spring day I happened to come across an outing of young girls in the hills of Buda. They were singing, and for half an hour I sat behind some bushes listening to them. And the longer I listened, the more appalled I was by the kind of songs they were singing."²⁰

This incident triggered Kodály's investigation of the state of music education in the Hungarian school system. His first article on the subject of methodology and instruction is *Children's Choirs*. He

²⁰ László Eösze, *Zoltán Kodály: His Life and Work* 69-70.

severely criticized the old methods used by contemporary music teachers who were not sensitive to the quality of the material they used with their students. He strongly stressed the importance of selecting music only of the highest quality. Kodály realized what a great resource and opportunity was available to Hungary in the nurture and education of her children and youth. "Only art of intrinsic value is suitable for children! Everything else is harmful. After all, food is more carefully chosen for an infant than for an adult. Musical nourishment which is 'rich in vitamins' is essential for children."²¹ Absolutely nothing should be spared to provide quality music education to children. Nothing is too good for the next generation. "Nobody is too great to write for the little ones; indeed, he must do his best to be great enough for them."²²

Kodály came to the realization that teaching musicians at the Academy of Music in Budapest was not sufficient to establishing and maintaining quality music education for all students at all levels. He needed to change his focus from the University level to the primary level. In his 1941 article *Music in Kindergarten*²³ he laments the fact that Hungarian culture has been built from the top downwards. Rather than creating the Academy of Music, the

²¹ Kodály, *The Selected Writings* 122.

²² Kodály, *The Selected Writings* 125.

²³ Kodály, *The Selected Writings* 127-148.

foundation for teaching singing in schools should have been laid. He reinforced this belief in the preface to the 1954 volume *Musical Reading and Writing*. Kodály explains how music education should be systematically planned from the bottom up. "The Academy of Music . . . Even though it did not have the right organisation. . . was built from the top and was, at first, only an institution for the very ablest. Slowly and unsystematically it began to teach beginners and, in its practice-teaching classes, even small children."²⁴ This also became a process for his own teaching. "In my search for what could be done, I was drawn towards the younger - and still younger - people, until at last I arrived at the nursery school."²⁵

It became increasingly evident that some of the first major educational influences on Kodály were negative. He was reacting to a system that he saw as inadequate and deficient. Kodály went to the primary school to begin to rebuild the Hungarian music education system from the bottom up. As he surveyed the music situation in the kindergarten he quickly assessed where the education system had gone wrong. Like so much of Hungarian culture, there was little that was truly Hungarian. For centuries Hungary had come under the occupation of other countries and had adopted foreign language,

²⁴ Zoltán Kodály, preface, *Musical Reading and Writing I-III* by Erzsébet Szönyi (London: Boosey & Hawkes Inc., 1954)

²⁵ Eöszé, *Zoltán Kodály: His Life and Work* 72.

foreign culture and foreign policies. Hungary had existed under Turkish occupation for nearly two centuries after the battle of Mohács in 1526. In 1699 the Peace of Carlowitz began this small country's 150 year Austrian rule. The Austrian influence became deeply seated throughout Hungary. German remained as the official language until 1861.²⁶ By the turn of the century, Hungarians were struggling to redefine their own identity. This in and of itself caused much animosity and skepticism among the Hungarian nationalists. Kodály himself said in a lecture that he presented in 1932 for the significant literary Hungarian journal *Nyugat* :

“Recall what the world was like here in Pest in our young days. At that time the Wagner cult was at its climax here. If it had not been for the fact that the programme was in Hungarian, the music played at concerts would have made one think that one was in a small German town; besides, it is only a few years ago that the German text was omitted from the back page of the philharmonic concert programmes. (Anyone who wanted could consider the Hungarian text as being on the back page.) This was self-evident in view of the fact that the majority of professional musicians did not know Hungarian, and even the lovers of finer music - not the opera-goers, but those who practised music at home, the performers of classical chamber

²⁶ Young 12.

music - preferred talking German to Hungarian. No wonder that in this great German world we were overcome by a terrific longing for the real Hungary, which could not be found anywhere in Pest, for here German was virtually the official language of music. . . We did not understand why one had to speak German in order to practise classical music, for we knew that it was practised in Russia, France and England, too... The understanding of music with a text is linked to the language used so that those who practised classical music in Hungary lived, where music with words was concerned, in the world of Schubert, Schumann, and their companions, and regarded the Hungarian songs which they happened to encounter as trivial, vulgar, a product of uneducated and useless dilettantism. They were right up to a point, and so the elevation and development of the Hungarian song from its ancient roots to an artistic level equivalent to foreign songs emerged as an urgent and crucial problem."²⁷

These were some of the essential concerns that Kodály identified in Hungarian schools. The Hungarian education system was based on the German kindergarten fashioned after the teachings and educational philosophies of Friedrich Froebel (1782-1852). To Froebel music was a means not an end. He was much less concerned with the music than the concepts that could be memorized and

²⁷ Kodály, *The Selected Writings* 210.

hopefully transferred by the repetition of the rhyming verses. Froebelian songs were songs to teach something physical, mental, and moral not necessarily to teach something musical.²⁸ Here Froebel has created a song to reinforce some geometry concepts about cubes and how their surfaces and sides join together:

[2] 1 1 3 3 | 5 5 3 |
 Face to face put; that is right,
 8 8 7 7 | 6 6 5
 Edges now are meeting quite;
 6 6 5 5 | 4 4 3
 Edge to face now we will lay,
 2 2 1 1 5 | 5 2 1
 Face to edge will end the play. *

*

The figure 2 at the left hand means that there are two halfnotes to each measure and the number over the words signify: the 1=do; the 3=mi; the 5=sol, etc.

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Needless to say, Kodály was greatly concerned about this type of singing in the schools. In his opinion, these songs virtually had nothing to do with music or education. In 1941 in his article *Music in the Kindergarten*, he wrote extensively about the shortcomings of these German texts and their contrived Hungarian counterparts, accompanied with their trite tunes. "It was in the Fröbel period

²⁸ F. H. Hayward, *The Educational Ideas of Pestalozzi and Fröbel* (Westport: Greenwood Press, 1979) 127.

²⁹ Friedrich Froebel, *Pedagogics of the Kindergarten* (New York: D. Appleton and Company, 1895) 134.

that the inanity of the texts reached its summit.”³⁰ Hungarian educators not only translated many Froebelian songs, they also wrote their own in the same vain:

A paper square and an elongated square, both of them
Delightfully amusing and mind-stretching.
With eight pieces we can make beautiful figures
And from these we can also learn to count.³¹

One can find many volumes of Hungarian didactic material that bear witness to this type of music with similar texts, on a wide variety of subjects. “Philosophical trends were detected in textbooks published somewhat later than 1868. One such book is Sámuel Kohányi’s *Gyermekdalok* (Children’s Songs, 1871). Besides mathematics and geography, the contents include a presentation of Aristotelian philosophy; all the subjects are introduced by means of rhymes according to principles established by Friedrich Froebel.”³²

Under the leadership of Kodály, many of his students and colleagues became a united team of researchers, developing a strong Hungarian system of music education, complete with authentic Hungarian Folk song material. Kodály and his colleagues and students reacted against the negative influence of Froebel on Hungarian music education. “Anyone whose education . . . follows the

³⁰ Kodály, *The Selected Writings* 133.

³¹ Kodály, *The Selected Writings* 133.

³² Zemke 3.

German curriculum, will remain insensitive to the peculiar characteristics of Hungarian music.”³³ Kodály was committed to replacing the Froebelian system with a quality music education system, specific to the context in Hungary.

“In an interview, Jenő Adám mentioned that despite the impetus given to folksong usage through Béla Vikár’s research, his collections were ignored in teaching music in the schools. Thus, the German influence remained in the schools while that of Hungarian folk lore was practically non-existent. Adám commented that the majority of songs taught in the schools were of the ‘Tandal’ type, or manmade ‘learning’ songs on texts of Froebel. Kodály, in his book, *Zene Az Ovodaban*, referred to the Froebel songs as Hungarian songs with stupid texts. Adám related that both Béla Bartók and Zoltán Kodály were educationally raised on the Tandal but because they resided in the country, they had innumerable opportunities to hear the genuine folk songs.”³⁴

As Kodály reacted against the old German influences on music education in Hungary and as he and Bartók continued their work with the Hungarian folk songs, he encouraged his students and colleagues at the Academy of Music to take up the cause of Hungarian music education. “In addition to the sol-fa work he described the old

³³ Kodály, *The Selected Writings* 154.

³⁴ Zemke 6.

pedagogy according to Froebel. Froebel had a very great influence in Hungarian pedagogy. His idea was that by learning something in a poem or in music, children could learn, for example, about the square, the circle, numbers, how to behave and other such things. These were known as *Tanító* songs or teaching songs. The teachers were shown that this type of song was not suitable.”³⁵

³⁵ Irén Forrai, “Irén Forrai,” *The Legacy of Zoltán Kodály: An Oral History Perspective*, ed. Mary Alice Hein 61-62.

The Beginning of the Kodály Method

As Kodály and his students continued their research, they were positively influenced by a variety of music education systems, methodologies, and philosophies from around Europe. Although Kodály's context in a Hungary that was desperately seeking an identity of its own, prompted him to seek a method of music education unique and specific to the children of Hungary, he identified with and adopted the philosophical underpinnings of other countries, adapting them to his Hungarian context. In 1945 he spoke at a lecture held in Pécs about *Hungarian Music Education*, where he identified that "the road from Hungarian music to the understanding of international music is easy, but in the opposite direction the road is difficult, or non-existent."³⁶

In practice, Kodály had been initiating music education reform since he was twenty-five. Since 1907, when Kodály accepted the Chair of Musical Theory at the Academy of Music, he had consistently been using solfeggio and solmization in his own classes. He had been inspired by their success in both Italy and France.

Guido of Arezzo, an eleventh century Italian monk, devised a method for teaching sight singing. His method used a hexachord pattern of whole tones with the exception of a semitone between the

³⁶ Kodály, *The Selected Writings* 154.

third and fourth notes. "Guido pointed out, as an aid to memorizing the pattern, that in a familiar hymn, *Ut queant laxis*, each of the six phrases began with one of the notes of the pattern in regular ascending order - the first phrase on *C*, the second on *D*, and so on. The initial syllables of the words of these six phrases became the names of the notes: *ut, re, mi, fa, sol, la.*"³⁷ *Ut* was eventually replaced by *do* and *ti* was added a whole tone higher than *la*. This method eventually became known as solfeggio or sol-fa.

Kodály used solfeggio as a means to musical literacy and in tune singing. It became for him another way of moving from the bottom up instead of from the top down. Solfeggio was the foundations for learning staff notation and consequently musical literacy.

After having heard the distressing display of singing in the hills of Buda in 1925, Kodály seriously turned his attention to reforming music education. In order to combat the Froebelian influence he collected authentic Hungarian folksong material and composed new works in similar styles, appropriate for use in schools. In 1929 he began a press campaign alerting the public to the state of music education in their schools.³⁸ In *Children's Choirs*,

³⁷ Donald Jay Grout, *A History of Western Music*, (New York: W. W. Norton & Company, Inc., 1980) 59.

³⁸ Eöszé, *Zoltán Kodály: His Life and Work* 74.

he speaks specifically to the need for quality repertoire and teaching of the highest quality: "What they [children] sing does not even approach art. The way they are singing is far below the level of talented naturalism. . . Children brought up in this way will scarcely come in contact with music as an art in their whole lives. At most they can get as far as singing circles, where they can find an edition of "school singing" for adults. . . That is why even in our educated circles ignorance in music is often quite painfully apparent. Musical infantilism goes hand in hand with a highly developed culture in literature and the visual arts; and those who fight for what is good with their right hand, sponsor trashy literature in music with their left. . . Village children are closest to art. What they hear outside their schools comes mostly from the old and noble material of folk music. . . Bad taste spreads by leaps and bounds. In art this is not so innocent a thing as in say, clothes. Someone who dresses in bad taste does not endanger his health, but bad taste in art is a veritable sickness of the soul. . . In grown-ups this sickness is in most cases incurable. Only prevention can help. It should be the task of the school to administer immunisation. Instead of doing this, today's school itself spreads the corruption. . . Teach music and singing at school in such a way that it is not a torture but a joy for the pupil; instil a thirst for finer music in him, a thirst which will last for a

lifetime. Music must not be approached from its intellectual, rational side. . . The way should be paved for direct intuition. . . Often a single experience will open the young soul to music for a whole lifetime. This experience cannot be left to chance, it is the duty of the school to provide it. . . Let us stop the teachers' superstition according to which only some diluted art-substitute is suitable for teaching purposes. A child is the most susceptible and the most enthusiastic audience for pure art; for in every great artist the child is alive - and this is something felt by youth's congenial spirit . . . Conversely, only art of intrinsic value is suitable for children! Everything else is harmful."³⁹

In 1937 Kodály published some music manuals for the schools. In the four book set, *Bicinia Hungarica*, he blended musical literacy in two part singing with authentic Hungarian folk songs, children's songs and children's singing games. "In this collection about one in four of the songs is a folk song for which Kodály has written an accompanying voice, the others he composed himself; but the difference in style between the two groups is almost imperceptible. There are, in addition, twenty-four songs without words, that are designed to introduce the child to the secrets of solmization."⁴⁰

The preface to Kodály's *Bicinia Hungarica* "contains definite

³⁹ Kodály, *The Selected Writings* 119-122.

⁴⁰ Eösze, *Zoltán Kodály: His Life and Work* 75.

instructions on the introduction and usage of relative sol-fa (movable doh) and the pentatonic scale being an essential basis of the musical vernacular of the Hungarian child."⁴¹

Following their professor's initiative, several of Kodály's students worked alongside him on the road to music education reform. Sister Mary Alice Hein interviewed one of Kodály's former students, Miklós Forrai, who lists some important students and colleagues that worked on the education reform: "The basis of Hungarian music education was begun by Kodály. . . when he strongly urged Adám, Kerényi and Rajeczky to work in this area. Adám even told the other professors that it was not a good idea to bring this Curwen Method from England, but at the same time, he realized that what Kodály wanted must be good. At first the professors could not understand Kodály and then those who were in Kodály's class, Kerényi, Bárdos, Kertész and Adám began to work with Kodály and to do those things that Kodály wanted. So this was the beginning of these activities with the very great results that followed."⁴²

Dr. László Vikár referred to some of the same distinguished educationists and spoke of their main areas of expertise in the work of developing a comprehensive and sequential method of music

⁴¹ Erzsébet Szönyi, *Kodály's Principles in Practice* (New York: Boosey & Hawkes, 1973) 13.

⁴² Miklós Forrai, "Miklós Forrai," *The Legacy of Zoltán Kodály* 67.

education. "Jenő Adám was instrumental in developing the *method*. György Kerényi was the Jöde expert. Lajos Bárdos was a conductor and helped to initiate the choral movement through the Éneklő Ifjúság or Singing Youth. Father Benjamin Rajeczky was an expert in Gregorian chant and folk music. He was instrumental in his work on the *method* for teaching secondary education. These were all early students of Kodály as part of the team that developed the so called *Kodály Method*."⁴³

⁴³ László Vikár, personal interview, 8 July 1993.

The Influence of Fritz Jöde

A strong influence on Kodály and his team in the 1930s was the German music educationist, Fritz Jöde (1887-1970), who was instrumental in reforming German music education prior to the Hitler era. Kodály saw Jöde's reforms in Germany as similar to the reforms that he was initiating in Hungary. Kodály referred his students to Jöde and suggested to them that they observe, learn and synthesize Jöde's work. "When Kodály knew that I would like to go to Vienna to study and to observe some good music teachers, to see how they used sol-fa and how they taught other subjects, he suggested that I look at Jöde's books."⁴⁴

Kodály expected his students and colleagues to share their information and to synthesize and adapt methodology that would benefit their work in Hungary. "I was asked by György Kerényi to organize the Little Philharmonia the purpose of which was to hold open singing lessons for anyone who wanted to come. Kerényi, who had observed Jöde's work in Berlin and who had seen such concerts there, brought this idea to Hungary."⁴⁵

Benjamin Rajeczky remembers that in "about 1936 we certainly spoke about Jöde, who was a German folk song specialist. He developed these common singing choirs throughout the whole of

⁴⁴ Zoltán Pongrácz, "Zoltán Pongrácz," *The Legacy of Zoltán Kodály* 78.

⁴⁵ Miklós Forrai, "Miklós Forrai," *The Legacy of Zoltán Kodály* 65.

Germany. Kodály said that we could get Jöde to come and show our pedagogues how to work with solmization; how to make these hand signs and other such things. It was from 1936 that he was very interested in these solmization problems. Kodály also asked Jenő Adám, who was his former pupil, to work on this series of school texts in eight little volumes called *Szo-mi*.⁴⁶

As Kodály, and primarily Adám, began to formalize their methodology, Adám also went to Germany to see Jöde. "It was in 1935 when a former Kodály student, Jenő Adám, involved in music education as a professor at the Music Academy and an elementary singing school teacher, was encouraged by Kodály to attend a seminar in Saarbrücken. The seminar for public school music educators was conducted by Fritz Jöde, a German musician. From Jöde, Adám learned the relative solmization system espoused by the Swiss musician, John Weber; Jöde's use of a moveable Do clef; and the hand signals of John Curwen; all of which Jöde had incorporated into his own teaching. When Adám returned to Budapest he established the Magyar Énektanítók Országos Egyesülete (National Society for Hungarian Music Education) and in 1938 Adám invited Jöde to Budapest to present a workshop for this group."⁴⁷

Several of Kodály's former students recall vividly that a year

⁴⁶ Benjamin Rajeczky, "Benjamin Rajeczky," *The Legacy of Zoltán Kodály* 39.

⁴⁷ Zemke 17.

prior, in the winter of 1937, Jöde had come to lead a workshop in Budapest. "In 1937 Fritz Jöde came to Budapest. It was Jöde who introduced relative sol-fa to teachers in Hungary when he was in Budapest for a week's course in the winter."⁴⁸

"In 1937 when Professor Fritz Jöde came to Hungary to give a course on relative sol-fa. I am sure that Kodály had asked him to come and before that Kodály had sent Kerényi to Jöde in Berlin. . . When Jöde came with his demonstrations of relative sol-fa and the hand signs, we found all of these new ideas very interesting and challenging."⁴⁹

Since it has become so evident from Kodály and his colleagues that Fritz Jöde was a major educational influence on their methodology in Hungary, I believe that an in depth examination of Jöde and his work would be beneficial here. To be sure, Kodály was not merely seeking meaningless validation and acceptance of his educational reforms from Jöde. Kodály's process had taken him many years. He was not looking for superficial acceptance. He was willing to stand up for his beliefs in spite of their unpopularity with some of his peers and superiors at the Academy of Music. I believe Kodály must have been in agreement with some of Jöde's underlying philosophies and methodologies of music education to have devoted

⁴⁸ László Agócsy, "László Agócsy," *The Legacy of Zoltán Kodály* 50.

⁴⁹ Irén Forrai, "Irén Forrai," *The Legacy of Zoltán Kodály* 60 and 64.

that much attention to his work in Germany. I believe Kodály and Jöde share some fundamental philosophical beliefs.

Jöde was firm in his adherence to learning through guided discovery. "No one can be forced to do anything. One chooses from one's own will to engage. The most a teacher can do is prepare the foundation so that growth can be facilitated. However, something can be thought and thinking must occur from the outset. One cannot join a journey already in progress and expect to lead the travelers to a specific destination. Before one embarks on the journey, one must have a predetermined idea of how all the travelers interact and respond to each other, in order that all the paths leading to the destination are considered."⁵⁰ In spite of the predetermined curriculum, Jöde, instructs teachers to determine and harness the child's own experiences. Allow the child to experience and to learn from those experiences. Refrain from prescribing and predetermining set experiences for students. The student will discover the appropriate learning for himself, provided that the teacher guides him and facilitates his learning with music of the highest quality. "The possible experiences are so great, as in the

⁵⁰ "Also: gemacht werden kann gar nichts; es wird alles aus eigener Kraft. Das einzige, was man tun kann, ist: den Boden berieten, auf dem etwas wachsen kann. Aber gedacht werden kann etwas, und das muß von Grund auf geschehen. Man kann nicht auf halbem Wege miteinander anfangen und Menschen auf irgendeinem Gebiete irgendwohin führen wollen. Man muß, bevor man miteinander schreitet, zuvor wissen, wie man menschlich zueinander steht." Fritz Jöde, *Musik und Erziehung* (Wolfenbüttel: Julius Zwißlers Verlag, 1919) 8.

composition of writing. Although the teacher has determined the correct course, students must be allowed to express their own inner experiences and must not be expected to regurgitate some memorized rote learning.”⁵¹ Creativity, interpretation and performance are not ends in and of themselves. They are all processes that demand different experiences and provide each person with different experiences. Interpretation and performance bring together in a blending of experiences, experiences of the performer and experiences of the creator.⁵² Learning is a process of personal experiences and blending of experiences with others in the learning context. For Jöde, learning was discovery not *tabula rasa*.

Kodály expressed his philosophy about teaching and learning through words and example. In his article *Music in Kindergarten* he speaks of the great importance of music for young children. Music transcends intellect. A very young child will naturally sing and hum to itself. “A small child will often hum senseless words (senseless, that is, for us), and enjoy the purely musical kaleidoscope, as if it

⁵¹ “Die Vielfältigkeit ist wie gesagt so groß wie etwa auch im Aufsatzschreiben, wenn der lehrer den Weg gefunden hat, die Kinder sich mit ihrem eigenen Innenleben selbst aussprechen zu lassen und nicht verwerflicherweise angelernte Inhalte möglichst ungehemmt zu wiederholen.” Fritz Jöde, *Das Schaffende Kind in der Musik* (Wolfenbüttel: Georg Kallmeyer Verlag, 1928) 27.

⁵² Jöde, *Das Schaffende Kind in der Musik* 24-25.

were a handful of coloured pebbles.”⁵³

As is the case with Jöde, improvisation and natural creativity are means in the process of creating meaningful, quality learning experiences. Kodály believed that improvisation when focused could be an excellent tool in developing musical literacy. “There are opinions, according to which he should only sing songs improvised by himself. This view has particularly many adherents in America. This is the same as though the child were not taught any language but was allowed to create it by himself. Indeed, he would do so but in all probability nobody apart from the people closest to him would understand it. In the same way, he cannot be left to his own resources in forming his concept of music.”⁵⁴

Not only does Kodály extol a teaching/learning model that embraces the guided discovery approach as opposed to a free unguided discovery through trial and error, he also personifies it in his own teaching. “In the way he handles his students he is unique. . . In his own words, he allows them ‘to grow from their own roots.’ He makes no attempt to interfere in their individual bent. He does not recognize any pre-determined pattern. . . It would be a complete mistake, however, to suppose that Kodály therefore leaves his pupils to shift for themselves. . . On the contrary, he has a clear plan of

⁵³ Kodály, *The Selected Writings* 142.

⁵⁴ Kodály, *The Selected Writings* 130 - 131.

what he is doing and, without their suspecting it, he firmly leads them towards its fulfillment.”⁵⁵ With strong similarities to Jöde, neither does Kodály strictly dictate what the learning experience will be for the students. He opposes the old music pedagogy that maintains that the learner is a blank slate waiting to be inscribed upon by the master teacher. “Nothing is explained that isn’t naturally, obviously brought out by the child in the song that the student already knows. One must build the music pedagogy on song material, which the children have mastered and introduce new material of similar nature. One shouldn’t actually engage in any specific theory instruction, rather just slowly draw the young students’ attention to what is repeated and typical in the particular song material.”⁵⁶

Jöde and Kodály are united in their philosophy that the earliest musical experiences possible are crucial. Due to the nature of children, their musical experiences and consequently education should begin early. Through play and discovery children experience music from within, not merely as a cerebral exercise. “It is at the

⁵⁵ Eöszé, *Zoltán Kodály: His Life and Work* 68.

⁵⁶ “Nichts wird erklärt, was nicht schon in einem Lied, welches das Kind beherrscht, natürlich und selbstverständlich vorkommt. . . Man muß die pädagogische Arbeit auf jenen Liedern aufbauen, welche die Kinder beherrschen, und man muß ihnen noch ähnliche einimpfen. Man sollte eigentlich auch gar nicht gesondert Theorie treiben, sondern die jungen Menschen nur langsam auf das aufmerksam machen, was sich in den einzelnen Liedern immer wiederholt und was typisch ist.” Kodály, “Neue Wege in der Musikerziehung,” *Zoltán Kodály Mein Weg Zur Musik* 77-78.

kindergarten with us. . . that the first laying of foundations, the collecting of the first, decisive musical experiences begins. What the child learns here, he will never forget: it becomes his flesh and blood. But it will not become merely his own individual possession. 'What the child receives at the kindergarten becomes, at the same time, a component part of the public spirit'. . . This very idea warns us that the first songs are to be chosen with special care."⁵⁷ Kodály is quick to remind teachers that they must facilitate and foster healthy experiences with music through the careful choosing of quality musical material.

Children are naturally creative. Free and unencumbered they hum, sing and dance, not at prescribed times, but as their spirit moves them to. "The greatest part of singing in pre-school children is natural creativity. . . and very little is regurgitation. The child sings and plays everywhere possible, and this singing and playing is no great specific effort. It is a natural expression of his inner self."⁵⁸ Through their natural play, children can have life lasting experiences that spark their interest and enjoyment in music. "The start must be made as early as in the kindergarten, because there

⁵⁷ Kodály, *The Selected Writings* 129-130.

⁵⁸ "Betrachten wir dagegen das Kind vor der Schulzeit. . . daß in seinem Leben der weitaus größte Teil des Singens Produzieren ist und nur ein ganz geringer Reproduzieren, von dem es beim Tun aber so gut wie nichts weiß. Es singt und spielt überall, wo es nur möglich ist, und Singen und Spielen ist ihm eigentlich keine besondere Tätigkeit neben andern Tätigkeiten, sondern im Grunde das Leben selbst, das hemmungslos zum Klang wird und Glück ansagt." Jöde, *Das Schaffende Kind in der Musik* 21.

the child can learn in play what would be too late to learn in the elementary school.”⁵⁹ For adults it becomes more and more difficult to experience music in the same way that is possible for children. Adults often struggle with intellectualizing music as opposed to experiencing music. “It is difficult for adults to return to the source of their musical experiences when their musical experiences are for the most part reinterpreting someone else’s music; while as a young child, the musical experiences stem from one’s own creativity.”⁶⁰

Kodály substantiated his own research and experiences on music acquisition of young children with the research of others. “Recent psychology has set forth convincingly that the years between three and seven are educationally much more important than the later ones.”⁶¹

Jöde is a strong advocate for folk song and play as the foundation of music education.⁶² Teachers need to provide children with the opportunity to play authentic folk games, out of which springs musical learning. For Kodály “folk traditions, first of all

⁵⁹ Kodály, *The Selected Writings* 128.

⁶⁰ “Heute fällt es uns, den Erwachsenen, ganz besonders schwer, an die Quelle des Singens zurück zu gelangen, weil sich fast unser ganzes Musizieren im Reproduzieren erschöpft; während das Kinderleben vor der Schulzeit noch völlig vom eigenen Gestalten erfüllt ist.” Jöde, *Das Schaffende Kind in der Musik* 20.

⁶¹ Kodály, *The Selected Writings* 129.

⁶² Jöde, *Musik und Erziehung* 15 and *Das Schaffende Kind in der Musik* 22 - 36.

with their singing games and children's songs, are the best foundations."⁶³

Due to their unwavering belief in beginning music education with preschoolers and that through natural play children can experience and discover fundamental musical truths, both Jöde and Kodály address appropriate material to prepare the foundation for healthy music experiences and discovery. The teacher's role is to guide the child along the path that the child sets for himself. "One can only experience music along the road that is set from within."⁶⁴ The teacher must carefully choose material that compliments the child's nature. In this way the foundation may be laid for the child to experience music of meaning to him and to discover similar experiences in other repertoire, thus continually propelling him further into new musical experiences. "Children learn what is good much more easily than what is bad."⁶⁵

What could be more appropriate for the wide eyed preschooler than authentic singing games, folk songs, and poetry in his own language and from his own culture? The teacher must ensure that the repertoire chosen is of highest quality for these young impressionable children. "The pure soul of the child must be

⁶³ Kodály, *The Selected Writings* 131.

⁶⁴ "Musik kann man nur durch musikalische Maßnahmen erfassen, also auf Wegen, die von ihr selbst vorgeschrieben sind." Jöde, *Musik und Erziehung* 21.

⁶⁵ Kodály, *The Selected Writings* 125.

considered sacred; what we implant there must stand every test, and if we plant anything bad, we poison his soul for life.”⁶⁶ Jöde adopted as his own, the German children’s poet, Heinrich Wolgast’s motto: “All poetry offered to children must first be a work of art in and of itself.”⁶⁷ This has an overwhelming similarity with Kodály’s words from his article *Children’s Choirs* : “Only art of intrinsic value is suitable for children! . . . Nobody is too great to write for the little ones; indeed, he must do his best to be great enough for them.”⁶⁸

I believe that Kodály’s contact with Fritz Jöde not only influenced his method of instruction with the solfeggio and solmization, but that it also influenced his pedagogical philosophies. It is difficult to say what exactly Kodály learned from Jöde that was new. The deeply passionate and introspective Kodály must have been affected by Jöde’s own pedagogical beliefs. Perhaps Jöde merely reinforced for Kodály what he had already been processing on his own quest for education reform in Hungary. Nevertheless, when examining these two pedagogues, one is struck by their similarities in fundamental educational beliefs. From the evidence shared by Kodály’s students and colleagues and the evidence expressed in Jöde and Kodály’s writings, one cannot rule out the likelihood that Kodály

⁶⁶ Kodály, *The Selected Writings* 141.

⁶⁷ “Alle Dichtung, die wir dem Kinde bieten, hat zuerst ein Kunstwerk zu sein.” Jöde, *Das Schaffende Kind in der Musik* 97.

⁶⁸ Kodály, *The Selected Writings* 122 and 125.

was substantially influenced by Fritz Jöde. For both men, music was more than method; more than technique. In 1919, Jöde wrote that music is more than analysis, technique and form. It is creativity. It is food for the soul.⁶⁹ Ten years later, and five years before Adám went to Saarbrüchen to see Jöde, Kodály wrote in his *Children's Choirs*, "It is not technique that is the essence of art, but the soul. As soon as the soul can communicate freely, without obstacles, a complete musical effect is created."⁷⁰

Neither man worked in a vacuum. Both Jöde and Kodály were familiar with contemporary and historical educationists from other countries.

⁶⁹ Jöde, *Musik und Erziehung* 21 -24.

⁷⁰ Kodály, *The Selected Writings* 121 - 122.

The Influence of the English

In 1927, after Kodály's self declared commencement of educational reform, he traveled to England where "he studied the teaching of singing in the British school system. He was greatly impressed with what he heard there, demonstrated a keen interest in the adaptation of Curwen's Sol-fa, and was stimulated to continue his music education efforts in his own country."⁷¹

Kodály made several appearances in England and was continuously affected by what he experienced there. "Kodály visited England six times since 1927. . . and among his recollections some of the happiest relate to the musical activities of children. So, in June of this year, he could write, 'In the course of a number of visits to England. . . I have observed the highly developed singing in schools. To this I am indebted for much stimulation, which has helped me gradually to complete my work for children.'"⁷²

Much of the impact of Kodály's successive visits can be credited to the approach to music education as inspired by John Curwen. "It was early in this century, while on a visit to England, that Kodály, impressed by what he heard in our schools - both by the musical quality and by the methods used - vowed to establish such a system of musical education in his own country. The methods used

⁷¹ Zemke 15.

⁷² Percy Young, "Kodály as Educationist" *Tempo* no. 63 (Winter 1962-63): 38.

in England at that period were almost exclusively derived from the Curwen adaptation of tonic solfa and the modulator.”⁷³

John Curwen was himself a nineteenth century educationist in England and was very instrumental in developing the sol-fa notation and hand signs that have been used by many music educationists around the world. “On more than one occasion Kodály acknowledged the deep impression made on him by this Festival (Three Choirs Festival). The two dominant factors were the performance of great works by amateur choirs, and the attention paid to music within the educational system. Behind these factors stood the influence of two great music educationists of the nineteenth century. . . John Pyke Hullah (1812-84), a pioneer in the musical education of school-teachers, the first inspector of music in the nation’s schools after the education act of 1870, a composer of choral pieces for educational purposes, and also serious and informed musical scholar. The second was his contemporary, John Curwen, who by developing the sol-fa notation made possible the widest spread of choral music.”⁷⁴

Although Rajeczky, Adám and Irén Forrai all refer to the sol-fa

⁷³ Geoffrey Winters, “The Kodály Concept of Music Education.” *Tempo*, 92 (Spring, 1970): 16.

⁷⁴ Percy M. Young, “British Strands in the Kodály Heritage,” *International Kodály Conference Budapest 1982*, ed. Ferenc Bónis, Erzsébet Szönyi, László Vikár (Budapest: Editio Musica, 1986) 146.

and handsigns in context of Jöde and his contact with the Hungarians,⁷⁵ there is evidence that substantiates Kodály and others using solfeggio before their collaboration with Jöde.⁷⁶ “In Hungary the earliest attempts at sol-fa teaching can be traced to Antal Molnár at the Liszt Academy in Budapest. He like Kodály, advocated the wide use of folk music in sol-fa training. . . . In 1919 Zoltán Kodály, at the time Deputy Director of the Liszt Academy, invited Antal Molnár, his former pupil, to teach sol-fa in the preparatory classes.”⁷⁷

Adám, in his 1944 book *Módszere Énektanítás A relative szolmizáció alapján*, which presents the collaborative modern choral and music education system for schools, credits two Hungarians for adapting the moveable do system of John Weber. “Among the early exponents of relative solmization we should remember John Weber of Switzerland, whose work, appearing in 1849 in Bern, gave us the fundamental principle of the relative system: the idea of changing the position of *do* . It was adapted into Hungarian by Sándor Domokos and Gyula Horváth in 1875.”⁷⁸

Adám continues by acknowledging Curwen for providing the

⁷⁵ see footnotes 44, 45 and 47.

⁷⁶ see page 21.

⁷⁷ Szönyi, *Kodály's Principles in Practice* 23 - 24.

⁷⁸ Adám 10.

hand signs. "The system of John Curwen (1816-80) still enjoys a great success in Great Britain through the influence of the popular 'Tonic Sol-Fa Society.' This system employs only the first letters of solmization syllables, and by discarding the five-line staff, gives up spatial illustration. . . We have adapted Curwen's hand signals, which are based on the symbolic characterization of each step."⁷⁹

Adám introduces a new name, John Weber, as another link back through the educational influences on Kodály. Weber was a contemporary of Hullah and Curwen, working in Switzerland. He was also an advocate of solmization. His method of music education was also modified by adapting the hand signs of Curwen. "About 1870 Weber's do-re-mi system was expanded by Thomas Eiget, who introduced identifying hand positions after becoming acquainted with Curwen and his Tonic Sol-fa method in England."⁸⁰

⁷⁹ Adám 10 - 11.

⁸⁰ "Education in Music," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: MacMillan Publishers Limited, 1980) 6: 43.

The Influence of Emil Jaques-Dalcroze

Jöde credits Emil Jaques-Dalcroze for his contribution to educational reform especially in the area of rhythm.⁸¹ Jaques-Dalcroze began as professor of harmony and solfeggio at the Conservatory of Music in Geneva in 1890. He discovered similar concerns with his students as did Kodály in Hungary. He found that his students "could not deal with even the simplest problems of rhythm, and often their sense of pitch, tonality, and intonation was defective. They possessed a mechanical rather than a musical grasp of the art of music."⁸² Speaking in New York in 1946, Kodály deplored the fact that there were still incompetent music teachers, that daily inspire their students to hate music rather than to love the art. Kodály referred to Jaques-Dalcroze's efforts for fifty years in reforming music education, and he feared that it may take another

⁸¹ "Ich habe vorher einmal kurz darauf hingewiesen, wie heute leider so oft wirkliche Musik für den Menschen erst nach ihrem eigentlichen Beginn anhebt, und wie im Beginn selbst nicht selten nur Material und Handwerkszeug gesehen wird. Das zeigt sich heute in der Musikerziehung nicht zuletzt auf dem Gebiet des Rhythmus, trotzdem Jaques-Dalcroze nun bereits vor fünfzehn Jahren auf deutschem Boden in der Blüte seines Schaffens stand, immer noch." Jöde, *Das Schaffende Kind in der Musik* 62.

"Gar nicht nachdrücklich genug kann man darum auf die Bedeutung des Anstoßes hinweisen, den Jaques-Dalcroze mit seiner rhythmischen Gymnastik für die Musikübung gegeben hat. Überall sollte man nach ihm trotz aller äußeren Hemmungen an dieser Stelle immer zuerst aus dem Körpererleben her den Weg zur Schrittmelodie suchen, wenn uns auch das Schaffen des Kindes grundsätzlich immer wieder die Pflicht auferlegt, die Geschehnisse ganz ins Innere zu verlegen, und es -- wie ich bereits sagte -- nicht nur äußerlich bei der Darstellung durch den Körper bewenden zu lassen." Jöde, *Das Schaffende Kind in der Musik* 65.

⁸² Abramson, et. al. 28.

fifty years.⁸³

Elements of Jaques-Dalcroze's Eurhythmics have been incorporated into Kodály's method. "Beating time, clapping and tapping are extremely useful and widely used. . . The device of making children walk in time with or without simultaneous clapping is used at the very first music occupational classes of nursery schools. . . Stepping or clapping an ostinato offer further combinations, while the singing, of course, continues. . . The so-called Dalcroze scale is used in Hungarian music instruction. The singing of scales, ascending and descending, and always beginning and ending on the same basic note. . . Dalcroze scales are practised in their original form as well, by increasing or decreasing the number of sharps and flats."⁸⁴ Jaques-Dalcroze has also been credited for "many of the *solfa* techniques employed" by Kodály.⁸⁵

⁸³ Kurt Von Fischer, "Zoltán Kodály und die Schweiz," *International Kodály Conference Budapest 1982*, ed. Ferenc Bónis, Erzsébet Szönyi, László Vikár (Budapest: Editio Musica, 1986), 43.

⁸⁴ Szönyi, *Kodály's Principles in Practice* 22 - 23.

⁸⁵ Choksy, et. al. 70.

The Influence of Johann Heinrich Pestalozzi

The most significant factor linking Jaques-Dalcroze, Curwen, Weber, and - according to Choksy and Szönyi - also Kodály, is the historical figure in education, Johann Heinrich Pestalozzi (1746-1827). "In Kodály's pedagogical effort one immediately finds connections with two of the most significant Swiss pedagogues Heinrich Pestalozzi and Hans Georg Nägeli."⁸⁶ Pestalozzi is the unifying factor between Kodály, Jaques-Dalcroze and Orff. Their fundamental philosophies are the same, it is only their method that differs.⁸⁷

Pestalozzi had a definite influence on many of the educationists that Kodály was familiar with and that were influential on him. "Pestalozzi brought new impetus to music education by suggesting that the performance of music has an ethical value, and under his direction the *Gesangsausbildungslehre nach Pestalozzischen Grundsätzen* was published in Zurich in 1810. This work became known outside Switzerland, and its basic principles were adopted in Germany and Austria. Numerous didactic works, school song books and other exercise books subsequently appeared under Pestalozzi's influence, one of the most important of

⁸⁶ ". . .daß sich in Kodály's pädagogischem Wirken unmittelbare Anknüpfungspunkte zu den zwei großen Schweizer Pädagogen Heinrich Pestalozzi und Hans Georg Nägeli finden." Von Fischer 43.

⁸⁷ Amanda Montgomery, personal interview, 22 January 1994.

which was J. R. Weber's *Theoretisch-praktische Gesangslehre* of 1849 which was subsequently translated into English."⁸⁸

The English music education system that Kodály was so taken with was strongly influenced by Pestalozzi and his educational ideas. "On the whole, however, England has taken to heart Pestalozzi's message with regard to this subject. The solfa system of Mr. Curwen was a direct result of his influence."⁸⁹ In the notes to the 1894 English translation of Pestalozzi's work, *How Gertrude Teaches Her Children*, Ebenezer Cooke says that in England, Pestalozzi's "influence has been greater or his method used more effectively in teaching singing than any other subject. The Rev. John Curwen, founder of the Tonic Sol Fa method, said in a discussion on Pestalozzi at the Education Society, that he came on purpose to testify how much and how deeply he was indebted to him; and Mrs. J. S. Curwen tells me he was always ready to acknowledge it, and that before he attempted to teach singing he was familiar with Pestalozzi's method, and used it."⁹⁰

Some of the kindergartens that Kodály was familiar with in Hungary were schools built upon Pestalozzi's pedagogy. "During the

⁸⁸ "Education in Music," *The New Grove Dictionary of Music and Musicians* 6: 43.

⁸⁹ Hayward 69.

⁹⁰ Ebenezer Cooke, notes, *How Gertrude Teaches Her Children*, by Johann Heinrich Pestalozzi of *Significant Contributions to the History of Psychology 1750-1920*, Series B: Psychometrics and Educational Psychology, vol. 2, ed. Daniel N. Robinson (Washington: University Publications of America, Inc., 1977) 366.

so-called *Age of Reform* in Hungary. . . the first infant school (kindergarten) was founded by Teréz Brunsvík in Buda, in 1828. She was greatly influenced by the educational principles of Pestalozzi.”⁹¹ Kodály spoke of Brunswick’s school in his article *Music in the Kindergarten*. “Theresa Brunswick opened the ‘Angels’ Garden’ in Buda in 1828. . . The first Hungarian song-book with music was published in 1840: *Flóri könyve* (Flori’s Book), by Amália Bezerédj.”⁹² Some scholars believe that Flori’s Book was used in the Angels’ Garden Kindergarten,⁹³ and this substantiates relatively close contact between Kodály and Pestalozzian principles in practice.

Brunswick’s Pestalozzian philosophy prompted her to foreshadow Kodály’s own words on educational reform. “Educational reform must be from the bottom up. Educate the mothers for the sake of the child’s education and educate the teachers as experts in curriculum and pedagogy.”⁹⁴

Kodály and his team of researchers, scholars and

⁹¹ Ernő Buti, *Public Education in the Hungarian People’s Republic*, (Budapest: Tankönyvkiadó Vállalat, 1967) 17.

⁹² Kodály, *The Selected Writings* 132.

⁹³ Zemke 3.

⁹⁴ “Reform des Erziehungswesens von unten herauf, weibliche Ausbildung für die Kindererziehung, die Wichtigkeit der Lehrerbildung und der Auswahl der Lehrkräfte mit ausgedehnter Menschen- und Sachkenntnis.” W. Fuchss, “Musik und Erziehung als Mittler zwischen Ungarn und der Schweiz,” *Studia Musicologica Academiae Scientiarum Hungaricae*, 10 (1968): 60-61.

educationists, borrowed the individual components of their method from a variety of music educators, whom they understood, respected and who influenced them greatly. Many of these influences were themselves influenced by the work of Pestalozzi: Weber and Curwen, who consequently influenced Jöde then Adám and Jaques-Dalcroze, whose own mother was a Pestalozzian teacher.⁹⁵ Kodály and his team continued to embed their method in principles and philosophies set forth by Pestalozzi more than a century and a half earlier. "The teaching process was basically Pestalozzian. The uniqueness of the Kodály Method came in the way in which . . . previously separate techniques were combined into one unified approach, which itself supported a viable philosophy of music education."⁹⁶

It only follows then, that if Pestalozzi exerted such influence on Kodály and so many of the music educationists that influenced him, that a closer examination of Pestalozzi and his educational work is required.

The late eighteenth-century educator Pestalozzi is indeed one of the great fathers of child-centered curriculum, producing one of the first educational systems to consider child-centered education. Pestalozzi was the champion of underprivileged children. He was determined early in his life to eliminate injustices and corruption in

⁹⁵ Abramson, et. al. 28.

⁹⁶ Choksy, et. al. 70.

society and alleviate the conditions of the poor. Pestalozzi firmly believed that people could consciously rid themselves of social evil and improve their place in society as well as improve society as a whole.

In 1800 Pestalozzi was accepted by the government to begin a "teacher's training college" for those interested in social reform through education. With several competent assistants he was able to pass on his method to others.

Pestalozzi's method was developed and influenced by many different factors which played a role in his own personal development. "Viewing nature as a precision-like machine the intellectuals of the Enlightenment, the philosophes, . . . believed that the laws of physical science were applicable to society. . . Nature exhibited patterns of regularity, natural laws, which were relevant to man's social life and institutions. . . Sharing in this intellectual milieu Pestalozzi sought these natural laws; with the philosophes he equated the natural with the good."⁹⁷

Like Kodály after him, Pestalozzi was not seeking fame and recognition. He was sincerely and honestly searching for a system of education that was based on the developmental stages of the child. Pestalozzi was willing to take the risk and raise issues that

⁹⁷ Gerald Lee Gutek, *Pestalozzi and Education*, (New York: Random House, Inc., 1968) 81.

would call the current education system into question. "He accused the whole system - both the methods and the content - of having become fettered by routine and tradition, to the point where teaching had degenerated into cramming and where school subjects had become no more than a particular selection of facts to be learnt by heart."⁹⁸

Similarly to Kodály's reaction against the model in use at that time, so reacted Pestalozzi against the current education system. For him it was the antithesis of the child-centered, developmental approach. Rather than attempting to force the learning into the students at all cost, educators should be concerning themselves with drawing the learning out. "Our unpsychological schools are essentially only artificial stifling machines for destroying all the results of the power and experience that nature herself brings to life."⁹⁹

Pestalozzi's method just like all other principles of his, is based on harmony of all the elements. Education must train humankind "so that all the essential elements and forces of his nature are harmoniously called into activity, and made

⁹⁸ Michael Heafford, *Pestalozzi: His Thought and Its Relevance Today*, (London: Methuen & Co., Ltd., 1967) 40.

⁹⁹ Robert B. Downs, *Heinrich Pestalozzi: Father of Modern Pedagogy*, (Boston: G. K. Hall & Co., 1975) 80.

simultaneously efficient for everything that he is and does.”¹⁰⁰

Human power came from a balance of feeling, thinking, and acting. “The realization of this general human power culminated in the mature personality fitted for the moral state.”¹⁰¹

Pestalozzi believed very strongly that all education begins at birth, and therefore the most important teachers are the experiences within home life. Pestalozzi wanted to change the current method of education to one that would consider the student for who he/she is at birth and what they have to offer society as educated human beings. Learning must be drawn out from within the child rather than forced into the child. The child is not there to be moulded or shaped by parent, teacher, or society, that is to say *tabula rasa*. On the contrary the child exists as a seed which needs to be nurtured as it begins to grow within the context of society. “Imitate this action of high Nature, who out of the seed of the largest tree first produces a scarcely perceptible shoot; then, just as imperceptibly, daily and hourly, by gradual stages, unfolds first the beginnings of the stem, then the bough, then the branch, then the extreme twig on which hangs the perishable leaf. Consider carefully this action of great Nature, - how she tends and perfects every single part as it is formed, and joins on every new part to the permanent growth of the

¹⁰⁰ Heafford 159.

¹⁰¹ Gutek 131

old.”¹⁰²

Pestalozzi's method was rooted in laws of nature which embody humankind with intellectual, moral and physical powers. Several Pestalozzian scholars, as well as Pestalozzi himself, refer to his method in terms of three domains: cognitive (intellectual education); affective (moral education); and psychomotor (physical education).

The Cognitive Domain

As in nature where development is from the smallest to the largest, so must be the process of intellectual education. The teacher must be aware of the level of understanding that the individual child has and must nurture learning from that starting point.

For Pestalozzi instruction must be firmly rooted in what the child understands not on adult perceptions. Education was for him child-centered, in that it was based on the child's understanding and on close observation and deep insight into how the child progresses and develops. Education was for the child and not the child for education. The needs of the child must be taken into account when developing instruction for education. “The constituents of instruction must be separated according to the degree of the

¹⁰² Johann Heinrich Pestalozzi, *How Gertrude Teaches Her Children*, trans. Lucy E. Holland and Francis C. Turner, ed. Ebenezer Cooke (Syracuse: C. W. Bardeen, 1894) 77.

growing power of the child; and that in all matters of instruction, it is necessary to determine with the greatest accuracy which of these constituents is fit for each age of the child, in order on the one hand not to hold him back if he is ready; and on the other, not to load him and confuse him with anything for which he is not quite ready.”¹⁰³

The essential concept to Pestalozzi's method is the concept of *Anschauung*. This term contains several meanings such as intuition, observation, impressions, attention, consciousness, and perception. However in contemporary terms it could easily be translated as experience and discovery. Experience for Pestalozzi was a process by which concepts or clear ideas were formed. Through discovery one gains knowledge. By perceiving objects as they are, the student moves from the simple to the more complex. “Intelligible methods of instruction must, as a general principle, start from simple beginning points; and . . . if they are carried on in a continuous graduated series the results must be psychologically certain.”¹⁰⁴

First hand knowledge was for him the all encompassing natural education. All study should begin with what can easily be, or what has already been experienced from the student's own context, after which this knowledge can be compared and applied to a more global context.

¹⁰³ Pestalozzi 26.

¹⁰⁴ Pestalozzi 2.

The Affective Domain

Pestalozzi's affective education is also based on experiences that begin from the simple and proceed to the complex. Pestalozzi believed moral education to be the most essential education, for without it the intellectual and physical education would have no purpose and no direction. Pestalozzi stated that in order to motivate his children "he never appealed to all-too-easily excited motives like that of love of praise. The children were expected to respond to purer ones, such, for example, as love of duty, of parents, of teachers, and above all love for the subject itself, to which the child must be won by such a treatment of the subject as corresponded to his intellectual standpoint."¹⁰⁵

Pestalozzi, stood firmly in his fundamental belief that affective education must begin at infancy and must be encouraged and nourished as it moves from the simple to the more complex, developing harmoniously with intellectual and physical education. The student that is harmoniously educated will develop a sense of dignity. The student will no longer hold to a self image as a physical being and use their powers for worldly objectives only. The student will instead begin to develop a self image as a moral being and use their powers for higher, more noble objectives.

¹⁰⁵ J. A. Green, *The Educational Ideas of Pestalozzi*, (New York: Greenwood Press, Publishers, 1969) 146.

Towards this end, music was the ideal means. "We do not neglect the aesthetic training given by song. We think it as important for the contentedness, cheerfulness and higher life of the soul as it is for forms of worship. The rhythmic movements, the choice of songs and poems, the common effort, everything tends to mould the plastic minds of the boys in wise and virtuous directions. Choral music strengthens the social bond. . . Rhythm is necessarily bound up with movement, song and poetry. The union leads to the full enjoyment of the beautiful. The poetic sense is awakened through free and happy life in nature and in warmth of heart; poetic power comes through language which enables us to communicate our feelings to others."¹⁰⁶

The Psychomotor Domain

The affective and cognitive domains must be developed harmoniously with physical education, and it is this harmonious and simultaneous development that brings the student to the highest summit of learning. Pestalozzi's physical training began with the simplest movements of the hands and feet and slowly moved into more complex exercises using the whole body. He believed that schools should alongside cognitive and affective skills, help the student develop physical skills which the student will be required

¹⁰⁶ Johann Heinrich Pestalozzi, *The Prospectus of Münchenbuchsee*, trans. J. A. Green in *Life and Work of Pestalozzi*, (Baltimore: Warwick & York, Inc., 1912) 318-319.

to use in the world of vocation. Pestalozzi believed that insight comes from experience. Those who can do, rise higher in intellect and hopefully nobler in intentions. "I now regard it as a clear and incontrovertible principle, that man is much more truly educated through that which he does than through that which he learns."¹⁰⁷

Training of the body simply to produce a machine for society was definitely not Pestalozzi's aim. He wanted to educate the whole of the student, every facet must be challenged and developed.

"Industrial education is not the education of a single miserable factory skill. The true, but as yet unproven, aim of industrial education is essentially nothing more than the application of the whole of human education to the specific task of earning a living, and can only be called true industrial education if it is based on the full experience and whole range of human education itself."¹⁰⁸

Human beings were to be educated as human beings first and foremost and only then could they be trained for a particular vocation.

Although unique, Pestalozzi's philosophy and principles of education are themselves reminiscent of previous educationists. Pestalozzi's development also finds its place in an historical context. He was affected by the educational works of educational

¹⁰⁷ Green *The Educational Ideas of Pestalozzi* 128.

¹⁰⁸ Heafford 81.

giants such as Comenius, Francke, Basedow, and Rousseau. "I was at the same time the lowest hedge-schoolmaster and also reformer of instruction - and this in an age, in which, since the epochs of Rousseau and Basedow, half the world had been set in motion for this purpose."¹⁰⁹

Jean-Jacques Rousseau (1712-1778), had a strong influence on Pestalozzi with his belief that children are naturally good and that nature is the best teacher. Pestalozzi read *Émile* and *Social Contract*, both works by Rousseau. "Directly Rousseau's *Émile* appeared. . .my visionary and highly speculative mind was enthusiastically seized by this visionary and highly speculative book."¹¹⁰ Pestalozzi refers again to *Émile* in his own work *Swansong*. "My own visionary tendencies were stimulated to a pitch of extraordinary enthusiasm when I read that dream book of his. I compared the education which I had received at home and at school with that which Rousseau demanded for *Émile*, and felt how wretchedly inadequate it all was."¹¹¹ Pestalozzi took Rousseau's principles from *Émile* and applied them directly to practice in the rearing and training of his own son Jacobli. By the time he reached the age of eleven, Pestalozzi realized that Rousseau's principles

¹⁰⁹ Pestalozzi, *How Gertrude Teaches Her Children* 72.

¹¹⁰ Pestalozzi, *How Gertrude Teaches Her Children* xvi.

¹¹¹ Green, *Life and Work of Pestalozzi* 25.

required some modification and refinement as Jacobi by learning only through discovery had not discovered how to read or write.

John Bernard Basedow (1723-1790), was influenced by Rousseau and also attempted to apply his principles directly to practice. He advocated for learning through nature and for educating the whole person. Basedow opened an institute in 1774, called Philanthropin. The love of mankind or philanthropy was a philosophy that permeated Pestalozzi's world.

John Amos Comenius (1592-1670), may have influenced Pestalozzi with his pursuit of education for the common people; sequencing learning experiences; learning through the senses and learning the mother tongue before other language. Comenius also advocated for exposure to music at the earliest age possible.

Heinrich Francke (1663-1727), and Pestalozzi are related in their emphasis on moral and spiritual education. For Francke the education of the affective domain was of highest importance, whereas for Pestalozzi it held equal value with the cognitive and psychomotor domains. As a Pietist, Francke recommended not only two hours of formal music instruction each week, but also regular musical recreation exercises for all school children.

Although Pestalozzi wrote very little specifically on the subject of music education, what he did write echoes his basic

educational beliefs that education is discovery and experience which need to be occurring from the earliest age possible. Music must be part of the child's experiences from birth. Next to language it is the most essential.¹¹²

With resounding similarity to Kodály, Pestalozzi demands that only the best should be offered for children to experience. "Bring beautiful sounds before the child. Let your bell chime before the child. Speak, sing, clap and tap rhythms so that his experience will be full of joy. Impact the child with your voice in such a positive way that no one else could. Sing to the child whenever you can and elevate his spirit to the experience of harmony and beauty."¹¹³

Pestalozzi seemed to have strong opinions on music education especially on the value of music experiences in the affective domain. "Pestalozzi brought music into the classroom, first as a practical subject and later in the curriculum as a theoretical course of study. In the lower classes pupils learned to sing by imitating the singing of their teachers. After they had learned to sing via the imitative method and began to get enjoyment from their own singing,

¹¹² "Musik muß von Anfang an beim Kinde sein, sie ist neben Wort- und Sprachlehre das erste ursprüngliche Erziehungsmittel." Georg Schünemann, *Geschichte Der Deutschen Schulmusik*, vol. 2, (Leipzig: Fr. Kistner & C. F. W. Siegel, 1931) 294.

¹¹³ "Trage Sachen, die tönen, zu deinem Kinde oder es zu denselben hinzu; mache dein Glöckchen vor dem Kind klingeln, es liebt dieses Klingeln, bringe selbst Töne hervor, klatsche, schlage, klopfe, rede, singe - kurz töne ihm, damit es sich freue, damit es an dir hänge, damit es dich liebe, . . . gefalle ihm auch durch dein Stimme, wie ihm niemand gefällt und glaube nicht, daß du um deswillen irgend eine Kunst notwendig habest. . . Singe ihm, wenn du kannst, und erhebe es zum Gefühl jeder Harmonie und jeder Schönheit." Schünemann 295.

elementary notation and music theory were introduced.”¹¹⁴

In 1804 an article in the *Allgemeinen Musikalischen Zeitung* presented six ground rules for music education based on Pestalozzian principles, which on their own evidence striking similarity to Kodály.¹¹⁵

1. All people are musically educatable. The aim of music education is not to manufacture professional musicians. The aim is to create a nation of the musically literate, where music heals, soothes and moves the heart and soul of the people.

2. Music education begins with the training of the ear. The first music lessons should be non directed listening lessons where the child hears quality music. Music education should begin at the earliest possible age with listening. Parents should sing to their children, who in turn will experience the beauty in the sounds and will be influenced in the affective domain. This is the first step in the method whereby the child begins to learn music and language.

3. Independent creativity and improvisation. From the improvisation, arranging of familiar songs, and the creating of new songs, children are guided through discovering the musical skills and concepts that lead to musical literacy. Teach from the child's own

¹¹⁴ Thomas A. Barlow, *Pestalozzi and American Education*, (Boulder: Este Es Press, 1977) 21.

¹¹⁵ Schünemann 296-305.

play, experimentation and experiences.

4. Sequence skill and concept according to the development of the child. Move from simple to more complex. "The teaching of singing should begin with the simplest; complete this, and only gradually proceed from one complete step to the beginning of a new exercise."¹¹⁶

5. Choral singing of quality music from art and folk genres. Children need to experience quality choral literature that raises the human spirit and incites them to higher moral ideals.

6. Education of music teachers. The best methods are useless when not handled with knowledge and care in competent hands. Music teachers are not required to be professional musicians, however they are required to be professional teachers, equipped with the foundations of sound pedagogy and musical knowledge.

Pestalozzi devoted his life to education reform. His primary focus was on the general education of children within the three domains, however, his passion for music education is evident. "Nature has two principal and general means of directing human activity towards the cultivation of the arts. . . They are singing and the sense of the beautiful. With song the mother lulls her babe to sleep; but here, as in everything else, we do not follow the law of

¹¹⁶ Pestalozzi, *How Gertrude Teaches Her Children* 95.

Nature. Before the child is a year old, his mother's song ceases. . . . Why has not the Art of ages taught us to join the nursery lullabies to a series of national songs, that should rise in the cottages of the people, from the gentle cradle song to the sublime, hymn of praise? But I cannot fill this gap. I can only point it out."¹¹⁷

In 1809 Pestalozzi strongly pointed out this gap in a very specific way when he approached two of his colleagues and co-workers on education reform, Michael Traugott Pfeiffer and Hans Georg Nägeli. "The first application of Pestalozzi's principles to the teaching of music was made by his friend Hans Georg Nägeli, an eminent Swiss composer, and Michael T. Pfeiffer, who had spent two years with Pestalozzi at Burgdorf."¹¹⁸ He requested that they develop a systematic music education method based on his own educational principles which Nägeli published as *Die Pestalozzische Gesangsbildungslehre nach Pfeiffers Erfindung kunstwissenschaftlich dargestellt im Namen Pestalozzis, Pfeiffers und ihrer Freunde*.¹¹⁹

Many of Nägeli's views seem like specific precursors to Kodály's own views. For Nägeli music was the most important universal means to elevating the nation. "Music must return to its

¹¹⁷ Pestalozzi, *How Gertrude Teaches Her Children* 204.

¹¹⁸ Downs 58.

¹¹⁹ Schünemann 305.

age old place as art. Not art as performed by only a representative few, but as art in the elevation of the culture of the people; of the nation. This is only possible through the furthering of choral singing."¹²⁰ Nothing unifies a people like choral singing. "Take masses of people, hundreds, even thousands of them and attempt to engage them in unified interaction where their individual emotions can be freely expressed, and simultaneously experienced with the collective group; where autonomy from each other and dependence upon each other coexists; where the individual receives and disseminates enlightenment; where love is expressed and absorbed with every breath - is the result anything but choral singing?"¹²¹

With Nägeli and Pfeiffer as with their mentor Pestalozzi, music education like all other education must start with the experiences of the very young. "Music takes its roots in the world of the child and develops towards its completion in the world of the

¹²⁰ "Erst da beginnt das Zeitalter der Musik, wo nicht blos Repräsentanten die höhere kunst ausüben - wo die höhere Kunst zum Gemeingut des Volkes, der Nation, ja der ganzen europäischen Zeitgenossenschaft geworden, wo die Menschheit selbst in das Element der Musik aufgenommen wird. Das wird nur möglich durch Beförderung des Chorgesanges." Hans Georg Nägeli, *Die Pestalozzische Gesangsbildungslehre nach Pfeiffers Erfindung kunstwissenschaftlich dargestellt im Namen Pestalozzis, Pfeiffers und ihrer Freunde*, (Zürich: H. G. Nägeli, 1809) n.p.

¹²¹ "Nehmt Schaaren von Menschen, nehmt sie zu Hunderten, zu Tausenden, versucht es, sie in humane Wechselwirkung zu bringen, ein Wechselwirkung, wo jeder Einzelne seine Persönlichkeit so wohl durch Empfindungs-als Wortausdruck freythätig ausübt, wo er zugleich von allen übrigen homogene Eindrücke empfängt, wo er sich seiner menschlichen Selbständigkeit und Mitständigkeit auf das intuitivste und vielfachste bewußt wird, wo er Aufklärung empfängt und verbreitet, wo er Liebe ausströmt und einhaucht, augenblicklich, mit jedem Athemzug - habt ihr etwas anderes als den Chorgesang?" Nägeli n.p.

adult.”¹²²

In the following year, 1810, Nägeli and Pfeiffer worked together to co-author a more definitive method for music education based on Pestalozzian principles in *Gesangbildungslehre nach Pestalozzischen Grundsätzen*.¹²³ The method is essentially set up in two parts: 1) General music instruction: experiencing and observing music with respect to rhythm, melody, dynamics and notation. 2) Specific singing instruction relating to diction, inflection, interpretation of text and poetry, and a collection of repertoire. “In this way the continuous sequencing becomes the discovery and the experience; and the discovery and experience are continuously sequenced.”¹²⁴

The first music teacher is the mother; the first music classroom is the home; the first music lesson must be the experience of quality, age appropriate music; and the first objective

¹²² “Das Zeitalter der Musik wird zuerst in der Kinderwelt Wurzel fassen, von der Kinderwelt muß so die Menschenveredlung ausgehen.” Nägeli n.p.

¹²³ Hans Georg Nägeli and Michael Traugott Pfeiffer, *Gesangbildungslehre nach Pestalozzischen Grundsätzen*, (Zürich: H. G. Nägeli, 1810).

¹²⁴ “So wird in diesem Gebiete das Graduelle kontinuierlich empfindbar gemacht, das Empfindbare kontinuierlich graduirt.” Nägeli n.p.

must be the love of music.¹²⁵ Like Kodály's philosophy that music is for everyone, Nägeli and Pfeiffer believed that "music is for mind and soul, for life and love, for virtue and worship such a powerful, healing force, that we must present it to our children conscientiously with zeal, perseverance and dignity."¹²⁶

The love of music and the concepts and skills that sequentially follow must be firmly rooted in experience. "In the spirit of Pestalozzi, *Anschauung* - discovery, is presented as the underlying element in the method. All of the concepts and skills come together in experience."¹²⁷ The competent music teacher understands and interprets the music experiences and discoveries and orders the consecutive stages in the sequence of musical learning. The singing of unison songs moves to the next level of two part songs, after mastery of this level, to three part singing, then four. With every discovery an unbroken stream of natural sequencing built upon

¹²⁵ "Eben so verlangen wir, daß die Mutter, welche ihr Kind von früher Jugend an für die musikalische Bildung empfänglich machen soll, indem sie dasselbe singend ihre Stimme hören läßt, eine Kunstsängerin sei im höhern Sinne des Worts. Reine Stimmen, reinen Gesang, reines Spiel auf reingestimmten Instrumenten lasse man die Kinder von Jugend an hören, das ist die Hauptsache." Nägeli and Pfeiffer 6-7. "Der Lehrer selbst . . . Freude an der Musik. Er trachte sich und seine Kinder bei allen Uebungen immer in heiterer Stimmung zu erhalten." Nägeli and Pfeiffer 1.

¹²⁶ "Musik ist uns für Sinn und Seele, für Leben und Liebe, für Tugend und Gottseligkeit ein so kräftiges, so heilbringendes Bildungsmittel, daß wir es auf die Jugend nicht anders, als mit Gewissenhaftigkeit und Würde, mit Eifer und Beharrlichkeit angewandt wissen möchten." Nägeli and Pfeiffer ix.

¹²⁷ "Im Pestalozzischen Sinne wird Anschauung vorangestellt, wird das einzelne in sinnvolle Zusammenhänge gebracht, werden selbsttätigkeit durch Musikdiktat und Verbindung von Sprechen und Singen in tiefgreifender Form behandelt." Schünemann 309.

previous experiences, moving from simple to complex.¹²⁸

It is precisely within this context that we become fully aware of Kodály's familiarity with Pestalozzi, his philosophy and principles of education. Kodály himself asks the question: "Is there anything other than music that so strongly reflects the Pestalozzian philosophy of moving from the unknown and simple to the discovered and more complex?"¹²⁹ From this statement it can only be assumed that Kodály was quite familiar with Pestalozzi's writings. Natural, sequential development based on the abilities of the child, through *Anschauung* is Pestalozzi's underlying theme in all his writings, and here Kodály embraces it as a fundamental for music education in his own context.

"The sequence which was developed in Hungary, after much experimentation, is a child-developmental one rather than one based on subject logic. In a subject-logic approach there is no relationship between the order of presentation and the order in which children learn easily. The subject matter is simply organized

¹²⁸ "Den Zögling, welchen man zum Musiker bildet, pflegt man nach der Methode (der Kunst des reinen Satzes) zuerst mit dem einstimmigen Satze, dann mit dem Bitzinium - dem Tricinium - dem Quadricinium bekannt zu machen; man führt ihn zur Mehrchörigkeit, zu allerlei akustischen Combinationen, zur Vermischung mannigfaltiger Schälle und Klänge u.s.w. welches allerdings das Anschauungsvermögen entwickelt und die Einsicht in das Tonkunstwesen befördert. Aber so verfahren heisst bei uns durchaus nicht weder naturgemäß beim Anfange angefangen, noch lückenlos fortgeschritten." Nägeli n.p.

¹²⁹ "Gibt es außer der Musik. . . ein mächtigeres Hilfsmittel, um von den dunkeln und unklaren Vorstellungen zu genauen, klaren Begriffen zu gelangen, was schon Pestalozzi als Hauptziel der Volksbildung gehalten hat?" Fuchss 61.

in a fashion that seems reasonable in terms of content. . . . The child-developmental approach to sequence within a subject requires the arrangement of the subject matter into patterns that follow normal child abilities at various stages of growth.”¹³⁰

Kodály and his colleagues developed a system of music education in Hungary that was completely based on the developmental capabilities of the child. “*Child developmental* as it applies to Kodály practice means that the major body of teaching material must lie within children’s capabilities. However, at all times some musical materials must be included that are designed to expand those capabilities.”¹³¹

Kodály’s beliefs in sequencing are similar to Nägeli’s writings on sequencing singing from unison through four parts. “At the lowest level the sequencing of concepts is structured to follow child-developmental patterns, beginning with the simplest two- and three-note tunes and simple rhythms of early childhood and adding to them only as the child’s readiness is demonstrated. At later stages, sequence is also suggested by the frequency of occurrence of a particular melodic turn or rhythmic figure in the folk music that comprises the instructional material; and still later, by the need to

¹³⁰ Lois Choksy, *The Kodály Method*, (Englewood Cliffs: Prentice Hall, 1988) 11-12.

¹³¹ Choksy, et. al. 73.

deal with the complexities of art music. The pedagogical order for each new learning at each level is *hearing, singing, deriving, writing, reading, creating.*"¹³²

This study has already shown how important it was for Pestalozzi and Kodály that the education of the child begin at as early an age as possible. "The students are taught the principle: 'He who starts out in life with music will have a treasure that will help him tide over many troubles and hardships.' . . . There is a world-wide movement, a world-wide endeavour, to make higher music accessible to as many people as possible. It can be understood that we have chosen the best possible way, because we decided to implant the rudiments of music in children's minds at the earliest possible age, in the primary and general school, or even in the kindergarten, not through explanations but through active participation in music, so that music becomes a physical and mental experience."¹³³

With this evidence of Kodály's familiarity with Pestalozzi's writings, Kodály's fundamental method begins to seem very reminiscent of Pestalozzi's method. "The teaching-learning process that evolved in the Hungarian schools drew heavily on the work of. . . Pestalozzi."¹³⁴ When reading Kodály's address to the students at

¹³² Lois Choksy, *The Kodály Context*, (Eglewood Cliffs: Prentice Hall, Inc., 1981) 10.

¹³³ László Eösze, *Zoltán Kodály, his life in pictures*, 136-137.

¹³⁴ Choksy, *The Kodály Context* 10.

the Academy of Music at the end of the 1953 academic year, the resemblance to Pestalozzi's three domains is striking. For the good musician Kodály adds a fourth domain. "On the basis of what has been said, the characteristics of a good musician can be summarised as follows:

1. A well-trained ear
2. A well-trained intelligence
3. A well-trained heart
4. A well-trained hand.

All four must develop together, in constant equilibrium. As soon as one lags behind or rushes ahead, there is something wrong. So far most of you have met only the requirements of the fourth point: the training of your fingers has left the rest far behind. . . Sol-fa, and the science of form and harmony together teach the first two points. . . As for the third point, I cannot find lessons in the curriculum of any school. And yet, most of the shortcomings are in this area. But it cannot be taught in classes. Psychology might help, and that can be taught, but the rest is supplied by life; the reading of great writers' works, the study of great artists' creations. . . It is a pity that for years we have had no choir; in the past, the choir's memorable performances of great masterpieces contributed much to the development of the students' music, and of their hearts as well."¹³⁵ These words even seem to echo Nägeli's words on the

¹³⁵ Kodály, *The Selected Writings* 197-198.

power of choral singing.

Kodály believed in Pestalozzi's three domains. He believed that music should develop the intellect, emotions and the physical being of each person. "The teaching of singing must cover at least the same distance as has been covered by gymnastics. . . . But do not let us forget the soul either. . . . No other subject can serve the child's welfare - physical and spiritual - as well as music. . . . The discipline of rhythm, the training of throat and lungs set singing right beside gymnastics. Both of them, no less than food, are needed daily."¹³⁶

In *Music in Kindergarten* Kodály becomes more specific with relation to music and Pestalozzi's three domains. "Rhythm develops attention, concentration, determination and the ability to condition oneself. Melody opens up the world of emotions. Dynamic variation and tone colour sharpen our hearing. Singing, finally, is such a many-sided physical activity that its effect in physical education is immeasurable."¹³⁷

Indeed for Kodály, Pestalozzi and the men that worked with him, the supreme duty of music is to feed and nurture the human soul. "It is not technique that is the essence of art, but the soul. As soon as the soul can communicate freely, without obstacles, a

¹³⁶ Kodály, *The Selected Writings* 121.

¹³⁷ Kodály, *The Selected Writings* 130.

complete musical effect is created. Technique sufficient for a free manifestation of the child's soul can easily be mastered under a good leader in any school."¹³⁸ When people unite together to sing, they are uniting their souls through art. "Is there anything more demonstrative of social solidarity than a choir? Many people unite to do something that cannot be done by a single person alone however talented he or she may be; there the work of everyone is equally important. . . Choral singing is the most rewarding subject, because it gives the greatest rewards for the effort expended on it."¹³⁹

Kodály dreamed of a nation that would view music as one of life's daily essentials, not as an antiquated art form performed and executed by an elite few. Together these men believed that music was a strong force in the people of their nations and a strong force in the individual's life. Music is a crucial part of everyone's existence. Music must be free and accessible to all people. "Zoltán Kodály wished to see a unified system of music education evolve in Hungary, capable of leading children toward love of and knowledge about music from earliest nursery school years to adulthood. To this end he devoted a significant part of his creative life. The method which emerged under his direction and which is the official music

¹³⁸ Kodály, *The Selected Writings* 121-122.

¹³⁹ Kodály, *The Selected Writings* 121.

curriculum of schools in Hungary is based on singing, on the study of good musical material - folk and composed - and on the method of relative solmization. Its objectives are twofold; to aid in the well-balanced social and artistic development of the child, and to produce the musically literate adult - literate in the fullest sense of being able to look at a musical score and 'think' sound, to read and write music as easily as words. Although interested in the training of professional musicians, Kodály's first concern was the musically literate amateur. He wished to see an education system that could produce a people to whom music was not a way to make a living but a way of life."¹⁴⁰

¹⁴⁰ Choksy, *The Kodály Method* 11.

Chapter 3: Conclusion and Recommendations for further study

This study has shown in a definitive way that Kodály did not work in a vacuum. He worked alongside his own pupils and colleagues to reform music education in Hungary. Initially their work was couched in a context of Germanic influences and they reacted to their effect on primary education especially the Froebelian system of kindergarten. This reaction prompted these Hungarian reformers to examine what aspects of a quality music education program they would desire. They agreed that music should be for everyone and that it should play a crucial daily role. Kodály and his team advocated for a child-centered, developmental approach to music education, where the students began music learning at the earliest age possible and through their age appropriate experiences, were forever developing their love of the art. They believed the teacher's true calling to be the facilitator of the child's discoveries and experiences. Opposite to *tabula rasa*, this team believed in *Anschauung*. They believed that nature leads people to discover, observe, and experience learning, first hand, not as interpretation. They looked at the vital role that music played in the culture of the ancient Greeks; they looked back to Guido of Arezzo in the eleventh century and they looked at the nation of Hungary herself for authentic folk material that would feed and nurture the souls of her

people.

For the specific components of their method they examined systems in other countries and they examined the work of other educationists especially music educationists. As these influences were examined in this study one could see an unbroken stream of educationists from Pestalozzi to Kodály. He was influenced by some educationists through his work with some of his colleagues and pupils. However my research indicates that he was influenced by some educationists directly, such as Pestalozzi, Jaques-Dalcroze and Curwen. He and his team were influenced through a succession of people in the way Pestalozzi influenced Nägeli and Pfeiffer; the three of them influenced Curwen and Weber who influenced Jöde; who in turn had a profound effect on Kerényi, Adam and Kodály. "The principal aim of Kodály's system is that every child should first become familiar with the music of his own environment, and in communal music-making should learn to use his voice. . . Following Kodály's initiative, distinguished educationists such as György Kerényi, Benjamin Rajeczky, Jenö Adam, Verá Irsai and Erzébet Szönyi adapted to Hungarian requirements and expanded with their own ideas various elements of the methods of Curwen, John Weber. . . , the system they developed forms the basis of modern Hungarian

musical training.”¹⁴¹

This historical study has shed historical and contextual light on the Kodály method of music education. It has demonstrated that his philosophy of music education is strongly rooted in an historical context and understanding of learning theory of his time. Kodály's child-centered method of music education is closely linked with many educational beliefs held by other educational thinkers.

To be sure one could continue examining the influences on those educationists that were instrumental in Kodály's process. I ended my historical examination with Pestalozzi, as it seems that as a historical figure in education he has had the most profound pedagogical impact on the development of the Kodály method. One is immediately made aware of the fact that there also were influences on Pestalozzi, on those who influenced him and so on and so forth. It seems to me that after Pestalozzi the historical links and influences on Kodály seemed to dissipate. Indeed this research is never ending. The possibility for a continued historical investigation is always available. Further research in this area would benefit the depth of the research began in this study. Further research would provide a greater historical context for Kodály's method of music education.

¹⁴¹ "Education in Music," *The New Grove Dictionary of Music and Musicians* 6: 47.

Carl Orff and Emil Jaques-Dalcroze merit an historical investigation as well. Much of their method coincides with Kodály's. This strikes me as very curious and interesting. An immediate question arises. Are any of the influences on Kodály the same as the influences on Orff or Jaques-Dalcroze? Kodály evidently has a strong line of influences that spans more than a century. Is this unique to Kodály or could a succession of influences and influencers be tracked over a substantial period of time for Orff and Jaques-Dalcroze? An examination of the educational influences on Orff and Jaques-Dalcroze could be useful in enlightening contemporary practice.

Although Kodály's method is strongly rooted in learning theory of the past, he foreshadows contemporary educationists who also advocate for child-centered education. Kodály believed in training and nurturing musical intelligence in his students the way a teacher nurtures physical intelligence through physical education; verbal/linguistic intelligence through reading and writing of language as outlined in Howard Gardner's theory of multiple intelligence.¹⁴²

Kodály's method is firmly grounded in the belief that music has a psychological and emotional effect on those who are engaged in

¹⁴² Howard Gardner, *Frames of Mind: The theory of multiple intelligence*, (New York: Basic Books, 1983).

music making. Robert Ornstein's MOS (mental operating system) indicates that the valuing mind is less developed in our current society than the reasoning mind.¹⁴³ Kodály's beliefs in music education may have some significant implications in developing the valuing mind.

One sees connections and consistencies with current learning theory. Kodály's approach to music education is primarily a guided discovery approach. An approach that fits well with Jerome S. Bruner's theory of instruction featuring: predispositions to learning; structure and the form of knowledge; sequencing of the material to be learned; and the form and pacing of reinforcement.¹⁴⁴

The Kodály method encompasses the learning process outlined by Robert M. Gagné as: motivation, attention (selective perception), rehearsal, coding, search and retrieval, generalization (transfer of learning), response generation, and feedback.¹⁴⁵

It rings true with Ausubel's cognitive theory: Information to be learned must be (a) selectively perceived, (b) meaningfully structured, (c) encoded by being subsumed within a previously learned cognitive structure, (d) differentiated within that structure

¹⁴³ Robert Ornstein, *Multimind* (Boston: Houghton Mifflin Co., 1986).

¹⁴⁴ Jerome S. Bruner, *Toward a Theory of Instruction* (Cambridge: Harvard University Press, 1966), 39-72.

¹⁴⁵ Robert M. Gagné, "The Learning Basis of Teaching Methods," *Curriculum & Instruction: Alternatives in Education*, ed. Henry A. Giroux, Anthony N. Penna, William F. Pinar, (Berkeley: McCutchan Publishing Corporation, 1981), 181-182.

for later retrieval, and (e) subjected to further consolidation and 'reconciliation' to promote transfer.¹⁴⁶

For these reasons the research that I conducted may be of importance and of interest to other contemporary music educators who might examine Kodály and his method in the context of current learning theory. Continued research in this field may include an examination of music educators of the twentieth century that have been influenced by Kodály and the succession of influences and influencers presented in this document.

My constant hope is that this study on the educational influences on the Kodály method has filled some of the gap in understanding how this Hungarian composer, ethnomusicologist and pedagogue determined that this type of method would best serve music education. With the readily available literature on Kodály's life and work, and the lack of literature on who specifically influenced Kodály in his process at reforming Hungarian music education, I trust that this study has aided in connecting specific educators, philosophers, experiences and contexts, that influenced the "method formalizing" process of Kodály and his colleagues who assisted him.

This study is merely the mortar that holds together the mosaic

¹⁴⁶ Gagné, 190.

of influences on the formalizing of the Kodály method of music education. This information and research will help piece together how Kodály - primarily a composer and ethnomusicologist - became a renowned educator and theorist with sound educational pedagogy in the field of music education.

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