

# Journal of Music Theory Pedagogy

---

Volume 4

Article 5

---

1-1-1990

## Sound Thinking

Micheál Houlahan

Follow this and additional works at: <https://digitalcollections.lipscomb.edu/jmtp>

---

### Recommended Citation

Houlahan, Micheál (1990) "Sound Thinking," *Journal of Music Theory Pedagogy*. Vol. 4, Article 5.  
Available at: <https://digitalcollections.lipscomb.edu/jmtp/vol4/iss1/5>

This Article is brought to you for free and open access by Carolyn Wilson Digital Collections. It has been accepted for inclusion in Journal of Music Theory Pedagogy by an authorized editor of Carolyn Wilson Digital Collections.

## SOUND THINKING

### A Suggested Sequence for Teaching Musical Elements Based on the Philosophy of Zoltan Kodály for a College Music Theory Course

Micheál Houlahan

Philip Tacka

This is a plea for a broader and more imaginative approach to aural work and to stress what has so often been said but not always borne out in practice, that aural experience is the essence of music and without it all musical skills and joys are impossible.<sup>1</sup>

Zoltan Kodály (1882-1967) is well known as a Hungarian composer but his achievements as a musicologist, teacher, and philosopher have only recently received recognition and attention throughout the educational world. His work in these areas led him to formulate ideas about education that today have become known as the Kodály concept of music education. This approach has resulted in vast improvements in how music is taught in Hungarian schools. The philosophies and techniques developed by Kodály and his colleagues and successors, have been widely adopted throughout Europe and North America.

Zoltan Kodály was a music psychologist and a very good one. He was one of those rare persons who is able to combine superior musicianship with wisdom in a quest for a better understanding of the pedagogical processes in music.<sup>2</sup>

Despite Kodály's acceptance into the mainstream of American music education, his method's application to higher levels of musicianship training has not been fully realized. The concept had been mistakenly understood as suitable for developing musical literacy only with elementary

children; the authentic American adaptations have, therefore, for the most part, been limited to the elementary music curriculum.<sup>3</sup>

This paper presents a possible methodology for teaching musical elements, sight-singing, and theoretical concepts encountered in the first and second semester of a college-level music theory curriculum, based on the Kodály philosophy and current research in teaching sight-singing and ear-training skills. Part I (in this issue of the Journal) focuses on the Kodály philosophy and general principles of the methodology; Part II (to follow in the Fall 1990 issue of this Journal) will provide a more detailed presentation, with specific examples, of the sequential order. Selected musical materials have been analyzed for their pedagogical content and in turn have dictated the presentation and development of musical elements and skills.

### THE KODALY CONCEPT

A deeper musical culture developed only in those places where singing was the basis. An instrument is only for the privileged few. The human voice is the most accessible to everybody, and can be the soil for general music culture.<sup>4</sup>

There is no good musician who does not hear what he sees and does not see what he hears.<sup>5</sup>

Kodály was convinced that singing is the most direct means to a musical education as it provides for rapid internalization and is a participatory approach to learning with the human voice as the major vehicle. Singing depends on the acoustically correct natural intervals and not on the tempered system.<sup>6</sup>

If we ourselves sing often, this provides a deep experience of happiness in music. Through our musical activities, we learn to know the pulsation, rhythm, and shape of melody.<sup>7</sup>

Peter Bartók gives credence to a vocal approach by discussing his father's approach to teaching:

His teaching programme did not follow an accepted piano school technique. At first I was to sing only.<sup>8</sup>

Since the human voice is the most intimate of all instruments and the inner ear is more easily developed through this personal medium, singing is the most logical starting point for a musical education.<sup>9</sup>

The development of inner hearing is the final aim of all musical professional study.<sup>10</sup> Our every musical manifestation must be led by an inner conception, hearing and imagination, and this is trained by singing: Free singing without any instrument is the true and profound school of musical abilities.<sup>11</sup>

Kodály insisted that education should develop an individual's ability to read and write musical notation, that is, to become musically literate. Kodály maintained that folk songs should form the foundation for the development of musical literacy.

The single tunes are so many examples of high artistic perfection. In their small way they are as perfect as the grandest masterpieces of musical art.<sup>12</sup>

Listen attentively to all folk songs. These are mines of the most beautiful melodies and will teach you the characteristics of the different nations.<sup>13</sup>

Kodály believed that the folk song and suitably composed songs should form an integral part of the music curriculum. He valued folk songs for their simplicity, beauty, and heritage but emphatically stressed the importance of using only authentic folk songs, linking them to the finest art songs. The folk song is the most perfect relationship between music and language to be found.<sup>14</sup> These melodies and texts are the mature, rarified art of centuries of development; they are the inheritance of a people. He maintained that in music, as in language and literature, a country must begin with the "musical mother tongue" of that particular nation (folk songs of each country) and through it, expand to reach an understanding of the music literature of the world. He regarded the folk song as a rich heritage in which everyone has a share.

## JOURNAL OF MUSIC THEORY PEDAGOGY

The music culture of a country is not created by individual musicians, but by the whole population. Everybody has a share, even to the smallest. It is vain for individuals to work if they are not accompanied by the echo of millions. The compositions of every country, if original, are based on the songs of its own people. That is why their folk songs must be constantly sung, observed and studied.<sup>15</sup>

David Klocko suggests that folk songs should form part of a college music curriculum as they show how music developed in western tradition.<sup>16</sup>

Kodály did criticize musical materials of no artistic merit that were composed for a specific pedagogical purpose.

Our purpose cannot be to plunge the schools suddenly to the opposite extreme by using one-sided folk material; indeed we have to become familiar with as large a slice of the world as possible, but we must rid ourselves of (the) shoddy little songs invading the school.<sup>17</sup>

Through their tradition of oral transmission, folk songs have long been considered ideal for developing ear training and musical memory. The Kodály approach to sight singing and ear training uses patterns and sequences of notes based on folk songs. The similarity of patterns in successive songs makes them easy to learn, memorize, and retain; therefore, this renders them well-suited to fostering musical literacy.

Heaven forbid that we should sing our folk songs only for this purpose and in a graded order calculated for the development of literacy. But the standard of musical literacy in schools is not so advanced that we can afford to treat it in a cavalier manner—and other countries have been helped by folk music in this context . . . <sup>18</sup>

As the student's skills develop, the folk songs of other cultures are gradually introduced along with art music of the great composers. The connection between folk tradition and art music is evident in the music of each historical era. In this way, a logical sequence is developed that uses

only the best material and simultaneously meets the developmental needs of the student. Kodály believed that all students should become musically literate—that is, they should be able to read and write music as easily as reading and writing their own language. Only in this way will students achieve true confidence and security in approaching musical materials.

Kodály inspired many accomplished musicians and teachers to work with folk materials and to analyze them from a musical point of view. Together they determined melodic intervals, rhythms, meters, and forms that were most common in Hungarian music. After careful analysis, a pedagogical sequence was established that introduced the most common musical elements first. This approach differed from the older subject-logic approach to music learning in which the material was taught logically in terms of content, but did not take into account how students learn.

### TEACHING TECHNIQUES

As Kodály ideas were developed, Hungarian teachers gradually began adapting certain teaching techniques that have sometimes been mistakenly thought to be in the “Kodály Method,” but which are only aids to help the teacher to reveal the essence and style of the chosen materials to the students while simultaneously developing musical skills. These techniques include: a) the moveable “do” system of solmization; b) hand signs to indicate the melodic notes of the scale; c) rhythmic syllables; and d) musical shorthand derived from solfa and rhythmic syllables.

These devices were adapted by Kodály colleagues and were found useful in teaching music. The moveable “do” or tonic-solfa system can be traced to the eleventh century when Guido d’Arezzo used it for musical instruction. Relative solmization links sounds to tonal images in one’s hearing and may be transferred to any tonal system: major, minor, modal, or pentatonic. Singing with solfège syllables and then moving to singing with letter names is an integral part of this solmization system.<sup>19</sup> The following is a descriptions of the solfège syllables and letter names:

### Solfège syllables

do is the major tonic and la is the minor tonic

raised scale steps	di	ri	*	fi	si	li	*
--------------------	----	----	---	----	----	----	---

natural steps	do	re	mi	fa	so	la	ti
---------------	----	----	----	----	----	----	----

lowered steps	*	ra	ma	*	*	lo	ta
---------------	---	----	----	---	---	----	----

\*=not used

The upper octave is indicated by a superscript prime placed on the syllable, e.g., *d'*

The lower octave is indicated by a subscript prime on the syllable, e.g., *s*.

### Letter Names

The German system of letter names is used:

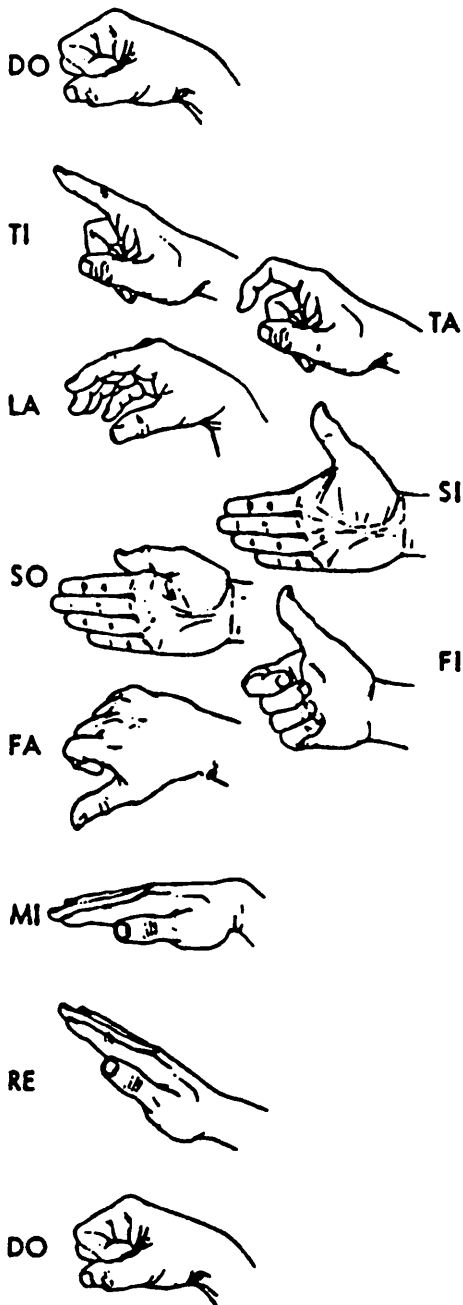
sharps	ais	bis	cis	dis	eis	fis	gis
--------	-----	-----	-----	-----	-----	-----	-----

natural	a	b	c	d	e	f	g
---------	---	---	---	---	---	---	---

flats	ass	bes	ces	des	ees	fes	ges
-------	-----	-----	-----	-----	-----	-----	-----

















The hand signs used to represent the notes of the scale were developed by the Englishman, John Curwen, in 1862. Hand signs can help in orienting students to intervallic relationships through added visual and physical reinforcement.

**Hand Signs**





The musical shorthand or stick notation was developed in Hungary and is simply a rapid way of writing music without the use of the staff. The most frequently used rhythm name system with the corresponding stick notation is shown in the chart below.

Rhythmic element	Rhythm name	Stick notation
	ta	
	ti-ti	┌┐
	ta-ah	
	ta-ah-ah-ah	
	ti-ri-ti-ri	┌┌┌┌
	ti- ti-ri	┌┐┐
	ti-ri- ti	┌┐┐
	tim-ri	┌┐┐
	ri-tim	┌┐┐
	ti-ta- ti	┌   ┌
	tie-ti	┌. ┌
	ti-tie	┌  .
	tri-o-la	

Houlahan: Sound Thinking  
**SOUND THINKING**

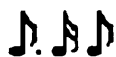
**Rhythmic names for compound meter**



ti-ti-ti



ta-ti



tim-ri-ti



The hand signs used to represent the notes of the scale were developed by Sarah Glover and John Curwen in 1862. To fix syllables in one's mind, hand signs are employed.

Kodály decided in favor of the relative sol-fa syllables at a very early date. Besides many other didactic considerations the most important factor in this decision was the one that the pupils would gain command over their voices through systematic solfège instruction. The goal of this instruction is that the aural and visual picture of music should make an indivisible unit. The relative sol-fa method clarifies the relationship of tones between one another, the tonal relations being easily recognized and understood especially if strengthened by the use of hand signs.<sup>20</sup>

Hand signs offer a visual and physical motion that develop the ability of inner hearing. "Similar to 'silent reading' in written language, mental imagery plays an increasingly important role in the establishment of musical literacy skills, such as 'inner hearing' or 'hearing with the eyes' develops."<sup>21</sup> These teaching techniques in combination with the folk song and art music in a student-centered curriculum makes the Kodály concept of music education unique and serves as Kodály's great contribution to educational philosophy.

## THE METHODOLOGY

### Phase 1: Preparation

The preparation phase of learning is divided into three stages:

Stage 1: Physical

Stage 2: Aural/Oral

Stage 3: Visual

Research done by Davidson and Scripp suggests that without the intensive and comprehensive training that leads to the operationalization and internalization of musical knowledge through the various modalities—sensory-motor, verbal, and symbolic—this transformation to musical learning into aural and notational literacy will not take place.<sup>22</sup>

The goal of the preparation phrase is to prepare students to hear and sing patterns in context, while the teacher develops vocal production and musicianship skills. For each new musical element, the teacher presents a core of song materials by rote to the students in a stylistically correct manner. These materials will form the foundation for sight-singing and ear training. The correlation between the effects of rote teaching on score reading and performance skills is noted in Sperti's study.<sup>23</sup>

The teacher may ask questions relating to the song to focus the students' attention on the text, on specific musical elements, or to analyze the song. In this way, the students strengthen their listening and analytical skills as well as their ability to memorize; both aural and analytical training are inextricably intertwined aspects of music theory. Questions that help students to focus their attention must be specific. The teacher should try to sing the song between each question. In this way, the students are able to listen to the song several times before they sing and therefore have a better idea of melodic contours and rhythmic complexities. (The development of listening skills is of paramount importance as reading skills are dependent on the students' aural perception.) It is necessary for the teacher to sing selected phrases of a song that are then repeated by the students. This helps to focus the students' attention on a difficult interval or rhythmic pattern. Critical rhythmic and melodic discrimination skills are continually developed and practiced through singing. A study by Pederson and Pederson investigated the relationship between pitch discrimination and vocal pitch production with sixth grade students. Their results indicated that there is a strong relationship between pitch discrimination and singing.<sup>24</sup>

Houlahan: Sound Thinking  
**SOUND THINKING**

**Stage 1: Physical Preparation**

In Stage One, physical motions appropriate to the text and meter of the songs should be used to help students feel the new element unconsciously. Through physical motions, students are being prepared to hear and sing patterns correctly in context while the teacher is also able to develop vocal production and musicianship. The following are physical activities for preparing rhythm and melodic activities.

**Suggested physical rhythm preparation activities:**

1. The students clap the rhythm of a song.
2. The students clap the rhythm while moving their hand to show the melodic contour of the song.
3. The new rhythmic pattern should be practiced in conjunction with the basic beat. The class may be divided into two groups. One group performs the rhythm pattern and the other performs the beat. This activity may be practiced in different combinations: teacher/class; class/teacher; divided class; and two individuals. Finally, one student may walk to the beat while clapping the rhythm.
4. The students conduct while singing the song.

**Suggested physical melodic preparation activities:**

1. The students show the direction of the melodic line of the song with arm motions. These motions must be natural and appropriate to the text and tempo of the song.
2. The students clap the rhythm of a song while showing the contour of the melodic line.

### Stage 2: Aural/Oral

Within the context of the Kodály concept the aural sound must precede the visual representation of a musical sound. Gordon states that:

To read and write music meaningfully, one must be able to hear music seen in notational form before it is performed, and to hear what one is composing. The mechanical ability to name and define individual notes or other music symbols does not, of itself, provide the readiness for music literacy. One does not read music names or definitions, but, on the contrary one hears groups of notes (patterns) as one reads. Only when one can audiate tonal and rhythm notation can the names and definitions of music symbols become musically relevant.<sup>25</sup>

In Stage 1, the students are physically introduced to the new musical element. This is a preparation for Stage 2 where the students must be able to aurally identify and describe the new melodic or rhythmic element.

Petzold's study concludes that aural perception precedes visual perception and that one must be able to hear music to develop skills in music reading.<sup>26</sup> Hewson suggests that aural experience, prior to encountering notation, facilitates the development of sight-singing skills.<sup>27</sup> The following are activities for Stage 2.

#### Suggested aural/oral rhythm preparation activities:

1. The teacher claps a rhythmic pattern or a phrase from a well-known song and the students clap it back. This technique is called echo clapping.
2. The students identify which beat or beats contains the new rhythmic element.

#### Suggested aural/oral melodic preparation activities:

1. The students echo-sing melodic patterns sung or played by the teacher.

2. The students show the melodic line of known and unknown phrases with arm motions.

### Stage 3: Visual

This is the visual representation of the physical and aural stages of Preparation. Through carefully guided aural analysis, the students notate what they are hearing. A graph or visual representation can be made of the music; in this sense, music is transformed into a two-way medium: an aural art form that can be made visual. This visual representation may be made from the contour of the melodic line, the form of a composition, and the number of sounds on each beat. Brofsky and Bamberger have made extensive use of visual representations using graphs for students with no formal training in music.<sup>28</sup> This technique is also used by Cogan and Escot in a much more concise and detailed manner. "We find graphs useful as a beginning tool, as an aid in perceiving broad outlines of spatial motion and distribution."<sup>29</sup> The following are activities for Stage 3:

#### Suggested visual rhythm preparation activities:

1. Write the text of a song to show the number of sounds or syllables that occur on each beat.
2. Show the number of sounds within a beat by naming the known rhythmic elements.
3. Write the solfège syllables within each beat to show the number of sounds within the beat.

#### Suggested visual melodic preparation activities:

1. Write the words of a musical phrase spatially.
2. Write the rhythm of the song spatially.
3. Use melodic steps or spatial solfège syllables with a question mark to indicate the placement of new melodic elements.

## Phase 2: Presentation

### Stage 1 : Attaching a rhythmic or melodic name to the new element <sup>30</sup>

The teacher reviews the physical, aural, and visual preparation steps and then makes the new musical element conscious to the students by giving the solfège name and hand sign or rhythmic name for the new element. The students should listen and identify the new element within the context of patterns and complete songs using known and unknown materials. Students apply and reinforce all the physical, aural, and visual skills developed in Phase One and begin to discriminate using rhythmic and melodic syllables. The visual representation becomes much more complete. Therefore the students are demonstrating and developing more sophisticated listening skills.

### Stage 2 : Transferring the syllables to the staff

The teacher transfers the rhythmic or melodic syllable to staff notation giving only the placement of the melodic syllable on the staff. When transferring the melodic syllable to the staff, the teacher explains the rule of placement to the students. For example, if *do* is on the second line, *mi* is on the third line and *so* is on the fourth line, *fa* will be on the third space. In this way, students are not introduced to theoretical information. The syllables give meaning to the note. No attempt at theoretical explanations occurs until students can hear what they see and see what they hear.

This sound into notes and notes into sound transference has been aptly described by Benward as developing the "seeing ear" and the "hearing eye."<sup>31</sup>

## Phase 3: Practice and Evaluation

In Practice Activities, the song repertoire and patterns from the Presentation and Practice Phases may still be used to reinforce the new musical concept or element. Entire songs may be used for reinforcement, but attention must first be directed to the phrase or phrases that contain the new element. The musical example should always be analyzed both aurally and visually; the ear always leading the eye.

Houlahan: Sound Thinking  
**SOUND THINKING**

During this process, new musical elements are introduced and others are prepared. As the new element is made conscious in the students' repertoire of songs, old musical elements are "re-presented" within the context of each element. Thus, all phases of learning always overlap within each lesson and evaluation is an on-going process. The following activities may be used to practice rhythmic combinations:

1. Speak the rhythm patterns while tapping the beat.
2. Speak the rhythm while conducting.
3. Echo patterns clapped by someone else.
4. Identify the meter and rhythm patterns clapped or sung by another person.
5. Change the rhythm pattern. One person writes a 16-beat pattern then claps a slightly different pattern. The other person must identify where the changes occur.
6. Improvise the rhythm patterns. First, select a meter and length for the pattern, then decide what rhythmic form (for example, ABA or ABAB) to use.
7. Write one of the rhythmic selections from the book. Study the form to identify repeated patterns. Memorize and write it.
8. Perform a rhythmic canon. Practice the canon in the following ways:
  - a. Say the rhythm names while clapping the rhythm.
  - b. Think the rhythm names and clap the rhythm.
  - c. Think and clap the rhythm in canon while another person claps the second part of the canon.
  - d. Clap the rhythm in canon with someone else.
  - e. Perform the rhythmic canon by yourself. Clap one part with one hand and the other part with the other.



The following activities may be used to practice melodic combinations:

1. Sing with syllables. Conduct while singing to keep a steady beat.
2. Sing with syllables, using hand signs.
3. Sing with rhythm names, using hand signs.
4. Sing a pattern or show it with hand signs. Ask another person to sing it back.
5. Memorize an entire exercise and notate it without referring to the book. First analyze the form by looking for repeated and similar parts. This will simplify the task.
6. Select a phrase of music from the book. One person plays the selection, deliberately making a melodic mistake. Another person follows the score and locates the error.

### Lesson Planning

The following lesson outline may be used for each unit. Each new musical element taught will be reinforced throughout each section of the lesson plan. This will enable students to reinforce a new concept through practice exercises, sightsinging, memory work, dictation, and part-singing.

1. Review of selected musical materials from previous lesson. The class begins with a warm-up session that may include echo-clapping, hand-sign singing, simple vocalises, and songs for singing. The teacher should then review previously learned materials and homework.
2. Preparation and presentation of new musical elements.
3. Introduction of theoretical terms and concepts.
4. Development of musical memory.
5. Sightsinging.

Houlahan: Sound Thinking  
**SOUND THINKING**

6. Dictation.
7. Part-Singing.
8. Review of musical materials covered during the class.

**The Development of Musical Memory**

Musical memory plays an important role in accurate singing and in the ability to recall a pattern for the purposes of dictation. The following techniques can be helpful.

**Memorizing by hand signs**

Once the students have experienced singing from the teacher's hand signs, the sequence of hand signs begins to evoke the memory of the melodic patterns.

1. Show typical melodic patterns and ask students to sing patterns back. Start with short patterns such as s-l-s-m or m-f-m-r-m.
2. When the melodic patterns are mastered, progress to four-bar and eight-bar melodies.
3. Show a melody in hand signs. Select pentatonic melodies or rounds. The students sing the melody in canon using solfa or absolute letter names and write down the example from memory.
4. The teacher may also give the starting pitch of a key and ask the students to sing a melody with absolute letter names while using hand signs.

Memorizing from staff notation

1. The students look at a score and memorize a short fragment of a musical example, using hand signs.
2. The teacher sings the unknown part of the example. Students sing the memorized motifs.
3. Students then write the melody down on staff paper. At a more advanced level, students can write the example in another key using a different clef.
4. Look at an example using familiar elements. Memorize the example without singing or playing.

Memorizing by ear

Memorizing by ear is more difficult than memorizing from notation as it involves no visual aid. Melodies used for memorizing by ear should be easier than those used with notation. Extracts should be played on the piano or another instrument and sung a few times. The following procedures may be used for both rhythmic and melodic memorization.

1. Students identify the meter.
2. Students identify the ending and starting pitches.
3. Students sing the example and conduct.
4. Students sing the example with hand signs.
5. Students sing the example with absolute pitch names and hand signs.
6. Students sing the example with rhythm names.
7. Students write the exercise or play it back on the piano. Later, the example may be transposed.

## SOUND THINKING

The teacher may also play a melody and ask the students to sing it back in canon at the unison while memorizing the example. Later, canons at other intervals may be used.

When students have gained experience in unison memory work, they can begin to memorize two-part extracts. Accompaniments may be drawn from a rhythmic pattern, a rhythmic or melodic ostinato, chord roots, a contrapuntal melodic line, or typical cadential idioms in modal or harmonic music. Memory work should also include three- and four-part work.

### Procedures for the students to follow:

1. Sing the selected extracts in two parts.
2. Memorize one part silently using solfa.
3. Sing the part out loud while conducting.
4. Practice the other part following steps 1 through 3.
5. Sing both parts in a group and then as solos, using both solfa and note names.
6. Write down both parts of the extract.
7. Sing one part and play the other on the piano, or sing one part and show the second part with hand signs.

### Sightsinging

Before each exercise the teacher should practice basic rhythmic and melodic patterns from the sight-reading exercise with the students while the students follow the staff notation. Difficult rhythms should be practiced with a suitable rhythmic ostinato or subdivision of the beat. Sing these preparatory exercises in the same key as the reading example. Exercises should be sung in solfège, letter names, and neutral syllables. The following procedure may be used for sight reading new material:

## JOURNAL OF MUSIC THEORY PEDAGOGY

1. Notice meter and key. Chose an appropriate tempo.
2. Discuss the form of the exercise. Look for repeated patterns.
3. Students should then think through the entire melody.
4. Students may conduct or use hand signs while thinking through the melody.
5. Students sing the exercise while conducting.

The sightsinging exercise may be memorized and notated. Students should continually practice reading melodic patterns with or without a specific rhythm. Teachers should devise a variety of ways to practice a reading exercise, for example: reading the melody backwards; reading a unison melody while clapping a rhythmic ostinato; singing a melody in canon at the fifth with only the first voice given.

### Dictation

Dictation is closely linked to the development of music memory, inner hearing, and reading and writing skills. It is important to spend time developing the student's memory as this skill is essential for dictation. Initial dictations should be based on patterns that have been memorized by the students. As the student's memory develops, the teacher can begin more formal dictation practice. At first the melody should be sung by the students before notating it so the teacher may be sure the students are hearing it accurately. Initial dictation material should be based on American folk music. Later music of other styles can be added. The following procedures may be used for melodic dictation.

1. The teacher prepares the key of the dictation with hand signs and staff notation.
2. The teacher show typical melodic patterns extracted from the melody used for dictation and the students sing in solfa and letter names. At the beginning stages of formal dictation the teacher may also give the student a score with the barlines indicated and certain notes or rhythms filled in to help the students' memory.

Houlahan: Sound Thinking  
**SOUND THINKING**

3. The teacher plays the melody on the piano or on another instrument.

4. The students determine the final note and the beginning note as well as some or all of the following, as appropriate: mode, melodic cadences, melodic contour, patterns, and meter.

5. Students sing the melody using solfa and absolute letter names.

6. Students sing the melody with rhythm names and hand signs.

7. Students sing the melody from memory.

8. Students write the melody down.

9. Students sing the melody from their score. This melody may be used to practice other skills such as transposing into other keys or practicing intervals in the melody.

In addition to notating the rhythms of melodies accurately, students should also practice rhythmic dictation separately from melodic dictation. The following procedures may be used.

1. The teacher plays a melody on the piano while students establish the meter and the number of bars.

2. The teacher plays and the students conduct.

3. Students conduct and sing using rhythm syllables.

4. Students write the rhythm.

5. The teacher plays once more while the students follow the score.

### Part Singing

"Those who always sing in unison never learn to sing in correct pitch. Correct unison singing can, paradoxically, be learned only by singing in two parts."<sup>32</sup>

Singing and playing part music are important aspects in musical training. This enables the student to learn to hear several voices simultaneously. The following procedures may be used for developing two-part singing.

1. Sing folk songs or other exercises while clapping the beat or the rhythm.

2. Sing folk songs dividing the singing by phrases in call-and-response style or musical examples using the responsorial principle. This enables group I to hear what group II sings, and vice versa.

3. Add a rhythmic ostinato to folk songs. This can be done in five stages.

- a. Students sing the melody while teacher claps the rhythm.
- b. Students and the teacher exchange parts.
- c. Divide the students into two groups; one group sings and another performs the rhythm.
- d. Two students perform the work.
- e. One student sings one voice and plays the other voice on the piano.

4. Students clap a series of rhythmic patterns while singing a known song.

5. Sing in two parts from hand signs. This helps students see the intervals spatially.

6. Sing simple pentatonic folk-songs in canon.

7. Sing a well-known song and at the same time clap various rhythms the teacher points to. The students may also read a known exercise while the teacher improvises an extended rhythmic ostinato. The students must sing and listen at the same time, then try to recall the rhythmic pattern. Start with simple, familiar patterns.

Houlahan: Sound Thinking  
**SOUND THINKING**

8. Sing one part and clap the second part simultaneously.

9. Two-part singing.

a. If the two-part selection is a folk song, teach the song first either by rote or from the music, then teach the second part.

b. Divide the class into two groups. Group A sings the top line while group B sings the bottom. Reverse.

c. Group A sings the bottom line and Group B claps the top. Reverse.

d. Perform the work as a group and then with soloists. Individuals may then sing any part while clapping the other or may sing one part and play the other on the piano.

[Part II of this article will be presented in the Fall 1990 issue.]

NOTES

<sup>1</sup>Rupert Thackery, "Some Thoughts on Aural Training," *Australian Journal of Music Education* (October 1975): 30.

<sup>2</sup>Edwin E. Gordon, "The Unsung Values of Kodály Instruction," Keynote Address, Organization of American Kodály Educators Conference, *Kodály Envoy* 1 (Spring 1981): 4.

<sup>3</sup>Philip V. Tacka, "Denise Bacon, Musician-Educator: Contributions to the Adaption of the Kodály."

<sup>4</sup>Zoltan Kodály, *Visszatekintés*, edited by Ferenc Boris (Budapest: Zenemukiado Vallaiat, 1964): 117.

<sup>5</sup>Laszio Dobszay, "The Kodály Method," *Studia Musicologica* XVI (1972): 17.

<sup>6</sup>Zoltan Kodály, *Visszatekintés*, p. 205.

<sup>7</sup>*Ibid.*, 117.



## JOURNAL OF MUSIC THEORY PEDAGOGY

<sup>8</sup>Bela Bartók, *Mikrokosmos* Vols. 1-6 (New York and London: Boosey & Hawkes, 1989), Preface.

<sup>9</sup>For further information regarding the role of singing and the development of inner hearing see: *The Psychology of School Music Teaching* by James L. Mursell and Mabelle Glenn (New York: Silver Burdett, 1938) and chapter eleven of *Music, the Arts and Ideas* by Leonard B. Meyer (Chicago: University of Chicago Press, 1967).

<sup>10</sup>Zoltan Kodály, *Visszatekintes*, p. 291.

<sup>11</sup>Zoltan Kodály, ""The Popularization of Serious Music," Paper read in New York City, 1946. Archives of Kodály Center of America. Here after referred to as K.C.A.

<sup>12</sup>L. Vargyas, "The Folk Song as a Work of Art," *Studia Musicologica* VI (1984): 2.

<sup>13</sup>Robert Schumann, *On Music and Musicians* (McGraw-Hill Paperbacks, 1964): 35.

<sup>14</sup>Beth Landis, Polly Carter, *The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodály, and Orff* (Washington, D.C.: Music Educators National Conference, 1972): 63.

<sup>15</sup>Zoltan Kodály, *Fifteen Two-Part Singing Exercises* (London: Boosey & Hawkes, 1963), Forward.

<sup>16</sup>David G. Klocko "Multicultural Music in the College Curriculum," *Music Educators Journal* 75/5 (January 1989): 41.

<sup>17</sup>Zoltan Kodály, *Fifteen Two-Part Singing Exercises*, Forward.

<sup>18</sup>Jack Dobbs, "Folk Music in the Music Lesson," *Folk Music in School*, edited by Robert Leach and Roy Palmer (New York: Cambridge University Press, 1978): 60.

<sup>19</sup>Relative solmization is discussed in relation to other systems in Bruce E. More's "Sight Singing and Ear Training at the University Level," *The Choral Journal* 25/7 (1985): 9-11.

<sup>20</sup>Egon Kraus, "Zoltan Kodály's Legacy to Music Education," *The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodály, and Orff*, Beth Landis and Polly Carter (Washington, D.C.: Music Educators National Conference): 126.

Houlahan: Sound Thinking  
SOUND THINKING

<sup>21</sup>Lyle Davidson, Larry Scripp, "A Developmental View of SightSinging" *Journal of Music Theory Pedagogy* 2/1 (Spring 1988): 19.

<sup>22</sup>Lyle Davidson, Larry Scripp, "Happy Birthday: Evidence for Conflicts of Perceptual Knowledge and Conceptual Understanding," *Journal for Aesthetic Education* (1988).

<sup>23</sup>J. Sperti, "Adaptation of Certain Aspects of the Suzuki Method to the Teaching of the Clarinet: an Experimental Investigation Testing the Comparative Effectiveness of Two Different Pedagogical Methodologies" (Doctoral Dissertation, New York University, 1970).

<sup>24</sup>Darhl M. Pederson and Nancy O. Pederson, "The Relationship Between Pitch Recognition and Vocal Pitch Production in Sixth Grade Students," *Journal of Research in Music Education* XVIII (Fall 1970): 265-272.

<sup>25</sup>Edwin E. Gordon, *Learning Sequence and Patterns in Music* (Chicago: G.I.A. Publications, Inc., 1976): 2.

<sup>26</sup>R. G. Petzold, "The Perception of Music Reading by Normal Children and by Children Gifted Musically," *Journal of Experimental Education* 28 (1960): 271-319.

<sup>27</sup>A. T. Hewson, "Music Reading in the Classroom," *Journal of Research in Music Education* 14 (1966): 289-302.

<sup>28</sup>Jean Bamberger and Howard Brofsky, *The Art of Listening: Developing Musical Perception* (New York; Harper and Row, 1975).

<sup>29</sup>Robert Cogan and Pozzi Escot, *Sonic Design: The Nature of Sound and Music* (Englewood Cliffs: Prentice-Hall, Inc., 1976): 13.

<sup>30</sup>Results of MacKnight indicate that singing with tonal syllables and chanting with rhythm syllables facilitate the development and acquisition of music reading skills. C. B. MacKnight, "Music Reading Ability of Beginning Wind Instrumentalists After Melodic Instruction," *Journal of Research in Music Education* 23 (1975): 23-24.

<sup>31</sup>Bruce Benward, *Music Theory in Practice*, 2nd edition, 2 vols. (W.C. Brown, 1981), XI quoted in Michael R. Rogers, *Teaching Approaches in Music Theory* (Southern Illinois University Press, 1984): 100.

<sup>32</sup>Zoltan Kodály, *Let Us Sing Correctly* (London: Boosey & Hawkes, 1963) Forward.