A Folk Song Approach to Music Reading for Upper Elementary Levels Based on the Kodaly Method.

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A POLK SONG APPROACH TO MUSIC READING FOR
UPPER ELEMENTARY LEVELS BASED ON THE KODALY
METHOD.

THE LOUISIANA STATE UNIVERSITY AND
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A FOLK SONG APPROACH TO MUSIC READING FOR UPPER ELEMENTARY LEVELS BASED ON THE KODÁLY METHOD

A Dissertation

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Philosophy in

The School of Music

by
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ABSTRACT

The Kodály Method of music education has spread from its origin in Hungary to many other countries where it has been adapted for use in teaching music in elementary schools. The success of the Method in Hungary has been so great that interested people from all around the world have gone to that country to study the content and application of the Method. Because of the wealth of Hungarian folk music based on the pentatonic structure (do, re, mi, so, la), and because Kodály strongly believed that children should first learn to sing the folk songs of their native land, the Method begins with strong emphasis on native folk music.

In the United States there is no single curriculum for music education, and great variation exists from program to program. Adaptations of this Method for use in American schools are available, but most of these adaptations lack sufficient song material for teaching and reinforcing the concepts in the appropriate sequence. There is a particular need for song material to use for introducing and reinforcing the initial concepts of the Method at upper elementary grade levels.
This research project was designed to collect folk songs, primarily American folk songs, to correlate with the sequence of the Kodály Method for implementation at the upper elementary grade levels in American schools. Folk songs from many collections were studied, first to determine if the text and the melodic range were appropriate, and then to analyze the melodic and rhythmic content. The songs selected are developmental in that they begin with very few melodic syllables and very simple rhythms—progressing from the syllables so-mi, through the pentatonic and diatonic scales, to altered notes found in the minor scales and various modal scales; and from the quarter note as the beat unit and its division into eighth-note pairs, to syncopated rhythmic patterns, sixteenth-note groups, and various dotted-note rhythms.

Many folk songs were found which correlate with the order in which the concepts appear in the Method. The concepts found within the American folk songs very closely parallel the structural units of the Hungarian Method. The major change is in the syncopated pattern \( \uparrow \downarrow \), which is very common in Hungarian songs but found less frequently in our native song material. Therefore, that rhythmic concept is presented later in the sequence, while sixteenth notes are presented earlier in this program.
From the approximately four thousand songs that were examined, ninety-one were included in the body of this work. An additional one hundred sixty songs are cited in an appendix and are arranged in the same sequence as those included in the text. These songs could be used as supplementary material or as replacements for the songs notated within the body of the text, as they correlate both in melodic content and in rhythmic content.

This study provides evidence that much folk music does exist in America which correlates with the sequence of the Kodály Method. Further research into American folk music for purposes of arranging it into a teaching sequence would likely provide a greater collection of native music for supporting the teaching of music reading in America through the Kodály Method.
CHAPTER I

INTRODUCTION

In the early 1920s, the Hungarian composer, Zoltán Kodály, recognized the ineffectiveness of music education in the schools of Hungary and began to devote his energies toward developing a program of music education which would produce a musically literate nation. This program, now known as the Kodály Method, is based on the movable do system of solmization and incorporates the use of rhythm-duration syllables and the Curwen hand signs. The falling minor third (so-mi) is the initial intervallic concept learned, with the additions of la, do, and re to complete the pentatonic scale. A great deal of emphasis is placed on the pentatonic scale in the early development of music reading because of the absence of half steps, which are more difficult for children to sing in tune. The syllables fa and ti are later added to complete the diatonic scale.

The success of the Method developed by Kodály and his associates has stimulated international interest, and many countries have adapted the Method for use in their own schools. The Method was first introduced in America in 1964 by Mary Helen Richards. Since that time other American
adaptations of the Method have been published, including those of Aden Lewis, Tibor Bachmann, Katinka Dániel, and Arpad Darazs.

**Statement of the Problem**

Kodály believed that a program of music education could only be successful by beginning with native folk music, gradually expanding to folk music of other countries and to music of recognized composers. The major problem which exists for implementing the Kodály Method in American schools is the lack of sufficient folk music and composed music which has been categorized to fit the sequence of concepts as presented in the Method. There is a particular need for song material which is suitable for introducing the Method at the upper elementary levels, as most of the emphasis is on nursery rhymes and singing games for children in the primary levels. Songs need to be located and collected that are rhythmically uncomplicated, that consist of few melodic intervals, and which have texts that are appropriate to children at the upper elementary levels.

In order to develop a program of this type, it appeared necessary to: (1) determine the order in which musical concepts are presented in the Kodály Method, (2) select a variety of song repertoire illustrating these concepts, (3) arrange the songs in a sequential manner which would reflect the
musical concepts of rhythm patterns and melodic intervals, and (4) provide suggestions for teaching each concept.

**Significance of the Study**

This research project was designed to fill the need for a program which can be used to apply the initial concepts of the Kodály Method with children at upper elementary levels. Because it continues through more advanced musical concepts, it is also useful for an additional twofold purpose: (1) as a review of concepts that might have already been learned by the children, and (2) as a progression into new musical learnings.

**Definition of Terms**

The "Kodály Method" is that program of music education which was developed and practiced by Zoltán Kodály in Hungary and which continues today under the direction of his associates and followers. The Method, as it is implemented today, was followed in this study, especially as it is designed for use in the schools in the United States.

"Folk song" is a song originating with common people which has been passed down through oral tradition, that is by word of mouth, thus often going through many changes and resulting in many existing variations of a basic song. Because America is a "melting pot" of people from many cultures and countries, it is difficult to define "American"
folk songs in specific terms. Therefore, the term "American folk songs" is broadly interpreted, including folk songs collected in various regions of the country, other published collections of folk songs, and songs which have become traditional throughout the country and are contained in various collections or are personally known through oral tradition.

The term "upper elementary levels" includes the fourth, fifth, and sixth grades of elementary school or the equivalent. The "pentatonic scale" as used in this study refers to a musical scale consisting of five tones which contains no half steps—e.g., do, re, mi, so, la. Other terms will be defined in the body of the dissertation.

Method of Investigation

This study involved both the analytical and descriptive methods of research. The descriptive approach was used to determine, through the various adaptations and descriptions of the Kodály Method, a logical and appropriate sequence for introducing the various musical concepts. Approximately four thousand songs were analyzed for rhythmic and intervallic content. The songs selected contain concepts paralleling those presented in the Kodály Method.

Development of Remainder of Report

The material which is presented in this study is organized into four remaining chapters. Presented in chapter
two is a history of the Kodály Method, including Kodály's own work in the area of music education, his beliefs that shaped the Method, and the current application of the Method in Hungary and its adaptations in America. Chapter three contains a description of the Kodály Method according to the tools which are used to present, support, and sustain the musical learnings, the sequential organization of the musical concepts, and the techniques which are used for presenting and reinforcing the musical content. Included in chapter four is a program of folk songs which was developed to correlate with the musical content and organization of the Method. To reinforce musical material presented in these songs, a list of supplementary songs is found in appendix C. Chapter five contains the summary, conclusions, and recommendations.
Notes


2Mary Helen Richards, Threshold to Music (Belmont, Cal.: Fearon Publishers, 1964).

CHAPTER II

HISTORY OF THE DEVELOPMENT OF THE KODÁLY METHOD

The Work of Zoltán Kodály in Hungarian Music Education

Zoltán Kodály (1882-1967), Hungarian composer, musicologist, and teacher, is the person most responsible for the high rate of musical literacy in the country of Hungary today. It was through his efforts to establish a system of music education, commonly known today as the Kodály Method, that the music education taking place in Hungary today serves as a model for much of the world. To attest to the success of the Method, Lois Choksy, American authority on the Kodály Method, wrote of the early 1970s:

Hungary . . . with a population of ten million people, has eight hundred adult concert choirs, fifty of the first rank and another one hundred of radio or public performance quality. There are four professional symphony orchestras in country towns, as well as numerous amateur orchestras. A man without a musical education is considered illiterate. Almost all play instruments; almost all sing. Concert halls are full.

As a composer, Zoltán Kodály was concerned about the future of his music and that of his colleagues in a country whose public seemed to have little interest in hearing it. In a speech given in 1939, Kodály stated:

Hungarian audiences simply must be raised from their present primitive state of musical comprehension. For
today an average Hungarian can neither comprehend nor follow the musical structure of any piece that is longer than a short song. Is this also a national characteristic? No, it is purely musical ignorance, a musical wasteland, the breaking up of which should be the mission of the schools.

To enable the national spirit to express itself in a higher art form as well, it is necessary to raise the cultural level in the music of the whole nation.²

In 1946 Kodály further stated:

Good taste cannot be inherited, but it can be corrupted very early. It is for this reason that education to good music must be started in the school or indeed in the kindergarten. . . .

If we build up our school system in this spirit and if we make a little more time for music in the curriculum, it will not be without results. We have to establish already in school children the belief that music belongs to everyone and is, with a little effort, available to everyone.³

Kodály "did not blame the great masses of the Hungarian people for their backward taste, but devoted the creative years of his life to teaching them to adopt and to enjoy the values of music."⁴

Kodály believed that the basis of music pedagogy in Hungary should be the Hungarian folk song because even in its simplest forms, which a child can understand, high artistic and national cultural values are transmitted. Kodály "had no desire to stand out against European music or art music, but against the artificial and worthless 'school songs' which had been invading the schools."⁵ He emphasized the need for schools to educate the public musically so that a higher order of music would become a life necessity. He
stressed that it was much more important for a singing teacher to be good than a director of an opera house, for a director becomes a failure at once while a teacher can exterminate the love of music for thirty years in thirty successive classes.6

Kodály firmly believed that a systematic program of musical education would develop musically literate children, and this in turn would result in improved work by the children in all subject fields. In his last speech, given 6 November 1966 at Dunapátaj, Kodály said of music:

It is indispensable. And it has transpired that in these schools, where music is a normal subject, compulsory and taught every day, the children learn every other subject better and more easily. This is not some mysterious magic: dealing with music every day stimulates the mind so that it grows more receptive to everything else.7

This belief has received support from studies made in Hungary over the past twenty years which indicate that children having daily singing lessons in school display better results in other school subjects than children with less musical training.8 Friss Gabor, principal of "the most famous singing school in Budapest," has shown through his research that "music training produces more mature thinking and consequently better students in every field of study."9

Zoltán Kodály was born 16 December 1882 in the small town of Kecskemét, about fifty miles southeast of Budapest. In 1883 his family moved to Szob and in 1885 to Galánta,
where he lived for seven years. It was the music of this area which influenced his lifelong love for Hungarian folk music and which also inspired some of his later compositions—e.g., *Dances of Galánta* (1934). In 1892 Kodály moved with his family to Nagyszombat (now Trnava in Czechoslovakia) and for eight years attended the grammar school there. In 1900 he went to Budapest, where he studied Hungarian and German at Pázmány University, and entered the Franz Liszt Academy of Music. In 1904 he graduated from the Academy and in 1905 received a degree from the University. That summer he returned to the district of Galánta and collected 150 folk songs, the next year completing his doctoral thesis, entitled "A magyar népdal strofaszerkezete" ("The Strophic Structure of Hungarian Folksong"). In 1906 he received the Doctor of Philosophy degree from the University.

Béla Bartók, who also attended the Academy, began his research into folk music in 1906, shortly after Kodály. The two became friends, and in 1906 they jointly edited a book of twenty folk songs of Hungary and its border territories. Kodály was appointed to teach theory at the Franz Liszt Academy of Music in 1907, one year after Bartók had joined its staff. Kodály and Bartók continued their folk music research and by 1913 had collected over three thousand folk songs which they attempted to have published, but their efforts were halted with the onset of war.
During the war years Kodály continued his folk music research. After Hungary became separated from Austria and designated as the Hungarian Soviet Republic, Kodály and Bartók were both promoted in rank and responsibility at the Academy, Kodály to Deputy Director and Bartók as third member of the Music Council. The two planned a broader, more systematic scheme of musical education but had to abandon it when they, along with their immediate superior, were forced out of office and reduced in rank by political maneuvering. However, both men continued their research into folk music and together collected some one thousand folk songs for children which were analyzed and classified by György Kerényi, Kodály's student. Today these songs comprise volume one of the massive *Corpus musicae popularis Hungaricae* (Collection of Hungarian Folk Music).

The influence of these two composers on Hungarian music education has been very highly regarded, as reflected in the following statement:

Soon after the turn of the century the simultaneous appearance of two great creative geniuses in Hungarian music, Béla Bartók and Zoltán Kodály, was of particular significance for musical education, for both of them regarded the task of advancing Hungarian musical education as equal in importance to their creative and research activities. The value of their works on the teaching of music was inestimable in the fields of art and education. The force of their ideas and the methods devised to express them were strong enough to overcome the frustrating effects of social conditions in Hungary before the Second World War and compel recognition, achieving a considerable success in disseminating a knowledge of music, popularizing it, and broadening its educational influence.
Kodály's direct influence on Hungarian music education likely began in 1908 with his appointment to a state board which was formed for the purpose of developing a curriculum in music for the Hungarian teachers' colleges. He was also appointed to an additional board in 1909 which was concerned with vocal music. Two later occasions intensified Kodály's interest in the musical education of children. In 1923 Kodály used a boys choir to strengthen the choral forces in the premiere of his Psalmus Hungaricus. He was so inspired by their singing that he chose to write some pieces specifically for this choir. Another encounter was not so positive. Kodály met a group of student teachers one day on the Buda Hills in the early 1920s and discovered that the songs they had learned to sing and which they would teach "were not worth singing." Therefore, he began composing works primarily for children's choirs and studying musical education in the schools in depth. Although he composed all kinds of choral works, "the compositions for children's choirs were nearest to his heart." Kodály began writing children's choruses in 1925 with such miniature masterpieces as "The Straw Guy," "See the Gipsy Munching Cheese," "Laszló Lengyel," and "Whitsuntide Song." A movement of children's choirs began at this time under Kodály's influence and spread nation-wide, with many concerts being presented, often including hundreds of voices. In 1929 a festival of ten
thousand singers took place at Debrecen. Also in 1929 a concert of children's choruses, consisting of seven hundred performers, presented thirteen of Kodály's compositions. One thousand five hundred pupils from fourteen schools presented a "Kodály's Children's Chorus Evening" on 28 April 1934. In 1938 Kodály conducted a choir of a thousand students in the city of Nagykőröš, which sang his canon "To the Magyars."

From 1937 to 1965 Kodály published many collections of singing exercises, songs, and choruses, which comprise his Choral Method. These practice pieces were "designed to ensure systematic development and at the same time provide a musical experience." Kodály believed that children sing best when unaccompanied, and wrote his songs to be performed in this manner. His part songs contain both polyphony and homophony.

Kodály not only worked unceasingly in his own country but was active and revered internationally. In 1963 he was elected president of the International Folk Music Council, and served as honorary president of the International Society of Music Education (ISME) from 1964 until his death on 6 March 1967. In 1966 he presided at a conference on "The Role of Music in Education" held in his honor at the Santa Barbara campus of the University of California.
Development of the Kodály Method

Although Kodály himself did not write a text which he designated as the Kodály Method, his students and colleagues did record the methods practiced by Kodály, which have since come to be known as the Kodály Method. In 1935 Jenő Ádám, a former student who was then an elementary singing school teacher and involved with music education as a professor at the Franz Liszt Academy of Music, was encouraged by Kodály to attend a seminar for public school music educators in Saarbrücken. It was at this seminar, conducted by German musician Fritz Jóde, that Ádám learned of many of the techniques which were later incorporated into the Kodály Method. Upon his return from the seminar, Ádám established the Magyar Énektanitok Országos Egyesülete (National Society for Hungarian Music Education), and in 1938 he invited Jóde to Budapest to present a workshop for this society. "As a result of this meeting, Kodály became acquainted with relative solmization and likewise encouraged Ádám to write some workable didactics for teaching singing in the schools."  

In 1938 the first textbook to eliminate "textbook songs" and to use folk songs was published, thus representing the first step in achieving Kodály's goals for Hungarian music education. It was entitled Éneklő ABC (Singing Alphabet) by György Kerényi and Benjamin Rajeczky, and contained three hundred folk songs, classical selections,
and fundamentals of music.\textsuperscript{25} In 1940 a companion textbook,\emph{Éneklö Iskola (A Singing School)}, was published by these same authors, and consisted mainly of folk songs collected by Kodály and Bartók. It presented relative solmization but was designed for high schools.\textsuperscript{26} The next text in the Method was the first designed for young children,\emph{Iskolai Énekegyüjtemény (A School Collection of Songs)}, two volumes containing a total of six hundred songs, edited by Kerényi and Kodály, published in 1943 and 1944. These volumes contained songs from Hungary and other nations, historic songs, and chorales which were treated in an order corresponding to "the stage of development of schoolchildren from six to fourteen."\textsuperscript{27}

Despite the existence of these collections, there was no methodological framework for the teaching of these folk songs. Kodály and Ádám decided that a specific method must be endorsed for teaching the music contained in the collections. This specific method was set forth in Ádám's book entitled\emph{Módszeres énektanítás a relatív szolmizáció alapján (Systematic Instruction of Singing Based on Relative Solmization)}, currently in English translation entitled\emph{Growing in Music with Movable Do}, 1971), published in 1944. This was the first text to use the falling minor third as the initial melodic concept. The previous texts had begun with songs built entirely on one pitch, then on a major second, and so on.\textsuperscript{28}
In 1945 a new set of eight songbooks, written by Kodály and Ádám, was begun. This series, entitled Szó-Mi (So-Mi), was issued as a first step in changing from the old methods to a new way of educating the populace. It was used in Hungary until its replacement by a new series in 1948, Énekeskönyv az Általános Ikolák I-VIII: Osztálya Számára (Songbook for the First Through Eighth Grades of General School), also a collaboration with Ádám. In 1951, 1958, and more recently, new textbooks and handbooks have been published. "Kodály continually supplemented all of these basic books with numerous composed songs and instructive material until his death in 1967."

Ének Zene (Vocal Music) by Márta Nemesszeghy (grades one through five) and Helga Szabó (grades six through eight), is now used in Hungarian singing schools, and moves at a slower, more systematic pace than Ádám's book. The general primary schools use one of two series which are entitled Énekeskönyv and Ének-Zene Tankönyv. A workbook, Ének-Zenei Munkafüzet, and a teacher's manual, Ének-Zene Kézikönyv, accompany each text.

Erzsebét Szönyi, Kodály's pupil and a professor of music at the Franz Liszt Academy of Music in Budapest, has combined all the elements of the present Kodály Method as it is used today in Hungary in the Special Music Preparatory Schools, the conservatories, and the Academy of Music. It
is presented in her three volumes of *A Zenei Íras-Olvasás Módzsertana* (Methods of Sight-Reading and Notation) published in Budapest in 1953.\(^\text{34}\)

As is evident from the new songbooks issued in 1945, Kodály's pedagogical ideas and aims began to be accepted in the schools at the time that post-war changes in Hungarian education were taking place. Domination of religious bodies was removed along with the social hierarchy structure which prevailed. "For the first time in Hungarian history all children went to school (before 1945 about 10 per cent of Hungarian children did not go to school), and general schools, under Government supervision, were instituted."\(^\text{35}\)

In 1945 Kodály "inaugurated his first specially devised music course at Pécs, . . . an experiment which was to grow into a significant, and unique, department of Hungarian education."\(^\text{36}\) In 1950 this concept was expanded when Kodály and his friend, Márta Nemesszeghy, persuaded the Ministry of Education to allow them to teach music to one class every day in Kecskemét as an experiment, using the Kodály materials and method. This proved so successful that the first singing primary school was established in Kecskemét that same year and, today, more than 130 such schools are in existence in Hungary.\(^\text{37}\)

The singing primary school follows a normal curriculum such as exists in the general schools (ages six through
fourteen) but with additional music instruction. The purpose of the singing schools is not to train professional musicians but to give children a real understanding of music. "Their aim is to make average musical education available to the broad mass of society, thereby raising its standard, and to apply the training power of music in the teaching of science, classics, and aesthetic subjects, in other words, to master the normal curriculum better and more easily by applying abilities and skills developed during the study of music."  

Children attending the regular primary schools are taught music throughout the eight years, plus two more years in secondary school. In the first year music lessons are held for thirty minutes twice weekly. In the second through eighth year music periods continue to be held twice weekly with two additional periods of choral singing each week.  

In singing primary schools, also known as music primary schools, five class singing lessons a week are given in the first year, six in forms (grade levels) two through four, and four lessons a week are given in forms five through eight. Two sessions weekly in choral singing are also compulsory in the second four years. Recorder-playing is a part of the singing lesson in the first two classes, but in the third year musically gifted students may begin study on other instruments. The remainder of the students continue the recorder to the fifth year. Singing
Children need not be good musicians to attend the music primary schools. "Any child with a fairly good ear for music and a good sense of rhythm can be admitted." In the first four forms, everybody ... learns to read music and sing at sight. This has the very important advantage that the children, in the wake of perfect music reading and the instant reproduction of the image of musical notes, become conscious enjoyers of music of a high standard.

Children in the schools that have music only twice a week "can read music in sol-fa by second grade, but not in letter names ... until fourth or fifth grade. Those who have music every day can read and write music with letter names by second grade."

In every type of school--primary and secondary schools, teacher-training institutions, right up to the Academy of Music--the basic factors of the method are identical. Everyone sets out from the same basis and each gets as far as his studies and talent take him.

In the general schools the first four classes are taught by the regular classroom teachers, while music specialists teach the second four classes. Teachers of music in the music primary schools are graduates of the Liszt Academy of Music in Budapest.
Influence of the Kodály Method in America

The Kodály Method is employed internationally today as a means of educating children in music. International interest was likely stimulated from reports on the Method which were given at conferences of the International Society of Music Education (ISME) in 1958 in Vienna and in 1963 in Tokyo. The most influential support of the Method was gained at the 1964 ISME Conference held in Budapest, at which Zoltán Kodály gave an address and was elected honorary president. Since that conference, more and more teachers have visited Hungary, resulting in the use of the Method in many other countries of the world. According to Choksy,

The Kodály Method is being practiced today in schools of Eastern and Western Europe, Japan, Australia, North and South America, and Iceland. Adaptations and expositions of the Method have been published in Estonian, Polish, Swedish, Japanese, French, German, Latvian, Spanish, Russian, and English.

Arpad Darazs, former student of Kodály and a refugee from the 1956 Hungarian rebellion, introduced techniques of the Kodály Method at the Third Street Music School Settlement in New York in the late 1950s. At the same time, he also used these techniques with the boy's choir at St. Killian's Catholic Church in New York. In the summer of 1961 a special course for music teachers was taught by Darazs at the Music School Settlement.
In 1962 Mary Helen Richards, who had observed and studied the Method in Hungary that spring, began incorporating Kodály techniques in the Portola Valley Public Schools in California. She organized her methods and materials into the first American adaptation of the Kodály Method, which is entitled *Threshold to Music* and was published in 1964. This program, which consists of large charts for classroom use and teacher's manual, created a nationally widespread interest and instilled a basic understanding of the Method. Katinka Dánél, Hungarian specialist in the Kodály Method, came to America in the early 1960's, about the time that Richards introduced the Method in the schools in Portola Valley, California. Dánél gave the first Kodály workshops in the United States in 1963, first at the University of California at Los Angeles, and then at the University of Oregon. She also conducted a pilot program in the use of the Kodály Method in the San Roque Parochial School in Santa Barbara, California. This program, conducted with the assistance of Sister Lorna Zemke, and the program carried on at the Portola Valley schools were the only places at that time in which the Method was "thoroughly and completely in use in all classes." In 1966 Kodály and Erzsébet Szönyi attended a symposium on the Method at Stanford University in August, after which they went to Interlochen, Michigan, to participate in
Denise Bacon, who attended the symposium at Stanford University, was stimulated to go to Hungary during the 1968-1969 academic year to study the Method firsthand at the Liszt Academy. She was the first American to do so, and as a result of her interest and study, the American Kodály Institute was founded at Wellesley, Massachusetts. Now known as the Kodály Musical Training Institute, it was established in 1969 with the aid of a Ford Foundation grant. In addition to training music teachers in the Kodály Method, its purpose is to develop and adapt the Kodály system as devised and used in Hungary for use in American schools. Denise Bacon was appointed director of the center, and Peter Erdei, a graduate of the Liszt Academy of Music and Hungarian authority of the Kodály Method, was appointed curriculum director.

Another event which took place as a result of the conference at Stanford University was the first Kodály International Symposium held at Holy Names College in Oakland, California, in August, 1973. This two-week symposium, chaired by Erszébet Szönyi, dean of music education at the Franz Liszt Academy of Music, was attended by delegates from Argentina, Australia, Belgium, Canada, Czechoslovakia, Denmark, England, France, Germany, Hungary, Iceland, Japan, Poland, Romania, the United States, and the Virgin Islands. It "was intended to encourage an exchange of ideas among Kodály authorities..."
of the world and to further stimulate the interest of American educators in the Kodály concept of music education."\textsuperscript{57}

Other recent developments in the interest of broadening the use of the Kodály system of music education include the founding of the Hungarian Kodály Institute in Kecskemét, Kodály's birthplace. In addition to the American Kodály Institute, Japan and Canada have established similar institutions. Iceland and Belgium have expanded their efforts to incorporate the Kodály principles into their music education programs. The need for more comprehensive teacher training has been partially met through the above programs, but this need was of prime concern to those attending the symposium at Holy Names College. Another area of concern to those delegates was that of folk music. "The common difficulty among all teachers who follow Kodály's principles is that instruction can begin only when enough folksongs have been collected, transcribed, analyzed, and ordered."\textsuperscript{58}

At the symposium at Holy Names College, a five-member committee was elected to explore the possibilities of creating "an international organization devoted to Kodály-inspired education."\textsuperscript{59}

Professor Alexander Ringer, chairman of the Division of Musicology at the University of Illinois, received a grant from the National Council of the Arts, a branch of the National Foundation of Arts and Humanities, to direct a
project in 1968 in which ten participants studied the Hungarian system of music education at the Institute for Cultural Relations and at the Liszt Academy of Music, and taught in Hungarian schools. Their work was under the guidance of Professor Szőnyi, a former principal assistant to Kodály.60

Adaptations of the Kodály Method designed for use in American schools have appeared in the past twelve years, with emphasis at the primary level. Threshold to Music (1964)61 by Richards, the first program published in the United States which is based on the Kodály Method, consists of three sets of large charts to be used in primary classrooms. A higher grades edition chart based on the first year chart is also available, plus charts for kindergarten and fourth grade level. A student book for the fourth year is also included in the series.62 All of these charts are accompanied by teachers' manuals. A second edition of some of these materials by Eleanor Kidd is now available.63

Sight and Sound (1965),64 written by Arpad Darazs and Stephen Jay, is another American adaptation of the Kodály Method. It consists of a student's book and teacher's manual which contain twelve units, each one presenting a new concept within the Kodály Method. Although the purpose of this program is similar to the one set forth in this study, it includes only the sol-fa syllables of the
pentatone and does not contain the variety and extent of song material, particularly folk song, which is contained in this research project.

Reading and Writing Music (1969), a set of two workbooks by Tibor Bachmann, is a very structured, drill-type approach to writing music. Book One, which introduces the concepts, is designed for primary grades and consists mainly of exercises, with very little application to authentic songs.

Aden Lewis has written the three volumes of Listen, Look and Sing (1971-1972) which are also in three sets of large charts for the first three grades. The material in these is correlated with the music series Making Music Your Own by the same publisher, the Silver Burdett Company.

A set of three workbooks written by Katinka Dániel is entitled Kodály Approach (1973-1975). The early concepts are introduced in the first workbook, which is designed for primary children. Again, a drill-type approach is used with very little application to song material.

While the above programs are quite successful in presenting the Kodály concepts, none is truly designed for introducing the concepts to older children while also being related to much traditional and folk song literature. The program presented in this research project is designed to fill this void. In all adaptations and approaches to
the Method, "one basic principle is clear: Kodály's conception of music [is that music is] a basic academic subject equal in importance to language, mathematics, and the social sciences. . . . Kodály . . . felt it imperative that love of music be supported by knowledge about music."68
Notes


10 Young, Zoltán Kodály, p. 36.

11 Ibid., p. 62.


15 László Eösze, Zoltán Kodály: His Life in Pictures


17 Young, Zoltán Kodály, p. 90.

18 Eösze, Kodály: Life in Pictures, p. 15.

19 International Cyclopedia, op. cit.


22 Young, Zoltán Kodály, p. 92.


24 Ibid.


26 Zemke, p. 47.


28 Choksy, Kodály Method, p. 9.

29 Young, Zoltán Kodály, pp. 132-133.
30 Adam, "Folk Music," p. 17.
31 Zemke, p. 50.
32 Choksy, Kodály Method, p. 10.
33 Zemke, pp. 96-97.
34 Choksy, Kodály Method, p. 10.
35 Young, Zoltán Kodály, p. 131.
36 Ibid., p. 133.
37 Choksy, Kodály Method, p. 10.
40 Franz Liszt Academy of Music, Kodály Institute, "Programme of the Singing-Musical Classes of Elementary Schools; Teacher's Plan," Budapest, n.d. (Mimeographed.)
41 Friss, p. 134.
42 Ibid.
45 Hungarian Music Education System, p. 6.
46 Friss, p. 134.
47 Choksy, Kodály Method, p. 11.
48 Ibid.
50 Choksy, Kodály Method, p. 12.
52 Ibid., p. 21.
54 Choksy, Kodály Method, p. 12.
58 Ibid.
59 Ibid., p. 77.
63 Eleanor Kidd, Threshold to Music, 2nd ed. (levels one and two teacher's resource books), (Belmont, Cal.: Fearon Publishers, 1974-1975).
64 Arpad Darazs and Stephen Jay, Sight and Sound (teacher's manual and student's manual), (Oceanside, N.Y.: Boosey & Hawkes, Inc., 1965).


CHAPTER III

THE KODÁLY METHOD: TOOLS, ORGANIZATION, AND TECHNIQUES

In the Kodály system, "the way to familiarity with music is as follows: from active observation (from living music) to abstract thinking (the making conscious of musical elements), and from there to practical (independent) application."¹ The various means used in this developmental process are presented in this chapter.

Tools

The Method as developed and practiced by Zoltán Kodály and his associates uses some of the tools which Ádám learned in 1935 at Jóde's seminar in Saarbrücken: "the relative solmization system espoused by the Swiss musician, John Weber; Jóde's use of a moveable Do clef; and the hand signals of John Curwen."² In this system of relative solmization, the notes are named by their functional position within the key, and are "relative" to any key. Kodály stated that "only the well-conducted teaching of sol-fa can develop the ability to connect tone-image with written note to the point where the one will evoke the other
This system, also known as "relative sol-fa," "sol-fa," "tonic sol-fa," and "movable do," had not been used in Hungary for teaching music reading prior to the implementation of Kodály's program. "The astonishing clarity of intonation achieved by Hungarian choirs is the audible proof of what learning by relationship (i.e., tonic sol-fa in the Kodály version) can do." 4

The sol-fa syllables as used by John Spencer Curwen (1816-1880) in England were used to teach relative solmization to beginners. In Curwen's method the syllables were indicated by their initial letters (d r m f s l t), which were written below the rhythmic pattern. The staff was not used. 5 Curwen also introduced a system of hand signs to simplify music reading and to instill more precision in pitch recognition (appendix A). 6 Kodály incorporated these hand signs or "signals" as a major tool in the teaching of music reading. In this system each diatonic step of the scale has a specific hand signal, which serves as "a visualization in space of the high-low relationship among the notes being sung." 7 Curwen's hand signals are used in Hungary today, but with some slight modification. For example, fa is indicated by the thumb instead of by the index finger. 8

Emile-Joseph Chevé (1804-1864) has also been credited with using sol-fa syllables, but his most important contri-
bution to the Kodály Method is a system for rhythm names. Each note value is assigned a specific rhythmic syllable to express duration—e.g., quarter note is "ta," eighth note "ti," etc. (appendix B). The influence of Emile Jacques-Dalcroze (1865-1950) is also discernible in the developmental rhythmic aspects of the Kodály Method, particularly in rhythmic movements such as clapping, stepping, and tapping.10

Kodály chose the human voice as the performing medium to be used as the basis of Hungarian music education because it is the instrument most available to everyone. Furthermore, "singing sounds leads a child to understand how they are associated. This teaches him to listen, which in turn leads to his capacity to write down what he has heard. . . ." Kodály's philosophy is noted in the following statement:

Just as children learn to speak their mother tongue before they learn to read and write it, so they should learn to sing before they learn to read and write musical symbols. Singing must also precede work with instruments, since children play what they can sing. . . . Technique is always treated in reference to musical and appealing materials.12

This belief is reflected in a statement made by Kodály:

I heard the finest singing in the world by the world's worst voice—Toscanini's, when at rehearsal he demonstrated a phrase in his blunt, hoarse voice for his players and singers. And this is why they could sing so beautifully under his baton. His most frequent comment to the orchestra was "Cantare! Cantare!"13
A major specification made by Kodály was that good musical material, both folk and composed, be used. He very strongly opposed the use of contrived songs and believed that they should be replaced with authentic folk music. As Pál Járdányi, former student of Kodály, has stated, "folk-music is living music, not fabricated music, like so much former teaching material. It is music of the best kind: an endless series of works of art." Kodály believed that materials for teaching music to young children should come exclusively from three sources: (1) authentic children's games and nursery songs, (2) authentic folk music, and (3) good composed music (music written by recognized composers).

He particularly emphasized the use of folk song:

Each nation has a rich variety of folk songs suitable for teaching purposes; if selected in a graded order, they furnish the best material to introduce musical elements so that the student will be conscious of them. . . . It is essential that the material used should be musically attractive. In some countries that still use unpopular, dry, and lifeless exercises, the children grow to hate the music lesson.

Foreign folk songs are used to introduce other types of music after the country's own folk songs have been exhausted.

To understand other people, we must first understand ourselves. And nothing will accomplish this better than a thorough knowledge of one's native folk songs. Later, he may proceed to comprehend other people through their folk songs.

The final purpose of all this must be to instill in the pupils the understanding and love of the great classics of the past. These are much nearer to the folk songs than is generally recognized.
for direct expression and clear form are common in folk songs. Haydn, the best master with whom to begin, has salient connection with folk songs. Even in many works of Mozart there is the sublimated Austrian folk song which is easy to recognize. Beethoven, as well, wrote many themes that were folklike.  

**Organization**

"Kodály was . . . quite certain that the proper function of music in schools is active and not passive. . . . what matters is doing, not being done to."  

This statement accurately reflects the tone of music taught by Kodály and the manner in which he believed music should be taught. The child should be totally involved. "The established mode of procedure in the classroom is to give children genuine experiences in which mastery is playfully achieved."

Before introducing any concepts visually, Kodály insisted that a vast amount of music be experienced by the children, including singing games and rhythmic movement. A specific music curriculum for nursery schools in Hungary, which are attended by a majority of the children from age three, requires that the children learn to sing in tune, to learn many songs and singing games, to step and clap the beat and step and clap rhythmic patterns in duple meter, to recognize familiar songs from clapped rhythms, and to identify the concepts of loud and soft, high and low, and fast and slow. These abilities must be developed prior
to the introduction of the concepts in the Method, regardless at what level it is begun. It is important that the materials selected prepare the student for the concepts to be presented later. A rote approach is used in all of these early presentations. As Szönyi has stated:

... teaching songs by ear is the basis of any musical skill, ... Children are only introduced to a new basic element of music after they have learned it by ear in a song after several hearings. The new element must be chosen from a song which the children know: they see it in action, then the teacher names it and practices it with them.21

In addition to the emphasis placed on rote-singing at the lower grade levels, Choksy states that in fifth and sixth grades "about 50 percent of the new music should be taught by a rote or rote-note process to ensure continued high interest on the part of the children."22 Each new concept must be reinforced many times in numerous ways before a new concept is presented.

A great deal of emphasis is placed on rhythmic experiences at the beginning of the Kodály system and continues throughout the Method. As Ádám has indicated, "the most important goal of our work in rhythm training (and this is why it is treated so exhaustively and diversely) is to prepare the student thoroughly so that by the time he is ready for notation, the rhythm aspects should no longer cause any difficulty."23
Initial rhythmic experiences consist of stepping or walking to the beat of a song, then clapping or stepping the rhythm of the song. After the students are able to do this, the beat and rhythm are combined, perhaps with one group stepping the beat and another clapping the rhythm, or clapping the beat and stepping the rhythm. Then all students perform both simultaneously. This is the beginning of the polyphonic experience which Kodály believed was extremely important.24

The sequencing of concepts varies somewhat in the individual presentations and adaptations of the Kodály Method. The first book to present the Kodály Method was written in 1944 by Jenő Ádám. In his Foreword to the English translation, published in 1971, Ádám recognized that, since publication of the original, changes have occurred in the system as it has developed. For example, in the 1944 publication do is presented before la. However, it was later determined that the so-mi-la sequence occurred more naturally, and that do is more appropriately placed in the pattern mi-re-do.25

Although the rhythmic and melodic concepts are arranged in a standard order so that the basic material covered will be consistent throughout the country, the sequence of concepts as presented in Hungary has been altered slightly by some American adaptations to reflect more
closely their presence in American folk songs. For example, sixteenth notes occur less frequently in Hungarian folk songs than in American folk songs, while the syncopated eighth note-dotted quarter-note pattern (\(\text{J J}\).) occurs more frequently in Hungarian folk songs. Therefore, some American authorities reverse the sequencing of these two concepts.\(^{26}\)

The amount of material which can be covered will vary in relation to the frequency with which music classes are held. This is true also in Hungary where, as a result of more frequent music classes, students attending the music primary schools cover more concepts and acquire more skills in a school year than those students attending the general primary schools. Some of the adaptations indicate the teaching of the specific concepts at a particular grade level; however, these various presentations are not all in agreement. Since this research project is focused on the implementation of the Method at the upper elementary levels, these presentations which are designed for primary levels are of little significance for this study. Furthermore, Zemke has stated that "the teaching of definite concepts or musical areas have no strict boundaries. In actuality many of the areas overlap from one grade level to the next."\(^{27}\)

The concepts of the Kodály system fall primarily under the two basic elements of rhythm and melody, the understanding of which Kodály believed is vital to the
ability to read and write music. It is these skills which Kodály desired for the entire population of his country. Other musical concepts are interspersed throughout the development of these two major categories. In order to develop the skills of reading and writing music, Kodály was very systematic in planning the sequence of musical concepts and experiences used in his system of music education. According to Choksy, all of the components of the Method are arranged in a "child-developmental" sequence, in which the subject matter has been organized "into patterns that follow normal child abilities at various stages of growth."

Rhythm

The first concepts to be introduced in the Kodály Method are rhythmic. After a substantial amount of actual experience in various rhythmic activities has taken place, the concept of the quarter note as the beat note is introduced, followed by eighth-note pairs. The quarter rest is introduced next. After much practice using these three concepts, the half note is introduced. At this point there begins to be more variation from one author to another in the sequencing of rhythmic concepts. In most cases the half rest is presented in conjunction with the half note. The whole note generally follows the half note in sequence,
and likewise the whole rest. However, Bachmann and Darazs, in their applications of the Method, introduce the dotted half note before the whole note. The curriculum text of the Kodály Musical Training Institute (KMTI) does not indicate any teaching of the whole note. The dotted half note is the next concept generally presented, omitted only by Ádám. Syncopated patterns, sixteenth-note groupings, and dotted-note patterns are the major concepts remaining. The sequencing of these also differs. The common eighth-quarter-eighth-note syncopated rhythm (\( \text{\{} J J J \text{\}} \)) is generally introduced next, although Bachmann and Darazs present this pattern between the dotted half note and the whole note. Ádám does so between the half note and the whole note. Duple meter is used initially for reinforcing these concepts, but generally quadruple meter is introduced with the whole note and triple meter with the dotted half note. Only Richards' *Threshold to Music* and the KMTI text delay syncopation until after the sixteenth-note groups. The sixteenth-note group and its variations (\( \text{\{} J J J J \text{\}, J J J J J \text{\}} \)) are next. However, Darazs, Bachmann, and Adam leave these out completely. Perhaps this is a result of the infrequent appearance of sixteenth notes in Hungarian folk music or because they may be more advanced concepts than these three authors chose to include in their presentations. Other rhythmic concepts which are included in most of these presentations are other dotted
patterns (\( \text{\ding{120}}, \text{\ding{121}}, \text{\ding{122}}, \text{\ding{123}}, \text{\ding{124}}, \text{\ding{125}} \)), the single eighth note, and the single eighth rest. Only Choksy includes the sixteenth note followed by a dotted eighth note (\( \text{\ding{126}} \)). Zemke indicates that the Hungarian curriculum also includes the sixteenth rest and various types of triplets (\( \text{\ding{127}}, \text{\ding{128}}, \text{\ding{129}}, \text{\ding{130}}, \text{\ding{131}}, \text{\ding{132}} \)) at a later time.\(^{31}\) The triplet is also presented in the Richards adaptation and appears prior to the introduction of the half note. Various simple and compound meters, both regular and irregular, are used, plus mixed meters.

Melody

Melodic concepts are integrated with the rhythmic concepts. With only few exceptions, the sequencing of these concepts is quite uniform. The first melodic interval to be introduced is the descending minor third, so-mi.\(^{32}\)

It is the interval which crops up most often in nursery rhymes and in the spontaneous singing of children. This is the most common form of primitive, atavistic melody to occur in children's songs. It can be found both in West and East, as can the major pentachord or hexachord. The minor third is a much more musical starting-point than the scale, which is really no more than a mechanical superstructure of seconds.\(^{33}\)

"The use of hand-signs, teaching the class to do them, singing while making these gestures, responding by hand-
signs, these should all be introduced here using the two notes so and mi. A new hand sign is introduced with each new syllable.

La is the next syllable to be introduced. After considerable practice of these syllables in their various combinations, do is added, later followed by re to complete the pentatonic scale. These syllables, as with every new syllable, should be practiced in segments involving their approach from and to all other syllables, particularly those intervals which occur frequently in folk songs.

Ádám, in his book Growing in Music With Movable Do, discusses the problem of teaching music reading by the absolute system, starting with C and progressing stepwise until the major scale is completed, a practice which had been the basis of Hungarian music teaching prior to the implementation of Kodály's system.

Using too many artificially stepwise songs is of doubtful value even if they seem to be easier, for living melodies are seldom stepwise. We should rather first familiarize the students with typical melodies. Experience shows that in the beginning it is much harder for children to learn melodies containing diatonic half steps (F and B) than those which employ other intervals better suited for good intonation (G-E, G-A). This is why we should leave fa and ti for later lessons. We force our children into a foreign world with rigid melodies which center around C, C-D, C-D-E, etc. If students construct and practice scales, they will never master intervals, not to mention the possibility of music class becoming a period to be dreaded at a time when it should be full of variety, freedom, and enjoyment.
This belief is a reflection of Kodály's statement in Let Us Sing Correctly!: "Correct intonation can be achieved if semitones are postponed until whole tones are sung with sufficient assurance." \(^{36}\)

Low la (la,) and low so (so,) are generally the next concepts to be presented and practiced, followed by high do (do'). However, the orientation toward major tonality has influenced some adaptations to introduce do' before la, and so.. \(^{37}\) Choksy has stated that "many more pentatonic American folk songs seem to be built around the scale from low so to mi or from low so to high la than have the do to do' ambit." \(^{38}\) The songs collected in this research study reinforce this statement. Therefore, it appears more practical for Americans to follow the Hungarian sequence of low la and so before high do.

After the students have a solid command of the pentatonic scale, fa and then ti are added to complete the diatonic scale.

Accidentals are introduced after children have learned to form the pentatonic scale, the pentachord, the hexachord, the diatonic minor and major scales. These are first introduced in Relative Sol-fa, and then with their absolute names. \(^{39}\)

The altered tones needed for the various modes are sharped fa (fi), sharped so (si), and flatted ti (ta). When modulations occur, the syllable name is changed from that of its function in the old key to its function in the new key at
the point of modulation. Absolute pitch names may be introduced after the diatonic scale is complete. It will be necessary at that time to introduce the sharp and flat, and the concept of key signature.

Harmony and Form

Two other major elements of music, harmony and form, are treated less directly in the Kodály Method but are nonetheless significant aspects of the system. The element of harmony begins to be established early with two-part singing from the time the first two syllables are learned. The use of ostinati and canons also provides early part-singing experiences.

"Form is studied partly through analysing the structure of pieces sung in lessons, and partly through listening to music." Motifs and phrases are compared at first, followed by the study of simple musical forms, especially folk-song structure. Analysis of larger musical forms such as rondo, theme and variations, sonata, etc., is then incorporated.

Techniques

Several techniques have become associated with the Kodály Method. Each of these serves to introduce or reinforce concepts presented in the Method.
Inner hearing

A major technique used in the Kodály Method is one called "inner hearing," whereby "children learn to recognize intervals, to distinguish interrelationships among scale tones, and to sing whole songs or exercises silently." This skill is initially developed by giving a signal to stop singing aloud in the middle of a song, generally after a phrase, and to continue singing silently until another signal is given to resume singing aloud. This may be varied by clapping the rhythmic pattern rather than singing. Another means of strengthening inner hearing is through guessing games. Children try to identify a song by:

(1) listening to its rhythmic pattern being clapped or tapped, or (2) watching it sung by hand signals.

Hand singing

It has been previously noted that a hand signal accompanies each sol-fa syllable. Using these hand signals serves to strengthen the ability to hear and sing intervallic relationships. After a new syllable is heard and sung in relation to the known syllables, and after its name has been learned, the hand signal is introduced. It is then used whenever the syllables or song segments using the familiar syllables are sung. The hands can sing melodies silently or with the voice when reading from notation. An effective
means of reinforcing the skill of inner hearing as well as that of sightsinging is to have the students sing from hand signals with only the starting pitch given.

**Echo clapping**

One of the techniques used for establishing a secure rhythmic sense in preparation for reading and writing rhythms is that of echo clapping. The teacher begins by clapping a simple four-beat pattern which the class immediately echoes, and this continues with other four-beat patterns. When students are ready, the patterns may be extended to eight beats. Tempo and dynamics should vary, always beginning with a relatively slow tempo. Duple meter should be used at first. Later, triple and quadruple meters, irregular meters, and compound meters may be used. The echo patterns may be varied by using body movements other than clapping, such as finger-snapping, tapping, stamping, or a combination of these. In addition to group echoing, individuals should also have the opportunity to echo both the teacher and each other.

**Question and answer**

Rhythm. A step beyond echo clapping occurs when the teacher begins by clapping a four-beat pattern which must be "answered" with another four-beat pattern by a single student. This continues, perhaps with the teacher using
the answer as the next question, thus forcing a different pattern for the next answer. Again, this technique becomes more complex as longer patterns and more sophisticated rhythms and meters are used.

**Melody.** In a manner similar to the rhythmic question and answer, the teacher sings a short melodic segment in sol-fa, which the child answers, perhaps by changing only the final pitch. As the question becomes longer, the answer may change more pitches (e.g., the last four beats in an eight-beat pattern), eventually forming a totally different answer. The rhythm of the question and answer might remain the same. Another "answering" form might have the answer imitate the question at the lower fifth (e.g., l-s-m, r-d-l). As new sol-fa syllables are learned, the melodic possibilities become greater.

**Notation**

**Rhythm.** "Stem notation" (appendix B) is used initially to indicate various durations. The quarter note, eighth notes, and sixteenth notes are all indicated merely by their stems (\(\text{I} = \text{\ding{192}}, \text{\ding{193}} = \text{\ding{195}}, \) and \(\text{\ding{197}} = \text{\ding{199}},\) ). Note heads are used for notes of longer duration.

**Melody.** The process of notating intervals and melodic segments follows aural identification and hand singing. The first letters of syllables are written spatially (e.g.,
In transferring to staff notation, a three-line staff is sufficient for writing so, mi, and la. Placement of note heads upon the three-line staff should be practiced, using the movable positions of the syllables (e.g., \( \text{so} - - \) and \( \text{mi} - - \)). After do is introduced, the five-line staff should be used. The do clef sign (\( \text{do} \)) is also introduced at this time to indicate the placement of do on the staff. This clef sign is used rather than the treble clef sign to facilitate moving do anywhere on the staff without the use of key signatures. The above process is followed as each new syllable is added. Stem notation which has been used for rhythmic patterns is added to the note heads after placement of each note on the staff is secure (e.g., \( \text{so} - - \)).

**Dictation**

**Rhythm.** A simple form of dictation is incorporated after the first rhythmic concepts are taught as a means of reinforcing reading of rhythms. After the quarter note (ta) and eighth-note pair (ti ti) are learned, the students can combine these in various rhythmic patterns using stem notation. In order to develop listening habits and an awareness of timbre, patterns might initially be tapped on various objects in the room (e.g., window, door, desk, chalkboard), in addition to being clapped. The procedure
generally followed in rhythmic dictation consists of four steps: (1) listen to the pattern; (2) echo it back; (3) echo it in rhythm syllables (to establish it in the memory); and (4) write it in stem notation. The third step should be eliminated after the students become adept at this procedure. As new concepts are learned, they will be incorporated into the dictated patterns. Four-beat patterns are used initially, then eight-beat patterns, then various meters.

**Melody.** Writing melodies from dictation follows the same basic procedure as writing rhythms, echoing the pattern by singing it. However, both melody and rhythm must be notated, making the process more complex. Melodies should be dictated on a neutral syllable such as "loo," or from an instrument. Either the starting tone must be identified, or a reference tone, such as do, must be given. After hearing the pattern, the students should echo it back on "loo" and then in sol-fa before writing it. Syllable letters with stem notation ( \( \text{\textcopyright} \) ) should be used first, later transferring the pattern to the staff. Initial experiences in melodic dictation might be preceded by giving the rhythm as a separate dictation if the children have problems with grasping both elements simultaneously. Echoing on sol-fa
syllables should be omitted after the students become skilled at melodic dictation.

Ostinato

Rhythm. The ostinato, a pattern which continuously repeats, is a major device used in the Kodály Method. Initially the ostinato is a short, rhythmic pattern which is used to accompany a song or speech pattern, and continues throughout the song or speech pattern. According to Szönyi, "the first step in developing a sense of polyphony is when children clap an ostinato to a simple song, . . . "

Szönyi also has stated:

Developing this sense is an important part of ear training, and it must be stressed from the early stages to the completion of studies. A simple children's song, accompanied by the plainest rhythmical ostinato, already carries the rudiments of polyphony. The combination of melody and rhythmic ostinato comes first, followed by melody and melodic ostinato.

Rhythmic ostinati can be played on percussion instruments, and they become longer and more complex as the Method progresses. Ostinati provide one of the early experiences in rhythm reading and in polyphonic expression.

Melody. A melody added to a simple rhythmic ostinato pattern and used to accompany a song produces two-voice polyphony which can be successfully achieved with children. As more sol-fa syllables are learned, greater varieties of ostinati
are possible. When pentatonic songs are used, any combination of tones in the pentatone can be used as an ostinato. Therefore, the students can create their own ostinati to be sung or played on a recorder or xylophone. Endless possibilities exist for this type of activity with pentatonic songs.

**Canon**

Rhythm. The rhythm canon is a logical next step in polyphonic development. At first only simple two-part canons are used, containing only four or eight measures, but later these patterns become longer and more complex and involve up to four parts. These are generally clapped from notation, although concentration is greatly challenged and enhanced when the canon is improvised by the first voice and imitated four beats later by the second voice. Initial improvised canons should return to an easy, stable pattern every four beats (e.g., \[ \frac{\text{♩}}{4} \frac{\text{♩}}{4} \]).

Melody. In preparation for two-part singing, canons should be sung very early, even using only the two notes, so-mi. The canon continues to be a valuable technique for accurate intonation and polyphonic singing throughout the Kodály system. In the Hungarian primary schools, "singing in canon is practised regularly in [the] third year, after
sporadic exercises in the first two years. Folk-song rounds are used, as well as easy canons by great masters."  

Two-part reading

Rhythm. Following experiences in the previous rhythmic techniques, students should be ready to perform two independent rhythms simultaneously. This should be done both in groups and individually from notation. It is good practice for students to perform two-part patterns, tapping one part with the right hand and the second part with the left hand.

Melody. Kodály believed that two-part singing is a necessity from the very beginning.

The beginners' first steps in the endless realm of notes should be supported not by any instrument of tempered tuning and dissimilar tone-colour, but by another voice. The advantages of singing in two parts can hardly be over-estimated, but unfortunately it is often left until far too late. It assists aural development in every way, even in unison singing. In fact, 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: the voices adjust and balance each other.

Two-part singing is begun by singing from the teacher's hand signals, with one part sustaining initially while the other part moves, to achieve clear intonation. Two-part singing from hand signals continues through all levels; reading independent parts is gradually incorporated. In Hungarian
schools, "two-part singing is a regular feature from the fourth year onwards, . . . Polyphonic passages from the works of great masters are tackled in the seventh and eighth year." 46
Notes


5. Zemke, p. 64.


8. Zemke, p. 64.


11. Herbage and Jolly, p. 66.


17 Ibid., p. 61.
22 Choksy, Kodály Method, p. 100.
25 Ádám, Growing in Music, p. iv.
27 Zemke, p. 76.
29 Choksy, Kodály Method, p. 16.
30 The following authors introduce the quarter rest before the eighth-note pairs: Richards, Lewis, Dániel, and Bachmann.
31 Zemke.
"Sol is written without the 'l,' partly because in this way every note will have two letters and will be a syllable ending on a vowel (do, re, mi, fa, so, la, ti), partly because most solmizational methods have dropped it as superfluous, and because it would only impede singing." Ádám, Growing in Music, p. 37.

Szönyi, Kodály's Principles, p. 28.


Ádám, Growing in Music, pp. 2-3.

Kodály, Choral Method: Let Us Sing Correctly, p. 3.

Richards, Lewis, Bachmann, and Dániel.

Choksy, Kodály Method, p. 85.


Landis and Carder, p. 59.


Ibid.

Lukin, p. 125.

Kodály, Choral Method: Let Us Sing Correctly, p. 2.

Lukin, p. 127.
CHAPTER IV

APPLICATION OF MATERIALS SELECTED FOR USE WITH THE KODÁLY METHOD AT THE UPPER ELEMENTARY LEVELS

The songs included in this program have been selected from approximately four thousand songs which were examined for intervallic structure and rhythmic patterns. These songs were drawn primarily from collections of American folk songs, with the addition of a few international folk songs, in keeping with Kodály's philosophy of using primarily native folk music for teaching musical concepts. Before songs were considered for analysis, they had to meet two criteria: (1) the text should be appropriate for the interests and maturity of children in the upper elementary grades, and (2) the melodic range of the song should be limited to a - e\textsuperscript{2}. Then the songs were analyzed for melodic and rhythmic content, noting especially the sol-fa syllables present and the rhythmic note values. After the songs were analyzed, specific songs were selected and organized into a sequence to correspond with the sequence in which the melodic and rhythmic concepts are presented in the Kodály Method.
The musical concepts are presented within these songs. With few noted exceptions, the songs contain only rhythmic and melodic concepts which have thus far been presented. Each new concept is introduced through only one song. Every concept will need to be reinforced and experienced in many different ways. Many additional songs which provide supplementary material for reinforcement of concepts are cited in appendix C. The songs listed in the appendix are organized in the same sequence as are those in this chapter to provide ease in locating additional material. Other songs and activities should be added to correlate with and enhance the musical learning.

It is recommended that most of these songs first be learned by rote. Attention should then be focused upon the sound of the new rhythmic pattern or melodic interval before it is finally read from notation. Entire phrases and songs may then be read for reinforcement of music reading. The techniques described in chapter three should be incorporated into all music lessons. For example, after rhythmic and melodic patterns have been echoed, dictation skills should follow. Through writing music from dictation, one's reading skills become more accurate.

The corresponding hand signal should be introduced with each new melodic syllable, and a brief period of singing
from hand signals should be incorporated into each music lesson. Ostinato patterns should be created to accompany the songs. Simple rhythmic patterns should be used at first, becoming more complex as additional rhythmic patterns are learned. Pentatonic songs may be accompanied by any tones of the pentatonic scale which is used in that particular song. Therefore, short melodic ostinato patterns can easily be created and sung either in sol-fa or on a short text. Melodic patterns can be created to incorporate a new concept, beginning with four-measure patterns. Pentatonic patterns can then be sung as a canon, with the teacher beginning and children entering as the second voice, or with two or more groups of children. Because only isolated fragments within the first three songs reflect the initial melodic concepts, only those fragments containing the concepts should be used for reading purposes. With the exception of the first song, all songs can be used for reading on rhythmic syllables.

Detailed procedural suggestions are given with the first songs in order to establish a pattern for using the songs. These procedures should be continued throughout the program, making alterations when necessary. Suggestions continue to be included only when a new rhythmic concept is presented which might cause some difficulty in reading.
Song 1. "This Old Man" (s-m-s) (♩♩♩)

This old man, he played one, He played knick knack on his thumb, With a knick knack paddy wack, give a dog a bone, This old man came rolling home.

To introduce rhythmic concepts, the students should mark the beat while they sing the above song by walking, stepping, or clapping the beat. Next, the student should mark the beat on the chalkboard by placing a vertical (|) line for each beat. Each line is called "ta." Half the class should clap the rhythm of the words while they sing. Then combine stepping or walking the beat with clapping the melody (words) while singing. Note that the rhythm consists of long and short notes, while the beat remains steady.

Clap the rhythm of the words "This old man, he played one," while the class steps the beat. Which words come on the beat (This, man, he, one)? Note that there are two sounds on the first beat ("This old"). Indicate the two
sounds in stem notation: \( \square \). These two sounds are called "ti ti." Speak the following pattern on syllables while stepping the beat; then step the beat and clap the syllables while speaking; then do the same while speaking the words:

\[ \text{ti ti ta ti ti ta and This old man, he played one.} \]

While half the class claps the above pattern as an ostinato, the other students sing the song, all stepping or walking the beat. Do again, exchanging parts. When this is accomplished, all students should sing the song, step the beat, and clap the ostinato pattern simultaneously.

For reinforcement of the quarter and eighth-note patterns, the students need to read and write four-beat patterns. The techniques described in the preceding chapter should be used, beginning with echo clapping and progressing to writing rhythmic patterns from dictation.

After the preceding rhythmic progression has been experienced, isolate the syllables so-mi-so, so-mi-so, aurally identifying them as belonging to the words "This old man, he played one." Introduce the appropriate hand signals (see appendix A) and practice them with the students. Place the syllables on the board to show their spatial relationship: \( \text{so mi so mi so} \). Then indicate this relationship with the first letter of each syllable, explaining that this is how the syllables will be represented: \( \text{s m s m s} \).
Next, transfer the pattern to a three-line staff:

\[ \text{\underline{\underline{\underline{s m m s m s}}}} \]

To begin emphasizing the movable do concept, illustrate so and mi in different positions on the staff. Then place the rhythmic pattern in stem notation above the syllables: \[ \text{\underline{\underline{s m s m s m s}}} \]. Finally, use note heads to complete the notated pattern, first supplying the syllables below the staff, then indicating only the placement of so:

\[ \text{\underline{\underline{s m s m s m s}} \quad \underline{\underline{\underline{\underline{s m m s m s}}}}} \]

For reinforcing this concept, the teacher should give the students some brief exercises, singing both from hand signals and from written patterns (for example, 

\[ \text{\underline{\underline{\underline{\underline{s m m s m s m s}}}}} \quad \text{\underline{\underline{\underline{\underline{s m m s m s m s}}}}} \quad \text{\underline{\underline{\underline{\underline{s m m s m s m s}}}}} \]).
Now the sun is low, And the night is falling fast;
Slumber comes to thee at last, Sleep my pretty babe.

Birds and flow'rs and pretty maidens All have gone to rest.
Oh! sleep, my pretty babe.

From Pentatonic Song Book edited and arranged by Brian Brocklehurst. Published by Schott & Co., Ltd.

The quarter rest is the next concept to be learned. To introduce the one beat of silence, the students should listen to the teacher sing this song as he softly claps the rhythm. At the rest the hands should be shaken outwardly, palms up, to indicate the silent beat. After the song has been sung, the students should be questioned as to what new hand motion had been used and what happened to the singing when the motion was given (silence).

The symbol for the quarter rest should be shown and the isolated pattern | | | should be read on rhythm
syllables, speaking a soft "rest" at the appropriate time. Repeat this procedure, this time including hand clapping and the hand motion for the rest. Then read the rhythm of the entire song, stepping the beat, speaking the rhythm syllables, and clapping the rhythm. As the students become secure on the amount of time given the rest, it should no longer be voiced. Note that the lower number of the meter signature is replaced by the note itself. It is written this way initially to clarify the unit of beat.

This song begins with the same two melodic syllables as the previous song, but the descending s-m interval is reversed to m-s. After some practice singing from hand signals using the two syllables, isolate the first three beats of the song and identify the melodic syllables. Then sing that pattern in sol-fa.
Song 3. "Turn the Glasses Over" (♩)

I've been to Harlem, I've been to Dover, I've traveled

this wide world all over, over, over, three times over,

Drink what you have to drink and turn the glasses over.

Sailing east, sailing west, Sailing over the ocean,

Better watch out when the boat begins to rock, Or you'll

lose your girl in the ocean.

Continue rhythmic activities as indicated previously, such as marking the beat by stepping, clapping the rhythm, etc. For variety and to increase concentration and improve coordination skills, the beat may be clapped while stepping the rhythm and singing. Isolated rhythmic patterns might be used for echo clapping and dictation patterns. Also,
derive from the song or create short rhythmic ostinato patterns to accompany the song while it is being sung. Question the students as to how many beats the words "east" and "west" receive. As preparation for the half note, explain that when speaking these two words on syllables they would each be held for the equivalent of two ta's, but spoken "ta-a."

Isolate the words "over, over" and have students aurally identify the melodic syllables s-m-s-m. When singing the song again, substitute the syllables and hand signals for those words. Also identify the syllables for the words "Sailing east, sailing west" (m-s-s, m-s-s) and substitute the melodic syllables when singing again. Have students notate the s-m-s-m pattern, first rhythmically, then melodically. When notating the second pattern, use the following illustration to introduce the tie and the half note:

\[ \frac{1}{\text{ta} \ (t) \ a} = \text{ta-a}. \]
Song 4. "Jack Went A-Sailing" (s-l-s) (ο)


Before this song is introduced in notation for reading, the whole note should be presented, first through rhythmic activities and then in notation (d = ο). As the students look at the notated song, explain that the staff has now been expanded to five lines, although the spatial relationships of the notes remains the same. Speak the rhythm with the students. Then have everyone sing the first four measures in sol-fa, humming the la pitch at first. Introduce the la syllable and its hand sign. Drill the class from hand signs; then have them read the phrase, putting in
new syllable la. The first four measures of the song may be used for dictation, first rhythmic, then adding the pitches. Continue to incorporate rhythmic exercises and melodic exercises (now including la) into the lessons.

Song 5. "French Cathedrals" (s-l-m/l-s-m)

```
Or-le-ans, Beau-gen-cy, No-tre Da-mê,
```

de Cle-ry, Ven-do-mê, Ven-do-mê.

Teach this song by rote, stressing the French pronunciation. Introduce the patterns s l m and m l s, first through hand singing, then by locating those motives within the song and singing them from notation. The flat ti (c h) should be hummed when singing in sol-fa, as should all syllables which have not yet been introduced.
Song 6. "It Rained a Mist" (s-m-d/d-l-s) ($^\flat$).

\[ \text{It rained a mist, it rained a mist, It rained all} \]
\[ \text{over the town, town, town, It rained all over the town.} \]


It will be necessary to introduce triple meter and the dotted half note for reading this song. A series of exercises stressing these two concepts should be given through speech patterns, movement, familiar songs in triple meter, etc. Another new concept in this song is the pick-up note on beat three. This may be prepared by having the students do a repeating body percussion pattern in triple meter with a different sound for each beat, such as pat, clap, snap. As they perform this pattern, sing the song and have them identify the number of beats per metric grouping. Repeat, asking on which beat each phrase begins.

The students should read the rhythm of the song on rhythm syllables and then speak the words in rhythm. Isolate the first phrase and identify the melodic syllables. Introduce new syllable do and its relationship to so-mi. In
addition to introducing the hand sign for do, the symbol for do clef (ο) should also be presented, which marks the position of do on the staff. Sing the phrase aloud and with hand signals. Continue to identify the syllables, leaving re and fa as question marks to be hummed. Stress the interval d-1 ("rained") through isolated hand signals. Speak the song on melodic syllables, sing on syllables, and, finally, sing with words.

Song 7. "Roll Jordan" (d-s/s-l-d)

He comes! He comes! the Judge severe, roll, Jordan, roll;
The seventh trumpet speaks Him near, roll, Jordan, roll.
I want to go to heav'n, I do, hallelujah, Lord,
We'll praise the Lord in heav'n above, roll, Jordan, roll.

From White Spirituals in the Southern Uplands by George Pullen Jackson. Used by permission of the University of North Carolina Press. Copyright, 1933.

This song reinforces do and includes intervals not yet encountered. Hand singing exercises including the intervals d-s and s-l-d should be practiced in preparation for this song. The first line of the song should first be
read on rhythm syllables, then in sol-fa. Again, hum the unfamiliar syllable (re). The concept of first and second endings is present here and should be explained. The remainder of the song should be sung by rote.

Song 8. "Yonder Come Day" (d-m/l-s-m-d)

```
Introduction

0 day, yon-der come day, 0 day,

yon-der come day, 0 day, yon-der come day, Day done broke, now, in-a my soul. Yon-der come day, it's a

judg-ment day, Yon-der come day, it's a judg-ment day,

Yon-der come day, it's a judg-ment day, Yon-der come day,

day done broke, now, in-a my soul.
```

Beginning with this song, the meter signature is written with the numeral replacing the note to represent the unit of beat. Because this song contains only basic rhythmic concepts, the students might first speak it on rhythm syllables and then on words. After learning the song by rote, the first sixteen measures (introduction) of the song should be sung in sol-fa, humming low la. Give close attention to the m-1 interval (meas. 12-13). Follow the same procedure in the main body of the song, focusing particularly on the l-s-m-d pattern. The placement of so will no longer be written at the beginning of each staff. Both the do clef and the traditional treble clef and key signature will be placed at the beginning of each staff to indicate the placement of do.
Song 9. "Satan's Kingdom" (m-r-m/d-r-d/d-r-m)

This night my soul has caught new fire, Halle-halle-lu-jah!

I feel that heav'n is drawing nigh'r, Glo-ry hal-le-lu-jah!

I long to drop this cumb'rous clay, hal-le-hal-le - lu-jah!

And shout with saints in endless day, Glo-ry hal-le-lu-jah!

Shout, shout, we are gaining ground, Hal-le-hal-le-lu-jah!

Satan's kingdom is tumbling down, Glo-ry hal-le-lu - jah!


The new syllable re is introduced next, along with its hand signal. Before learning "Satan's Kingdom," it is recommended that "Roll Jordan" (song 7) be reviewed, citing the frequent occurrence of re within the song. Except for
high do, all notes in "Satan's Kingdom" can be sight read. Because of the length of the song, it is recommended that isolated phrases be focused upon and the recurrence of individual phrases be found within the song, thus employing a structural analysis of the song. In teaching this and succeeding songs a procedure similar to that used in the previous songs should be followed—reading on rhythm syllables, learning new intervals first by rote and then reading from notation.

Song 10. "I'm Going to Georgia" (m-r-d/s-r-d)

I'm go-ing to Geor-gia, I'm go-ing to roam, I'm go-ing to Geor-gia to make it my home.


In preparation for the one-measure metric change from four to three in this song, exercises employing mixed simple meters should be practiced. After the rhythm of the song is comfortable, the sol-fa syllables should be sung. The most
difficult interval is s-r and it should be isolated and practiced before reading the entire song.

Song 11. "I Whipped My Horse" (♩♩)

I whipped my horse till I cut the blood, I whipped my horse till I cut the blood, I whipped my horse till I cut the blood. And then I made him tread the mud.

Coy ma lin dow kill ko kill ko ko Coy ma lin dow kill ko me.


This song consists totally of the melodic syllables studied thus far and contains no awkward intervals. Thus it serves as a reinforcement of the pentatonic scale syllables. However, a new rhythmic pattern is present, that of the dotted quarter note followed by an eighth note. This pattern, which is so frequently found in American folk songs, should be introduced at this time. Individual
eighth notes—rather than those beamed together—need to be illustrated when presenting the concept of the dotted quarter note. A possible presentation of the concept might be illustrated as follows:

(1) \[\text{ta ti ti ta ta}\]
(2) \[\text{ta ti ti ta ta}\]
(3) \[\text{ta (t) i ti ta ta}\]
(4) \[\text{ta - i ti ta ta}\]

After the song has been sung by rote, this rhythmic pattern should be isolated within the song and practiced, both speaking and clapping. Finally, the rhythm of the entire song should be read before singing from melodic syllables.

Song 12. "Resurrected" (s-r-m)

My mother's gone to view that land, My mother's gone to view that land; My mother's gone to view that land, To wear a starry crown.

From White Spirituals in the Southern Uplands by George Pullen Jackson. Used by permission of the University of North Carolina Press. Copyright, 1933.
A metric change from three to two occurs at the end of this song and should be noted. The pattern s-l-d occurs twice within the song and may be a bit difficult on first reading. Also, the penultimate measure, m-s-r-m, should be prepared in exercises leading to the reading of this song.

More songs containing the melodic syllables and rhythmic patterns learned thus far are cited in appendix C. Refer also to this appendix for citations to additional songs to correlate with concepts presented in the remainder of this chapter. These songs are indicated as additional material for reinforcement of reading skills. When a note is encountered whose syllable has not yet been presented, that note should be hummed rather than sung in sol-fa.

To introduce low la, return to "Yonder Come Day" (song 8). Locate the unidentified notes (low la), supply the syllable name and the hand signal, sing some exercises including d-l, and l,-d, and finally sing the song in solmization.
Song 13. "When Adam Was Created"
(d-l,-d)

When Adam was created he dwelled in Eden's shade, As Moses has related, before his bride was made. Ten thousand times ten thousand of creatures swarmed around before his bride was formed or an animate was found.


Low la is the new syllable presented here, in the context d-l,-d. Exercises using hand signs should be used to prepare this pattern.
Song 14. "Land of the Silver Birch" (1,-m-1,)

Land of the silver birch, home of the beaver,

Where still the mighty moose wanders at will,

Blue lake and rocky shore, I will return once more.

Boom de de boom boom, Boom de de boom boom, Boom de de boom

From The Spectrum of Music, Book 6, by Mary Val Marsh, et. al.
Used by permission of Macmillan Publishing Co., Inc.
Copyright, 1974.

This song contains 1,-m-1, pattern, which needs to be practiced through hand singing before reading from notation. The presence of the quarter- half- quarter-note syncopated rhythm should be noted. The whole note is also reinforced.
Song 15. "Hold On" (1,-1/1,-r)

Some of these days about four o'clock, This old world's going to reel and rock. Keep your hand, keep your hand to the plough, hold on. Hold on, hold on, Keep your hand, keep your hand to the plough, hold on.


The momentary change in meter should be noted in the song. It should be explained that the note values and rhythmic syllables remain the same throughout, despite the 3/2 meter signature in measure seven.

The new interval, 1,-1, should be isolated and practiced. The octave concept is new at this time and should be emphasized through various activities. Also prepare the 1,-r pattern that occurs at measures six and seven, and again at measures eleven and twelve.
Song 16. "Canoe Song" (♩♩♩♩)

My paddle's keen and bright, Flashing with silver.

Follow the wild goose flight, Dip, dip and swing.

The syncopated eighth-quarter-eighth-note pattern is the new concept within this song. In preparation for reading this pattern, the students should speak and clap the following rhythmic exercises:

(1) ♩♩♩♩♩♩ ♩♩♩♩♩♩ (3) ♩♩♩♩♩♩ ♩♩♩♩♩♩
syn co pa ta ta

(2) ♩♩♩♩♩♩ ♩♩♩♩♩♩

As can be seen in (3), this syncopated pattern is sometimes called "syn-co-pa." At this time the low mi in the last measure should be hummed.
I'm goin' down the road feelin' bad, I'm goin' down the road feelin' bad, I'm goin' down the road feelin' bad, Lord, Lord, And I ain't gonna be treated this-a way.


The r-1, interval in measures four and five is a reversal of the l,-r interval found in "Hold On." This interval should be prepared first through hand singing, then read from notation.

The G G syncopated pattern again appears in this song. The fa is as yet unidentified and should be hummed when reading on sol-fa. The eighth-note pick-up to the first and third phrases is the shortest anacrusis encountered thus far. The following exercises might be used to introduce the eighth-note anacrusis and the eighth rest:

(1) \[
\begin{array}{cccc}
\text{ti} & \text{ti} & \text{ta} & \text{ta} \\
\text{ta} & \text{ti} & \text{ti} & \text{ta}
\end{array}
\]

(2) \[
\begin{array}{cccc}
\text{ti} & \text{ti} & \text{ta} & \text{ta} \\
\text{ta} & \text{ti} & \text{ti} & \text{ta}
\end{array}
\]
Other applications of the single eighth note and the eighth rest should be practiced. It is especially important that a feeling for the beat be clearly established for songs and exercises beginning with an eighth-note anacrusis.

Song 18. "Skin and Bones" (\[\text{\textbf{\textsc{\textit{b}}} \text{\textbf{\textsc{\textit{b}}}}} / \text{\textbf{\textsc{\textit{b}}} \text{\textbf{\textsc{\textit{b}}}}} \])

There was an old woman all skin and bones. Oo-oo-oo-oo.


Prior to this song, only the quarter note has served as the beat unit. With this song the eighth note is introduced as the unit of beat. Several exercises in six-eight meter, encompassing all note durations used in the song, should precede the reading of this song.
I'm a young married man that is tired in life, Ten years I've been wed to a sickly wife; She does nothing all day but sit down and cry, A-wishing to God that she could die.


The eighth note is again the smallest beat unit in this song, although the metric grouping is three instead of six. The only new concept involves the division of the eighth note into two sixteenth notes. This may be prepared as follows:

(1) \[ \begin{array}{c} \text{ti} \text{ ti} \text{ ti} \text{ ti} \text{ ti} \text{ (ti)} \text{ ti} \text{ ti} \text{ ti} \text{ ti} \text{ ta} \end{array} \]

(2) \[ \begin{array}{c} \text{ti da} \text{ ti} \text{ ti} \text{ ti} \text{ ti} \text{ ti} \text{ ti} \text{ ti} \text{ da} \text{ ti} \text{ ti} \text{ ti} \text{ ti} \text{ ta} \end{array} \]

The eighth rest is reinforced through this song and should be carefully observed.
Because of the abundance of pentatonic songs in the range of low so to la, it is through the use of these songs that several new rhythmic patterns are introduced. The songs are grouped first according to the intervals by which low so is approached and from which it is departed, and second by similar rhythmic patterns present in the songs. Note also that songs used until the introduction of fa center not only around do (do pentatone), but around la (la pentatone), re (re pentatone), and so (so pentatone).
I'm just a poor way-far-ing stranger a trav'ling
through this world of woe; But there's no sickness,
toil nor danger in that bright land to which I
go. I'm going there to see my father,
I'm going there no more to roam; I'm just a

I'm going over Jordan, I'm just a going over home.

In this song, low so is approached and departed from
la,, thus making a very smooth introduction to the new sol-fa
syllable. Note that the pattern ends this song which is in
the aeolian mode.
Song 21. "The Warfare is Raging" (d-s,-d)

The war was a-raging, Young Johnny has to fight, And I
long to go with him From morning till night. I
long to go with him, What grieves my heart so. O_

may I go with you? O No, my love, No.

From English Folk Songs from the Southern Appalachians,
2nd ed., vol. 2, collected by Cecil J. Sharp and edited by
Maud Karpeles. Used by permission of Oxford University
Press. Copyright, 1932.

The above song contains the pattern d-s,-d, which is
quite commonly used. The l,-s,-l, pattern also occurs.
Song 22. "The Derby Ram" (s, l, d)

\[ \text{As I went up in town, sir, Just the other day,} \]

\[ \text{I saw the biggest ram, sir, That ever did eat hay.} \]

\[ \text{Paddly loon a wiggy, waggy, Paddly loon a wee.} \]

\[ \text{It was the biggest ram, sir, That ever did eat hay.} \]


The only manner in which this song differs from the two previous songs in its use of so, is that this song begins on low so. Because many folk songs do start this way, it was decided to include one of these songs here.
Song 23. "Golden Ring Around Susan Girl" (\( \text{\textcopyright J J J J} \), J

Golden ring around the Susan girl, Golden ring around the

Susan girl, Golden ring around the Susan girl, All the way a-

round the Susan girl. 'Round and around Susan girl,

'round and around Susan girl, 'Round and around Susan

girl, All the way around Susan girl.


This song contains no new melodic syllables, with the exception of flat ti which should be hummed at this point. However, sixteenth notes occur frequently, and the group of four sixteenth notes and the eighth note followed by two sixteenth notes should now be introduced. This may be done through the following exercises:
Come all ye valiant soldiers, a story I will tell,

About the bloody battle that was fought on Shiloh's Hill. It was an awful struggle that caused your blood to chill, All from the bloody battle that was fought on Shiloh's Hill.


The syncopated eighth note-dotted quarter note pattern occurs in the above song, and is found occasionally in American folk music. It can be shown as a derivation of the
syncopated pattern introduced previously (♩♩♩), as in the illustration below:

(1)  
\[
\begin{array}{c}
\text{ti ta ti ta ta}
\end{array}
\]

(2)  
\[
\begin{array}{c}
\text{ti ta (t)i ta ta}
\end{array}
\]

(3)  
\[
\begin{array}{c}
\text{ti ta -} \quad \text{ta ta}
\end{array}
\]

The fermata (⊙) should also be explained at this time. It has not appeared in the previous songs.

Song 25. "Hole in the Bucket" (m-s,)

\[
\begin{array}{c}
\text{♩♩♩}
\end{array}
\]

There's a hole in the bucket, dear Liza, dear Liza.

\[
\begin{array}{c}
\text{♩♩♩}
\end{array}
\]

There's a hole in the bucket, dear Liza, A hole!

This song contains the interval m-s, which has not yet been encountered for reading purposes. Because the rhythm is very easy, this song might be sight read on melodic syllables after having prepared the new interval.
As we marched down by the I-re-o, As we marched
down by the I-re-o, Our Captain fell in love with a
lady like a dove, And he called her by her name,
Pretty Peggy O.


The interval s,-m, the reverse of the preceding melodic interval, is present in this song. Again, this melody could be quite easily sight read because of the simple rhythm.
Song 27. "The Hound Dawg Song" (r-s,)

Every time I come to town, The boys keep kickin' my
dawg aroun', Makes no diff'rence if he is a houn',
They gotta quit kickin' my dawg aroun'.


The interval r-s, occurs in this song. It must be clearly contrasted with the r-l, interval in measure three.
Song 28. "Early, Early in the Spring" (s,-r)

So early, ear - ly in the Spring Sweet William went
to serve his King; With an aching heart and a torn-up
mind To leave his dar - ling girl be - hind.


This song includes the same interval introduced in "The Hound Dawg Song," but approached from the opposite direction. In addition to the s,-r interval, it might be noted that the entire song has been based on one basic rhythmic motive and a single variation ( \( \text{\textbf{\textit{\textdagger}} \text{\textbf{\textdagger}}} | \text{\textdagger} \) and \( \text{\textbf{\textdagger}}} \text{\textbf{\textdagger}}} | \text{\textdagger} \).
Go slow, lit-tle do-gies, stop mill-ing a-round, For I'm
tired of your rov-ing all o- ver the ground, There's
grass where you're stand-in' so feed kind o' slow, And you
don't have for-ev- er to be on the go, Move slow, lit-tle
do-gies, move slow___ Hi-o, hi-o, hi-o.__

From Pentatonic Song Book by Brian Brocklehurst. 
Published by Schott & Co. Ltd.

The interval s-s, occurs twice in this song. The 
octave concept was first introduced in "Hold On" (song 15) 
with the interval 1,-1.
Song 30. "The Railroad Corral" (s,-m,-s,)

We're up in the morning ere breaking of day,

The chuck wagon's busy, the flap-jack's in play.

The herd is a-stir over hill-side and vale,

With the night riders crowding them into the trail.


This song contains the s,-m,-s, interval. Until now, mi, has not been encountered for reading purposes, and it is not presented as a separate pitch in the Kodály Method. Therefore, it can easily be presented at this time in relation to so,. Note the similarity of the first, third, and fourth phrases, in which the new syllable appears.
Song 31. "The Bird Song" (d-m,-s,)

Says the robin as he flew: When I was a young man

I chose two. If one didn't love me the other one would;

And don't you think my notion good?


The melodic pattern d-m,-s, is incorporated into this song. Otherwise there are no unfamiliar melodic intervals.

Song 32. "Barnyard Song" (s-d'-s) ( }

I had a bird, and the bird pleased me, I fed my bird by yonder tree; Bird goes fiddle-ee - fee.

After low la and low so have been mastered, high do is presented. The pattern s-d'-s is encountered in "Barnyard Song." The figure also needs to be introduced for this song, which may be done as follows:

(1) \[\text{ti da ti da ta}\]

(2) \[\text{ti da ti(da) ta}\]

(3) \[\text{ti da ti ta}\]

Song 33. "Ester" (l-d'-s)

Young ladies all attention give, You that in wicked pleasures live; One of your sex the other day, Was called by death's cold hand away.


In this song high do is approached from la. It might be noted that the entire song is based on the following rhythmic pattern: \[\uparrow \uparrow \uparrow \uparrow \].
Way low down in the cedar swamp, Waters deep and muddy, There I met a pretty little miss,

There I kissed my honey. Swing a lady up and down,

Swing a lady home, Swing a lady up and down,

Swing a lady home.

From Folk Songs of the Southern Appalachians as sung by Jean Ritchie. Used by permission of Geordie Music Publishing, Inc. Copyright, 1940.

In "Cedar Swamp" high do is approached from so rather than la, but returns to la. The rhythmic pattern presented in the "Barnyard Song" is reinforced here.
Cheeks as red as the blooming rose. Eyes of the deepest brown. You are the darling of my heart,

Stay till the sun goes down.

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High do is approached from and returns to la in the above song. The figure also appears here and might be prepared as follows:

(1) \(\text{ti ti da ti ti}\)

(2) \(\text{ti (ti)da ti ti}\)

(3) \(\text{ti - da ti ti}\)
Song 36. "Sally Anne" (Dj1 Dj1)

Did you ever see a muskrat, Sally Anne, Drag-gin' his slick tail through the sand, Pick-in' his banjo an'

raisin' sand, Did you ever see a muskrat, Sally Anne?

Ever see a muskrat, Sally, Sally, Ever see a muskrat, Sally Anne?


This song incorporates the same melodic interval as in the previous song. However, it is more complex rhythmically because it also contains a syncopated figure (□□□□□). This should first be experienced rhythmically by rote and then presented in notation. The latter may be done as follows:

(1) □□□□□ □□□□□ □□□□□ □□□□□ □□□□□ □□□□□ □□□□□ □□□□□ □□□□□ □□□□□ □□□□□ □□□□□ □□□□□

(2) □□□□□ □□□□□ □□□□□ □□□□□ □□□□□ □□□□□ □□□□□ □□□□□ □□□□□ □□□□□ □□□□□ □□□□□ □□□□□

(3) □□□□□ □□□□□ □□□□□ □□□□□ □□□□□ □□□□□ □□□□□ □□□□□ □□□□□ □□□□□ □□□□□ □□□□□ □□□□□
There was an old woman who had a little pig.

Um um um, There was an old woman who

had a little pig. It didn't cost much for it

wasn't very big. Um um um.


The ascending octave skip from do to high do is found in this song. This should be prepared through hand singing.
When the train comes along, when the train comes along,
I'll meet you at the station when the train comes along. It may be early, it may be late,
But I'll meet you at the station when the train comes along. When the train comes along,
when the train comes along. I'll meet you at the station when the train comes along.
The descending octave, d'-d, appears in this song (fifth measure) in addition to the ascending octave (eighth measure). High do occurs in the following two songs as designated in parentheses beside each title.

Song 39. "Sorghum Syrup" (s-d'-m) (mm)

I been to the North and I been to the South, In
times of flood and times of drought, And I've travelled
all over Europe, Never saw the like of the
sorghum syrup. By and by, be - fore I die, I'll
marry me a girl with a right blue eye.


The half rest appears at the end of this song.
Because this is its first appearance in this chapter, the
half rest should be presented in relation to the half note at this time.

Song 40. "The Pinery Boy"  (m-d'-l)

0, a rafts-man's life is a wear-i-some one, It
caus-es man-y fair maids to weep and mourn, It caus-es
them to weep and mourn For the loss of a true love that
never can re-turn.

Song 41. "The Orphan Girl" (d'-r'-d')

"No home, no home," cried the or­phan girl, At the
door of the prince's hall, As she trem­bling stood
on the pol­ished steps, And leaned on the pol­ished walls.

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After high do has been introduced, the upper octave of the sol-fa syllables thus far presented may also be intro­duced. "The Orphan Girl" includes the figure d'-r'-d'.
Song 42. "The Seven Sons" (l-r'-l)

"Rouse up, rouse up, my sev-en sleepy sons, _ And
do ride out with me, with me; Let your old-est sister
take heed for her-self, For the young-est has gone from
me, _ from me.

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This song also contains high re. However, it is approached from la and returns to la.
Song 43. "The Crow-fish Man" (d'-m'-r')

Wake up! darling, don't sleep too late, The crow-fish
man's done passed our gate This morning so soon.


In "The Crow-fish Man" high mi is introduced, approached by do' and returning stepwise to re'. Careful attention should be given the syncopated rhythms, particularly in measure five.
Song 44. "O David" (d'-m'-d') ( Y )


Although this song does contain the melodic pattern d'-m'-d', which is somewhat varied from the preceding two patterns, the song is much more rhythmically complex. The alternating two-four and two-eight meters cause an asymmetri-
cal feeling to the rhythm of the song. More importantly, the eighth rest and the sixteenth rest are in rhythmically prominent positions and will need careful attention. The half rest is also reinforced in measure eleven. The sixteenth rest appears here for the first time and will need to be prepared for reading purposes. This might be done as follows:

(1) ti da ti da ti ti
(2) (ti) da ti da ti ti

The following songs contain other combinations of the melodic syllables in the higher octave. No new rhythmic patterns are encountered within these songs.

Song 45. "The Dear Companion" (l-m'-r')

Song 46. "The Nightingale" (r'-m'-s)

One morn-ing, one morn-ing, one morn-ing in May, I
met a fair cou-ple a-mak-ing their way;

One was a la-dy, so neat and so fair, The
o-ther a sol-dier, a brave vo-lun-teer.

Song 47. "What My Mamma Told Me" (s-m'-d')

What my mamma told me is bound to come to pass, A
drink-in' an' a gamb-lin' will be my ruin at las',
las', Will be my ruin at last.

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Song 48. "The Jealous Lover" (s-f-m)

"What do you want for your break-fast, O Willie, my dear? What do you want for your break-fast, O Willie, my dear?" "I don't want no-thing, moth-er, fix my bed soon, I'm sick at my heart, I want to lie down."

From Traditional Ballads and Folk-Songs Mainly from West Virginia by John Harrington Cox. Published by The American Folklore Society.

Until now, only the sol-fa syllables of the pentatonic scale have been presented. With this song the new syllable fa is introduced. Because of the half-step rela­tion­ship of mi and fa, it is more natural to introduce the descending sequence first--s-f-m--which occurs in this song.
Song 49. "The Barber's Cry" (m-f-s) (\(\frac{3}{4}\))

La-ther and shave, la-ther and shave, la-ther and shave, shampoo and shear.


The same syllables occur in this song in reversed direction, m-f-s. A new rhythmic concept, the triplet figure, must be prepared for reading this song. After students have discovered through rote experiences that there are three sounds to the beat, it should be presented as below.

\[\frac{3}{4}| |\quad\text{ta ta triple-ti} | |\quad\text{ta} \]
Song 50. "Mrs. McGrath" (m-f-m)


The ascending, then descending, half-step figure m-f-m is introduced in this song. The melodic pattern m-f-s-f-m is also present.
Song 51. "Lank Dank" (s-f-r)

Oh wife, oh wife, do bring my bow and let me shoot the car-rion crow To my lank dank kit-ty dank ki-mo.

Ki-mo ki-mo ne-ro Ho-mi-gin-ny ho-mi-gin-ny

Call for the bil-li-lil-li lank dank kit-ty dank ki-mo.

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The pattern s-f-r is presented in "Lank Dank." In addition to preparing that melodic figure, the rhythm should be reviewed.
Song 52. "Room Enough" (r-f-m)

My Lord say dere's room e-nough, Room e-nough in de
heaven for us all. My Lord say dere's room e-nough
An' don' stay a-way. Back slid-er, don' stay a-
way, Back slid-er, don' stay a-way, Back slid-er,
don' stay a-way, Oh, don' stay a-way.

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The above song includes the figure r-f-m, a reversal of the previous m-f-r pattern. The syncopated figure should also be reviewed.
Song 53. "Lolly Too-Dum" (♩♩♩)

As I went out one morn-ing to breathe the morning air,

Lol-ly too-dum, too-dum, lol-ly too-dum day.

As I went out one morn-ing to breathe the morning air,

I heard a dear old mo-ther say-ing, "O my daugh-ter


This song contains the same melodic pattern as in the previous song. However, the ♩♩♩ pattern is new and needs to be prepared. It might be introduced through the following notation:
The relationship of this rhythmic figure could also be compared with the similar pattern, \( \frac{1}{4} \), in "Room Enough."

**Song 54. "The Wreck on the C & O" \( (1,-f,-s, ) \)**

```
\[ \begin{align*}
\text{A-long came the F. F. V., The fast-est on the line,} \\
\text{Came run-ning in-to Hinton, Late be-hind the time.}
\end{align*} \]
```

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In this song, \( \text{fa} \) is approached from \( \text{la} \) and incorporates the pattern \( 1-f-s \). This pattern, like others that will follow, is actually in the lower octave. However the relationship of the pitches remains the same.
Song 55. "Cripple Creek" (m-f-1)

I got a gal at the head of the creek,
Kiss her on the mouth, just as sweet as any vine.

Go up to see her 'bout the middle of the week,
Wraps her-self around me like a sweet per-ta-ter vine.

Go-in' up Cripple Creek, go-in' in a run,
Go-in' up Cripple Creek, go'in' in a whirl,

Go-in' up Cripple Creek to have a lit-tle fun.
Go-in' up Cripple Creek to see my girl.


The above song incorporates the melodic figure m-f-l, reversing the 1-f interval in the previous songs. Notice also the grace notes in the chorus. They indicate how the song in its authentic form was sung, and the grace notes should simply be explained as such and demonstrated.
Song 56. "The Rose Tree" (d-f-m)

There is a land of pleasure, where streams of joy
'Tis there I have my treasure, and there I long
for-ever roll;
rest my soul;
Long dark-ness dwelt a-
round me, with scarce-ly once a cheer-ing ray, But
since my Sa-vior found me, a lamp has shown a-long my way.


This song employs the d-f-m pattern. The phrase form of this song (AA'BA') is very clear and might be a point of concentration at this time. Also, note the fer-mata ( ) which begins each phrase, thus actually lengthening the duration of the first note in each phrase.
Song 57. "Somebody" (r-f-1)

Some-body's tall and hand-some, Some-body's fond and true, Some-body's hair is ver-y dark,

Some-body's eyes are, too.


This song also contains the d-f interval between two phrases. However, the new melodic figure is r-f-l.
Song 58. "Wild Bill Jones" (1,-f-s)

It's one day when I was a-rambling a-round, I

met up with wild Bill Jones. It's walking and

talking with my Lu-lu girl, She bid me for to leave

her a-lone. I says that my age is twenty

three, Too old for to be con-trolled. I drew

my re-volver from my side And des-troyed that

poor boy's soul.

The more awkward l,-f-s figure is found in this song, with la, ending one phrase and fa beginning the next. Similarities and contrasts of phrases can be noted here also, but with slight alterations.

Song 59. "That Little Black Mustache" (s,-f-m/s-f-s,)

Oh, once I had a charming beau, I loved him dear as life,
I surely thought the time would come, When I would be his wife. Oh, that little black mustache, that little black mustache, Ev'ry time I think of it my heart beats quick as a flash,
Oh, that little black mustache, that little black mustache, but you must know that I've lost my beau with his little black mustache.

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Whereas fa was approached from low la in the previous song, it is approached from low so in this song. Also, fa departs to low so here. Although the intervals may appear to be quite difficult, they occur in a logical sequence (s,-s-f and s,-f-m) in measures seven and eight of the chorus. The ninth measure contains a ti, which should be hummed.
Song 60. "Revolutionary Tea" (d-t,-d)

There was an old lady lived over the sea,
And she was an island queen; Her
daughter lived off in a new country, With an
ocean of water between. The old lady's
pockets were filled with gold, But never con-
tented was she, So she called on her daughter
to pay her a tax, Of three pence a pound on the tea,
Of three pence a pound on the tea.

From Traditional Ballads and Folk-Songs Mainly from West Virginia by John Harrington Cox. Published by The American Folklore Society.
The above song introduces the syllable *ti* in the context, d-t-d, with *ti* functioning as the leading tone of the major key. The presentation of this syllable completes the use of the diatonic scale for music reading.

**Song 61. "The Flower Carol" (l-t-d')**

Spring has now un-wrapped the flow'rs, Day is fast re-
viv-ing, Life in all her grow-ing pow'rs, To'rds the
light is striv-ing, Gone the ir-on touch of cold,
Win-ter time and frost time, seed-lings work-ing
through the mould, Now wake up for lost_ time.

Song 62. "The Jackfish” (d-t,-l,)

That old Jack fish swimming up the stream, And I asked that Jack fish what did he mean. Grabbed that Jack fish by the snout And took that Jack fish wrong side out. O de lor de lor gal sin-dy, sin-dy,

Lor de lor gal sin-dy sue.


The d-t,-l, figure is presented in this song. Whereas ti was presented in the major key in the previous two songs, it is presented in the context of the aeolian mode here.
Song 63. "Strawberry Lane" (l-t-l)

As I was a-walking up Strawberry Lane,

Every rose grows merry and fine, I

chanced for to meet a pretty fair maid Who

wanted to be a true lover of mine.


In the above song, the l-t-l pattern is present.

The song ends with the d-t,-l, pattern presented in the previous song.
Way down the Ohio my little boat I steered,
In hopes that some pretty girl on the banks will appear. I'll hug her and kiss her till my mind is at ease, And I'll turn my back on her and court who I please.


This song contains a very common melodic pattern, r-t,-d. The d-f-r pattern is also reinforced in this song.
Song 65. "Go Get You Gone, Old Rooster" (d-t,-r)

Go get you gone, old rooster! You got me up too early,

Morning has come too quickly, And I have slept too lightly.

Morning has come too quickly, And I have slept too lightly.


This song contains the pattern d-t,-r, which is the reverse of the new pattern presented in the previous song. The nine-eight meter is rather unusual and should be introduced as a new metric grouping at this time.
Song 66. "The Sow Took the Measles" (s,-t,-d)

How do you think I began in the world? I got me a sow
and several other things. The sow took the measles
and she died in the spring. What do you think I made
of her hide? The very best saddle that you ever
did ride. Saddle or bridle or any such thing, The
sow took the measles and she died in the spring.


The melodic pattern s,-t,-d is encountered here for the first time. Also, the syncopated figure \( \text{\#} \) should be prepared before reading the song.
Song 67. "Roll On, Columbia" (d-t,-s,)

Green Douglas fir where the waters cut through,

Down her wild mountains and canyons she flew, Canadian North-west to the ocean so blue, It's

roll on, Columbia, roll on! Roll on, Columbia, roll on, Roll on, Columbia, roll on!

Your power is turning our darkness to dawn, So

roll on, Columbia, roll on!

The new pattern introduced in the previous song is reversed in this song (d-t,-s,). The rhythms involving tied notes should be isolated before reading the total song.

**Song 68. "The Ballad of the Boll Weevil" (s,-t,-s,)**


The pattern s,-t,-s, occurs in this song, with the ti, ending one short phrase and so, beginning the next. This song also provides reinforcement of the eighth rest and sixteenth notes.
The songs which are presented next each contain a melodic syllable sequence which has not been previously introduced for use in music reading. These syllable patterns continue to be identified in parentheses beside the title of the song. The rhythmic patterns serve as reinforcement of rhythmic figurations which have already been introduced.
Song 69. "The Farmer is the Man" (s-t-r')

When the farmer comes to town With his wagon broken down, Oh, the farmer is the man who feeds them all.

If you'll only look and see, I think you will agree That the farmer is the man who feeds them all.

The farmer is the man, The farmer is the man, lives on credit till the fall; Then they take him by the hand, And they lead him from the land, And the middle man's the one who gets it all.

From American Favorite Ballads as sung by Pete Seeger. Published by Oak Publications.
Song 70. "The Shanty Boys in the Pine" (r-t,-s,)

Come all ye jolly shanty boys, come listen to my song; It's all about the shanties and how they get along. They are a jolly crew of boys, so merry and so fine. Who while away the winters about cutting down the pine.

Song 71. "Poor Omie" (l.-t.,-r/r-t,-l.,)

What a sor-row-ful dit - ty of poor O-mie Wise,
How she got de - lu - ded by George Lew-is-'s lies:
She pro-mis'd she' d meet him at A - dams -'s spring
Some mo - ney he' d give her and oth-er fine thing.

Song 72. "Soldier Boy for Me" (l-t-m')

We go walk-ing on the green grass, Thus, thus, thus.

Come all you pret-ty fair maids, Come walk a-long with us.

So pret-ty and so fair As you take your-self to be,

I'll choose you for a part-ner. Come walk a-long with me.

Song 73. "The Rebel Soldier" (m-t,-l,)

One morning, one morning, one morning in May,

I heard a poor soldier lamenting and say, I

heard a poor soldier lamenting and mourn:

I am a rebel soldier and far from my home.

Song 74. "Bound for the Promised Land" (m-t,-d)

On Jordan's stormy banks I stand
And cast a
wishful eye; To Canaan's fair and happy land
Where my possessions lie. I am bound for the
promised land, I'm bound for the promised land;
Oh, Who will come and go with me, I am
bound for the promised land.
Song 75. "Hey, Ho! Nobody Home" (d'-t-m')

Hey ho, nobody home; meat nor drink nor money have I none; Yet I will be merry.
Song 76. "Sinner Man" (m-t,-r)

Song 77. "Flip, Flap, and Fluttering" (f-t,-d)

Flip, flap, and flut-t'ring Fly-ing swans are honk-ing.

Flip, flap, and flut-t'ring Fly-ing swans are honk-ing.

Really wide a-wake I pre-tend to be slum-b'ring.

Flip, flap, and flut-t'ring Fly-ing swans are honk-ing.

Really wide a-wake I pre-tend to be slum-b'ring.

Got up one morning, went out to plow, Tee roo, tee roo, went out to plow, With sixteen ox-ens and a damned old cow, Tee roo, tee roo, and a damned old cow.

Song 79. "Die Moorsoldaten" (l,-t,-m.)

Far and wide as the eye can wander Heath and bog are everywhere. Not a bird sings out to cheer us,

Oaks are standing gaunt and bare. We are the peat-bog soldiers, We're marching with out spades, To the bog.


After all sol-fa syllables of the diatonic scale are introduced, the letter names of the notes should be learned. The sharps and flats are introduced along with key signatures, beginning with keys of one sharp, one flat, and gradually building from there. At this point the clef signs and key signatures begin to take the place of the do clef sign, but the do clef will continue to be placed at the beginning of the songs remaining in this chapter.
The remainder of the songs in this chapter will introduce the three altered syllables, si (sharp so), fi (sharp fa), and ta (flat ti), which are used in modal songs. There are no new rhythmic figures in these songs; therefore no explanation will be given other than the new melodic pattern, which is given in parentheses beside the title.

Song 80. "Joshua Fought the Battle of Jericho" (1-si-1)

Joshua fought the battle of Jericho,

Jericho, Jericho; Joshua fought the battle of Jericho, and the walls came tumbling down.

You may talk about your kings of Gideon, You may talk about your men of Saul, But there's none like good old Joshua at the battle of Jericho.
You gotta clear de line before you call, You gotta clear de line before you call; If you ever 'specs to get an answer, You gotta clear de line before you call.

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Song 82. "Go Down Moses" (m-si-l)

When Is-rael was in E-gypt's land, Let my peo-ple

Go; Op-pressed so hard they could not stand, Let my

peo-ple go. Go down, Mo-ses, 'Way down in E-gypt

land, Tell ole Phar-ach, Let my peo-ple go.
Song 83. "Wonder Whar Is Good Old Daniel" (m-si-l)

Wonder whar is good ol' Daniel, Wonder whar is

good ol' Daniel, Wonder whar is good ol' Daniel,

Way o-ver in de prom-is' land.

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Song 84. "Sleep, My Darling" (l-si-m/l-si-t)

Sleep, my darling, darling sleep; Outside rain is

weeping. All your toys will Mom-my keep, Sea-shells,

knuckle bones of sheep. Through the dark-est

Nights let us not a-wak-en.

Song 85. "The Sweet Wild Rose" (m-fi-s)

O the sweet wild rose, the briar Now is blooming,
red and bright; And the Zvol-no bar-racks show their
High slate roofs of gleam-ing white.


Song 86. "Sometimes" (m-fi-m)

Some-times I live on de fat ob de land, Some-times I
live on de lean; An' when I got nut-tin' else to do I
sweeps my kit-chen clean.

From Folksongs of Alabama collected by Byron Arnold. Used by permission of the University of Alabama Press. Copyright, 1950.
As I grew up in Boston in such a low degree,

My parents they adore me, no other child but me.

Unbeknownst to friends or parents, from them I stole

my way, And steered my course to London, and

bitter be the day.

From English Folk Songs from the Southern Appalachians,
One these fine morn-in's at break of day,
I'm go-in' home on a cloud.—— King Death goin'
find me here at my play. I'm go-in' home
on a cloud.——

Song 89. "John Henry" (d-ta-l)

John Henry was a little baby. Sit-tin' on his

dad-dy's knee, Said, "The Big Bend Tunnel on the

C. and O. road Is bound to be the death of me, Lord,

Lord, Is bound to be the death of me.

From Folk Songs from the West Virginia Hills by Patrick W. Gainer. Used by permission of Seneca Books. Copyright, 1975, by Patrick W. Gainer.
Song 90. "Sweet William" (d'-ta-s)

A soldier's trade is a cruel life; It robs those

ladies of their heart's delight, Causes them for to

weep and mourn The loss of soldier boy never to return.

Song 91. "Going to Boston" (s-ta-d'/s-ta-s)

Good-bye girls I'm goin' to Boston, Good-bye girls, I'm goin' to Boston, Good-bye girls, I'm goin' to Boston,

Ear-ly in the morn-ing, Won't we look pret-ty in the ball-room, Won't we look pret-ty in the ball-room,

Won't we look pret-ty in the ball-room, Early in the morning.

From Folk Songs of the Southern Appalachians as sung by Jean Ritchie. Used by permission of Geordie Music Publishing, Inc. Copyright, 1940.

Appendix C does not indicate songs specifically for reinforcing these altered syllables. These three altera­tions are presented late in the Method's sequence and can be found in composed music quite easily.
It is evident from the songs in this chapter that the structure of folk songs in America is frequently based upon the pentatonic mode, just as it is in Hungary. However, it is difficult to find composed songs that are built on this pentatonic foundation. Because the Kodály Method is an outgrowth of the natural childhood chant and the pentatonic structure of folk song, the Method and the material must be one. The folk songs included in this chapter, as well as many more songs cited in appendix C, indicate that sufficient folk material does exist which can be integrated into the Kodály program, and which is appropriate for upper elementary levels in the United States.
CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

It was through many years of collecting songs in the mother tongue, and his strong belief in the importance of these songs, that the Hungarian composer Zoltán Kodály arrived at the Method of music education which bears his name today. The Method focuses upon music reading, using the voice as the primary instrument. The Method was revolutionary as a means of music reading because it began with the "natural" childhood chant—incorporating the solmization syllables so, mi, and la—as opposed to the "artificial" major scale structure. The pentatonic scale, which avoids the inclusion of half steps, is the basis for many Hungarian folk songs, which are used extensively for reading purposes. Hand signals are used to reinforce reading and singing in solmization. When reading and singing in the pentatonic mode is secure, the diatonic scale is completed, with the eventual addition of altered tones.

Another major area of concentration in the Method is the reading of rhythms. The quarter note as the beat unit
is the initial concept presented, followed by its division into eighth notes. Rhythm syllables are assigned each durational value, and the rhythmic complexity increases along with the addition of melodic concepts.

Specific techniques are used as an integral part of this Method in order to aid in the development of music reading. These include such activities as echoing both rhythmic and melodic patterns, improvising answers to "question" patterns, using ostinato patterns and canons, and writing patterns from dictation.

In this research project, folk songs, most of which are American, were located, analyzed, selected, and categorized according to their melodic and rhythmic complexity. Songs were selected which contain a new concept and at the same time include only melodic syllables, melodic intervals, and rhythmic figures which had thus far been presented, with a few noted exceptions. From those songs considered for each concept, one song was selected to include in the program of folk songs contained in chapter four. Other songs which can be used effectively for reinforcement of the concepts are cited in appendix C.
Conclusions

There are many folk songs which are part of the American heritage that can be used in teaching music to children, adhering to the basic structure of the Kodály Method. Because Kodály was so insistent upon the use of the folk song, it seems that one cannot seriously consider applying the Method without securing materials in accordance with this philosophy.

As in Hungarian folk songs, much of America's folk music is pentatonic in structure. There are also many songs in various modes—particularly aeolian, dorian, and mixolydian—which do not have do as the tonal center. A greater understanding of melodic structure other than merely the major and minor tonalities is a definite advantage in establishing musical independence and literacy.

Although it requires a greater amount of searching, there are songs which have texts that are more suitable for upper elementary children than the nursery rhymes which are frequently used to introduce the initial melodic concepts of the Kodály Method. The number of folk songs and other songs located in this study which can be programmed to fit into the organization of the Method is strong indication that further songs could be found to give substantial reinforcement to the Method.
Recommendations

This study has resulted in the identification and categorization of additional song material for use with the Kodály Method, songs particularly appropriate for introducing concepts to children from ages nine to eleven. However, the folk songs studied in this research project are merely a beginning. It would take many years to fully research folk music collected in this country. Kodály devoted much of his life to such an endeavor in his native country, a much smaller geographic area than the United States. It was the result of this monumental task undertaken by Kodály and Bela Bartók that provided the material from which Kodály could derive his methods and materials.

If the Kodály Method is to be nationally effective in the United States, the type of study involved in this research project would need to be applied to all existing collections of folk songs, including those songs available only on tapes and recordings that have been collected through field research experiences.

Although Kodály's initial emphasis was on native folk music, he eventually incorporated into his program the folk music of other countries and composed music of high quality. His ultimate aim was to develop a musically literate nation, knowledgeable in all types of music and interested in
listening to sophisticated concert music. It is therefore apparent that research needs to be undertaken to collect and classify all types of music, both instrumental and vocal. This music then needs to be correlated with the musical concepts presented thus far, and should provide more complex concepts that will extend into more advanced musical understandings.
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APPENDIX A

HAND SIGNALS USED IN THE KODÁLY METHOD


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RHYTHM SYLLABLES USED IN THE KODÁLY METHOD

*Several variations in rhythm syllables exist for sixteenth notes. This author prefers ti-da-ti-da.*

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APPENDIX C

LIST OF SUPPLEMENTARY SONGS

The songs listed in this appendix are found in the sources listed below. Abbreviations for these sources are given in the left column.

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**Songs**

The songs listed below are supplementary to those presented in chapter four, and are arranged in the same sequence of concepts. Additional songs were not found for every new concept, and many more songs were found for reinforcing some concepts than others. The first song indicated here contains all tones of the pentatonic scale and should follow the presentation of song number ten in chapter four.

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VITA

Sara Baker Bidner was born 6 February 1945 in Sandwich, Illinois. She graduated from Leland High School in 1963 and entered the University of Illinois the same year. In 1967 she received the Bachelor of Science degree in music education from that institution.

From 1967 to 1970, she taught public school music near Lansing, Michigan. She also did graduate work at Michigan State University during that time.

In 1970 Mrs. Bidner enrolled in Graduate School at Louisiana State University and received the Master of Music Education degree in 1971. From 1971 to 1976, she held a graduate assistantship, teaching a music fundamentals and methods course for elementary education majors.

She is a member of the honorary music sorority, Mu Phi Epsilon, and the honorary music fraternity, Pi Kappa Lambda. She also holds membership in Phi Kappa Phi, honorary scholastic fraternity.

At the present time, Mrs. Bidner is an assistant professor in the Department of Education at Southeastern Louisiana University, Hammond, Louisiana. Her duties there include teaching music methods courses to music education and elementary education majors, and teaching music in the Laboratory School.

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Candidate:        Sara B. Bidner

Major Field:    Music

Title of Thesis:  "A Folk Song Approach to Music Reading for Upper Elementary Levels
                  Based on the Kodály Method"

Approved:

[Signatures]

Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination:

December 6, 1977