1990

Integrating a Kodaly Music Curriculum into a Developmental Early Childhood Program

Phyllis Entin
entin40@gmail.com

Follow this and additional works at: http://scholarscompass.vcu.edu/etd
Part of the Music Education Commons

© The Author

Downloaded from http://scholarscompass.vcu.edu/etd/4538

This Thesis is brought to you for free and open access by the Graduate School at VCU Scholars Compass. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of VCU Scholars Compass. For more information, please contact libcompass@vcu.edu.
INTEGRATING A KODALY MUSIC CURRICULUM INTO A DEVELOPMENTAL EARLY CHILDHOOD PROGRAM

by

PHYLLIS ENTIN

B.S., University of Illinois, 1967
M.Ed., Virginia Commonwealth University, 1976

Submitted to the Faculty of the School of the Arts of Virginia Commonwealth University

in Partial Fulfillment

of the

Requirements for the Degree

Master of Music

RICHMOND, VIRGINIA

May, 1990
ACKNOWLEDGEMENTS

The topic of this thesis was the reason I pursued a degree in music education. I am deeply indebted to Dr. Sandra Guerard, my advisor and friend. Her untiring support and encouragement during this time enabled me to achieve this goal.

To Katalin Forrai whose "magic" in teaching music to young children has touched my life deeply.

To Carol Hunter for her assistance and dedication in processing this manuscript.

To my family and friends whose patience, love and understanding helped me through this long process.
# TABLE OF CONTENTS

| APPROVAL PAGE | ii |
| ACKNOWLEDGEMENTS | iii |
| TABLE OF CONTENTS | iv |
| LIST OF TABLES | vii |
| LIST OF FIGURES | vii |

## CHAPTER 1. INTRODUCTION
- Purpose 1
- Need 2
- Procedure 6

## CHAPTER II. CHILD DEVELOPMENT
- Piaget 9
- Bruner 13

## CHAPTER III. DEVELOPMENTAL PRESCHOOL
- Cognitive Model 16
- Affective Model 18

## CHAPTER IV. MUSIC IN THE BRITISH INFANT SCHOOL
- Music Environments 23
- Singing 26
- Summary 26

## CHAPTER V. MUSIC DEVELOPMENT
- Infant Development 28
- Rhythm 30
- Instruments 30
- Listening 32
- Musical Behaviors 32
- Gardner 35
- Musical Intelligence 38
- Developmental Characteristics 40

## CHAPTER VI. KODALY MUSIC EDUCATION
- History and Philosophy 44
- Folk Music 45
- Research 46
- Singing 47
- Development of the Method 49
- Materials 51
Musical Memory and Inner Hearing 52
Child Developmental Approach 53
Sequence and Order 53

CHAPTER VII. IMPROVISATION AND CREATING 55
Rules, Structure and Limitations 56
Webster Model 58
Pillsbury Foundation Studies 61
Creating Music in the Classroom 63
Improvising in the Kodaly Curriculum 65
Research in Hungary 67
Dietrich 67
Kalmar and Balasko 70
Teacher Role and Training 74

CHAPTER VIII. SAMPLE LESSONS 76
Lesson Plans 76
   Concept: High-Low 76
   Concept: Timbre 81
   Concept: Beat, Rhythm 85
Discussion of Lessons 90
   High-Low 90
   Timbre 91
   Beat, Rhythm 93

CHAPTER IX. INTEGRATING MUSIC INTO THE DAY 97
Contrived Music 98
Music Throughout the Day 99

CHAPTER X. SUMMARY 102
Limitations 109
Conclusion 109

APPENDIX A: MUSICAL DEVELOPMENT OF CHILDREN 111
APPENDIX B: MOTOR DEVELOPMENTAL OBJECTIVES 113
APPENDIX C: SOCIAL DEVELOPMENTAL CHARACTERISTICS AND IMPLICATIONS FOR GROUP MUSIC EXPERIENCES 115
APPENDIX D: KINDERGARTEN TEACHER’S PREPARATION FOR THE MUSIC EDUCATION OF SMALL CHILDREN IN HUNGARY 117
APPENDIX E: SONG MATERIALS USED IN THE LESSON PLANS 122
APPENDIX F: PROGRESSIVE MUSICAL OBJECTIVES FOR THE THREE YEARS OF PRESCHOOL 125
<table>
<thead>
<tr>
<th>Appendix</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>G</td>
<td>THREE YEAR DISTRIBUTION OF MATERIALS IN THE KINDERGARTEN</td>
<td>129</td>
</tr>
<tr>
<td>H</td>
<td>EXAMPLES OF THE YEAR'S MATERIAL FOR THE FIVE-YEAR-OLDS</td>
<td>131</td>
</tr>
<tr>
<td>I</td>
<td>LONG-RANGE PLANNING IN MUSIC EDUCATION</td>
<td>133</td>
</tr>
<tr>
<td>J</td>
<td>SPECIMEN LESSON PLANS</td>
<td>135</td>
</tr>
<tr>
<td></td>
<td>BIBLIOGRAPHY</td>
<td>142</td>
</tr>
</tbody>
</table>
## LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Musical Behaviors: Enactive, Iconic, Symbolic Levels</td>
<td>42</td>
</tr>
<tr>
<td>2. Flohr's Summary of Children's Exploratory Improvisations</td>
<td>64</td>
</tr>
<tr>
<td>3. Motor Developmental Objectives</td>
<td>114</td>
</tr>
<tr>
<td>4. Social Developmental Characteristics and Implications for Group Music Experiences</td>
<td>116</td>
</tr>
<tr>
<td>5. Progressive Musical Objectives for the Three Years of Preschool</td>
<td>126</td>
</tr>
<tr>
<td>6. Three-Year Distribution of Materials in the Kindergarten</td>
<td>130</td>
</tr>
<tr>
<td>7. Examples of the Year's Material for the Five-Year-Olds</td>
<td>132</td>
</tr>
<tr>
<td>8. Long-Range Planning in Music Education</td>
<td>134</td>
</tr>
</tbody>
</table>

## FIGURE

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Conceptual Model of Creative Thinking in Music</td>
<td>59</td>
</tr>
<tr>
<td>2. Musical Development of Children</td>
<td>112</td>
</tr>
</tbody>
</table>
CHAPTER I
INTRODUCTION

This thesis focuses on the Kodaly principles of early childhood music education, and how they can be integrated into a developmental preschool program. Andress (1980), Aronoff (1969), Forrai (1988), Greenberg (1979), McDonald & Simons (1989), and Nye (1975) have written about early childhood music. They discuss the need to teach music to young children, child development, and early childhood musical development. Most of these books suggest a loosely structured teaching program, and include a collection of songs, other musical materials, and references. While most are eclectic in their treatment of the subject, two books deal with specific philosophies and approaches as developed by Kodaly (Forrai) and Dalcroze (Aronoff).

It is the Kodaly approach that is the most sequential and orderly of the methods investigated. The fact that it is based on theories of child development makes it very effective in providing a solid music foundation for young children.

Purpose

The purposes of this thesis are to clarify the Kodaly early childhood music principles, to discuss the reasons they
work well in a developmental preschool program, and to create a series of model lessons. A developmental early childhood program is defined and related to Piaget's theories of learning as well as the learning theories of Bruner and others. The philosophy of the Kodaly music education approach is described.

A Kodaly curriculum presents concepts in a sequential manner. It is a sensory-motor, developmental approach in which music materials are taught by using auditory, visual and kinesthetic modes of learning. Children learn by interacting with their environment and they "construct their knowledge by putting things into relationships" (Kamii and DeVries, 1980, p.14). Because the Kodaly approach is interactive and its methods of learning are multisensory, it is an appropriate program to implement in an early childhood setting.

Need

The impetus for this thesis comes from the writer's extensive experience in working with preschool children, the adults who teach them, and her study of the Kodaly concept, especially as it applies to early childhood music education. The catchword in early childhood education is "developmentally appropriate programs." Yet, when it comes to teaching music, preschool teachers do not know that there
are a prescribed number of concepts to learn, and that there is an order in which they are most effectively presented and developed. Instead, music is used for entertainment, diversion or to teach extramusical concepts. Therefore, what poses as music in preschool is not a developmental program appropriate in content or methods for use with three to five year old children.

There is a need to develop a music curriculum for young children that is based on an understanding of child development and musical development. It is paramount to do this because music is important to the intellectual, emotional, aesthetic, physical and social life of the young child. Research indicates the importance of the preschool years in the learning process, and recognizes that there are critical periods in which optimal learning takes place (Andress, 1980; Forrai, 1988; Gardner, 1982; Greenberg, 1979; Kamii and DeVries, 1980; McDonald & Simons, 1989; and Nye, 1975). There have been music curricula designed for kindergarten children, but very little has been written specifically for teaching music to the preschool child. There are many song books for young children, but these books can only be used as resources for musical materials. They do not offer any educational plan.

Zoltan Kodaly was responsible for developing the system of music education in Hungary. He believed that music education
must begin with the very young child. It was Katalin Forrai, under Kodaly’s guidance, who developed the early childhood music education program in Hungary. She has worked for thirty-five years researching, teaching and learning from young children, and has written a book for teachers, music educators and parents (Forrai, 1988).

The program that was developed for Hungarian children should be adapted to fit the culture of the children being taught. This thesis demonstrates how this might be accomplished by developing sample lessons for three, four and five-year-olds. It will include the following: a description of the intellectual, social, emotional, physical and musical development of this age group; suggestions for choosing musical materials and methods for presenting the lessons; rhymes, songs, movement activities and games; ideas for listening experiences, improvisation and playing simple instruments, and descriptions of how both formal and informal music activities can be integrated into a developmental preschool program.

It is important for teachers to be able to make informed choices of what music to use based on the concepts to be taught, and to have an understanding of long range planning and detailed methods of implementing the curriculum. Forrai (1988) gives examples of a Kodaly curriculum for three, four and five-year-olds which comprise long range planning as well
as detailed planning thus giving teachers a framework for developing their own lessons. See Appendixes F, G, H, I, and J. The rhymes and songs are analyzed rhythmically and melodically to help teachers understand what music to use. Games or specific movements to songs are also included. The concepts are reviewed so that teachers can choose music that will best help the children practice and learn each concept.

By giving teachers the tools to create their own curricula within the Kodaly framework, and by teaching them to understand how three to five year olds learn and think, they will gain self-confidence in knowing that they are acting responsibly in giving young children their first musical experiences and in laying a good foundation for the future (Kodaly, 1974).

In addition to the planned music lessons, informal music activities are described with suggestions for setting up a music center (Andress, 1980; Greenberg, 1979; McDonald & Simons, 1989; Nye, 1975; and Westervelt, 1975). The music center, a prepared musical environment, is a special place in the classroom in which children can explore and make choices about what is to be learned. It permits children to be in control of their learning (Andress, 1980). This is consistent with the way an effective early childhood program is designed.
Procedure

The organization of this thesis begins with a review of the literature covering basic learning theory (Andress, 1980; Bruner, 1963; McDonald, 1979; and Piaget, 1969), musical development, first in a general way (Bayless & Ramsey, 1987; Dietrich, 1988; Forrai, 1988; Gardner, 1982; Greenberg, 1979; McDonald & Simons, 1989; and Pond, 1980), how music development relates to Piaget's theories (Andress, 1980; Hawn, 1975; Scott, 1983; and Simons, 1988), and finally how music education effects the child's general development and learning (Forrai, 1988; Hurwitz, Worff, Bortnick & Kokas, 1975; and Nye, 1975).

Open education models, and their relationships to the British Infant School are discussed. (Abbott, Galina, Granger & Klein, 1976; Blackie, 1971; Devaney, 1974; Nye, 1975; and Pape, 1970). Westervelt (1975) describes how music is integrated in the British Infant School. In the United States the developmental preschool and the music area relate directly to this kind of informal education (Andress, 1980; McDonald & Simons 1989; Nye, 1975; and Pape, 1970).

Informal music experiences in an integrated curriculum give children the opportunity to sing, play and to experiment with sounds and instruments (Andress, 1980; Forrai, 1988; and Nye, 1979). Creating a hands on, experiential approach will be discussed. (Andress, 1980; Craddock, 1977; Greenberg,
Choksy (1988), Forrai (1985), and Zemke (1977), describe the historical background and development of the Kodaly approach to music education. Within the Kodaly early childhood movement there has been considerable interest in researching creativity and improvisation (Dietrich, 1986, 1988; Forrai & Kalmar, 1984; Kalmar & Balasko, 1986).

Musical creativity and improvisation are integrated into the music lessons in a planned graded way, and are encouraged in daily activities outside the formal lesson time. This important aspect of the Kodaly approach has been less understood and often neglected by those teaching it. Not to be confused with exploration of music and sound, which also contributes to the creative process, these activities are an outgrowth of the basic concepts taught during music lessons. The teacher’s task is to improve children’s creativity by fostering an atmosphere in the class to stimulate use of the imagination not only in music but in art, language and spontaneous play throughout the day (Dietrich, 1988).

In addition there will be a review of the music skills to be developed for preschool children (Andress, 1980; Dietrich, 1988; Forrai, 1988; Greenberg, 1979; McDonald & Simons, 1989; and Nye, 1975).

Finally, a format for planning and structuring a Kodaly curriculum for three to five year olds will be presented
(Forrai, 1988) and nine lessons will be developed. There will be three sets of sample lessons using three different concepts or skill areas for three, four and five-year-olds. The same or similar song material will be used to teach each concept with examples of how they are taught at each age level. Songs for listening will also be included.

A description will be given of how informal music experiences can be encouraged and integrated into the school day.

The bibliography will include a list of song collections. The Appendix will contain song materials used in the lesson plans listed in an alphabetical index with tone sets and rhythm patterns. Various figures and tables, Kodaly curriculum planning information and a guide to music training for the preschool teacher in Hungary are also listed.
It is important to understand how a young child thinks and learns before embarking on a discussion of musical development. The stages of cognitive development described by Jean Piaget will be discussed first. Jerome Bruner has expanded this thinking into a learning and curriculum model. The theories of these two psychologists have greatly influenced the open education model of which the developmental preschool is a part.

**Piaget**

Jean Piaget (1896-1980) was an eminent Swiss psychologist whose work with children for over fifty years helped us to understand how children learn to know and how they organize their thinking (McDonald & Simons, 1989). "His theories account for the child’s physical and mental maturation, interaction with the environment, and equilibration that is self regulation as a result of sensory input" (O’Brien, 1983, p. 10).

Piaget’s theory is based on stages of development. Children’s intellectual functioning is different at various stages, but the stages are ordered and none can be omitted.

McDonald & Simons (1989) enumerate the four stages which
begin at birth and go through maturity. They are: (1) sensorimotor (birth to two years), (2) preoperational (two to seven years), (3) concrete operations (seven to eleven years) and (4) formal operations (eleven to fifteen years). All the age ranges are approximate. Piaget was interested in interpreting developmentally sequenced characteristics, not age-referenced characteristics.

A description of the first two stages with emphasis on the preoperational period is relevant to this thesis since that is the stage and age range of the nursery school and kindergarten child. Andress (1980) describes the sensorimotor period as a prelanguage period. The child experiences and begins to understand his or her world through the senses and motor reflexes and learns by acting on the environment.

Andress (1980) characterizes the preoperational period, ages two to seven, primarily by the development of language and rapid conceptual growth. The child moves from concrete action to symbolic representation (words).

Beard (1969) indicates that young children begin to imitate reality. They build things more realistically and play out family like situations. Play becomes more orderly. "Although children do not yet take much part in games with rules, they are aware of rules and believe them to be absolute" (pg. 79).
Intelligence appears before language according to O’Brien (1983). Children manipulate objects in place of using words and concepts. Perceptions and movements become organized into action schemes. Sensorimotor operations are the basis for language development. Piaget’s two stages in using language are: (a) egocentric, where the child believes everyone thinks his or her own way, and (b) socialized, where the child looks for verification of thoughts and actions, and begins to accommodate his or her personal behavior to that of the group.

Andress (1980) states that preoperational children have limited logical thinking which is characterized by the following behaviors.

‘Egocentrism’ expresses the child’s inability to see any point of view other than his own. The belief in the correctness of his own thoughts and the belief that everyone thinks in the same manner.

‘Centering’...is the child’s way of fixing attention on a single perceptual feature at a time.

‘Transformation’ [shows that]...the child’s attention focuses on each element in the sequence rather than on how they transform from one state to another. Children lack the ability to reverse thought...they cannot reason back to the point of origin.

Problems of conservation also derive from the inability to
reverse thought. Conservation is the awareness that the amount or quantity of an object remains constant even though the object may change in shape or position (p. 135).

Cognitive growth involves a sequence of qualitative changes of schemas which build on and do not replace prior categories. Andress (1980) summarizes Piaget's basic assumptions about the way children learn.

1. The child does not think like an adult.
2. The child learns by becoming involved in concrete objects.
3. The child learns intrinsically (from within) not extrinsically (from without).
4. The child evolves intellectually through the generative nature of the prior experience and the quality of the current experience.
5. The child learns through the adaptation of new schemas (formation of concepts; categorizing of perceived data).
6. The child uses two independent activities, assimilation and accommodation, in this adaptive process. Assimilation is the taking in of perceptual data; accommodation is a modification in the way of thinking to accommodate perceived data.
7. The child strives to establish equilibrium when
assimilating and accommodating new data (p. 133).

McDonald & Simons (1989) emphasize the importance of the
teacher having an awareness of these stages so that he or she
will be able to match experiences to the child's
developmental level and avoid frustration for the child.

Bruner

Jerome Bruner has based much of his theory on what is
known about intellectual growth from Piaget, but he has taken
this knowledge and applied it to theories of instruction and
curriculum development. He extends the idea of learning by
stating, "We are dealing with the subject of how culture is
transmitted... and how in transmission it produces more
effective zestful human beings" (Bruner, 1971, p. 149).

Bruner believes that the formal descriptions of Piaget are
not an explanation or a psychological description of
cognitive development. Although he deals with psychology, he
describes the processes of intellectual growth for the

Bruner's three modes of learning are ways of processing
and representing information from the environment. Andress
(1980) elaborates on these sequential stages.

Enactive representation is based on action. There are no
words for it, but a set of actions appropriate for achieving
a certain result. Iconic representation depend upon visual
or other sensory organization and on summarizing images. Preschool and kindergarten children operate in these two modes. Symbolic representation is through words, and other symbols.

Bruner’s (1973) theory is not one of stages but involves mastering the three forms of representation. Each mode of development being an outgrowth of the previous one.

Bruner (1966) indicates that four major features of a theory of instruction should:

1. Specify experiences which most effectively implant in the individual a predisposition toward learning — learning in general or a particular type of learning.
2. Specify the ways in which a body of knowledge should be structured. ‘Optimal structure’.
3. Specify the most effective sequences in which to present the materials to be learned. [Both the structure and sequences are what set the Kodaly curriculum apart from other methods.]
4. Specify the nature and pacing of reward and punishment.... Rewards should shift away from extrinsic rewards...towards intrinsic rewards...solving a problem for oneself (pp. 40-41).

Children have intrinsic reasons for learning as summarized by Andress (1980). They include curiosity, the drive to become competent, seeking out to achieve standards set by
others which apply to younger children and the basic need to work with others to achieve a goal.

Bruner's (1960) hypothesis is that "any subject can be taught effectively in some intellectually honest form to any child at any stage of development" (p. 33). The teacher's role becomes one of translator. The materials need to be communicated in a sequential way that is appropriate to the child's mode of learning at the time (Bruner, 1973). The spiral curriculum evolves out of this thinking. If the subject is worthy of being taught then it can be introduced in its appropriate form at an early age and will be reintroduced in more complex forms as the child grows. Therefore, learning continually builds upon the previous learning of the subject. This sets the stage for developing readiness programs for young children (Bruner, 1960).

The acquisition of knowledge involves active participation by the learner. In addition, "the curriculum must contain many tracks leading to the same general goal--to account for individual differences" (Bruner, 1966, p 71). The multitrack concept supports the thesis that music learning involves both formal and informal instruction to accommodate children's varied learning styles.
CHAPTER III
DEVELOPMENTAL PRESCHOOL

The developmental preschool as defined by Abbott, Galerci, Granger and Klein (1976) may take on different forms but is based on the following philosophies of child development and education. The cognitive model is influenced by theories of Jean Piaget, Jerome Bruner and Lawrence Kohlberg in which learning progresses by stages of cognitive development with emphasis on process not outcomes. The affective model which gives children the opportunity to choose their activities within an enriched environment, emphasizes social competence. Academic skills are secondary.

Cognitive Model

A description of a developmental preschool program with emphasis on cognitive growth (Abbott, Galerci, Granger & Klein; 1976) is one that creates an environment filled with age appropriate materials for the children to work with and to explore. Materials are used for manipulative, problem-solving and perceptual discrimination experiences. This is an interactive program in which the child learns by acting with the environment; by having hands-on concrete experiences; by social interactions with peers which develop the child’s abilities to view the world from perspectives
other than his or her own (loss of cognitive ego-centrism), and by handling multiple dimensions of a problem simultaneously (decentering).

The role of the teacher is one of catalyst and facilitator to the child’s exploration of the environment. The teacher stimulates the child and looks at the reasoning behind his response.

The role of the child is an active one as he interacts with adults, peers and the environment. The children make choices as they move from center to center and from group to group, and they participate as full partners in the planning and evaluation process as they analyze their own learning experiences and discuss them in group settings (Abbott, Galina, Granger, & Klein, 1976, p. 33).

The physical space in the developmental preschool classroom is organized into centers or areas of interest. There is usually a cognitive area with games, manipulative toys, math, language, and possible science materials. The art area has a variety of art materials and an easel. There is also a water and/or sand table, books, writing area, dress-up, movement, and a music area. All these areas have materials from which the children may choose. Abbott, Galina, Granger, and Klein (1976) indicate that these centers need to be conceptualized by the types of interaction
that one is trying to elicit. The various centers are set up, for example, to elicit social interactions, fine motor development, gross motor development, representational interactions, and auditory development.

Affective Model

Abbott, Galina, Granger, and Klein (1976) say that the developmental preschool also emphasizes affective development or self-actualization of the child, and is based on..."a psychoanalytic view of child development and a humanistic philosophy of education" (p. 41). Sigmund Freud, Anna Freud, Erik Erikson, Arnold Gesell, and John Dewey have influenced this approach.

Abbott, Galina, Granger, and Klein (1976) list the four basic areas of individual (affective) development: "ego strength, autonomy, creativity, and interpersonal communication" (p. 41). Of particular interest to this research paper is the fostering of creativity. "Creativity is seen as an open-ended process which involves the continuous expansion of each individual's sensitivity and thinking" (p. 41). This will be discussed in the section on creativity in music.

Abbott, Galina, Granger, and Klein (1976) explain that in the affective classroom, play is viewed as children's work. Through spontaneous, intense self-directed play, children
learn skills and acquire knowledge because it is important to them, not because it is imposed on them by some authority. Children usually choose to do different things in the classroom. They learn from materials and from their interactions with other children and adults.

The teacher acts as facilitator and guide. The curriculum develops through spontaneous experiences with individual children in which the teacher capitalizes on the strengths and interests of each child. Then the teacher "matches a variety of experiences to the child's needs" (Abbott, Galina, Granger, & Klein, 1976, p. 45). There is a minimum of direct instruction and some small group lessons. In this kind of active environment, the role of the teacher is very dynamic. She is constantly interacting with the children. Children are trained to be very independent so that the teacher can concentrate on individuals (Abbott, Galina, Granger, & Klein, 1976).

Abbott, Galina, Granger, and Klein (1976) explain how the affective classroom is set up similarly to the cognitive classroom. It "has a flexible environment for learning in order to accommodate the varied interests of the children" (p. 49). The children are free to choose activities and they have access to a variety of materials. They work individually or in small groups. Rules are simple and the children help make them.
Abbott, Galina, Granger, and Klein (1976) describe the room and the criteria for choosing materials. The room has areas for blocks and games, counting materials, painting easels, a quiet area that may have pillows and a rug and a comfortable chair used for reading and individual work. There are many stimulating materials in the classroom for the teaching team and child to work with together. Materials should be open ended, to be explored freely: (1) reflecting the process orientation of the program, (2) allowing for variety and modes of representational usage, (3) accounting for the developmental stages of the children, and for (4) strengthening perceptual discrimination and manipulative problem-solving. The last item is especially important for the music center.

Aronoff (1969) states that the child needs cognitive and emotional abilities to function effectively in the school environment and outside of it. Both of these needs are addressed in the above stated curriculum models. The school should help the child find his or her own way of coping with the environment. This can be accomplished by fostering the interaction of thought and feeling.

Aronoff (1969) continues by stating: "The aesthetic aspect of learning becomes crucial to education when education is thus clearly defined as the process of cognitive and affective growth toward the goals of intellectual and
emotional maturity" (p. 17).

Nye (1975) discusses music in the integrated curriculum and refers to the "interweaving of subject areas" with a de-emphasis on specific content and an emphasis on the process of learning. "The flexible approach to the curriculum is one that raises no barriers between subject fields but places emphasis on the goal of teaching children where and how to employ their own knowledge" (p. 107).

Bernard Spodek conceptualizes open education in the following way:

1. School activities are goal oriented rather than ritual oriented. Goals include developing intellectual, language, and social skills, developing values, developing ways of dealing with affect, and developing personal autonomy.

2. School activities presented are developmentally appropriate for the children in the group.

3. Children in the classroom are involved in the decision-making process of the group. Respect for children underlies the decision-making process as well as all teacher-child interactions.

4. Learning is viewed as taking place as a result of the child's acting on the environment, abstracting information, and operating on this information in some intellectual manner.
5. Learning is viewed as taking place as a result of dialogue (cited in Devaney, 1974, p. 6).

Nye (1975) extends these concepts to include the teacher and the curriculum. The teacher acts as a guide to the child; she structures the environment, and she should be knowledgeable and flexible so she can make the most of each learning situation. The curriculum capitalizes on the interrelationships of all areas of learning. Devaney (1974) concludes that in essence "open educators believe in a three-way relationship--child-teacher-materials" (p.7).
CHAPTER IV
MUSIC IN THE BRITISH INFANT SCHOOL

The impetus for open education classrooms in America came from the British infant school. Devaney (1974), however, states that:

This kind of teaching...has roots in American as well as European theory and practice; in Dewey, Erickson, Bruner, in child development psychology and humanistic psychology. It has branches in the nursery school and kindergarten movement, progressive private schools and the alternative school experiments of Holt, Kohl, Kozol, and others (p. 1).

British infant school music was studied by Marie Westervelt (1975). She discusses the role of music, the physical organization of music materials, the kinds of music activities and how music activities are integrated into the informal school program. Nye (1975) and Andress (1980) also address these issues. Westervelt talks about aspects of musical activity in the schools in terms of "(1) scheduling, (2) student participation--(a) individual, small group, or large groups and (b) voluntary or not voluntary; (3) student and teacher responsibility, and (4) integration with other subjects" (pp. 13-14). In the observed schools she found schedules to be flexible, and student groupings varied
depending on what the children were doing. The use of music and other instructional materials was relatively unrestricted throughout the day.

Westervelt indicates that the role of music in informal education puts emphasis on first hand experiences and active involvement in singing, playing instruments and creative music making. She observed that children made music based on their interests and not because music was a teacher planned activity. The teacher did not adhere to any specific methods but was eclectic about encouraging free experimentation, creative work and planned group singing lessons. Music was a part of the everyday classroom activities. It was part of the integrated day and not separated out as a special subject.

Musical Environments

Pape (1970) explains that by providing a music corner it puts music in the classroom where it belongs. "Give it to the children, let it be there when they want it, let them expand their creative abilities, satisfy their rhythmic needs, find new sounds and listen to them...make it an essential part of their day" (pp. x-xii).

The music center is the key to providing this daily experience. It nurtures the children’s interest in making music with instruments and other sound-producing objects.
There should be low shelves and a small selection of percussion instruments, sound producing materials of varied qualities, egg cups, shells, stones, sticks, wood and metal. Later simple tuned instruments can be added (Westervelt, 1975). Pape (1970) adds that the music corner should be attractive to draw children's attention to it. Nye (1975) agrees that the physical environment should have a sense of order and beauty. Pape also specifies the inclusion of chime bars for the pentatonic scale, tom tom drums, shakers, rhythm sticks, Indian bells, sleigh bells and a tambourine. Children can also make their own instruments for the corner (Westervelt, 1975).

Westervelt (1975) states that the musical instruments were used to stimulate children's curiosity and inventiveness, and as learning tools. They provided a means for children to discover basic principles about sound and for creating music. She observed:

Children used materials...in the music corner (1) to explore sound possibilities (2) to improvise and compose music, (3) to provide instrumental accompaniment for singing and (4) to play in small and large group instrumental ensembles (p. 55).

Musical environments both in the preschool and kindergarten are described by Andress (1980), Greenberg (1979), McDonald & Simons (1989), and Nye (1975) in their
books on early childhood music. Greenberg considers the planned musical environment the key to a young child's music education. His descriptions of uses, materials and role of the teacher are consistent with those of the English infant school. Andress (1980) also believes that children should be provided with many ways to encounter music throughout the day, either on a self choice or guided basis.

The Pillsbury Foundation School in California founded in 1937 was based on this philosophy. The existence of such a school and the fact that children were free to discover music, use it as a natural form of expression throughout the day and integrate it with other subjects substantiates this thesis.

Singing

There was also teacher directed group singing in the British Infant School which sets a precedent and supports having formal music lessons in the open class. The choice of materials was up to the teacher. The children were all expected to participate and they learned the songs by rote with emphasis on enjoyment. This large group activity lends itself to the Kodaly approach.

Summary

Westervelt (1975) summarized her observation of music
activities in the British Infant School in two words: 'involvement and integration'...Children...were actively involved in the process of making music. They sang, played musical instruments and created their own music. Their understanding of music was derived from direct contact with sound-producing musical materials... The emphasis was on learning music rather than learning about music (p. 148).

By integration, musical materials were part of the classroom environment, and music was part of the daily classroom activities. "Music and other arts were regarded as essential forms of human expression that should be part of the total learning process" (Westervelt, p. 148). Music was taught along with other subjects and was not a special subject isolated from the rest of the curriculum.
CHAPTER V
MUSIC DEVELOPMENT

Music development is a complex process. This chapter will review chronological development, developmental characteristics described by Piaget and Bruner and how they relate to the development of singing abilities, rhythm skills, use of instruments, and listening skills.

Infant Development

McDonald (1979) states that the first musical behaviors of infants include vocal imitation, attentive listening, and clear and repetitive overt movement responses. The infant uses music in a personal way to communicate with the outside world. Thus the first year is not only a musical reviewing year, musical responsiveness also begins at this time.

By age two McDonald (1979) says children sing responsively and imitatively. They explore and experiment with rhythmic movement, show interest in sounds of musical instruments and exhibit attentive attitudes while listening to music.

Young children sing using melody patterns and they already have the ability to sing parts of songs. By ages two and a half to three, they can imitate songs but are not completely accurate (McDonald & Simons, 1989). McDonald (1979) discusses how spontaneous singing is self-generated and can
occur as a way of exploring melody, playing with language, and when children are engaged in playing and movement.

Between the ages of two and three, McDonald (1974) describes children's growing ability to sing an entire song. They do not participate well in a group situation but will listen and often whisper words or parts of songs. They love repetition and sing the songs over and over again. Learning to sing in tune involves having opportunities and being encouraged to sing. It is a gradual process and cannot be separated from the child's overall growth. Children also need to know what it feels like to sing and to be aware of what it sounds like to match pitches.

Greenberg's (1979) description of the stages of learning to sing parallels language development. In the approximation of singing stage, the developmental sequence is from learning words, to rhythms to pitches. This stage lasts from age one and a-half through early childhood. Singing really is incorporated into the child's daily activities. "The approximation stage is critical to the development of the child's ability to sing and parallels the tremendous spurt occurring at the same time in language development" (p. 63). Greenberg (1979) considers ages one and a half to three to be a critical period in the child's developing a good singing response. He states that singing is neglected because of the emphasis on language learning at this period and that this
neglect may be one of the causes of poor singing response in many preschool and elementary school children.

**Rhythm**

"Music and rhythmic movement are closely related for young children" (McDonald 1979, p. 15), who should be encouraged to move rhythmically, but in their own ways. Greenberg (1970) reports that concepts of beat, tempo and dynamics develop first in young children. They will respond, but at their own tempo. Both Andress (1980) and McDonald (1979) indicate body rhythms are at a faster tempo at ages two to three. McDonald states that one type of movement may be kept throughout a rhythm experience. "Repetition helps develop perceptual understanding of the relationship between music pulse and movement" (p. 16). By age three, synchronization of movement and rhythm improves. Motor coordination and ability to control rhythmic responses increase and then children begin to use space and body movements in more varied ways. Andress (1973) also indicates that the three-year-old will move with the drum beat accompaniment and responds with improvised movements to recorded music.

**Instruments**

For young children, McDonald (1979) suggests that instruments should be considered a natural extension of the
sounds children make with their hands and feet. They "provide the children with experiences in rhythm, melody and harmony" (p. 17). Children should be provided with authentic, good quality sounding instruments, and they should be allowed to use them freely. McDonald quotes from Moorhead, Sandvik and Wight who describe the integration of musical instruments within the classroom.

When simple instruments are presented to young children, they are used naturally as blocks or paints...The sounds that [the child] hears and the sounds that he makes with the materials around him become also a part of his musical experience. By the use of simple musical instruments he extends his experience in tone and rhythm and develops new forms of expression (cited in McDonald, 1979, p. 16).

When children first encounter a new instrument they are interested in it as an object as well as in what it can do. Teachers should encourage children’s experimenting with different ways an instrument can make sound.

McDonald emphasizes the importance of providing opportunities to explore the sound making qualities or timbre of improvised and traditional instruments in free unstructured situations. Unpitched and pitched instruments as well as fretted chording instruments and other sound producing objects should be made available. When young
children engage in musical activities with instruments the process not the product is their primary goal.

**Listening**

Listening perceptively is the basis for all musical understanding. Very young children first respond to music with strong rhythms and later to predominately melodic music. They listen to the whole and not to specific rhythms or melodies. Children are also attentive to tone color and can learn to identify many instruments.

**Musical Behaviors**

Greenberg (1979) describes the musical behavior for three year olds as follows:

They can sing simple songs and phrases from songs; they improvise movement to the beat; they can clap simple rhythmic patterns and do simple singing games. They have a strong interest in creating their own music—using voice or instruments, they can conceptualize music elements of loud and soft, fast and slow through movement (p. 26).

By the age of three and a-half or four, according to Greenberg, (1979) the child has an expanded vocal range, rhythmic ability and vocabulary and handles simple rhythm instruments easily. The child can create more interesting and varied songs and tunes based on past experiences and
shows more musical expression as she interprets music through her own body. The singing becomes more accurate within a limited range of d' to g'. The child spontaneously makes up her own songs, matching melodic rhythms and word rhythms. It is at this age that Kodaly teaches rhythm of the words. Greenberg continues: "Usually both rhythms and pitches are partially accurate. The child can now sing faster and/or louder" (p. 64). As the child becomes more social (McDonald, 1979), and become more involved with the group, the skill of matching tones improves (Andress, 1980).

The prekindergarten child can sing with melodic understandings. The singing range is expanding and the ability to accurately reproduce melodic intervals is gradually increasing. Both Andress, Heimann, Rinehart, & Talbert (1973) and McDonald (1979) indicate that the child is developing a feeling for and an ability to maintain the tonal center. The four and five-year-old is also beginning to categorize and organize ideas about the elements of music—melody, rhythm, dynamics, and form (McDonald).

The musical skills and abilities in the prekindergarten child are becoming much more developed. Andress (1980) describes her musical play in the following ways.

The four-year-old is growing in ability to see relationships and can be quite successful in ordering and classifying sounds. Games involving simple tonal and
timbral discrimination tasks are of great interest. Children this age are capable of organizing sounds to help express a story or accompany a song. They are beginning to remember sequence and greatly enjoy dramatization; they listen with sustained interest (p. 5).

McDonald (1979) observes that the four-to six-year-old is rhythmically more adept. He or she is able to synchronize beat and rhythm with movement. As fine and gross motor coordination improve, the child experiments more with space and movement in rhythmic activities. There is also an interest in learned movements found in singing games and simple dances. The Kodaly approach takes this into account and singing games and dances become the core movement activities for the early childhood curriculum.

The four-to six-year-old is becoming quite capable of using instruments for more sophisticated music learning. McDonald (1979) says: "instruments provide important visual and tactile experiences with all musical elements" (p. 28). Children can classify sounds such as same or different in pitch, volume, or timbre when using devised and traditional classroom instruments. "In addition, playing instruments offers an important medium for creative self-expression. Older children are growing in ability to compose melodies on pitched classroom instruments" (McDonald, p. 29).

Listening skills are developing and attention spans are
longer. The four-to-six-year-old can listen with more detail and loves to respond with movement and dramatic play to music which tells a story or elicits particular imagery. Quiet listening in which there is no interpretive response required is also a very important aspect of the listening experience (McDonald, 1979).

Greenberg (1979) describes the four and a half-to-five-year-old at the stage of singing accuracy with an expanded range of an octave c' to c". This comes about as the child gains control of her voice. She can sing more rhythmically and articulate the words more clearly. The child begins to sing songs with attention to dynamics and tempo. The voice is used to express meaning and emotional content of the song and its words. "By the fifth birthday, they should be well on their way toward using their voices as a primary means of expressing themselves musically" (p. 64). This last statement supports Kodaly's belief that the voice should be the first instrument used for learning music.

Gardner

Howard Gardner's (1982) article entitled "In Search of the Ur Song," which is the original primeval song, describes a study on the "acquisition of early singing competence" (p. 150). The development of musical abilities was observed in a group of nine children during their first five years of life.
By the time a child is about one and a half-years-old, she can "intentionally produce discrete pitches." The first intervals sung are seconds, minor and major thirds. There is spontaneous song which is a production of "numerous fragments consisting of these seconds, thirds and occasionally fourths. These songs lack organization, with little sense of tonality or harmony and are rhythmically irregular" (p. 151).

Gardner (1982) continues, by age two to two and a half, children are aware of songs other people sing in their presence. They notice familiar nursery rhymes from our culture. As they try to reproduce these songs, they begin the "transition from spontaneous song to learned song" (p. 151). One begins to recognize fragments of the lyrics.

Near the end of the third year, Gardner (1982) states that "spontaneous song begins to give way to the learned song. This occurs because the child has now acquired a sense of rhythmic structure of the song" (p. 151). Now the song can be recognized by both the lyrics and rhythm. The child knows characteristic bits of the tune which he can repeat over and over. These small segments are the building blocks of the song, but the general structure of the song is not yet revealed. By age three or four the child tries to sing the entire song. The sense of key and tonality is not well developed and so the "child is generally restricted to the overall contour of the song and to an approximate sense of
tonal values" (Gardner, p. 152).

Gardner (1982) indicates a number of steps through which four to five-year-olds pass in mastering a song. First they learn words; then they acquire surface rhythm which is tied to language; then they master the contour of the song. They have a sense of the melody going up, down and how often, and the approximate size and direction of leaps.

By age five, Gardner (1982) says that children can keep the beat. Their ability to feel the underlying pulse comes from the accents in the lyrics of the song. From these surface rhythms, children learn to feel the continuous beat and are able to demonstrate it. They are no longer responding to the stress patterns of the words.

Gardner (1982) observed that the five-year-old masters the tonal elements of a song which is possibly a more complex acquisition than rhythm and beat. The child can produce particular intervals with increasing accuracy and he or she begins to recognize that there "is a single organizing key that pervades the entire song" (Gardner, p. 154). Gardner notes that "individual differences in this area of human achievement are possibly greater than any other symbolic domain that we have studied" (p. 154).

Gardner (1982) characterizes the five-year-old as going from singing an "outline" of the song to a "first draft mastering" (p. 155). The child has also successfully
achieved a sense of the underlying beat, key stability and interval reproduction.

Gardner (1982) observes that the acquisition of songs has commonalities across diverse symbolic domains.

Whether music, language, or drawing, the child begins in infancy with a period of free exploration using elements devoid of significance such as individual tones, phonics, bundles or discrete lines. This is followed by a longer period in which the child explores somewhat larger units or building blocks, such as melodic bits, words or geometric forms. Only in the third or fourth year of life does the child come to combine these building blocks into such culturally approved products as learned songs, simple stories or representational drawings (p. 156). Gardner postulates that there might be a common process underlying all early symbolic activity emanating from "early production of song and viewed in light of discoveries about first drawing and first stories" (p. 156). Gardner concludes that "there may be no ur-song but there may be an ur-process that leads to competence in singing" (p. 156).

Musical Intelligence

There have been many research studies on the development of musical intelligence. Hildebrandt (1987) reviews the literature on structural developmental theory and some
experimental applications to the study of music.

Piaget has had a strong influence on this research. Although he never conducted research in music cognition, his methods and ideas have influenced studies of perception and music learning.

Hildebrandt (1987) discusses Pflederer-Zimmerman's devised conservation tasks, which were "musical analogues of Piaget's tasks in the physical domain" (p. 82). Pflederer-Zimmerman believes that:

Conservation is central to the development of musical intelligence. The ability to hold one aspect of a complex whole constant while other aspects change is intrinsic to the understanding and appreciation of such compositional techniques as theme and variation and rhythmic development in music (p. 82).

Hildebrandt (1987) believes that most of the conservation tasks do not involve compensation or reciprocity. They are not conservations but classifications. "The only musical tasks that assess conservation in the Piagetian sense are those that involve changes of duration" (p. 85).
"Time [seems to be] the only musical dimension that can be conserved in a fully reversible fashion" (p. 86).

Hildebrandt (1987) and Andress (1980) discuss the 1979 study by Serafine who conducted a music conservation task with children ages four to nine that measures the ability to
recognize steady clicks while listening to changing surface rhythms. The young child who could not conserve would not be able to focus on both rhythm and beat at the same time. It is interesting to note that in the Kodaly method these two elements are not combined until the child is five or six years old.

**Developmental Characteristics**

Andress (1980) describes the musical implications of various developmental characteristics of the preoperational child. She gives the example of decentering when a child is given a tape recorder to use. The child might center on the on/off buttons. Therefore, music is something to control not something to hear. Kamii and DeVries (1980) advocate playing ritualized musical games like "Looby Loo" because they foster group action and sharing oneself. Other musical hiding games can encourage decentering.

The young child will have difficulty with such musical concepts as soft to loud or slow to fast. The child focuses on each element separately and not on the transition from one element to another. Andress (1980) indicates that asking a child to play an ostinato would be very difficult, as it requires "reversing" operations. A young child may not be able to play notes on a repeated order since he or she cannot "reason back to where the pattern started" (p. 136). The
child "can think about the whole but not when she is thinking about the parts" (Kamii & DeVries, p. 233).

According to Bruner's ways of learning, "preschool children are at the enactive level; however, four and five year olds may be ready for iconic representations of experiences and objects" (McDonald, 1979, p. 29). See Table 1 for related musical behaviors.

McDonald & Simons (1989) describe four musical implications for teaching, based on Bruner's theory of instruction which strongly correlate with the Kodaly methodology. The first implication is motivation. Music should be fun. Because the child learns through play, lessons should include many playful activities. Forrai (1988) continually emphasizes that the musical experience for the young child should be joyful.

The second implication is to help the child understand the concepts based on presentation of the materials. Kodaly initially teaches concepts through pictures related to beat, words and rhythms of the songs. Steady beat is first referred to as the heartbeat and illustrated as such.

The third involves "the teacher's knowledge of the developmental sequence of musical understanding" (McDonald & Simons, 1989, p. 31). Age appropriate materials and experiences should be chosen. The Kodaly method places extreme importance on the choice of materials because the
### Table 1  Musical Behaviors: Enactive, Iconic, Symbolic Levels

<table>
<thead>
<tr>
<th>Level</th>
<th>Musical Behaviors</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Enactive</strong>: At this level of development, children will be:</td>
<td>1. Demonstrating understanding through active physical involvement.</td>
</tr>
<tr>
<td></td>
<td>2. Performing music by imitating what they will hear.</td>
</tr>
<tr>
<td></td>
<td>3. Describing what they hear with gestures or dance movements.</td>
</tr>
<tr>
<td></td>
<td>4. Organizing their own musical ideas by improvising on instruments and verbally.</td>
</tr>
<tr>
<td><strong>Iconic</strong>: At this level of development, children will be:</td>
<td>1. Growing in ability to retain a mental image and to associate that image with visual images (&quot;ikons&quot;) that &quot;look like the music sounds.&quot; (Example: might represent &quot;sounds getting higher&quot;; might represent &quot;steady beats.&quot;)</td>
</tr>
<tr>
<td></td>
<td>2. Performing music by interpreting what they see (the &quot;ikon&quot;).</td>
</tr>
<tr>
<td></td>
<td>3. Organizing their own musical ideas and communicating them through ikons of their own invention.</td>
</tr>
<tr>
<td></td>
<td>4. Describing what they hear by choosing appropriate ikons, developing their own, or by using their own verbal images.</td>
</tr>
<tr>
<td><strong>Symbolic</strong>: At this level of development, children will be:</td>
<td>1. Growing in . . . ability to associate their aural concepts of music with traditional symbols (words or notation).</td>
</tr>
<tr>
<td></td>
<td>2. Describing music by turning sound into symbols, or by using musical terms.</td>
</tr>
<tr>
<td></td>
<td>3. Performing music by turning symbols into sound (reading notation)</td>
</tr>
<tr>
<td></td>
<td>4. Organizing their own musical ideas and recording them with traditional notation.</td>
</tr>
</tbody>
</table>

*Two spellings of this word are found in the literature: in Bruner’s text, icon, in The Music Book, ikon.*

**Note:** From Musical Growth and Development: Birth Through Six
musical concepts are taught through the songs. Therefore, not only are the elements of music placed in a general developmental sequence, each song is further analyzed by rhythmic and melodic patterns, and by form, and are taught in sequential order. This is responsive to Bruner's belief that a subject must be very well understood so that it can be appropriately taught to any age group.

The fourth musical implication is that the choice of age appropriate experiences is important because "music learning should be success-laden" (McDonald & Simons, 1989, p. 31). The rewards for learning should be intrinsic.
CHAPTER VI

KODALY MUSIC EDUCATION

History and Philosophy

Let us take our children seriously! Everything else follows from this. True in theory we profess only the best is good enough for a child. But in practice this is mostly reduced to "anything is good enough for a child; he will play even with a button (Kodaly, 1974 p. 148).

Zoltan Kodaly (1882-1967) was a composer, ethnomusicologist and educator. His great love for Hungarian folk music led him and Bela Bartok in 1905 to begin collecting, analyzing, and classifying this music with the intent of discovering the musical roots of their own culture. His strong sense of nationalism led him to compose Hungarian art music based on elements found in Hungarian folk music and not from German-Austrian influence.

Kodaly wanted to give back to the people of Hungary their own musical heritage. To do this he believed that music should be an integral part of general education. He wanted musical literacy for all the Hungarian people and not for only the educated elite.

Zemke (1977) and Choksy (1988) trace the development of Kodaly's interest in music education to his work with college level music students as early as 1907. At that time, he was
Chairman of Music Theory at the Academy of Music in Budapest. He found the students had a low level of music literacy and were ignorant of their musical heritage. Even then he felt the need for educational reform to better "train qualified professional musicians" (Zemke, p. 14).

Although he began making changes at the university level, Kodaly realized that the way to become a musically literate nation was to reform the music education program for the whole school system. The impetus for this change came when in the 1920s he began working with children's choirs.

**Folk Music**

Choksy (1986, 1988) explains why folk music became the vehicle through which to teach children. Kodaly considered it to be the musical mother tongue and that it represented a living art. Just as a child learns the language of his own country before learning foreign languages, so he or she should learn folk music of his or her own country before learning other music. Choksy (1986) continues:

Language and music fit together in a special way in folk song. The natural stress patterns of a language are mirrored in melody and rhythm, so that the young child not only learns tunes and words, but also acquires greater fluency and understanding in his own language. Folk songs, themselves valuable as an art form, can give
children a sense of cultural identity and continuity of the past (p. 71).

The short forms of the music, the pentatonic scale and the simple language make folk music appropriate for teaching concepts and skills to young children. This authentic music exists and contrived music for teaching purposes is unnecessary. Kodaly compared the historical development from simple folk music to complex art music with the infant growing to adulthood (Choksy, 1988).

Kodaly believed that music should have equal importance to other academic subjects. The emotional response to music is evident, but he felt that the love of music must be supported by knowledge about music. In this way, people will keep great music alive through their participation in music making and their attendance at musical performances.

Research

Choksy (1986) describes the effects of music education on the child. It contributes to the emotional, intellectual, aesthetic and physical development of the child. Research by Hurwitz, Wolff, Bortnick & Kokas (1975) has indicated that primary grade children who are taught music everyday as part of the regular curriculum performed better in math and reading than those children in regular classes that had received fewer music lessons.
Further research by Hurwitz, Wolff, Bortnick & Kokas (1975) indicate that children who received Kodaly instruction in first grade scored higher on the Metropolitan Reading Test in sequencing and spatial skills than those not receiving the instruction. When the children were tested again at the end of second grade, the Kodaly group still tested higher.

Hungarian studies show that children in the music primary schools surpassed those in the ordinary primary school in tests given at the fifth and seventh class level. The music school children were superior in all areas: I. Increased capacity to memorize, II. Elasticity of thought, reasoning capacity, III. Emotional range, and IV. Active participation (Frigyes S. (ed) 1966). These test results demonstrate the extra musical benefits derived from Kodaly music education.

Singing

Choksy (1976), Zemke (1977) and Forrai (1985) explain Kodaly's reasons for teaching music through singing. Zemke states that "according to Kodaly, singing is the foundation of all music, and the voice the most accessible instrument to man. Through the voice it is possible to achieve both genuine musicianship and intellectual development" (p. 24). It makes sense to teach music through singing since it "is as natural an activity to the child as speaking" (Choksy, 1986,
p. 71). Forrai (1985) adds that later on singing will be the basis for learning to play an instrument and can be enjoyed throughout adult life. Group singing has great worth because it provides much "common pleasure to all people and serves as a bond between them" (p. 37).

Kodaly’s educational philosophy is the foundation of his teaching approach. In his writings he states:

1. That true musical literacy—the ability to read, write and think music—is the right of every human being.

2. That, to be internalized, music learning must begin with the child’s own natural instrument—the voice.

3. That the education of the musical ear can be completely successful if it is begun early—in kindergarten and the primary grades—even earlier, if possible.

4. That, as a child possesses a mother tongue—the language spoken in his home—he also possesses a musical mother-tongue in the folk music of that language. It is through this musical mother-tongue that the skills and concepts necessary to musical literacy should be taught.

5. That only music of unquestioned quality—both folk and composed should be used in the
Development of the Method

Based on the above stated philosophy Kodaly worked to develop a system of music education. What evolved was a method "which provides for a sequential and progressive development in teaching music concepts" (Zemke, 1977, p. 34).

This system was developed under Kodaly’s guidance but it borrowed from educational thought, both past and present, and psychological findings from around the world (Choksy, 1981). In addition numerous Hungarian musicians, educators and disciples of Kodaly have contributed to the development and synthesis of his concepts (Zemke, 1977).

Kodaly’s sol-fa method came from the system used by John Curwen in England after 1870. It uses the moveable do and has syllables to represent pitches. "Kodaly adopted the initial letters that stood for the syllable names of pitches, but he used other aids for teaching rhythmic notation" (Landis & Carder, p. 45). Choksy (1986) explains the value of this system in training the musical ear. It focuses attention on pitch relationships within a tonal system, and is consistent in any key.

Relative solmization is used in singing and sight reading. With this method children learn to read music much sooner.
As part of his Tonic-sol-fa system Curwen also used hand signals to represent each pitch of the scale. These signs are a spatial representation of the sound and they are a kinesthetic, visual aid to developing tonal memory.

The rhythmic elements of Emile Jacques-Dalcroze, and Emile Joseph from Switzerland and Cheve from France, influenced Kodaly in developing the rhythmic aspects of his system. Choksy (1986) explains that Cheve used syllables to express the duration. They are a way of saying rhythm aloud. They help in reading and writing of rhythms. At first the children do not learn the actual note value names. For example they learn "ta" for the quarter note and "ti-ti" for two eighth notes. Choksy (1988) indicates that this is used only at the beginning levels of music instruction.

Choksy (1981) describes Dalcroze's influence on the method. Rhythmic movement comes from Dalcroze eurhythmics which include "stepping the beat, clapping rhythms, performing rhythmic ostinati, and rhythmic movement of various kinds" (p. 10). However, while Dalcroze practice uses piano, in Hungary the child moves to his or her own singing.

The educational theories of Pestalozzi in Switzerland and Kestenberg in Germany greatly influenced the teaching learning process of the method (Choksy, 1981). The work of
Piaget and the spiral curriculum of Bruner are also evident in the curriculum.

What has been described above are the tools of the Kodaly approach - tonic sol fa, hand signs and rhythm duration syllables. It should be noted that those are teaching techniques. Zemke warns: "These 'techniques' are not to be glorified in themselves. The method encompasses more than any of them or all of them taken collectively" (p. 29).

Unfortunately in the United States, the "techniques" are interpreted by many teachers to be the Kodaly method without real understanding of the philosophy and sequential use of the materials.

**Materials**

Choksy (1988) enumerates the materials used in the curriculum. They are:

"1. Authentic children's games and nursery songs,
2. Authentic folk music,
3. Good composed music, ie. music written by recognized composers" (p. 17).

Nursery rhymes and singing games are the basis for teaching music to young children because they are so much a part of a young child's experience and cultural heritage, and because they incorporate movement with the music. Many of
these songs are built on the pentatonic scale. Kodaly observed that young children had difficulty singing half steps in tune. To develop accurate intonation, he began with the pentatonic scale which had only major seconds and minor thirds. There is a wealth of early childhood music based on this scale which can be used for teaching.

Denise Bacon reviews the order in which to teach children music. She says:

Kodaly's premise is that the small child learns first through singing games, next through folk songs of his own region and country, then through international folk songs which is a bridge to art form and the classics of composed music (cited in Landis & Carder, p. 61).

**Musical Memory and Inner Hearing**

Musical memory begins with melody identification. It is the ability to recognize a song or melodic motif when it is hummed or played on an instrument and is dependent on previous musical experiences (Forrai, 1988). For older children the beginning of a song may be shown with hand signs and the children would be expected to sing it correctly.

Choksy (1986) describes the skill of inner hearing as the ability to think music without singing out loud. For young children it is hiding the song. They begin singing aloud and on a sign from the teacher they continue singing silently.
This skill is begun with the youngest children and developed throughout their musical training. When a person looks at a piece of music and can think the sound, he or she uses this ability. "It is a mark of the literate musician" (p. 89).

Child Developmental Approach

Choksy (1988) calls the Kodaly approach to teaching music, child developmental. What this means is that the method is based on child development rather than "a subject-logic approach [where] there is no relationship between the order of presentation and the order in which children learn easily" (p. 11). This "approach to sequence within a subject requires the arrangement of subject matter into patterns that follow normal child abilities at various stages of growth" (p. 12).

Sequence and Order

The sequential presentation of material comes from the songs. They are carefully selected for rhythm patterns and pitches. The melodic sequence begins with songs containing so-mi, then la is added and then do and re. The rhythm patterns begin with the steady beat $\downarrow$ ta and divided beat patterns $\downarrow\uparrow$ ti-ti and combine $\downarrow\downarrow$ ti-ti and $\uparrow$ ta and
quarter rests for use in teaching beat, accent, and rhythm patterns (McDonald & Simons, 1989).

Order and sequence are vital to a successful Kodaly music education program. Choksy (1981) states: "The teaching order is always sound to sight, concrete to abstract... The pedagogical order for each new learning at each level is hearing, singing, deriving, writing, reading, creating" (p. 10). The children may sing music that is more difficult than the level of their reading skills and they are able to read more difficult materials than they can write.

In conclusion, Choksy (1986) states that with the Kodaly method, "musical learning evolves from musical experience" (p. 91). Concepts are extracted and musical skills are practiced from the materials:

These concepts and skills are then applied to more complex music, and more involved concepts evolve, and further musical skills are developed. It is a spiral curriculum process in the truest sense of the word - a spiral aimed at the fullest development of the musicianship inherent in all people" (p. 91).
CHAPTER VII
IMPROVISING AND CREATING

Improvising and creating are important components of the learning process and in music education. Kodaly stated that "all children of normal thinking and feeling would improvise if they were allowed to do so" (in Forrai and Kalmar, 1984, p. 6).

Forrai and Kalmar (1984) believe all children can be musically creative if they are in an environment that will nurture them. Creativity is a human need for self expression and not a trait reserved for talented people. This broader interpretation of creative potential manifests itself very early in life.

Even babies exhibit signs of divergent behavior when they try different ways to perform an activity. This early creative behavior is more of a assimilative process. Adult creativity involves a high level of assimilation and accommodation and is characterized by social criteria and a high level of abstract thinking.

Forrai and Kalmar (1984) believe that a basic problem in education exists in maintaining the creative qualities of fluency, flexibility and originality which young children possess, and simulataneously in helping them to meet the need to use social criteria in their creative activity.
Between the ages of two and seven play is a major activity of the child. Forrai and Kalmar (1984) explain the relevance of play to creativity. Young children usually prefer divergent activities and seem to respond in divergent ways in nearly all situations. Most of their activities involve play which is mainly a function of assimilation. Since early creativity is mainly an assimilative process, play then serves to foster this process in the older child.

**Rules, Structure and Limitations**

Forrai and Kalmar (1984) emphasize the importance of rules in the creative process. Creative behavior can emerge from activities with which children are familiar such as movement, speech, sound making, playing, and drawing. Singing is a good example of musical improvisation. Kodaly felt that humming is a natural form of expression. With very young children it is a function of assimilation. When words are added they present certain limitations involving phrasing, rhythm, tempo and intonation. These limitations are the beginning rules which give an underlying structure to creative behavior.

Developing rules and a willingness to comply with them as they invent things is an indication that children are changing from elementary creative behavior to using a more mature process of creating.
Games also have rules, but young children have trouble understanding and following them. When they reach about five years of age they can begin to make and follow rules. Game rules help children develop socially, morally, politically emotionally and cognitively (Kamii & DeVries, 1980). Without some understanding and agreement of the rules, the game cannot begin. Children also need to cooperate to make and live by rules. Kamii & DeVries believe that "making rules is a political activity involving decision making" (p. 28) and that rules create consequences by which children learn limitations.

Singing games serve many functions in Kodaly music education. Songs are practiced through the games. Pretend games develop imagination and fantasy, by acting out life situations in a form of role play.

Kamii and DeVries (1980) state: "All group games stimulate mental actions by involving physical actions" (p. 30). This is also applicable to singing games, which are at the heart of the Kodaly early childhood program. They involve language and movement and contribute to creativity because they encourage fantasy.

Abeles, Hoffer & Klotman (1984) continue to discuss structure and limitations in the creative process. It appears that creativity is fostered, not hampered, when there are restrictions and demands. Children would be overwhelmed
if they were not given guidelines when asked to improvise. A person also needs to have a knowledge base and experiences in order to create. Although solutions might be novel, they need to meet the social criteria of being useful and appropriate. What a teacher is may be more important than what he or she does in creative teaching and learning. The teacher needs to support students for their creative attempts. Ultimately, creating music is an individual matter. Finally, Abeles, Hoffer and Klotman (1984) raise the question of how best to encourage creativity. There is conflicting evidence as to whether there should be much structure at least in initial stages or that encouragement and much freedom are more effective. Since creating is an individual matter it may depend on what works best for each person. To accommodate such diversity, this thesis presents a model that integrates both structure and freedom into the curriculum.

**Webster Model**

Peter Webster (1987) has developed a conceptual model of creative thinking in music. The areas of musical creativity described by him, represented in Figure 1, are composition, performance and analysis (listening). This model is not designed in developmental terms, but Webster suggests that the major aspects of the model can be applied to creative
Figure 1. Conceptual model of creative thinking in music.

thinking in the young child.

In reference to Webster's (1987) model, the "performance/improvisation" domain is the "product intention" expressed intuitively by young children. However, in an encouraging educational environment, they might also be involved with "composition" and "analysis." Webster indicates that there is no research to suggest that structured experiences are harmful to the child as long as intellectual and physical development is considered. This supports the Kodaly method which is highly structured and involves children in all three areas in some appropriate form.

"One of the major implications of [Webster's] model for child development in music is that environments that encourage divergent thinking in music are just as important as environments that encourage convergency of thought" (Webster, 1987, p. 168).

The core of the Webster model stresses the importance of developing environments where there is interaction between divergent and convergent thinking in music. This model gives credence to the hypothesis of this thesis in which both kinds of musical thinking should be encouraged within the classroom environment.

Finally, Webster (1987) suggests that research is needed to support the role of creative thinking in music in the
overall musical development of the child" (p. 168). He believes that ethnographic research on creative thinking is important as a future direction. The work done by Moorhead and Pond (1937-1944) used this methodology to observe children's improvisation in a natural, unstructured setting.

**Pillsbury Foundation Studies**

The Pillsbury Foundation School (PFS) was set up for the purpose of learning about children's natural musicality. Composer Donald Pond was a teacher at the school. He was interested in the development of children's musicality and treated his pupils like composers. He stated: "I considered that my responsibility was to observe the spontaneous creativity of unindoctrinated normality, not the building of special genius" (Pond, 1980, p. 39). He also chose a variety of instruments for the children to use. These were authentic, good quality instruments, some from Bali including gongs, bells, drums, cymbals, and rattles as well as others that were added as needed. Children were allowed to use these instruments freely in any part of the school.

Observational records of self-initiated creative activities of children were kept from 1941-1951. The reports were published in a series of four volumes which were reissued in a single text, *Music of Young Children*, (Moorhead and Pond, 1978). The four volumes covered are: Chant - the
spontaneous singing of children; General Observations—include dramatic play that evolved from song activities; Musical Notation—an experiment in teaching five and six-year-olds to read music; Free Use of Instruments for Musical Growth—how four-year-olds made music by exploring, experimenting and using percussion and tonal instruments (McDonald & Simons, 1989).

There have been more recent studies which support the PFS study. Shelly (1981) investigated the musical capabilities of young children at the University of Maryland Center for Young Children. This replication study supports the belief that children are curious about sound. When allowed to experiment with instruments and other musical materials in the classroom, they will exhibit many musical behaviors. Through free exploration, children learn to analyze, invent, discover, identify, compose, discriminate, classify, arrange and rearrange sound, thus expressing their own unique musicality through improvisation.

The PFS studies were substantiated by Miller (1983) in her dissertation "Music in Early Childhood: Naturalistic Observation of Young Children's Musical Behaviors," which describes spontaneous musical behaviors of young children in a group situation. The study used naturalistic observations with a musical Behavior Observation Matrix, designed by Miller, to measure the children's musical activities.
Creating Music in the Classroom


McDonald & Simons (1989) indicate: "Creative musical behaviors manifest themselves long before children can read or write music" (p. 49). This is evident in Flohr’s (1984) study of improvisations, using xylophones by two to five year old children. The results of the study shown in Table 2 indicate that even very young children will impose their own structure on their musical improvisations by using repeated patterns. They are also able to combine quite different rhythmic patterns. These observations confirmed the work of Moorhead & Pond who found that young children had an inborn "sense of the function of form" (cited in McDonald & Simons, p. 50).

Aronoff (1969) believes that creating cannot be done in isolation. It needs to have a medium like moving, playing or singing. She considers improvising a cognitive objective in the curriculum. She indicates that at the end of the first year of a music program, young children should be able to
# Table 2  
Flohr’s Summary of Children’s Exploratory Improvisations

<table>
<thead>
<tr>
<th></th>
<th>Two-Year-Olds</th>
<th>Three-Year-Olds</th>
<th>Four-Year-Olds</th>
<th>Five-Year-Olds</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rhythm</strong></td>
<td>moderate, even,</td>
<td>moderate, even,</td>
<td>moderate, even,</td>
<td>moderate, even,</td>
</tr>
<tr>
<td></td>
<td>inaccurate —</td>
<td>some triple,</td>
<td>fairly accurate.</td>
<td>some triple,</td>
</tr>
<tr>
<td></td>
<td>motor energy</td>
<td>matched bordun</td>
<td>some triple</td>
<td>matched bordun rhythm,</td>
</tr>
<tr>
<td></td>
<td>rhythm pattern</td>
<td></td>
<td>accurate steady beat</td>
<td></td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>not evident</td>
<td>some repetition and ostinato</td>
<td>some repetition common,</td>
<td>rhythmic repetition</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>also melodic repetition</td>
<td></td>
</tr>
</tbody>
</table>

**Definitions:**

**Bordun:** a recurring “drone” often produced by playing the first and fifth tones of a scale (e.g. C and G) together. Often borduns are used as accompaniments to songs.

**Triple:** the organization of beats into patterns of threes; e.g., the first beat of the three is performed more strongly than the other beats. Example: “BEAT, beat, beat.”

**Repetition:** a melodic or rhythmic pattern is repeated; such repetition tends to give structure to a series of patterns and suggests a “composition” rather than random sounds.

**Ostinato:** a recurring melodic or rhythmic pattern that is often used to accompany songs.

Flohr studied improvisations of two to five-year-old children using xylophones.

improvise rhythm with instruments or by clapping and
improvise melodic shapes by singing. Greenberg (1979)
concurs and stresses the importance of the role of the adult
in planning an environment to foster creative activities.

Greenberg (1979) explains that the child creates from what
he or she knows. Just as the composer uses familiar musical
elements to make new combinations, the child uses his or her
musical knowledge to create something new. Thus, creating
music is a synthesizing, unifying experience and it is the
child who is the ultimate judge of his or her creative
endeavors.

Greenberg (1979) summarizes the value of encouraging
creativity in an early childhood music program.

Since the process of creating music involves the use
of all the elements of musical expression (listening,
rhythmic movement, singing and playing instruments), it
provides one of the most important experiences for the
musical growth and development of the young child (p.
250).

**Improvising in the Kodaly Curriculum**

The development of musicianship in the Kodaly approach
would not be complete if it did not include improvising and
creating. In fact, improvisation skills are taught along
with other skills and content areas and are practiced in each
music lesson. Kodaly believed that a musically educated person is to some degree a composer, performer and listener. Landis & Carder (1972) state that: "youngsters grow up so comfortable with the language of music that to invent with it is as easy as using words to form sentences" (p. 76).

Within the Kodaly approach the assumption is that improvisation is based on knowledge. After learning basic rhythm patterns (r-l and I) and at least three solfa notes (s-m-l or m-r-d) children can begin to improvise. Creative activities use patterns or motives already familiar to the children. From this they can improvise games, songs and exercises.

Although exploration of sound is not included in the lesson, Forrai (1988) encourages informal musical activities during free time. Choksy (1981) says that beginning in the nursery school the children are expected "to create and perform rhythm patterns" (p. 75), play question and answer games, "create musical dialogues to act out song stories" (p. 75), and to move creatively to music.

Finally Choksy (1981) makes a distinction between improvisation and composition. She states:

The terms 'improvise' and 'compose' have different meanings. Both are means of organizing musical sounds. Both are steps toward musical creativity. However, improvise is used to mean immediate oral response in a
structured situation. Compose refers to the process of thinking through music and writing down one's musical thoughts. Improvisation is viewed as an oral and aural skill; composition as an inner hearing and writing skill (p. 85).

This description of creative behavior encouraged in the Kodaly approach contradicts the criticism in the United States that this method inhibits creativity. Choksy (1988) suggests that perhaps those American Kodaly teachers have never gone beyond the beginning levels and apparently do not have a full understanding of the method.

**Research in Hungary**

**Dietrich**

In Hungary, there is considerable interest and research in the study of musical creativity and improvisation in early childhood. Helga Dietrich (1986 & 1988) has presented two papers on this topic. The first one (1986) is entitled, "Possibilities of fostering improvisation in kindergarten age." She emphasizes the importance of motivation by teaching the songs in a playful manner. The Hungarian belief is that folk songs and singing games provide a joyful atmosphere in which young children can learn.

Musical modeling to encourage inventive individual singing, the development of rhythmic abilities and
development of the child’s ear for music, foster improvisation. Dietrich claims the musical elements and context of the songs experienced in singing and games develop the emotional, cognitive and motor abilities of the child.

As a result of research on creativity since 1970 in which creative ability is believed to be a general characteristic of personality, improvisation is now included in the preschool curriculum. It is encouraged in an atmosphere that is friendly and allows children to express themselves freely, where they value each other’s ideas, are non-competitive and where they create interesting, playful solutions for the sake of the activity itself.

Dietrich (1986) suggests the following ways of developing improvisation skills:

1. Children echo a motive from a familiar song or rhyme for the purpose of feeling the length of the smallest sensible musical unit.

2. Children echo greetings, and unknown motives demonstrated by the teacher.

3. Children invent rhythm or melody motives of a story or theme using the rhythm of words or making up a melody to words.

4. Children can play melodic question-answer games with a range of five or six tones. The melody of the answer can be same or different.
5. Children invent melody motifs from pictures of a well known story or about popular heroes. The plot of the story is assembled from the individually invented motifs.

6. Children compose melodies to familiar rhymes. Dietrich concluded her paper with a video demonstration of children performing these various tasks.

In a paper presented at a seminar of the Early Childhood Commission of the International Society of Music Educators in 1988, Dietrich discussed: "An Experiment to Compare the Manifestations of Creativity in Various Areas in the Early Childhood--with Special Regard to Possibilities for Improving Musical Creativity." In it she explains that in Hungarian nursery schools, one task of the teacher is "to improve the children’s creativity. This can be achieved not only during the singing and drawing activity or telling short poems and tales, but during the children’s spontaneous playing through the day as well" (p. 3).

Dietrich’s (1988) experiments attempt to explore ways to improve creativity in five and six year olds. Teachers gave descriptions of creative and uncreative children. Tests on (1) improving an object - verbal; (2) constructing a picture - visual, and (3) musical creativity - in singing and movement - auditory and kinesthetic, were administered and evaluated on the basis of Torrence’s creativity test. The
evaluations indicated which children were most and least creative and in what areas.

A sociometric survey of the class based on teacher observation revealed that the most popular children who emerged were also the most creative. Another component of the study indicated that peer relationships and teacher appreciation are a source of stimulation for creativity. There were correlations between verbal creativity and increased musical inventions, and with drawing and music. Finally, Dietrich (1988) concludes this study by emphasizing the importance of the teacher in setting an example for the children to facilitate their creativity.

**Kalmar and Balasko**

Magda Kalmar and Gitta Balasko (1980) from the Institute of Psychology in Budapest, Hungary, did a study entitled, "Musical Mother Tongue and Creativity in Preschool Children’s Melody Improvisations." This paper presents an excellent overview of how Piagetian thinking on child development relates to creativity.

Kalmar and Balasko (1988) view improvisation as a structured activity involving rules. They state:

The freedom of the individual is never complete: in order to create a product which is valuable in any--practical, scientific or aesthetical--sense, the creative
process must respect a certain set of laws. Only a high level of equilibrium between assimilation and accommodation (in Piagetian terms) enables a person to successfully reconcile the conformity to rules with the need for originality; it cannot be expected from a child. Divergent activity in young children...appears to be a more or less purely assimilative process that leaves any constraints out of consideration...During the preschool years children make their first attempts to find out things which are new and interesting, i.e. original but at the same time either have some practical utility or meet some aesthetical-like criteria. The same process can be traced to the way children invent tunes (p. 3).

The best examples of children's improvisation show originality, yet conformity, to the rules involved.

Since a knowledge base is fundamental to creating an original product, the hypothesis of this study is that children's ability to improvise depends on their prior musical experiences. The musical material used in Hungarian nursery schools with its limited range of notes and specific rhythms create that foundation.

Kalmar & Balasko (1986) describe different kinds of spontaneous improvisations. Children invent words to go with the melody, they make up nonsense texts, and they put melodies to rhymes or poems or even fairy tales. For the
purposes of comparison, children were asked to invent and sing a melody for previously learned nursery rhymes.

The study attempted to answer the following questions:

Do...invented melodies reflect the characteristic features of the music material taught in the nursery school?

If so, how do the children use this acquired musical mother tongue in a divergent way when they improvise melodies?

To what extent do music stimuli from other sources than deliberately planned teaching influence the character of these improvisations?

How do the amount and quality of the children's musical experience influence their melody improvisations (p. 6)?

Thirty children ages five and a half to six and a half participated in the study. There was a control group who received traditional music training, a group who received two extra thirty minute music lessons a week, and the third group who had an extremely creative teacher with above average musical training. The children in the later group were involved with music throughout the day. The children in all three groups had all been exposed to the same kind of music material, but the musical experiences of each group were different.
The procedure required each child, individually, to sing two previously learned rhymes. They were to make each melody as interesting as possible and to make up as many melodies as they wished for each text. Basically the results showed that the "improvisations reflect features of the music material taught at the nursery school. There is ample evidence that the children attempt to use the acquired elements and rules creatively and combine them with experience from other sources rather than simply copy the known songs" (p. 9).

In comparing the three groups, the results indicate that the control group did the poorest, the group with extra lessons was next in terms of number of improvisations but they still stuck closer to the learned music, and the group with the creative, musical teacher scored highest on the amount of improvisations (fluency) and on originality.

Kalmar & Balasko’s (1986) findings support their hypothesis concerning the existence of a "musical mother tongue." They indicate that children’s improvisations show many aspects of the songs they had learned. However, many improvisations went beyond the known elements. The creative transformation of learned material is an example of young children’s creativity. The amount and quality of musical experience appeared to make a difference in the responses. The study concludes that a major condition in promoting
children's musical creativity lies with a musically well trained and creative teacher.

Teacher Role and Training

McDonald & Simons (1989) emphasize the value of a good teacher in an effective early childhood music program. According to them, the teacher needs to understand children as well as music and to provide a quality musical environment for learning.

Zeitlin (1982) discusses preschool teachers' questions and concerns about the voice, instruments, musical materials, preparation, planning, memorizing songs, and overcoming fear of performing. In her book she also talks about encouraging creativity in children, creative teachers, a stimulating environment, and the kind of program that fosters creative behavior.

Preschool training of American teachers is as varied as the programs in the colleges and universities they attend. In Hungary, because of its small size and political structure, there is a uniform education program. Forrai developed an impressive early childhood curriculum for teachers entitled, "Kindergarten Teacher's Preparation for the Music Education of Small Children in Hungary." It must be remembered that most people who begin teacher preparation have gone through an education system that has developed
their music literacy. The musical requirement for early childhood educators is at a very high level and enables the teacher to make music an important part of the preschool curriculum. The teacher preparation guide can be found in Appendix D.
CHAPTER VII
SAMPLE LESSONS

Lesson Plans

The lesson format consists of an:

I. Introduction (3-4 minutes)

II. 1. New Song (3-4 minutes)
     2. Review (8-10 minutes)
     3. Summary (4-5 minutes)

III. Ending (3-4 minutes)

The lesson time is 15-20 minutes for three-year-olds, 20-25 minutes for four-year-olds and 25-30 minutes for five-year-olds.

Concept High-Low

Three-year-old group

Objective: Show high-low with motions and spoken voice levels

Materials: "See Saw"--review
          "Pussy Cat"--new
          "Sally Go Round the Sun"--review game
          "Snail Snail"--review
          "Starlight"--listening

Props: Cat puppet, pictures of sun, moon and chimney pot.
Outline:  
I. "See Saw" do with actions  
   II. 1. New rhyme: "Pussy Cat"  
       2. Game: "Sally Go Round the Sun"  
       3. Sing "Snail Snail" in high and low voice  
III. Listening: "Starlight"  

Activities: The children stand in a circle singing "See Saw" tapping their knees on the beat. Then they put out their arms and bend from side to side. The class sits down. The teacher says the new rhyme "Pussy Cat" using a cat puppet. The class repeats the rhyme with her several times. Then the teacher asks the questions in a low voice and the class answers in a high voice. The class asks the question and the teacher answers. Then one-half of the class asks the question and one-half answers and they switch parts. Children form a circle. Three children are in the center. They sing and play "Sally Go Round the Sun." One child in the center sits on the floor holding a "sun." One child sits on a chair holding a "moon" and one child stands holding a "chimney pot." The class walks in a circle and jumps down on "Boom Boom." Then
three new children go into the center. Play the game several times.
The children sit in a circle and sing "Snail Snail." Their hands reach high on the second snail and touch the ground on the fourth snail. They twirl their hands on the last line. The teacher sings the song in different registers. The teacher sings "Starlight" and the children pretend to rock their babies as they listen.

Four-year-old group

Objective: High-low

Materials: "Bee Bee"--review rhyme
          "Handy Dandy"--new game
          "Bounce High Bounce Low"--review game
          "Snail Snail"--review
          "Pussy Cat"--review
          "Hush Little Minnie"--Listening

Props: Ball, cat and elephant puppet, small object to hide in the hand.

Outline: I. Greeting with puppets
          Say rhyme "Bee Bee"

          II. 1. Play new game "Handy Dandy"
          2. Play game "Bounce High"
          3. Sing "Snail Snail" at different pitches.
Do "Pussy Cat" with puppets.

III. Listening: "Hush Little Minnie"

Activities: Say "Bee Bee" using different voice levels.
   Sing hello to the children using a high voice with the cat puppet and a low voice with the elephant puppet.
   The teacher says the new rhyme "Handy Dandy."
   Children slide their voices up for high and down for low when they guess in which hand the teacher is hiding the object.
   The teacher sings "Bounce High" and bounces the ball to a child who bounces it back. They do it on the beat. They bounce it high and low following the words of the song.
   Sing "Snail Snail" in a high voice and walk on tip toe and sing in a low voice and walk bent over.
   Two children say "Pussy Cat" using cat and elephant puppet and use high and low voices.
   Review "Bounce High" stretching and bending to the song.
   Listen to "Hush Little Minnie."

**Five-year-old group**

Objective: High-low. Sing at an interval of a
fifth, play instruments and work individually.

Materials:  
"Bounce High"--review  
"Bow Wow Wow"--new song  
"Handy Dandy"--review game  
"Snail Snail"--review  
"Pussy Cat"--review  
"Hush Little Baby"--listening  

Aids:  
Recorder, glockenspiel, hand drum, finger cymbals.

Outline:  
I. Sing hello with names using do and sol.
II. 1. New song--"Bow Wow Wow"  
2. Game--"Handy Dandy"  
3. "Snail"--play on recorder and glockenspiel  
   "Pussy Cat"--use drum and finger cymbals.
III. Listen--"Hush Little Baby"

Activities:  
Warm up by singing greetings on pitches sol and do. Greetings are: Hello Children, Hello Teacher, Hello to individual children.

Teach children "Bow Wow Wow." Stand in a circle and demonstrate the game:

"Bow, Wow, Wow"--stamp three times  
"Whose dog art thou?"--with a jerk point finger upward.

"Little Tommy Tucker's dog"--partners hold hands and quickly circle in place.
"Bow, Wow, Wow"--stamp three times and turn away from partner and face neighbor.

Play "Handy Dandy". Children guess high or low and they need to sing high on g', a' or b' (Teacher gives pitch) or low on c', d' or e'.

The teacher plays "Snail" on the recorder and glockenspiel and shows the location of the pitches on the instruments. Talk about the high and low sounds.

The children do "Pussy Cat" in pairs. The "cat" plays the cymbals and the questioner plays the drum as they say the lines using a high and low voice.

Tell a little about "Hush Little Baby" before singing it. It is a story song.

Children listen.

Concept: Timbre

Three-year-old group

Objective: Recognize children's voices, animal sounds and the sound of the recorder.

Materials: "Hickety Tickety"--review
"Doggie, Doggie"--new song
"Old McDonald"--review game
"Bow Wow Says the Dog"--review
"Mary Had a Little Lamb"--listen

Props: Puppets

Aids: recorder

Outline:
I. Sing and play "Hickety Tickety" on recorder.

II. 1. New song--"Doggie, Doggie"
2. Game for review--"Old McDonald"
3. Do "Bow Wow Says the Dog"

III. Listen--"Mary Had a Little Lamb"

Activities: The child sits in the teacher's lap and the class sings "Hickety Tickety." The child sings his or her name alone. The teacher plays the song on the recorder and asks the class what he or she is doing.

The teacher tells the class about a doggie whose bone was stolen. The children stand in a circle. The teacher walks around and gives the "bone" to a child on "Who stole the bone?" The child sings "I stole the bone."

Play "Old McDonald." Children take turns naming animals and making sounds.

For "Bow Wow Says the Dog," give a dog, rat, cat and pig puppets to four children. They make their voices sound like the animal they are holding.
Listen to "Mary Had a Little Lamb."

Four-year-old group

Objective: Voice and instrument recognition.

Materials:
- "Hickety Tickety"—review
- "Pease Porridge"—new
- "Doggie Doggie"—review game
- "Bow Wow Says the Dog"—review
- "Over in the Meadow"—listen

Props: Dog, cat, rat, pig puppets.

Aids: Claves, triangle and cymbals.

Outline:

I. "Hickety Tickety"—using instruments

II. 1. "Pease Porridge"—make a sound on the rest.

2. Play "Doggie Doggie"—voice recognition game.

3. Individuals do "Bow Wow Says the Dog."

"Pease Porridge" using instruments on rest.

III. Listen—"Over in the Meadow"

Activities: The class sings "Hickety Tickety" while a child sits in the teacher’s lap and plays and sings the name of the instrument he or she is holding at the appropriate part of the song.

Make sounds and do actions on the rest in "Pease Porridge" after hot, cold and old.

"Doggie Doggie" is a voice recognition guessing
game. The blindfolded child guesses who has the bone.

Play "Bow Wow Says the Dog" using puppets. Say "Pease Porridge: and the teacher uses a cymbal, sticks, or triangle on the rest.

Listen to "Over in the Meadow."

**Five-year-old group**

**Objective:** Recognize triangle, claves and drums.

**Materials:** "Who's That"--new song
"Pease Porridge"--game review
"Grandma Grunts"--review
"Doggie Doggie"--review
"Bought Me a Cat"--listening

**Aids:** Triangle, claves, and drums.

**Outline:**

I. Sing about instruments

II. 1. "Who's That"--new song

2. Play "Pease Porridge Hot" with instruments.


   "Doggie" recorder and glockenspiel.

III. Listen--"Bought Me a Cat"

**Activities:** Sing "What do you Play?" on s-m-m-s. Give a child an instrument to play and answer "I play the drum" with same pitches.

The children sit and the teacher sings "Who's
That?" Then play a guessing game. A child in the middle is blindfolded and one child goes out. The blindfolded child tries to guess who is missing when the child who went out sings the responses.

Play "Pease Porridge Hot." Each of three children hold a drum, triangle and claves. The class imitates the different instruments played on each rest.

Sing "Grandma Grunts." Girls sing and boys whistle. Then have boys sing and girls whistle. The teacher plays "Doggie" on the recorder and on the glockenspiel. Then she alternates phrases on the two instruments and a child plays the claves on the last phrase.

Show pictures of the animals as children listen to "Bought Me a Cat."

Concepts: Beat, Rhythm

Three-year-old group

Objective: Show beat with movement.

Materials: "Hickety Tickety"--review
"Apple Tree"--new rhyme
"Ring Around the Rosy"--game
"Eencie Weencie Spider"--listening
Aids: Claves

Outline:
I. Keep beat to "Hickety Tickety"

II. 1. New rhyme--"Apple Tree"

   2. Review game: "Ring Around the Rosy"

   3. Say "Apple Tree" with actions to the beat.

III Listen to "Eencie Weencie Spider."

Activities: Children tap their legs as they sing "Hickety Tickety" and echoes the teacher who sings a child’s name.

After hearing "Apple Tree" several times, the children begin to say it. One child sits in the teacher’s lap. The teacher helps the child play the claves on the beat. Repeat.

Play "Ring Around the Rosy." Try walking, tip toeing, jumping, changing directions, etc.

Children stand and do different beat motions to "Apple Tree."

Listen to the "Eencie Weencie Spider."

---

Four-year-old group

Objective: Begin rhythm of the words.

Materials: "Apple Tree"--review rhyme

"Bobby Shafto"--new song

"Lucy Locket"--review game

"This Old Man"--listen
Props: Bear and rabbit puppets  
Pictures of food  
Purse or small scarf

Outline:  
I. Clap rhythms of foods and do beat and rhythm with "Apple Tree."

II.  
1. New song--"Bobby Shafto" 
2. Review game--"Lucy Locket" 
3. Do "Apple Tree" with puppets. alternate rhythm and beat.

III. Listen to "This Old Man."

Activities:  
Show a picture of a food and clap the rhythm of the sentence "I see an apple." etc. The teacher hums "Apple Tree." Class guesses. Then she holds the bear puppet and does the beat. She says the rhythm of the words with the rabbit puppet. The children tap a beat but clap the rhythm of the words. The teacher sings "Bobby Shafto" and shows how to row back and forth with a partner. Repeat several times.  
Play "Lucy Locket." Give many children a chance to be "it." Don't play as chasing game. The child with the purse walks around the circle. At the end of the song he or she gives it to the closest person, then sits in the place of the
new person who walks around.
Review "Apple Tree" with puppets. Have class
clap rhythm close to their mouth. Then
alternate lines with rhythm and beat. Then
discuss what the rabbit and bear are doing.
Listen to "This Old Man."

**Five-year-old group**

**Objective:**
Using rhythm in telling a story and improvising
rhythm patterns.

**Materials:**
Book - "The Three Billie Goats Gruff."
"Lucy Locket: - new game
"Bobby Shafto" - review
"Go Tell Aunt Rhody" - listen

**Outline:**
I. Tell the story of the "Three Billie Goats Gruff."

II. 1. Play "Lucy Locket" as chasing game
2. Play "Bobby Shafto."
3. Tell "Three Billie Goats Gruff" improvising
   phrases.

III. Listen to "Go Tell Aunt Rhody."

**Activities:**
Greet the children by saying something about the
color of a piece of their clothing. Ex: Clap
and say, "You have a blue shirt." The child
claps back. "I have a blue shirt."
Read the "Three Billie Goats Gruff" and have the children repeat "Trip Trap Trip Trap," and "Who's That Going on my Bridge?"

Play "Lucy Locket" as a chasing game.

Play "Bobby Shafto." Begin with two children in the center rowing back and forth. At the end of the song they each choose a new partner and keep on going like this. Those children not yet chosen sing and make rowing motions.

The teacher tells part of the "Three Billie Boats Gruff" showing pictures and improvising rhythm sentences for the text. The children echo back and clap the rhythm of those sentences.

The teacher tells a little about "Aunt Rhody," then sings the song. The class listens.
Discussion of Lesson Plans

The lesson plans are designed to show how each of three concepts are taught to three, four, and five year olds. The lesson time lengthens as the child's attention span increases: beginning with fifteen minutes for the youngest children and increasing to thirty minutes for the five-year-olds. Three-year-olds are not required to sit together. The four and five-year-olds are expected to participate as a group. As they progress they do more individual singing, their games are more complicated and there is more discussion of the concepts.

The listening experience is a time to relax and just enjoy hearing a song performed by the teacher or musical guest. The older the child, the longer the listening time. There may be a brief explanation of the song, but this experience is primarily for pleasure and for developing a positive emotional response.

High and Low

The concept of high and low for three-year-olds is taught at an unconscious level. In "Sally Go Round The Sun," the three children are positioned at three levels to represent the pitches, voice levels and high and low motions. Songs are used to build up a repertoire so that the concepts can be
presented at a more conscious level when the children are older.

Four-year-olds continue to use different voice levels with visual cues from puppets. "Handy Dandy" uses the worlds "high" and "low," but in the context of the game. The children slide their voices up or down to respond. In "Bounce High, Bounce Low," the children experience highs and lows in space. They sing "Snail Snail" beginning with higher and lower pitches and show it with movement in space by stretching and bending.

At age five, the concept is demonstrated by using hand motions to show the direction of the pitches. With "Bow Wow Wow," do, mi, sol, is shown with hand levels. "Handy Dandy" is played more independently and children respond by singing pitches separated by an interval of a fifth.

Demonstrating how the song "Snail" is played on a glockenspiel and on the recorder gives the children a visual perspective of the song. At this age the children are able to recite "Pussy Cat" in pairs and use high and low voices and high and low sounding unpitched instruments. The teacher may use the terms, higher voice and lower voice.

**Timbre**

The purpose for introducing the concept of timbre to three-year-olds is to enable them to recognize the voices of
different children and also the different sounds animals make. Children can also recognize the difference between the voice and an instrument. "Doggie, Doggie" and "Old McDonald" are played for voice and animal sound recognition. The use of puppets in "Bow Wow Says the Dog" helps reinforce animal sound recognition.

The four-year-old is able to sing more independently and play simple instruments. "Pease Porridge Hot" uses sound effects and motions. For "Doggie Doggie" the children can now follow the rules of the game. Again the children make different animal sounds for "Bow Wow Says the Dog." They say "Pease Porridge Hot" and use three different instruments at the rest instead of sound effects. This is harder to do than making a sound.

By age five, children can recognize and name several instruments, play games, follow rules more consistently and are more independent. With the game songs, the children focus on tapping, knocking, singing and whistling (some five year olds can whistle). With "Pease Porridge Hot," the children can play the instruments alone on the rest and then choose other children to have turns. Question and answer is used for "Doggie Doggie" to reinforce recognition of the sound of the recorder, glockenspiel and claves.
Beat, Rhythm

The concept of beat is always reinforced with movement. With three-year-olds, the movement is usually done sitting or standing. Walking to the beat is too difficult. Individual children sit in the teacher’s lap and learn to use claves with the teacher’s help. "Ring Around the Rosy" helps children feel the beat in a non-directed way. They love trying various movements. The actions for "Apple Tree" synchronize with the words and can be done to the beat.

Rhythm is introduced to the four-year-old by clapping the words. Clapping is generally used for rhythm and patting legs is used for the beat. The teacher shows pictures of different foods. The child echoes the teacher and claps the words.

Both beat and rhythm are presented in the rhyme "Apple Tree." First the children recognize the rhyme by the teacher’s rhythmic humming. After the children guess the rhyme, the bear puppet is used to demonstrate the beat. Then they tap the beat. A rabbit puppet moves its mouth to the words and the children clap the words. The games are played with emphasis on the beat. "Lucy Locket" is played in a simplified way because a chasing game is difficult for four year olds. "Bobby Shafto" is a rowing game played with a partner. Children of this age can work together more cooperatively and with more coordination. The rhyme and two
songs all have the same rhythmic pattern in the first phrase. In helping the child become aware of the rhythm, the teacher contrasts the rhythm and beat using the bear (beat) and rabbit (rhythm) puppets alternately. The teacher then asks the class to talk about the differences.

When the rhythm has been established, the five-year-old can begin to improvise by echoing rhythm patterns that the teacher makes up. In this case, the story is the "The Three Billie Goats Gruff." "Lucy Locket" is now played as the traditional chasing game. "Bobby Shafto" is sung with more individual singing. It is more difficult to choose new partners than just to row back and forth with a single partner for the entire song.

The choice of teaching materials is very important because the concepts and skills are taught through the songs and rhymes. Three to five different songs and rhymes are chosen within the lesson plan to prepare the children for the presentation of a concept. Much of what the young child learns is at the unconscious level. The label is given to a concept or skill only after the child is able to perform it. Each song is used to teach one specific skill or concept rather than many. The teacher must determine the purpose for each song's use. The song materials used in the lesson plan give examples of tone set and rhythm. See Appendix E.

The teaching of one concept at a time is in contrast to
the way Aronoff (1969) uses materials. Her teaching strategies, based on Dalcroze Eurhythmics, explore several concepts within the context of one song during a lesson. Developmentally, this strategy may be confusing to a young child, especially a three or four-year-old, since he or she can only focus on one attribute or idea at a time. Hawn (1979) suggests that different kinds of games and activities should be involved during a music lesson, but "usually only one musical concept should be developed in any extensive way. Other concepts can be experienced on a secondary level" (p. 79).

After learning one concept or skill, a child should be able to perform it with several familiar songs. Once this has been achieved, the child should be able to recognize the same concept in an unfamiliar song and, therefore, be able to generalize. This comes only after a great deal of repetition, practice and reinforcement.

Choksy (1981) gives an example of the many different activities and concepts that can be taught with "Ring Around the Rosy." Some of the skills can be combined with a concept such as inner hearing, in-tune singing and rhythm of the words. But, one should not combine the teaching of two concepts in one song.

The following are more specific ways of integrating these lessons into the classroom in an informal way. Pictures of
the subjects of the songs may be mounted and put up in the music area. Tape recordings of the songs and rhymes taught may be made available to the children. The puppets and musical instruments may also be placed in the music area. Any books that are used for improvisation should be kept in the area. The teacher has a vital role in encouraging singing and playing musical games outside of the music time. The above suggestions directly relate to the materials presented during music lessons.

In addition the music center, previously discussed, is always available to the children for free exploration and experimentation of a variety of instruments, and sound producing materials and games.
CHAPTER IX

INTEGRATING MUSIC INTO THE DAY

A developmental early childhood program provides an ideal setting for young children to have an optimal musical experience. Children learn to listen, move, sing, perform and create music in a supportive atmosphere (Nye 1975).

Group music time, according to Greenberg (1979), permits children to gather to participate in and learn about music. It "builds a group feeling and identity and is a change of pace from child-initiated activities" (p. 115). It is also an efficient way for the teacher to introduce certain learnings.

Kodaly (1974) justifies the need for teacher directed music lessons:

There are opinions, according to which he should only sing songs improvised by himself. This view has particularly many adherents in America. This is the same as though the child were not taught any language, but was allowed to create it by himself. Indeed, he would do so but in all probability nobody apart from the people closest to him would understand it. In the same way, he cannot be left to his own resources in forming his concept of music (Kodaly, 1974, pp. 130-31).
The open education model encompasses individual, small and large group experiences. This kind of school program makes it possible to integrate and use music in other subject areas. Greenberg (1979) speaks of music throughout the day. It can enhance learning in language development, science, math, movement education, social studies and other arts.

Contrived Music

Greenberg (1979) cautions against the "questionable practice that many adults use in working with children [which] is to expose them to contrived children's music" (p. 76). This music is not a part of the world’s musical heritage.

Kodaly (1974) and Forrai (1986) also discuss the harmful effects of this music. These songs are used for non-musical learning. The music is subjugated to the teaching of cognitive tasks. Kodaly is quite emphatic in referring to the poor quality of these songs. He says, "By their numerous rubbishy melodies they do not lead to good music but to cheap trash" (p. 146). Whatever "lessons" are derived from this artistically worthless music are harmful for teaching purposes as well. These songs are superficially entertaining but they are not music education. The teacher needs to develop the ability to determine whether a song has artistic value or is for non-musical purposes. Finally, Greenberg
(1979) warns that, "prolonged exposure to this trite music will have significant negative influence on each child’s aesthetic growth. Contrived children’s music has no place in the music education of the young" (p. 76).

Music Throughout the Day

Greenberg (1979) and Nye (1975) elaborate on the ways music can permeate the child’s day. The teacher can use a drum or chant to reinforce musical concepts as children play. In science one deals with the study of sound and vibrations, animals, machines, nature, health and nutrition. This area lends itself to creating sound experiments, chants and improvisation.

Music and art can enhance each other. Similar concepts like moods, patterns, colors, form, rhythm and line, same, different, even and uneven can be represented visually. Music can be an accompaniment in creative dramatics. Examples are enacting a story or poem, using puppets, doing pantomime, movement, finger plays or nursery rhymes. Children can be encouraged to "paint, draw, make up a story or create a dance movement to depict a mood and meaning of a recorded piece of music" (Greenberg, 1979, p. 114).

Music and social studies involve songs and dances of other people and countries, customs, and feelings. Instruments from other cultures can be explored.
Integration of music and math may be used in the classification of instruments and sounds. Discrimination of the differences and similarities of sound develop logical thinking and inductive reasoning.

Music and language activities complement each other. Development of the language response can be promoted through songs and singing games, rhymes and chants. Singing skills, especially diction and breathing, can help develop proper speech habits (Greenberg, 1979).

Nye (1975) states that music initially provides language arts experiences, by using vocal sounds, chanting, proverbs, riddles and rhymes. Music puts language in an enjoyable, satisfactory context. Music and language have much in common: mood, rhythm, and form. Integration of the two assist in expanding vocabulary, developing models for sentence patterns, and enhancing auditory discrimination.

Listening skills and auditory discrimination involve listening appreciatively and attentively. Nye (1975) believes it is essential in every aspect of the curriculum. Discrimination is necessary to classify sounds, for pitch accuracy, rhythm patterns, sequencing, rhyming words and building vocabulary.

Kodaly (1974) wrote about the value of the elements of music in education:

Rhythm develops attention, concentration,
determination and ability to condition oneself. Melody opens up emotions. Dynamic variation and tone color sharpen our hearing. Singing...is such a many-sided physical activity that its effect in physical education is immeasurable. It's beneficial effect to health is well known (p. 130).

Singing and playing music aids the development of the whole child - emotionally, socially, intellectually and physically.
CHAPTER X

SUMMARY

This thesis has attempted to integrate formal music education, using the Kodaly approach, with an educational model where music is considered a part of the classroom activities. In order to accomplish this task, Andress (1973) states:

To know the child - how he grows through language and movement and how he thinks - must be a prerequisite for any attempt to sequence those musical understandings with which he will be interacting. Our first concern then is not with music, but the child" (p. 1).

Understanding child development as described by Jean Piaget, and the educational implications refined by Jerome Bruner are essential when one works with young children. The teacher must know that young children reason and learn differently from adults. Symbolic play, the child's way of "reasoning," is the core of the preschool child's thought process (Hawn 1975). Without this knowledge it would be difficult to plan appropriate musical activities for preschool children.

Piaget states that there is no learning without action. As children mature they give up part of their egocentric nature for the good of the group, and begin to be able to
follow rules (Hawn 1975).

The music movement games and game songs employed in the Kodaly early childhood program address the child’s interest in using his or her imagination. They are action oriented and have simple rules. Their appropriateness leads to a joyful experience in which children learn to sing and develop an appreciation for music.

The Kodaly method employs Bruner’s three modes of learning. The enactive and iconic modes are most relevant for teaching preschool children, but some symbolic representation may also be used. Skill development through song material fosters the interaction of these three modes.

The teacher needs to have extensive knowledge of the subject matter or content area in order to teach music concepts in valid, developmentally appropriate ways. Because Bruner’s theory of learning is a progressive process, the idea of readiness is very important. The basic skills need to be mastered in order to learn more complex skills.

In their description of the Kodaly approach, McDonald & Simons (1989) state that:

...in order to teach music effectively to young children, one must make haste slowly. Clearly understood objectives, attention to detail, and much reinforcement of each skill or concept are important aspects of all methods of music instruction. Kodaly has reminded us that young
children are indeed music learners and that teachers should no longer be content with a 'how to amuse them today?' approach to early childhood music education" (p. 163).

The model for a developmental school evolves out of the theories of Piaget and Bruner and others as discussed. The developmental school's cognitive discovery classroom and the open classroom model are both conducive to setting up a music center or area, and to including music as a part of the child's daily school experience. Andress (1980) describes the child centered program as one in which "musical growth comes about through an experiential, learn-through-play approach. The adult serves to set the learning environment and to assist the child in labeling and understanding that which is encountered" (p. 6).

The Pillsbury Foundation School was an outgrowth of the progressive education movement. This creative experimental school was similar to the developmental school and the British Infant School. Musical materials were always available to the children along with the standard preschool equipment.

Miller (1983) describes the significance of the contributions of the Pillsbury Foundation School:

First, the studies show that teachers may involve children in group participation and still meet their
individual needs. Second, knowledge of what a child does with music and what music does to the child can provide guidelines upon which lessons can be planned to maintain the child’s individual musical interests and maturation. Third, the studies revealed that a child centered approach to teaching and learning music is effective" (p. 37).

In conjunction with a knowledge of child development, it is necessary to have an understanding of musical development. The Pillsbury Foundation studies shed much light on this subject. Shelly’s (1981) study confirmed the pioneering efforts of the Pillsbury observations and expanded the techniques for doing ethnographic studies. Behavioral observations and music in a natural environment, were explored further by Miller (1983).

Gardner (1982) studied early singing competence. He found the order in which children acquire singing ability and skills is similar to that of language and drawing development.

Stages of musical development have been described by Andress (1980). Andress, Heimann, Rinehart & Talbert (1973), Greenberg, (1970). McDonald (1979), and McDonald & Simons (1989). The authors included lesson plans and song material in their books.

Appreciation in an Infant School (1977) give examples of the many possible ways music is integrated into the British Infant School curriculum. According to Westervelt, (1979) there were some common practices found in all the English schools she observed. These include a learning by doing approach, and an enriched environment filled with music and sound making materials which are available to the child at all times. Teachers are able to integrate music with other classroom activities and children use "music as a means of personal expression both in independent activity and in association with other creative arts--movement, drama and creative writing" (p. 128).

Westervelt (1975) describes the importance of singing in the schools. The children sang together in the classroom, as well as in school assemblies and programs. This fits with the Kodaly approach to music education because singing is the primary mode through which music is learned.

The developmental preschool is based on the British Infant School model. Using a Kodaly music program in this setting would provide a balance to the child's open-ended musical experiences. In addition to providing a pleasurable large group musical experience, it would also be a music learning experience based on a sound sequential, developmental approach.

The history and development of the Kodaly approach to
music education was reviewed in order to understand the philosophy, psychology and teaching tools employed. The Kodaly approach, which is comprehensive and multifaceted, has been greatly misunderstood in America. Often a few of the techniques are used in teaching without the teacher having a knowledge of the philosophy or the proper training to implement the program.

One of the major criticisms of the Kodaly approach is its rigidity. The Hungarians take a different view of this. Forrai believes that there is much flexibility and freedom for the teacher within the framework of the approach. She also emphasizes the importance of adapting the materials and teaching methods to what is relevant in the culture of the children being taught.

Creativity and improvisation have been criticized as being very limited or non-existent in the Kodaly approach. Contrary to this thinking, there is much interest in these areas of music development in Hungary. This is evidenced by the research of Kalmar and Belasko, and Dietrich.

This thesis has defined and explored creativity and improvisation in young children: its application to the Kodaly approach and the developmental preschool. In the Kodaly context, improvisation is taught within a framework of what has been learned. Creative music making is also encouraged outside of the music lesson. Preschool creative
music experiences occur regularly at the music center and in conjunction with other learning activities.

The importance of teacher training has only been highlighted. In Hungary the music training of the early childhood educator is extensive. Unfortunately that is not the case in America. However, a creative teacher who values music will develop children’s musical taste by singing and exploring musical materials in the classroom.

Music lessons were developed by the author of this thesis to demonstrate the developmental levels considered. These plans consisted of three sets of concepts appropriate for three, four, and five year old children. At each age level the concepts are taught in more complex ways and become more difficult. Songs for listening are longer and more complicated as the child’s attention span increases with age. The rationale for each lesson is discussed.

Finally, one can integrate music into the school day by (a) scheduling some group music time in which a Kodaly approach is used; (b) by providing a specially prepared environment where children are free to make and listen to music alone or in small groups, and (c) using music with other subjects to enhance and extend learning.

Hawn (1981) states that the flexibility of musical materials and the ability to integrate music with other areas of the childhood curriculum such as math, science, social
studies, etc., make it a particularly attractive medium for changing the child’s behavior or educating the child.

Limitations

Two elements not reviewed in this study were parent involvement in the child’s education and evaluation of the program and the students. Certainly, music education which involves the parents would be useful to reinforce the work done in the classroom and to promote positive attitudes towards music.

Evaluation should be an ongoing process. Andress, (1980), Arnoff (1969), and McDonald & Simons, (1989) discuss and propose a variety of ways to evaluate teacher planned activities, progress of the children and goals of the music program.

Conclusions

Nye (1975) states that the music teacher in a developmental early childhood program needs to have a "fundamental understanding of music in order to plan and organize music experiences based on reliable theories of how children think and learn" (p. 41). The Kodaly approach is based on theories of child development and learning. Its specific sequential organization and developmental presentation of material separates it from other early
childhood music programs. The teacher trained in the Kodaly approach has a sound understanding of the musical elements presented in the song material. Both musical analysis and teaching techniques enable the teacher to present concepts and skills in ways that leave no detail to chance. Nye (1975) believes that children learn best in an atmosphere of inquiry where there is a balance between the "teacher structured" and the "child-structured" activities and situations (p. 41). The focus of this thesis was to explore a balanced preschool music program that would provide young children with optimal learning experiences.

The teacher is at the core of any good educational program. Kodaly (1974), in 1929, recognized the value of a musically well trained teacher when he wrote:

The high level, intricate works of a Kindergarten teacher needs several years of study in many fields and a cultured taste. Wherever there is a person like this, she can work wonders with the little ones, even in music. A child will learn anything if there is somebody who knows how to teach him (p. 149).
APPENDIX A

MUSICAL DEVELOPMENT OF CHILDREN
### Musical Development of Children

<table>
<thead>
<tr>
<th>Age</th>
<th>0</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
<th>14</th>
<th>15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intellectual Development</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sensori-Motor</td>
<td>Pre-Operational</td>
<td>Concrete Operational</td>
<td>Formal Operational</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Musical Development</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Perception</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dynamics</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Timbre</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tempo</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Duration</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pitch</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmony</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Responses</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Listening</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Moving</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Singing</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creating</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Manipulating</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concepts</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Expression</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Duration</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pitch</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Form</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmony</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Style</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Jean Sinor, "The Musical Development of Children and Its Application to the Kodály Pedagogy." Presented at the Organization of American Kodály Educators Conference, Oakland, California, April 5-8, 1979. (Used by permission.)

Figure 2

APPENDIX B
MOTOR DEVELOPMENTAL OBJECTIVES
<table>
<thead>
<tr>
<th>Age</th>
<th>Objective</th>
<th>Implications for Music Instruction</th>
</tr>
</thead>
<tbody>
<tr>
<td>By age 2</td>
<td>Walks smoothly at various speeds.</td>
<td>Illustrate the steady beat of walking by playing a drum beat that matches the child's walk, hop, jump, or claps.</td>
</tr>
<tr>
<td></td>
<td>Hops on either foot</td>
<td>Illustrate melodic direction with whole body movement.</td>
</tr>
<tr>
<td></td>
<td>Jumps from still position</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Squats and returns to standing position.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Claps hands to rhythm, though imprecisely.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Walks backward and sideways.</td>
<td></td>
</tr>
<tr>
<td>By age 3</td>
<td>Accomplishes sudden starts, stops, and changes of direction. Walks on tip-toe; learns to gallop.</td>
<td>Teach simple circle games wherein a change of phrase in the music signals a change of direction. Introduce games in which children echo rhythm patterns of the teacher either by clapping, patting, or playing instruments.</td>
</tr>
<tr>
<td></td>
<td>Copies rhythm patterns by clapping or stamping with greater accuracy.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Eye-hand coordination developing, enjoys playing mallet and percussion instruments.</td>
<td></td>
</tr>
<tr>
<td>By age 4</td>
<td>Hops, gallops, controls body movements quite well.</td>
<td>Jumping can elicit loud sounds on drum or piano; walking can elicit soft sounds.</td>
</tr>
<tr>
<td></td>
<td>Jumps forward as well as up and down.</td>
<td>Teach simple circle and line dances.</td>
</tr>
<tr>
<td></td>
<td>Slides, whirls, perhaps begins learning to skip.</td>
<td>Provide opportunities for children to play simple accompaniments on drums and barred instruments.</td>
</tr>
<tr>
<td></td>
<td>Eye-hand coordination better, mallet and percussion instruments enjoyed.</td>
<td></td>
</tr>
<tr>
<td>By age 5</td>
<td>Small- and large-muscle control and coordination quite well developed.</td>
<td>Teach circle games and line dances to help refine motor skills.</td>
</tr>
<tr>
<td></td>
<td>Learns simple dance steps; shows grace and coordination.</td>
<td>Include echo-clapping and instrumental activities that provide opportunities to refine movement and instrumental skills.</td>
</tr>
<tr>
<td></td>
<td>Fine motor skills becoming more precise</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Runs, skips, jumps, sways; bounces ball and catches it fairly well.</td>
<td></td>
</tr>
<tr>
<td>By age 6</td>
<td>Very energetic; must &quot;move.&quot; Skips, runs, jumps, throws and catches gracefully.</td>
<td>Engage in many rhythmic activities, both structured and &quot;creative.&quot;</td>
</tr>
<tr>
<td></td>
<td>Moves to music with understanding. interested in musical games with rules; enjoys structured activities.</td>
<td>Introduce and discuss musical terminology connected with musical movement (fast/slow: loud/soft, high/low). Introduce some simple folk dances.</td>
</tr>
</tbody>
</table>

Note: From Musical Growth and Development: Birth Through Six (pp. 98-99) by D. T. McDonald and G. M. Simons, 1989, New York:
APPENDIX C

SOCIAL DEVELOPMENTAL CHARACTERISTICS AND IMPLICATIONS FOR GROUP MUSIC EXPERIENCES
### Table 4  Social Developmental Characteristics and Implications for Group Music Experiences

<table>
<thead>
<tr>
<th>Age</th>
<th>Characteristics</th>
<th>Musical Implications</th>
</tr>
</thead>
</table>
| 3 years | Cooperative play beginning: sharing, taking turns understood.  
          Enjoys dramatic play with other children may have a special friend.  
          Wants approval of adults. | Simple noncompetitive games, such as Musical Chairs, Looby Loo  
          Finger plays, rhythmic movement, songs in which words suggest actions. Some "partner" activities.  
          Encouragement and approval of efforts needed. |
| 4 years | Enjoys playing with other children.  
          Confident and assured, more able to control emotions.  
          Frequent stormy periods; needs adults as arbitrators. | Song games: simple circle and line dances.  
          Opportunities needed to be leader in action songs and games.  
          Encouragement needed, as well as active support of efforts. |
| 5 years | Enjoys other children; wants to be with them. Interested in group activities and group play.  
          May need help in cooperating with others, wants to please important adults. | Children ready to learn circle and line dances, group singing games.  
          Take-a-Turn activities, song games— always with supportive encouragement.  
          Activities needed wherein each child may succeed. |
| 6 years | Friendly, cooperative, generous. Finds frustration difficult to accept; sensitive to real or imagined slights.  
          Desires praise for achievement |                                                                                       |

Adapted from Weiser, 1982; Jenkins and Shacter, 1975.

---

APPENDIX D

KINDERGARTEN TEACHER’S PREPARATION FOR THE
MUSIC EDUCATION OF SMALL CHILDREN IN HUNGARY
Musical reading and writing abilities:
- musical reading by note in the range of 6 tones
  /from soh, till doh'/
- absolute tones from f below middle c to one octave
  and fifth above middle c
- skill in the minor and major scales up to at least
d major and b flat major.

Instrument:
- the ability to play at least one instrument /violin,
  record/, and to use properly the metallophone of
  pentatonic construction.

Song material:
- 150-200 children’s songs with the adequate games,
- 20- 30 rhymes with the traditional play movements,
- 50- 60 songs suitable for music listening purposes and
- 15- 20 selections from music well performed on the
  chosen instrument as well.

Abilities and skills necessary for music education:

The kindergarten teacher should be able
- to walk and clap with an even pulsation while saying
  a rhyme or singing a song and to find out simple game
  motions for making the children feel the steady beat,
- to demonstrate the rhythm of rhymes and songs by means of movement, clapping or the use of percussion instruments,
- to perform steady beat and the melody rhythm at one and the same time,
- to stress the twofold accent of the songs and rhymes in various ways,
- to recognize children’s songs, rhymes, folk songs from the rhythm,
- to create easy rhythm-patterns with improvised text and to adjust the rhythm patterns to the prosody of the mother tongue,
- to clap easy rhythm ostinatos during singing,
- to start children’s songs at the pitch commonly used and suitable for the age group /at the d-h absolute pitch/ as well as at different pitches,
- to intone children’s songs starting with a minor and major third alternately one after the other /while keeping the same key tonality and singing at an identical starting pitch/, 
- to keep the tempo during singing, motions and games, to observe various tempi / \( \frac{d}{2} = 60 \) and \( \frac{d}{2} = 120 \)/ and sing as well as walk accordingly,
- to sing, speak and recite rhymes soft and loud without changing the tempo,
- to use tempo and dynamics differences in a variety of ways and to modify her own singing and motions according to them /e.g. soft-slow, soft-fast/,
- to create melody patterns /primarily pentatonic turns/
  with text, to sing melody turns from familiar songs
  with a new text or to create melody for the text of
  well-known children's songs, /also in the form of echo-
  singing and question-answer/
- to sing an inner or finishing pattern of any familiar
  song,
- to chant spontaneously for tales, verses and puppet-show,
- to give the audible sign of the melody hiding for a
  familiar song,
- to demonstrate high and low pitches in space and to
  contrive various playful ways of combining pitch with
  space,
- to perform folk songs and composed songs for kinder-
  garten audience in a playful manner, but still
  remaining within the characteristics of the song,
- to select for the three age groups the melody material
  according to the principles laid down in the Kinder-
  garten Programme and to build the music education
  plan for the whole year,
- to choose the appropriate music listening material for
  the three age groups,

The kindergarten teacher should be well versed in:

- the general basic principles of the Hungarian music
  education, with special regard to the tasks of music
  education in kindergartens, Kodály's music pedagogical
works, in his philosophy concerning kindergartens, his writings and melody collections compiled and composed for children.

- the specific features of the Hungarian children's songs as far as range of voice, rhythm, pattern construction and games are concerned,

- the most important types of the Hungarian children's games /involving adults and children in arms/ in order to be able to vary motion patterns in the spirit of the games,

- the objectives of the music development before kindergarten age and the tasks of kindergarten in preparing for school,

- the literature on the musical development of children between 0 and 3 years of age,

- the system of requirements of the music education curriculum in the first two years of primary schools,

- some of the children's songs of other nations and in finding the musical features differentiating them from the Hungarian songs /specific pentatonic turns, measures, rhythms/.
APPENDIX E

SONG MATERIALS USED IN THE LESSON PLANS
**Song Materials Used in the Lesson Plans**

<table>
<thead>
<tr>
<th>Rhymes</th>
<th>Tone Set</th>
<th>Rhythm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apple Tree</td>
<td></td>
<td>⬤ ⬤ ⬤ ⬤</td>
</tr>
<tr>
<td>Bee Bumble Bee</td>
<td></td>
<td>⬤ ⬤</td>
</tr>
<tr>
<td>Bow Wow Says the Dog</td>
<td></td>
<td>⬤ ⬤</td>
</tr>
<tr>
<td>Handy Dandy</td>
<td>6/8</td>
<td>⬤ ⬤ ⬤ ⬤</td>
</tr>
<tr>
<td>Pussy Cat</td>
<td>6/8</td>
<td>⬤ ⬤ ⬤ ⬤</td>
</tr>
<tr>
<td>See Saw</td>
<td></td>
<td>⬤ ⬤</td>
</tr>
</tbody>
</table>

**Songs**

<p>| Bobby Shafto            |          | ⬤ ⬤ ⬤ ⬤ |
| Bought Me a Cat         |          | ⬤ ⬤ ⬤ ⬤ |
| Bounce High             |          | ⬤ ⬤ ⬤ ⬤ |
| Bow Wow Wow             |          | ⬤ ⬤ ⬤ ⬤ |
| Doggie Doggie           |          | ⬤ ⬤ ⬤ ⬤ |
| Eencie Weencie Spider   |          | 6/8 ⬤ ⬤ ⬤ ⬤ |
| Go Tell Aunt Rhody      |          | ⬤ ⬤ |
| Grandma Grunts          |          | ⬤ ⬤ ⬤ ⬤ |
| Hickety Tickety         |          | 6/8 ⬤ ⬤ ⬤ ⬤ |
| Hush Little Baby        |          | ⬤ ⬤ ⬤ ⬤ |
| Hush Little Minnie      |          | ⬤ ⬤ ⬤ ⬤ |
| Lucy Locket             |          | ⬤ ⬤ ⬤ ⬤ |
| Mary Had a Little Lamb  |          | ⬤ ⬤ ⬤ ⬤ |</p>
<table>
<thead>
<tr>
<th>Rhymes</th>
<th>Tone Set</th>
<th>Rhythm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Old McDonald</td>
<td>m r d 1 s</td>
<td>□□□□□</td>
</tr>
<tr>
<td>Over in the Meadow</td>
<td>1 s f m r d</td>
<td>□□□□□</td>
</tr>
<tr>
<td>Pease Parridge</td>
<td>s m a</td>
<td>1 □</td>
</tr>
<tr>
<td>Ring Around the Rosy</td>
<td>1 s m a</td>
<td>□□□□□</td>
</tr>
<tr>
<td>Sally Go Round the Sun</td>
<td>1 s m r a</td>
<td>6/8 □□□□□</td>
</tr>
<tr>
<td>Snail Snail</td>
<td>1 s m</td>
<td>□□□□</td>
</tr>
<tr>
<td>Starlight</td>
<td>1 s m</td>
<td>□□□□</td>
</tr>
<tr>
<td>This Old Man</td>
<td>1 s d m r a</td>
<td>□□□□</td>
</tr>
<tr>
<td>Who's That?</td>
<td>s m r a</td>
<td>□□□□□</td>
</tr>
</tbody>
</table>

**Book**

The Three Billie Goats Gruff
APPENDIX F

PROGRESSIVE MUSICAL OBJECTIVES FOR THE THREE YEARS OF PRESCHOOL
### PROGRESSIVE MUSICAL OBJECTIVES FOR THE THREE YEARS OF PRESCHOOL

<table>
<thead>
<tr>
<th>NGING SKILLS</th>
<th>Three-Year-Olds</th>
<th>Four-Year-Olds</th>
<th>Five-Year-Olds</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Range</strong></td>
<td>3-5 tones</td>
<td>3-6 tones</td>
<td>3-6 tones</td>
</tr>
<tr>
<td>Absolute Pitches</td>
<td>d'-b'</td>
<td>c'-c''</td>
<td>d'-d''</td>
</tr>
<tr>
<td>Normal Tempo</td>
<td>* = 66-80</td>
<td>* = 80-92</td>
<td>* = 92-108</td>
</tr>
<tr>
<td>In-tune Singing</td>
<td>With teacher’s help, occasionally, in a group, approximate pitches</td>
<td>With teacher’s initiation, individually, with the help of another child, together, good pronunciation</td>
<td>In a group and alone, independent beginning, in-tune, correct range, correct tempo, echo singing of new patterns</td>
</tr>
<tr>
<td>Song Material</td>
<td>20</td>
<td>28</td>
<td>30</td>
</tr>
<tr>
<td><strong>RYTHMIC SKILLS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Steady Beat</td>
<td>Steady beat</td>
<td>Steady beat and melodic rhythm</td>
<td>Steady beat and melodic rhythm</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Clapping, tapping, etc. rhythm of songs and rhymes</td>
<td>Differences in song rhythms, identification of songs from rhythm</td>
<td></td>
</tr>
<tr>
<td>Fast—Slow</td>
<td>Fast and slow speech, singing, and movement</td>
<td>Differences between fast and slow, independent performances</td>
<td></td>
</tr>
<tr>
<td>Movement</td>
<td>Playful motions alone, with the teacher, or in a small group</td>
<td>Uniform movement and aesthetically pleasing game movements with the group</td>
<td>Aesthetic, uniform movements, various spatial patterns, dance movements</td>
</tr>
</tbody>
</table>

**Note:** From *Music in Preschool* (pp. 36-38) by K. Forrai, 1988, Budapest: Franklin Printing House.
<table>
<thead>
<tr>
<th>PERCEPTION OF FORM</th>
<th>Three-Year-Olds</th>
<th>Four-Year-Olds</th>
<th>Five-Year-Olds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythmic Echoing</td>
<td></td>
<td></td>
<td>Clapping back rhythmic motives</td>
</tr>
<tr>
<td>Melodic Echoing</td>
<td></td>
<td></td>
<td>Singing back motives with invented texts, individually and in a group</td>
</tr>
<tr>
<td>High—Low</td>
<td>Octave distance, spatial demonstration</td>
<td>Octave and fifth distance, spatial demonstration, same song, different pitches</td>
<td>Octave, fifth, and third distance, spatial demonstration</td>
</tr>
<tr>
<td>Soft and Loud Relationships</td>
<td>In song, speech, and noise</td>
<td>Discrimination and production in song, speech, clapping, etc.</td>
<td>All permutations of soft—loud and fast—slow</td>
</tr>
<tr>
<td>Melody Identification</td>
<td>Identification of well-known songs from humming or instrument without text</td>
<td>Identification of known song from either beginning or internal motive</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Three-Year-Olds</td>
<td>Four-Year-Olds</td>
<td>Five-Year-Olds</td>
</tr>
<tr>
<td>------------------------</td>
<td>-------------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>AURAL PERCEPTION,</td>
<td>Inner Hearing (Song Hiding)</td>
<td>Alternating loud and soft motives in song</td>
<td>Inner hearing of shorter and longer motives</td>
</tr>
<tr>
<td>(Continued)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Discrimination of Timbres</td>
<td>Differentiation between 2-3 sharply contrasting noises and instruments</td>
<td>Finer distinctions among noises and instruments</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Identification of fine differences in sounds and one another's voices</td>
</tr>
<tr>
<td>MUSIC LISTENING</td>
<td>Listening with interest to the singing of the teacher</td>
<td>Several minutes of attentive listening to singing or instrument playing</td>
<td>Attentive listening to longer examples of singing or instrumental music</td>
</tr>
<tr>
<td>ERMUSION INSTRUMENTS</td>
<td>Use of the drum</td>
<td>Use of the drum and triangle</td>
<td>Use of drum, triangle, and cymbals independently and in a variety of ways</td>
</tr>
</tbody>
</table>
APPENDIX G

THREE YEAR DISTRIBUTION OF MATERIALS
IN THE KINDERGARTEN
### Table 6: THREE-YEAR DISTRIBUTION OF MATERIALS IN THE KINDERGARTEN

<table>
<thead>
<tr>
<th></th>
<th>Three-Year-Olds</th>
<th>Four-Year-Olds</th>
<th>Five-Year-Olds</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Range</strong></td>
<td>3-4 (5) tones</td>
<td>3-6 tones</td>
<td>3-6 tones</td>
</tr>
<tr>
<td><strong>Pitch Set</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>s-m</td>
<td>3-4 songs</td>
<td>2-3 songs</td>
<td>2 songs</td>
</tr>
<tr>
<td>l-s-m</td>
<td>3-5 songs</td>
<td>3-5 songs</td>
<td>2 songs</td>
</tr>
<tr>
<td>s-m-d</td>
<td>1-2 songs</td>
<td>1-2 songs</td>
<td>1-2 songs</td>
</tr>
<tr>
<td>m-r-d</td>
<td>2 songs</td>
<td>3-5 songs</td>
<td>2-4 songs</td>
</tr>
<tr>
<td>s-m-r-d</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>l-s-m-r-d</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>m-r-d-l</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>d-l-s</td>
<td>1 song</td>
<td>1-2 songs</td>
<td>2 songs</td>
</tr>
<tr>
<td>r-d-l-s</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>m-r-d-l-s</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Rhymes</strong></td>
<td>5-6 rhymes</td>
<td>4-5 rhymes</td>
<td>3-4 rhymes</td>
</tr>
<tr>
<td><strong>Songs</strong></td>
<td>10-14 songs</td>
<td>15-23 songs</td>
<td>20-26 songs</td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Playful, repetitive works</td>
<td>Animals, flowers, holidays, playful texts</td>
<td>Subjects expand with the child's environment and holiday songs</td>
</tr>
<tr>
<td><strong>Text</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Games</strong></td>
<td>Axial movement of the arms and legs in a circle or line</td>
<td>Circle, line, changing partners, stooping, clapping, imitation</td>
<td>More complicated games, windows, chasing games, etc.</td>
</tr>
<tr>
<td><strong>Movement</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Proportion of rhymes and games to composed music</strong></td>
<td>90%-10%</td>
<td>80%-20%</td>
<td>70%-30%</td>
</tr>
<tr>
<td><strong>Totals for the year of song and rhyme materials</strong></td>
<td>20 possible</td>
<td>28 possible</td>
<td>30 possible</td>
</tr>
<tr>
<td></td>
<td>15 required</td>
<td>19 required</td>
<td>23 required</td>
</tr>
<tr>
<td></td>
<td>11 perfectly</td>
<td>12 perfectly</td>
<td>14 perfectly</td>
</tr>
</tbody>
</table>

**Note:** From *Music in Preschool* (p. 29) by K. Forrai, 1988, Budapest: Franklin Printing House.
APPENDIX H

EXAMPLES OF THE YEAR'S MATERIAL FOR THE FIVE-YEAR-OLDS
Table 7  
EXAMPLE OF THE YEAR'S MATERIAL FOR THE FIVE-YEAR-OLDS

<table>
<thead>
<tr>
<th>Pitch Set No. of Songs</th>
<th>s-m (3-4)</th>
<th>1-s-m (2)</th>
<th>s-m-d (1-2)</th>
<th>m-r-d (2-1)</th>
<th>s-m-r-d (6-8)</th>
<th>m-r-d-l (2-3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhymes and Games</td>
<td>Engine, Engine</td>
<td>Bye-Low</td>
<td>I Won't Be My...</td>
<td>I See the Moon</td>
<td>Ridin' in a Buggy</td>
<td>Let Us Chase...</td>
</tr>
<tr>
<td></td>
<td>Bee, Bee Starlight</td>
<td>Little Sally Waters</td>
<td>Penne Porridge</td>
<td></td>
<td></td>
<td>Who Killed Cocky Robin</td>
</tr>
<tr>
<td></td>
<td>Hius. Milx 2-4-6-8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Old Mac Donald</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Phoebe Joe</td>
</tr>
<tr>
<td>Holiday Songs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note: From Music in Preschool (p. 90) by K. Forrai, 1988, 
APPENDIX I

LONG-RANGE PLANNING IN MUSIC EDUCATION
### Table 8

#### Long-Range Planning in Music Education

<table>
<thead>
<tr>
<th>Week</th>
<th>Three-Year-Olds</th>
<th>Four-Year-Olds</th>
<th>Five-Year-Olds</th>
</tr>
</thead>
</table>
| 1.   | Steady beat with playful movements  
Review: *See-Saw Engine, Engine* | *Bobby Shafto*  
Vocal development, practice good singing | 1. *Valentine* (1st verse)  
Review winter songs  
2. *Valentine* (2nd vs.)  
Motive echoing, Steady beat |
| 2.   | *Rain, Rain*  
Differentiation between high and low tones in singing and speaking | Review: Distance between high and low tones sung and played on instruments  
*Here Sits a Mousie*  
*Round and Round*  
*We Are Dancing* | 1. *Cuckoo, Where Are You?*  
Identifying timbre of one another’s voices  
2. Review: In-tune, independent singing, finding the beginning pitch, Changing pitches |
| 3.   | Review, singing with the teacher and with the group  
*Round and Round the Cornfield*  
*Squirrel, Squirrel* | *Let Us Chase the Squirrel*  
Differentiation between fast and slow | 1. *Close Key*  
Loud and soft singing, maintaining tempo  
2. Steady beat and melodic rhythm  
*One, Two, Tie My Shoe* (rhyme) |
| 4.   | *Bye, Baby Hunting*  
Difference between loud and soft | Review: Rhyme and song rhythms  
*Frosty Weather, Bobby Shafto, Here Sits a Mousie* | 1. Review: Echo-singing and clapping  
2. Review: Identifying songs from humming and instruments |

*Indicates new material

**Note:** From *Music in Preschool* (p. 91) by K. Forrai, 1988,

Introducing a New Song
I. Introduction (3–4 min.)
II. 1. New Song (3–4 min.)
   2. Review (8–10 min.)
   3. Summary (4–5 min.)
III. Ending (3–4 min.)

Practising a Familiar Song
I. Introduction (3–4 min.)
II. 1. Review (10–15 min.)
   2. Summary (4–5 min.)
III. Ending (4–5 min.)

The proportion of time allotted to each type of activity is given only as an approximate indication, and the teacher should feel free to be flexible. However, changes should not be made in the overall time devoted to singing games and other activities. The child's level of activity and attention during a 30-minute lesson has approximately the following profile:

Specimen Lesson Plans

Plan I
(Three-year-old group)

Objective: practising the steady beat
Materials: “Two Little Sausages” — review rhyme
   “My Father was a Butcher” — new rhyme
   “Who’s Got a Fishpole?” — listening song

Props and aids: shopping bag
   string of stuffed sausages
   fish hand puppet
   two rhythm sticks
   two sand blocks
   one hand drum

Activities: The children are indoors playing in small groups. The teacher takes out the shopping bag, puts it on the back of her chair and continues to play with the children. One of the children notices the bag and asks what it is. The teacher explains to him and others who are interested that it is a shopping bag, and that you can put a lot of things in it. For example, you might find sausages in a shopping bag. She takes out the string of sausage, which attracts several other children. The teacher says the rhyme:

Note: From Music in Preschool (p. 96) by K. Forrai, 1988,
"Two little sausages frying in a pan,
One went sizzle and the other went bam!"

The teacher repeats the rhyme several times, with some children joining in and others wandering away. The teacher takes the sticks out of the bag and marks the beat with them while the rhyme is being recited. Some of the children imitate the hitting motion with their hands.

The teacher takes the sand blocks out of the bag and demonstrates their sound. She asks whether they sound like a "sizzle" or a "bam." One of the children wants to play the sand blocks. They repeat the rhyme again. The same is done with the hand drum for "bam." The teacher asks the children whether they like hot dogs, and tells them that hot dogs are a kind of sausage too. She then recites the new rhyme for them:

"My father was a butcher,
My mother cuts the meat,
And I'm a little hot dog,
Who runs around the street."

The teacher asks who would like to be the little hot dog. A volunteer holds out his hands, palms up, and the teacher taps the steady beat on them. At the end of the rhyme, the child runs once around the teacher's chair and then another child is chosen to be the hot dog. This is done several times.

The teacher takes the fish puppet out of the shopping bag and sings "Who's Got a Fishpole?" while moving the puppet backwards and forwards in time to the beat. The children listen.

"Who's got a fishpole? We do.
Who's got a fishpole? We do.
Who's got a fishpole? We do.
Fishpole needs a line.
"Who's got a line? We do...", etc.

The children wander back to their toys while the teacher is singing the song. Some of them want to play with the puppet or with the other objects.
Plan II
(Three-year-old group)
Objective: Practising the beat
Materials: “I Won’t Be My Father’s Jack” — review song
“Fudge, Fudge” — new rhyme
Props: Girl and boy puppets
Activities: The teacher is playing blocks on the floor with the children. From time to time she sings “I Won’t Be My Father’s Jack” while the children play. Eventually several children join in. Finally she takes out the puppets and moves first the boy puppet then the girl to the beat of the song. The puppets “dance” with several children who hold the puppets’ hands. Some of the children take turns at making the puppets dance.
   The teacher has the children stand in a circle and she recites the new rhyme for them:
   “Fudge, fudge, call the judge.
   Mama’s got a baby.
   Not a boy, not a girl.
   Just a plain old baby.”
One child stands in the center of the circle as the “baby” and the other children shake their fingers at him in time to the beat. Several children take turns at being the “baby.”
   The children return to their games, some of them still repeating the song or the game.

Plan III
(Four-year-old group)
Objective: High–low
Materials: “Burney Bee” — familiar rhyme
“Jerry Hall” — new rhyme
“Lucy Locket” — review game
“Snail, Snail” — familiar song
Props: Pictures of several animals: mouse, bear, fly, etc.; recorder or xylophone
   1. “Burney Bee” in high and low voices
   II. 1. New rhyme: “Jerry Hall”
       2. Review game: “Lucy Locket”
       3. Identifying high and low sounds an octave apart
   III. 1. Teacher sings “Snail, Snail” both high and low
       2. Repetition of new rhyme
Activities: The children walk in a circle reciting “Burney Bee,” first in a high voice, then in a low voice. They stand in a circle and clap the beat, first over their heads then at their knees.

The teacher says the new rhyme for the children:

“Jerry Hall is so small.
A mouse could eat him hat and all.”

The children face their partners and clap to the beat of the rhyme, first clapping with their partner’s outstretched hands, then with their own hands. This is repeated several times.

The children all stand facing the center of the circle again. The teacher uses the new rhyme as a counting-out rhyme to decide who should be “Lucy” in “Lucy Locket.” They play the game several times.

The children sit in a circle and the teacher brings out the pictures of the animals. The animals sing greetings to the children in high or low voices, and the children have to identify the “high” animals and the “low” ones.

The teacher plays high and low tones an octave apart on the recorder or xylophone, which the children then identify.

The teacher sings “Snail, Snail” to the children in a high or low register, which the children must identify.

Teacher and children repeat the new rhyme while clapping the steady beat.

Plan IV
(Four-year-old group)

Objective: Loud-soft

Materials: “Blue Bells”
“Built My Lady”
“Closet Key” — new song
“Bye Baby Bunting” — review song
“Lily, Lily, Wallflower” — review game

Props: Pictures of a flower and a tree; owl and bear puppets; recorder

Outline: 1. Listening — songs about flowers and gardens
II. 1. New song — “Closet Key”
2. Game for review — “Lily, Lily, Wallflower”
3. Loud and soft — owl and bear puppets
III. Lullaby on the recorder
Activities: The teacher sings “Blue Bells” and “Built My Lady” to the children with different dynamics; the children discuss whether the songs were loud or soft.

The teacher tells the children that she knows another song about a garden and sings “Closet Key” for them. After the teacher has sung it several times, the children join in.

The children stand up and choose someone to be “Lily.” They play the game sometimes singing it loudly, sometimes softly.

The teacher holds up the pictures of the flower and the tree. She asks the children which one would have a high voice and which a low voice if they could talk. She improvises a conversation between them about a garden. Various children can take turns at being the “flower” or the “tree.”

The children sing “Closet Key” a few more times, getting softer each time.

Plan V
(Five-year-old group)
Objective: Practising normal, slow and fast tempi
Materials: 100 Little Marches
  “Rattlesnake”—game for review
  “Engine, Engine”—rhyme for review
  “Here Comes a Bluebird”—game for review
Aids: Xylophone, drums, cymbals, and triangle
Outline:
  I. Walking at different speeds
  II. 1. Games for review: “Rattlesnake”
       “Here Comes a Bluebird”
  2. Difference between fast and slow
III. Rhythm band: “Bluebird”—fast and slow
Activities: The teacher plays several of the 100 Little Marches while the children march around the room. The marches are first played at a normal speed, then slower, faster, etc.

The children play “Rattlesnake,” beginning slowly and gradually getting faster.

The children recite “Engine, Engine” at different tempi. One child can be the engineer who decides how the rhyme is to be performed.

The children play “Bluebird” several times so that a good number of the children get a turn at being the “bluebird.”

Rhythm band: Three children are chosen to accompany “Bluebird” with the percussion instruments. The song is repeated several times to give other children a turn.
Plan VI
(Five-year-old group)

Objectives: Preparation for two-part singing
Rhythmic and melodic echoing
Rhythmic and melodic question and answer

Materials: “Lemonade” — new game
“Doggie, Doggie” — game for review
“Simple Simon” — rhyme for listening

Outline:
I. Greeting with rhythmic echo
   Melodic echo while walking
II. 1. New game: “Lemonade”
   2. Game for review: “Doggie, Doggie”
   3. Question-answer game: rhythmic echo
III. Listening: “Simple Simon”

Activities: The teacher greets the children by speaking rhythmically and clapping, which is then echoed by the children.

The children walk in a circle to the beat. The teacher sings motives from “Lemonade,” which the children echo while they walk.

They all sit in a circle and the teacher sings the whole song through to them a number of times. Then some children sing an answer to her musical questions. Then half the children ask questions and the other half answer. The teacher explains the game. They play the game several times.

They play “Doggie, Doggie,” with different children playing the dog and hiding the bone each time. The child who “has the bone” can disguise his voice to make the game more difficult.

The teacher improves phrases which the children echo accurately.

The teacher improves questions which the children answer by singing.

The teacher says that she knows a story about a silly boy who also asked a lot of questions. She recites “Simple Simon.”
BIBLIOGRAPHY


SONG COLLECTIONS


