TEACHING THE FLUTE TO YOUNG CHILDREN USING AN APPROACH BASED ON THE MUSIC EDUCATIONAL PRINCIPLES OF ZOLTÁN KODÁLY

by

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Recent developments in flute design have made it possible for children to begin tuition on the flute at the age of six or seven, some three or four years earlier than was previously possible. An examination of the flute teaching methods currently being used in Australia reveals however that existing methods of teaching do not adequately fulfil the musical and psychological needs of such young children. This dissertation sets out to demonstrate that the music educational principles of Hungarian composer, scholar and teacher, Zoltán Kodály, provide an excellent starting point for the development of a method designed specifically to meet the needs of young children. The bulk of this study is an examination of areas of importance to those teaching the flute to young children, and in the penultimate chapter, a Kodály-based flute method is outlined to demonstrate in practical terms how such a method may be structured.
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE PAGE</td>
<td>i</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>ii</td>
</tr>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td>iii</td>
</tr>
<tr>
<td>TABLE OF CONTENTS</td>
<td>iv</td>
</tr>
<tr>
<td>CHAPTER 1: Why a Kodály-based flute method is needed.</td>
<td>1</td>
</tr>
<tr>
<td>CHAPTER 2: Introduction to the Kodály concept of music education.</td>
<td>22</td>
</tr>
<tr>
<td>CHAPTER 3: The optimum age for beginning flute instruction.</td>
<td>36</td>
</tr>
<tr>
<td>CHAPTER 4: Kodály philosophy and the nature of instrumental lessons.</td>
<td>46</td>
</tr>
<tr>
<td>CHAPTER 5: Teaching music reading to young flautists.</td>
<td>59</td>
</tr>
<tr>
<td>CHAPTER 6: Appropriate repertoire for young beginner flautists.</td>
<td>112</td>
</tr>
<tr>
<td>CHAPTER 7: Ordering of rhythmic and melodic concepts for young children.</td>
<td>156</td>
</tr>
<tr>
<td>CHAPTER 8: Outline of a Kodály-based flute method for young children.</td>
<td>176</td>
</tr>
<tr>
<td>CHAPTER 9: Conclusions.</td>
<td>237</td>
</tr>
<tr>
<td>NOTES</td>
<td>246</td>
</tr>
<tr>
<td>APPENDIX A: Activities for flute lessons.</td>
<td>259</td>
</tr>
<tr>
<td>APPENDIX B: Song texts and sources.</td>
<td>269</td>
</tr>
</tbody>
</table>

# BIBLIOGRAPHY

1. Books and articles related to the Kodály concept of music education. 278
2. Teaching materials related to the Kodály concept of music education. 283
3. Books and articles on flute teaching, technique and repertoire. 285
4. Flute teaching materials. 289
5. Books and articles on instrumental teaching in general. 290
6. Various instrumental teaching materials. 292
7. Books and articles related to music education in general. 293
8. Teaching materials related to general music education. 299
CHAPTER 1
WHY A KODÁLY-BASED FLUTE METHOD FOR YOUNG CHILDREN IS NEEDED

That the Kodály concept of music education has been successful in teaching music literacy skills to young children is apparent from the fact that music education according to Kodály's principles is now practised in schools in Eastern and Western Europe, North and South America, Australia and Japan. Publications of studies and adaptations of the Hungarian method exist in many languages including English, Estonian, French, German, Japanese, Latvian, Polish, Russian, Spanish and Swedish.

An examination of the literature pertaining to the Kodály concept reveals however that very little has been written regarding the adaptation of Kodály's principles for use in the teaching of instruments to young children. Géza Szilvay has published an excellent Kodály-based violin method for children of pre-school age using colour as an aid to teaching (two volumes, 1979 and 1981), Jussipekka Rannamäki has published a guitar method using similar principles (1983), Arja Suorsa-Rannamäki has very recently published a piano method also based on these principles (1986), and Edward Gifford has published a Kodály-based recorder method for young children (two volumes, 1981), but there has been little written about these methods, and there has been no method published for the flute. There is a Hungarian flute method written by Zoltán Jeney which takes into account Kodály's principles, but this is designed for children beginning
tuition at the age of approximately ten years who have had considerable experience in music making prior to beginning tuition.

There is a great need for the development of new ways of teaching the flute to younger children without any prior musical experience. This need has arisen because recent developments in flute design have made it possible for children to begin tuition at the age of six or seven, which is three of four years earlier than was previously feasible. Unfortunately, existing methods for teaching the flute do not generally meet the peculiar musical and psychological needs of the younger children now beginning tuition. Indeed, many methods are hardly satisfactory even for older children. This thesis will attempt to demonstrate that the music educational principles of Zoltán Kodály can be used to provide the basis for a method of instruction designed specifically for young children, which not only teaches the technical aspects of flute playing in a way appropriate for young children, but which also has as one of its central aims the development of aural and music literacy skills. Kodály's principles were formulated in response to the need for general music education in Hungary, but are sufficiently broad in scope and universal in relevance to be helpful in structuring a flute method for young children. Obviously the chronological, cultural, sociological and geographic differences between Australia and the Hungary which Kodály knew mean that not all Kodály's ideas are relevant to conditions in this country, but the educational truths behind Kodály's principles are of great importance and relevance to all music educators.
NEW FLUTE DESIGNS AND BEGINNING FLUTE TUITION.

In past years children have not been physically large enough to begin tuition on the orchestral C flute until the age of approximately ten years. This is because the C flute is traditionally a straight instrument, and children of less than this age do not have sufficiently long arms to manipulate the keys and make a satisfactory sound at the same time. That is, although the hand size and strength of a younger child is adequate to play the flute, a correct embouchure (lip formation) cannot be made while the keys are being manipulated, because the distance between the keys and the mouth hole is too great. Children who have begun tuition before being able to comfortably handle and make sounds on the instrument have been in great danger of developing a distorted embouchure, because they have been unable to keep the flute in the proper position on their lip. They have also been in danger of developing poor posture while playing the flute, because they have been unable to support the weight of the flute with their outstretched arms.

Teachers of the flute have in the past used smaller members of the orchestral flute family, that is the piccolo (pitched one octave higher than the standard C flute), and the E flat flute (pitched a minor third higher than the C flute) for teaching young children.¹ These flutes have not however been widely adopted because they have not proven to be educationally or economically suitable for use as a first instrument for young children learning to play the flute.

To be suitable, an instrument should firstly, be not so
expensive that a great financial burden is placed on the provider of the instrument, that is, parents, schools or other organisations. Costs involved in purchasing the instrument and later transferring to the normal C flute should not be excessive. Secondly, because a child cannot comfortably handle a straight C flute until aged at least ten, the initial flute should be able to be used for at least the first three years of instruction. Thirdly, the instrument should be designed so that its use enables the development of a correct embouchure, correct hand position and posture. Fourthly, it need be remembered that children develop a sense of pitch by associating a heard sound with a verbal or visual label, that is a note name or a position on the staff. Therefore the use of a transposing instrument for a long period in the crucial initial stages of development could be problematic. Finally, when the child is ready to change to a normal C flute, the change should be easily accomplished. There should be no need for the child to drastically alter his or her technique to play the new instrument.

The main problem with beginning instruction on the piccolo is that the means of sound production is significantly different from that required for flute playing. The piccolo embouchure needs to be significantly tighter than the flute embouchure, and more air pressure is needed to produce the notes, particularly in the upper registers. If a child begins tuition on the piccolo at the age of seven, it will be approximately three years before that child is large enough to hold a standard sized flute. During such a long period the
piccolo embouchure would become firmly established, and there may be serious problems in developing a satisfactory flute embouchure. The fact that it is more difficult to play the piccolo in tune also makes it less suitable for use with beginners. Being a small flute, adjustments that need to be made for correct intonation on the piccolo are much more minute than those required in flute playing, and are therefore more difficult for the beginner to make accurately. The piccolo's tuning problems are compounded by the fact that there is a great deal of variance in the acoustical design of piccolos, and hence 'no two piccolos are the same in tuning'. In addition to these problems, the sound of the piccolo is 'too high and piercing ... to listen to for any length of time' and the price of the piccolo is also less than ideal. Piccolos are more expensive than flutes of the same quality made with the same materials.

E flat flutes have been commercially manufactured by two American companies (Armstrong and Artley) since 1958 but are not commonly used in Australia. They were introduced primarily to provide an extra flute voice to the college and high school bands which could play the often provided but unplayed E flat clarinet part. The E flat flute is four inches shorter than the C flute and has a narrower bore, and is hence easier for the young student to hold. Although the E flat flute makes a beautiful sound and is very well suited to the physical characteristics of young children, there are two reasons why its use is unsatisfactory in the initial years of tuition. The first of these is economic. According to the 1983 Armstrong price list, a student model
C flute (104P-O: silver plated, nickel silver head, body and foot with silver plated keys) cost $US364.50. The E flat flute manufactured from the same materials cost $US876.00. This makes the use of the E flat flute prohibitively expensive even if it was acceptable in other ways. The second and most important reason that the E flat flute is not suitable for use with young children concerns the fact that the flute is a transposing instrument. This would make it difficult to integrate beginners into activities with other flautists (and other instrumentalists). For example, canons would need to be transposed before they could be performed with E flat flutes. Children wanting to play with the piano or guitar (for example with friends or family) would be frustrated by the need to transpose. Furthermore, if children are to develop a sense of pitch (i.e. absolute pitch) then the notes they see in notation, and the notes they associate with the names of their finger combinations must correspond to the sounds they hear. If this is not the case, the link between the label and the recognised sound will be confused and weakened. For example, if children place their fingers in the position that they have been informed will produce the sound G, or if they read from the music that they are to produce the sound G, they will associate the resulting sound with the label G. If, however, the resulting sound is not G but B flat (as it would be on the E flat flute) children will either make the wrong association or be confused if they happen to play a recorder or sing from notation at concert pitch. It should be noted that older children (at least ten years of age) learning transposing instruments such as the
clarinet and trumpet are not likely to encounter these problems because they can better understand the nature of transposing instruments. Children several years younger learning to play the flute may however be confused at this stage of their development if sounds and labels are confused.

New developments in flute design have opened up new possibilities for young children wishing to begin flute tuition. In recent times flute manufacturers (particularly Armstrong and Emerson) have made flutes where the head joint bends back on itself in a 'U' shape, thus reducing the distance from the mouth hole to the first finger position on the flute from nine inches to less than five inches. (The same design principle is used in the manufacture of most bass flutes.) Most six year olds and almost all seven year olds are physically large and strong enough to hold these flutes comfortably and have no trouble producing an excellent embouchure and sound. Example 1 illustrates a seven year old holding the bent-head flute in playing position. (Next page)

The bent-head flute may be played by the child for several years before a new flute is needed. Even then there is no need to purchase an entirely new instrument as the straight head-joint can be purchased and fitted to the existing mechanism, as only the head-joint is modified on the bent-head model. The fact that generally bent-head flutes are only marginally more expensive than the normal version of the same model, and can easily be changed into a normal model makes it economically viable for such flutes to be used on a wide scale. There are a few problems
EXAMPLE 1

associated with the bent-head flute, but these are not so serious as to make its use unsatisfactory. Firstly, the bent-head flute is more difficult to assemble, disassemble and clean than the normal model, so the teacher and parent must spend more time helping the child and teaching the child how this is done. Secondly, it is more difficult to align the parts of the flute correctly, as there are four instead of the usual three joints, and their positioning is critical. This difficulty can easily be resolved by using stickers to indicate how the parts join together. Stickers may be cut in half, and placed on the ends of the joints so that they are complete when the flute is correctly aligned. 6
A third weakness is that proper holding position is more difficult to master on the bent-head flute than it is on the normal straight model. The flute is best held using a three point balance which leaves all digits used in stopping the flute's keys free to do their job without having to support the instrument. (This holding position, described by Rockstro in his Treatise on the Flute, published in 1890 by Rudall, Carte and Company is explained in Chapter 8.) For this method of holding the flute to be used the two tubes of the bent head-joint must be level with the ground. While young children manage to hold the flute in this way without undue difficulty, it is certainly more difficult to balance the bent-head than the normal flute. It should be noted in this context that although the bent-head flute is slightly more difficult than the normal flute to hold in proper playing position, children can support the bent-head flute comfortably for longer periods of time because their arms are held more closely to the body in a position which is less taxing on their arm muscles. This fact, together with the fact that the bend in the flute means that less of the flute's weight needs to be supported to the child's right side makes it easier for children to hold the flute parallel to the floor, and problems of sagging flutes encountered when straight flutes are used, illustrated in Example 2 (next page), are less likely to occur. A final minor weakness of the bent-head flute involves playing of initial sound production exercises. The easiest sound to produce on the flute is made by using the head-joint only, stopping it at the end with the palm of the
right hand. This is more difficult to do using a bent head-joint than using a straight head-joint because the bend in the joint makes it more awkward to hold and stop effectively. Children find this task less difficult than teachers because of the smallness of their hands, but teachers may find it beneficial to keep a store of straight head-joints to give to children for initial head-joint activities. Such head-joints need not be bought specially as they can usually be salvaged from old flutes whose mechanism has deteriorated beyond repair, but whose head-joints are still in reasonable order.

Teachers have in the past used inexpensive wooden simple
system flutes for teaching young children. Simple system flutes are those which have holes to be covered by the fingers to produce a diatonic scale, and one or more keys to produce semitones. Forked fingerings are used to produce semitones if there are not keys provided for the purpose. Simple system flutes which sound at concert pitch are unsuitable for use with young children because of the wide spacing of finger holes necessary for correct intonation. Flutes pitched higher than concert may be used, but there is little point because no simple system flute can adequately fulfil the criteria listed at the beginning of this section. A simple system flute would not last children for the three years until they had grown into standard model flutes, and would in any case require a considerable change of technique when the concert flute was taken up. While simple system flutes may be useful for older students to use for a short time as an introduction to basics of flute technique, before moving on to a straight flute, they would be of little use in teaching six and seven year olds. The only way in which these flutes may be useful in teaching young children would be in teaching initial sound production and holding position. Holding position in particular may be understood more clearly if introduced using an instrument without the mechanical complexity of the normal orchestral flute.

It is evident then that only recently with the commercial availability of bent-head flutes have children of the age of six or seven been able to successfully begin flute tuition. The bent-head flutes are the first flutes really suitable for use with children of this age. Prior to their availability,
as stated by flute pedagogue Thomas Rainey, 'a flute suitable for the very young child simply did not exist.'

EXISTING METHODS OF TEACHING THE FLUTE.

Having claimed that traditional methods are inadequate for teaching young children, it needs to be specified what these traditional methods are, and in what ways they are unsuitable for teaching young children. Traditional methods are those represented by such popular American publications as A Tune a Day for Flute by Herfurth and Stuart (first published by the Boston Music Company in 1953 and still widely used); Elementary Method for Flute by A.C.Petersen (first published by Rubank Inc., Florida in 1934 and still popular in a revised edition); and the Pro Art Flute and Piccolo Method by Donald J. Pease (first published by Belwin Mills, New York in 1960). Such method books are widely used in Australia and have been for many years. Two flute methods published in Australia can be described as traditional. These are the popular Perfect Flute Tutor by Peter Edge of Melbourne (Allans Music, 1976) and The First Flute Book by Andrew Scott of Adelaide (Masterpiece Music, 1983). These are both very much in the same mould as the above American publications.

There are a number of reasons why traditional flute methods are unsuitable for use in teaching young children. Some reasons stem from the fact that most traditional methods are geared towards children of secondary school age rather than young children, and some reasons stem from the fact that out-dated educational techniques are maintained in many
traditional methods.

Firstly, the initial pieces that are played tend to be tedious exercises of no relevance to children. As can be seen in Chapter 8 of this thesis, many children's songs exist with simple rhythms and a range of two or three notes which are most suitable for beginning material.

Secondly, there tend to be many exercises for finger coordination, articulation and other technical skills throughout such methods which are of no musical value and do little to stimulate or motivate the child. Such exercises are generally unnecessary, as musical examples of greater worth can be found which develop the same skills.

Thirdly, skills and musical concepts are generally presented in an order which is very logical for adults, but which is very difficult or even incomprehensible for children. For example, most traditional methods begin with the student playing semibreves, yet it has been found that longer note values are much more difficult for children to play with accuracy than shorter values such as crotchets and quavers, because children can feel the beat much more readily in patterns of short notes.

Fourthly, the problems of learning music reading are dealt with in a way impossible for young children to grasp. Typically there is a section at the beginning of the book where the 'rudiments of music' are explained in one or two pages. That is, the stave, beat, rhythmic durations and their mathematical relation to each other, rests, the principles of metre and the names of the notes and their position on the stave are all introduced together. For such
information to be understood by children, it is necessary that each important concept be introduced individually and in a carefully planned order, progressing from the simple to the complex. Furthermore, musical notation is much more relevant to children when it is derived from songs which they have learned by rote, and not when it is introduced as an abstract concept.

Fifthly, the visual presentation of traditional method books is unsuitable for use with children. Primary school teachers are very aware of the importance of attractive visual presentation of material used in teaching young children. Traditional method books are usually very drab, with no colour or pictures, and writing and notation printed in small characters difficult for a young child to read.

Finally, many traditional methods progress far too quickly for young children and fail to fully explain important concepts. The example, the anacrusis is introduced in A Tune a Day in a section of supplementary material (p.21) and is explained in a two line footnote. In The First Flute Book the anacrusis is introduced without any explanation at all (p.25). Young children require new concepts to be set out in clear developmental steps, with much reinforcement at each level.

The above problems with traditional methods do not necessarily mean that they are of no use in teaching older children and adults. Young children however have specific musical and psychological needs which are not generally catered for in traditional methods. These needs can be
summarised as follows: Children need a programme which assumes no prior knowledge; thorough, gradual introduction of all skills and concepts in many small steps; slow pacing of skills and concepts, i.e. much reinforcement at each level of learning; music to play which is relevant (or can be made relevant) to their experience; methods of communication (particularly language) appropriate for young children; a concrete system of rewards; appealing visual presentation of material; and opportunities to play games and exercise their imaginations.

The only method of flute instruction known by the author which is designed specifically for young children is the Takahashi Flute School, the flute version of the Suzuki method. The Suzuki method of instrumental music instruction, developed by Japanese violinist Shinichi Suzuki is designed specifically for the teaching of very young children. Children begin tuition at the earliest possible age, which for violin and piano students can be as young as three years of age. Takahashi is the name of the Japanese flautist who developed the flute version of the method. The Suzuki method has several important features which may be summarised as follows:

1. Suzuki emphasises the importance of an early start to tuition, and stresses the importance of an awareness of musical development even before formal training begins.
2. Parents attend their children's lessons and supervise their practice at home. Suzuki recognises the importance of the role of the parent in helping children with their tuition and in keeping them motivated.
3. Every effort is made to ensure that the activity of
learning to play is an enjoyable one for the child. According to Suzuki philosophy, the parent should maintain a home environment where the child's music making is encouraged and appreciated, and the teacher should manage the lessons so that they do not become a burden to the child.

4. There is much emphasis on the development of listening skills through the imitation of taped performances.

5. Instrumental skills are developed separately from reading skills so that children can concentrate on instrumental skills in the initial stages of tuition, without having to attempt to read simultaneously.

6. Students progress in many small steps, with much repetition at each level.

7. The importance of musical playing and tone production are stressed from the outset, so that they do not need to be developed specially at a later stage.

8. Children receive individual and group lessons, so that they receive the benefits of individual attention from their teacher, as well as the stimulation of group music making.

It is however the author's opinion that the Suzuki method, in particular the version for the flute, has several serious weaknesses which lessen its suitability for teaching young children.

1. According to the Suzuki method the child learns to play his or her instrument first, and only later learns to read. This separation is sound teaching practice, however, the fact that there is no structured means by which students learn to read at a later stage is a severe weakness. In the preface to Takahashi's flute method, Suzuki writes that 'instruction
in reading music should be given according to the pupil's age and capability\(^9\), but no recommendations are made regarding the music to be read or the method of instruction to be used. If, as is stressed by Suzuki, "the pupil should always play without music at the lessons\(^{10}\), the pupil is unlikely to ever regard reading as being an important part of musical performance. Many types of musical performance, such as accompanying, chamber and orchestral playing require fluent and expressive playing from a musical score.

2. An important part of the Suzuki process is repetition. Pieces are played hundreds or even thousands of times by young students. Such repetitive overlearning of pieces must surely be monotonous for many children. There must also be a danger that such playing will become so automated that the music will cease to have any aesthetic value or meaning for the children.

3. Having to stick to the fixed Suzuki repertoire is restrictive, especially at intermediate and advanced levels. Students do not have the freedom to examine the repertoire for themselves and express their individuality by playing different pieces.

4. No attempt is made to make the children's books visually appealing and attractive to young children. If it is the intention of the method to encourage children to read, once they have mastered the initial technical problems, an attractive page would certainly be more likely to keep the children's attention.

5. Great emphasis is placed on daily listening to recordings of pieces being played. However, the Suzuki flute tapes have several flaws in timing and intonation, and
include several inferior interpretations. Little care has been taken with the production of the tapes.

6. The usefulness of some of the text of the preparatory exercises of the first flute book is very questionable. The wording of the text makes it clear that the instructions given are intended for the student. (For example: 'When you assemble the flute..." and so on.) However, several analogies are given which would be totally incomprehensible to a young child beginning flute instruction. For example, Takahashi writes: 'An oboe has double reeds. Your lips are double reeds for a flute.' This statement would be meaningless to a young child, who would have little idea of what an oboe is, let alone know what double reeds are or understand their function. Furthermore, the analogy is of little use in any case as the function of the double reeds on an oboe is entirely different from the function of the lips of the flautist. In the same way the instruction to 'try to create soft oboe-like tone colour' is equally useless. The following analogy also used by Takahashi presupposes a great deal of understanding relating to the principles of sound production of a violin, and as such is of no relevance to young children: 'Your throat is the resonance body of the flute. Your lips are strings. Your breath is the bowing. Let the tone reverberate fully in your roomy throat.'

Thus it seems that although much can be learned from the Suzuki method, it does not provide the complete answer to teaching instruments to young children. This thesis will set out to show how Kodály's principles can be used to construct
a method which caters more thoroughly to the needs of young children learning to play the flute.

THE SZILVAY APPROACH.

Géza Szilvay's Violin ABC gives an indication of what may be achieved by using Kodály's principles as the basis for an instrumental method for young children. Szilvay is a Hungarian-born Finnish musician and teacher who has developed a violin method for pre-school age children based on Kodály's principles. Himself a product of the Hungarian music education system, Szilvay has developed the method whilst teaching at the East Helsinki Institute and conducting the Helsinki Junior Strings since 1971. Children learn songs and games which introduce basic musical concepts, and at the same time learn the basics of string technique. As their technical skills develop children learn to play the songs on their instruments. The material the children play consists mostly of Finnish and Hungarian children's songs and folksongs, as well as folk music from other countries and short pieces by Kodály and other composers.

Music reading in a simplified form is practised from the first lessons. Each string is identified by a colour, and once children have learned to play basic rhythm patterns on each string, a system of one, then two and finally five coloured lines is used for reading. On each string, notes are identified according to their sol-fa names, and rhythms are identified using duration syllables (i.e. taa for a crotchet, ti-ti for two quavers, and so on). Singing is an integral part of the method, with children singing the songs
in words and in sol-fa. (Texts for the songs are not printed in the children's books but suggestions are provided in the teacher's handbook.) Singing is also used for developing aural skills.

Children begin tuition at four or five years of age, and have one half-hour individual lesson, and one one-and-a-half hour group lesson (with ten or twelve students) each week. Parents attend the individual lessons so that they can assist with practice at home, and are responsible for the progress of the student each week.

Book A of the Violin ABC, and an accompanying Handbook for Teachers and Parents (in English, German, Hungarian, Swedish and Finnish translations) was published by Edition Fazer in 1980, and Book B was published by the same company in 1981. All three volumes are available in Australia. Book A has larger than usual pages (29.5 by 42 cm) so that several children can read from the one music stand. Both volumes are colourful, have large notation and contain many pictures and explanatory diagrams of great appeal to children. Thus the format of the method books is particularly suitable for young children.

The fact that the song material is geared towards Finnish children means that some adaptation of the method is needed to make the method relevant for Australian children. There are teachers in Australia successfully using the method using English language children's games and folk music relevant to Australian children. As previously mentioned, methods for the guitar (by Jussipekka Rannanmäki, 1983) and for the piano (by Arja Suorsa-Rannanmäki, 1986) using colour
and other features of Szilvay's approach have now been published by Edition Fazer. These methods have not as yet been widely adopted, but do prove that Kodály's principles can successfully be applied to instrumental teaching to produce methods suitable for young children.
CHAPTER 2

INTRODUCTION TO THE KODÁLY CONCEPT OF MUSIC EDUCATION

ZOLTÁN KODÁLY'S PRINCIPLES OF MUSIC EDUCATION

What has become known as the Kodály concept of music education is a system which has developed in Hungary over the last sixty or so years and which is used in all schools in that country. The principles on which the method is based were formulated by Zoltán Kodály (1882-1967), often in collaboration with other educators, and it is in Kodály's writings that the basic principles of the approach can be found. Kodály campaigned vigorously throughout his life to have music education according to these principles incorporated into Hungarian schools. It is necessary to stress that this study is not primarily concerned with the method as practised in Hungary, but with the principles which are the basis of this method. Kodály's principles do not specify one particular method, but rather provide a set of educational truths which can be used as the basis for various musical learning situations. In other words, these principles are flexible and adaptable, and can be applied to many music learning environments. This is stressed by Caylor:

... it is assumed that the program, though finely structured is nonetheless 'flexible'.... This means that the 'structure' of the program is built on basic principles that may be translated into any language for any environment.15

... the Kodály method is not a fixed, rigid method of instruction; it is an adaptable, flexible structure based upon solid principles of learning in music. It may change slightly from time to time as new discoveries are reported in areas of learning in music, but as Kodály put it: it is still a 'quest for "direction" and how best to improve and make more useful, more valuable the music instruction.'16
Kodály's writings and speeches regarding music education were made with Hungarian music education in mind. His ideas were formulated in the context of, and take into account the structure of the Hungarian government, the racial composition of the people, the cultural heritage of the people and so on. This needs to be taken into account when his principles are being examined with a view to adapting them to situations outside Hungary. There are significant differences between the Hungarian and Australian learning environment which must be recognised. There are also differences between the era in which Kodály was writing and our own age which must also be taken into account. Nevertheless, taken as a whole, Kodály's approach to music education is sufficiently broad and universal in relevance that it can be of great help in creating a flute method designed specifically for young children.

Leonhard and House write that 'having a sound philosophy of music education inspires and lightens the work of the music teacher. ... A body of underlying beliefs about music and passionate enduring faith in its worth, to which the teacher can turn for inspiration and guidance, are essential for a lifetime of music teaching.' Kodály's principles not only provide concrete guidelines for teaching musical skills, but also reflect such a philosophy and provide much inspiration for those teaching music. Furthermore, there is no gulf between Kodály's principles and practical teaching situations. Kodály's principles are the basis of the successful Hungarian system of music education and for various systems in use in many countries; they are direct guides for the planning of every aspect of instruction, from the administrative to the
materials used. Leonhard and House also point out that "useful principles are not "paper principles" - they are matters of personal, hard-won conviction.\textsuperscript{18} Kodály's principles certainly fulfill this criterion.

Kodály's principles of music education are divided below into two sections. The first are those principles related to the structure and environment of music education, and second are those principles related to actual teaching methods and materials used in the classroom.

Principles related to the structure and environment of music education.

Kodály believed that music is an essential ingredient in general education, equal in importance to academic subjects such as reading, writing and mathematics. He asserted that music makes a unique and important contribution to a person's education, and went so far as to state:

Music is a spiritual food for which there is no substitute; he who does not feed on it will live in spiritual anaemia until death. There is no complete spiritual life without music, for the human soul has regions which can be illuminated only by music.\textsuperscript{19}

Kodály furthermore claimed that training in music aids in the development of a range of skills valued in general education, such as concentration, physical coordination, listening, reading, writing and mathematical reasoning, and subsequent testing in Hungary and Australia has validated Kodály's claims.\textsuperscript{20} The validity of these claims was one of the primary reasons why Kodály was able to convince the Hungarian authorities to adopt music education according to his principles in Hungarian schools. Kodály believed that daily instruction in music is necessary to
maximize the benefits of music education.

Given the strength of Kodály's convictions regarding the value of music education it is not surprising that he considered that all people should receive a musical education that leads them to musical literacy. He was not satisfied with the situation where music education was available to only a privileged minority of society, and campaigned to rectify the problem. He wrote:

Music is not a recreation for the elite, but a source of spiritual strength which all cultured people should endeavour to turn into public property.\(^2\)

Kodály believed that it is the State's responsibility to fund and coordinate music education on a national level, through the school system, so that all people have the opportunity to become musically literate.

Kodály campaigned vigorously throughout his life to improve the quality of teacher training in Hungary. He believed that it is of the utmost importance for music teachers to be of the highest possible quality, and stressed the importance of in-service training for teachers after they have qualified. He particularly stressed the importance of having well trained kindergarten music teachers to work with children in their formative years. Kodály often wrote of the importance of the music teacher's job:

It is much more important who the singing master at Kisvarda [a small town in Hungary] is than who the director of the Opera House is, because a poor director will fail. (Often even a good one.) But a bad teacher may kill off the love of music for thirty years from thirty classes of pupils.\(^2\)
Principles related to actual teaching methods and materials used in the music classroom.

Kodály argued that the first seven or so years of a person's life are crucial for the development of musical skills, and therefore insisted that music education should begin as soon as possible, which in Hungary means at the age of three or four, in pre-school classes:

Recent psychological studies have convincingly established that the ages between three and seven are more important in education than the years following. What has been spoiled or omitted at that age cannot be rectified later; these years seem to be decisive in a man's whole life. 23

To ensure that young children develop and maintain an interest in music, Kodály believed that music learning should be an active and enjoyable experience. He believed that 'the preponderance of music-listening condemns the pupil to passivity, ... only active music-making brings nearer the secrets of music.' 24 Kodály advocated the use of a variety of activities in the music lesson, such as singing, playing simple instruments, playing games, moving to music, improvising, memory training, creating rhythms and melodies, writing and reading music and so on. In a typical Kodály-based music lesson there is a steady stream of different activities, many in the form of games, which stimulate the children's interest and hold their attention, while they learn a variety of musical skills.

Near the end of his life Kodály wrote: 'If one were to attempt to express the essence of this education in one word, it could only be - singing.' 25 He repeatedly stressed that only through the singing voice, 'free and accessible to everyone' could a mass musical culture develop. He furthermore
believed that music reading and expressive playing could be best taught through singing. Kodály considered the tone quality and the tempered tuning of the piano unsuitable for teaching singing, and therefore advocated singing unaccompanied and singing in two parts. Kodály considered that two-part singing should be practised from the very early stages of instruction to ensure the development of aural skills and good intonation.

Kodály once stated that 'solfège is the alpha and the omega of understanding music.' He advocated the relative sol-fa (movable do) system of solmisation developed in England by Sarah Glover and John Curwen for the teaching of music reading, sight-singing, intonation, modulation and tonal function in music. Kodály believed that children should learn to sing from sol-fa syllables with rhythmic notation before learning to read conventional staff notation, and should also continue to sing in sol-fa from the staff once it has been introduced. He also believed that children should sing in fixed pitch letter names from sol-fa syllables to consolidate the relationship between the sol-fa and actual keys. Kodály particularly stressed the value of sol-fa in teaching meaningful music reading:

According to the system generally prevailing nowadays, the child gets to know the printed symbol first, and its meaning later on or not at all. He who sings in sol-fa gains an idea about the meaning of the note first, and only later becomes acquainted with the symbol, which, by then, means so much more to him.27

Kodály believed that learning to read music using sol-fa facilitates the ability to be able to write down in musical notation what is heard, and hear (inside the head) and express vocally what is seen in notation. Kodály called this skill
inner hearing, and believed that its extension 'is the ultimate object of any kind of special musical learning.'

Kodály believed that training in playing and reading rhythm patterns should precede the study of pitch notation. For the development of a sense of beat Kodály advocated the use of physical movements, such as clapping, marching and so on, in conjunction with singing. Kodály also advocated the practice of polyphonic rhythmic activities such as the performance of rhythmic ostinati and canons, as an introduction to more complex polyphonic music making. An integral part of Kodály's approach to rhythmic training is a system of rhythm verbalisation similar to that practised in France where syllables are used to express the durations of notes. The approach used in Hungary is however considerably more simple than that used in France.

Throughout his lifetime Kodály maintained that only the best music is suitable for use in music education. By this he meant authentic children's songs, authentic folk music and the best composed (art) music. Kodály considered experience with good music to be essential for the development of good taste, that is, the ability to discriminate between high and low quality music. Kodály believed it to be particularly important for pre-school age children to be taught good music, and believed very strongly that the best music with which to begin music education is the children's songs and folk music of a people's culture. Kodály called this music the musical mothertongue and believed that musically, linguistically and spiritually this music provided the best link with the wider world of music. Kodály recognised
that many urban dwellers have lost contact with their native folk music, but believed that urban children should be introduced to the children's games and folksongs that comprise their cultural heritage. To help bridge the gap between this music and more sophisticated forms of music Kodály composed several volumes of melodies and two- and three-part exercises specifically for children to sing. He also wrote much excellent choral concert music for children, and believed that all composers should be encouraged to write music specifically for children. He considered that 'nobody is too great to write for the little ones; indeed, he must do his best to be great enough for them.'

Kodály believed that pentatonic music should be used in the initial stages of music education. He put forward three basic reasons for this. Firstly, children find pentatonic music easier to sing in tune as they have difficulty correctly pitching semitone intervals; secondly, 'the power of musical comprehension and the aptitude for intonation will develop better through steps mixed with jumps rather than following the degrees of the diatonic scale,' and thirdly, pentatonic melodies provide a useful introduction to the sounds later encountered in Hungarian folksongs, as well as in a variety of other musical styles as diverse as Gregorian chant and the music of Debussy. It needs to be stressed that Kodály considered pentatonic music the starting point only, and that diatonic, modal and chromatic music should be studied after the ground work has been completed.

Kodály recognised that young children have peculiar musical and educational needs, and stressed that musical
concepts should be taught in an order, and using a method, suitable to their psychological and physical development. Such ordering, where the subject matter is arranged into patterns that follow normal child abilities at various stages of growth has become known as child-developmental concept ordering. It may be contrasted with subject-logic concept ordering where material is presented in an order logical for the adult mind, but very difficult for the young child. In terms of rhythm, shorter note values are more child-oriented than longer notes. Crotchets, quavers and crotchet rests in duple metre are the rhythms of children's singing games, and correspond to familiar movements such as walking and running. Melodically, the initial pitch patterns that children encounter in their singing games are two- or three-note motives in a narrow range. The falling minor third has been found to be a particularly comfortable and natural interval for children to sing, and is usually the first interval to be taught to children.

The above is only a brief summary of the major facets of Kodály's approach to music education. Details of the approach will be further explained as they are relevant to areas under examination.

THE DEVELOPMENT OF THE METHOD IN HUNGARY AND ITS SPREAD OVERSEAS.

Since this topic has been extensively treated elsewhere, only a brief summary of the most important and relevant facets of the evolution of Kodály's approach to music education will be given. The simplicity of the situation
described in the following paragraphs should not mislead
the reader into believing that the evolution of the method
was a simple one. It must be appreciated that the method
which has developed out of Kodály's principles has done so
gradually after many years of experimentation and change.

The origins of the Kodály concept of music education go
back to early this century when Zoltán Kodály discovered that
the level of musical literacy among Hungarian tertiary music
students was appallingly inadequate. He decided to remedy
this situation, and at the same time make the students aware
of their own musical heritage, of which they were almost
totally ignorant. This situation had arisen as a result of
the cultural predominance of German and Viennese music
amongst the elite, in the years following the period of the
Austro-Hungarian Empire.

Kodály's efforts in this direction were pursued with
great dedication and were obviously effective. One of the
earliest achievements was to improve the training given to
music teachers. In Choksy's words, 'Kodály was almost
single-handedly responsible for causing the required music
in teacher training programs to be increased from one-half
year to three years, to the present five-year teacher's
diploma program at the Academy.' Already involved in the
collection and analysis of Hungarian folksongs, Kodály set
about to make these available for use in music education.
Kodály considered this music invaluable for teaching purposes,
as it was a living art, a genuine musical expression, and a
medium that would directly relate to the Hungarian people.
Furthermore, such music could replace the trivial exercises
abounding in music text books, written solely to fulfil a pedagogical purpose. In 1923 Kodály started to compose music expressly for children to perform so that the gap between folk music and art (or composed) music could be bridged without having to resort to the use of inferior quality music. Throughout his lifetime Kodály composed a large body of pedagogical music which is widely used today in Hungary and in other countries.

The first text book associated with what we now know as the Kodály concept of music education was a song book, Énekes ABC (Singing ABC), compiled by György Kerényi and Benjámin Rajeczky and published by Magyar Korus, Budapest, in 1938. This was followed in 1940 by a companion text book, Énekő Iskola (A Singing School), which was aimed at the intermediate grade level of primary schools. In 1943 and 1944 Kerényi and Kodály published that Iskolai Énekegyűjtemény (Collected Songs for Schools) in two volumes. This was the first publication intended for very young children, with the first volume for children of ages six to ten, and the second volume for children aged from eleven to fourteen. The material ranged from very easy Hungarian children's songs to quite difficult songs with foreign influences. It is interesting to note that the first songs in these books used melodies with only one note, with the next songs consisting of two notes, a major second apart. It soon became apparent that such melodies were actually rather difficult for young children to sing, and this melodic sequencing was abandoned.

The next significant publication was Jenő Ádám's Módszeres Énektanítás (Systematic Singing Teaching) written
at Kodály's suggestion and published in Budapest in 1944. In this book the first melodies consisted of two notes a minor third apart, the interval that it has been discovered that children find the easiest to sing. Although the sequencing of new elements and concepts in this book is unrealistically fast, it is a significant publication. The texts currently being used in Hungarian schools (Ének Zene) were written by Marta Nemesszeghy (for grades one to five) and Helga Szabó (for grades six to eight). These texts are in the process of being revised and several of the revised volumes are now in use.

The most complete volumes delineating the method are the three volumes of Erzsébet Szőnyi's A Zenei Írás-Olvásás Módszertana (Musical Reading and Writing) published in 1954 (volumes I and II) and 1979. These volumes with eight associated pupil's books, combine all the elements of what has become known as the Kodály method, and are published in English (by Boosey and Hawkes) as well as in Hungarian. They are used in Hungary in Special Music Preparatory Schools, Conservatories and the Academy of Music. Another significant and comprehensive publication in both Hungarian and English is Erzsébet Hegyi's Solfége According to the Kodály-Concept, published in two volumes in 1975 and 1979. A pupil's book for the first volume was published in August 1985. (Petőfi Printing House, Kecskemét.)

The actual teaching method of the Kodály concept was developed by colleagues and students of Kodály, and continues to develop today. The first class to be taught music every day according to Kodály's principles was a class in
Kecskemét, Kodály's birthplace, which was taught by Marta Nemesszeghy around 1950. This, the first Singing Primary School, was an experiment that Kodály convinced the government to undertake which proved such a success that there are now more than one hundred and thirty such primary schools where music is taught daily. In normal primary schools, from the second to the eighth year, children receive two music lessons each week as well as two periods of choral singing. Details of the structure of music education in Hungary may be found in *Music Education in Hungary* edited by F. Sándor. (Budapest: Corvina Press, 1966, 3rd enlarged edition 1975.)

As was mentioned at the beginning of this thesis, music education according to Kodály's principles is now practised in many countries, and has been written about in many languages. International interest in the method was initially aroused after I.S.M.E. conferences in Vienna in 1961, and Tokyo in 1963 where reports on the success of the Hungarian programme were given. The 1964 I.S.M.E. conference was held in Budapest where participants in the conference could see at first hand the achievements of the Hungarian teachers. The details of the spread of the method overseas is well described in Choksy's *The Kodály Method* (Englewood Cliffs: Prentice Hall, 1974).

Deanna Heermann from Sydney has been the pioneer of the method in Australia. Having studied the method in Hungary, she set up a Kodály Pilot Project in ten Sydney Education Department schools in 1970, and has helped set up Kodály programmes in several other states. She has published a
Teacher's Manual for Marta Nemesszeghy's Children's Song Book (Sydney: Owen Martin, 1973); a Kodály-based Developmental Music Programme in three volumes (first published in 1976 by Educational Supplies Pty Ltd, Sydney) which is widely used in Australia and has been revised and reprinted several times; and a comprehensive children's song book in conjunction with Doreen Bridges (Catch a Song, Sydney: Holmes McDougall Australia and Educational Supplies Pty Ltd, 1985). She founded the Kodály Education Institute of Australia (now the Kodály Music Education Institute of Australia), has been a president of the International Kodály Society and continues to be a driving force in the furthering of good music education for children in Australia.
CHAPTER 3
THE OPTIMUM AGE FOR BEGINNING FLUTE INSTRUCTION.

Kodály believed that general (non-instrumental) music education should begin as soon as possible, because he believed that 'between the ages of three and seven, the most important period in the child's intellectual and spiritual development, musical education is of extraordinary importance.' He further believed that 'what has been spoilt or omitted at that age cannot be rectified later; these years seem to be decisive in a man's whole life.' It is the aim of this section of the thesis to demonstrate that an early start to tuition is as important and as possible for children beginning flute tuition as for those beginning general music instruction.

Instrumental teachers have for many years stressed the importance of beginning tuition at an early age. Couperin suggested that six or seven was an appropriate age to begin keyboard study, and M.P. Montéclair, a famous teacher of Couperin's age wrote in one of his tutors:

I have included in this little book the principles in so simple an order that this child [his god-child], but three and a half years old, has made astonishing progress.

Mozart was ready to commence public performances at the age of six, after tuition by his father, and Czerny, the great nineteenth century piano teacher wrote:

Much the greater number of those who begin to learn the pianoforte consist of children of from 8 to 10 years of age; and in truth we ought to commence as early as possible, if we wish to attain to any great degree of proficiency in playing.

One of the basic premises of the more recent Suzuki method
of instrumental music instruction is that children should begin instruction at as early an age as is possible.

It is very important to establish whether these claims are valid and whether there is any evidence to support Kodály's claim that there is a critical period in the early years of children's development during which they are particularly sensitive to musical learning. If this is the case, it needs to be decided whether flute tuition should be started as soon as children are physically capable of managing an instrument so that this critical period can be exploited.

Dealing with the first question first, it appears that there is both biological and psychological evidence to support the claim that children should begin musical learning at as early an age as possible.

Recent developments in research into the brain and central nervous system provide biological evidence which suggests that human beings have a special capacity for musical learning before the age of nine or ten. The brain is divided into two cerebral hemispheres, connected by a bundle of nerves called the corpus callosum. It has been known for some time that the left hemisphere controls the physical movement of the right side of the body, and the right hemisphere controls the movement of the left side of the body. It now seems that each hemisphere of the brain also has independent, different functions:

While sensory input (information from eyes, ears, nose, tongue, and skin) feeds into both halves, it is processed in distinctly different ways and for different purposes by the two hemispheres. ... The left hemisphere carries on activities that can be characterised by the following adjectives: verbal, linguistic, sequential, analytic, logical, computer-like, propositional, linear, mathematical. The right hemisphere's functions are:
nonverbal, holistic, visual-spatial, imagistic, synthetic, intuitive, metaphoric, appositional, nonlinear, configurational, relational simultaneous. This assignment of functions to hemispheres is true for slightly more than 90% of persons who are right-handed and for 60% of left-handed persons. For the remainder of the population, the roles of the hemispheres are reversed.38

Researchers have discovered that music understanding and monitoring is predominantly a right-hemisphere activity, with a few musical activities, notably rhythmic analysis, being controlled by the left hemisphere. Amongst the musical functions of the right hemisphere of the brain are controlling the ability to sing, monitoring melodic perception, the perception of chords, intensity discrimination and tonal memory, and monitoring musical discrimination. Hodges asserts that children begin life in a right-brained mode and 'gradually become left-brain dominated by the age of nine or ten.'39 Since most musical understanding is processed through the right hemisphere of the brain, children are particularly responsive to musical training before the age of nine or ten.

Hodges' assertion that children are more responsive to musical training before the age of nine or ten is supported by, and substantiates, the following observations made by music educators and psychologists and reported by Edwin Gordon:

In his study of stability and change in human characteristics, Bloom40 has presented evidence which indicates that intelligence level (potential) is well defined before a child enters school. He has found a high correlation... between scores earned on intelligence tests in the elementary grades and scores earned by these same individuals as adults. That the influence of pre-school training is of great importance to the development and ultimate level of intelligence is supported by such authorities as Bruner,41 Piaget42 and Montessori.43
There is evidence to suggest that this is also the case in regard to musical aptitude. Fosha, Tarrell, and Gordon found that the Musical Aptitude Profile scores of both fourth-grade students and older students remain stable even after they have been exposed to musical practice and training. Harrington's data, on the other hand, support the notion that on an adapted primary level version of this same battery, scores of second- and third-grade students over a period of time would be comparatively unstable. Because the tests are highly reliable, these divergent results may be attributed to the fact that level of musical aptitude is influenced greatly by early exposure to music but after the fourth grade or so, [age nine or ten] 'ultimate' musical aptitude is well defined and impervious to practice and training.

Leonhardt and House also stress that the period before the age of nine is crucial to the musical development of the child:

The research of Piaget and others emphasises the soundness of the idea that the development of musicianship and aesthetic sensitivity can and must begin in early childhood. There is increasing recognition that in connection with many abilities there is a critical stage that occurs early in the development of a child. If education is delayed past this critical stage, the child can never fulfil his potential. There is every reason to believe that there is a critical stage in the development of musicianship and aesthetic sensitivity, which occurs early, probably before the age of nine.

Franklin cites a study by Petzold which points to the importance of training children when they are six and seven, reinforcing the above hypothesis:

In a combination of transversal and longitudinal studies of children between the ages of six and twelve, consisting of about six thousand individual testings, the American, Robert Petzold, made certain investigations into musical development. He found musical development to be strikingly fast between six and seven but slower thereafter, and for this reason emphasises the importance of good tuition during the early school years.

The above evidence appears to point quite clearly to the fact that, as Kodály contended, music education should begin at as early an age as is practicable, because the training received by the child in his or her first ten years is not able to be duplicated later.
The sensitivity of young children to musical training is also evidenced by the findings of Sergeant's research into absolute pitch. Sergeant asserts that 'pitch is one of the characteristics of musical sounds that is learned very early, and that it is learned as a result of handling an instrument.' He states in conclusion to his study that 'it is likely that absolute pitch is the result of experiencing the fixed pitch of music in conjunction with letter names of notes at an age when awareness of pitch dominates auditory perception.' He found that the earlier a musician's formal music education began, the greater the likelihood that the musician would have absolute pitch:

Of those professional musicians whose training began between the ages of two and four, 92.6% had absolute pitch, the percentage steadily diminishing until of those starting between 12 and 14 only 6% had it, and thereafter nil. Sergeant's sample was limited to 34% of the members of the Incorporated Society of Musicians of England, and as Spender points out, this sample is not sufficiently large or diverse to prove the point conclusively. However, given that there were some 1500 members in this society when the study was made, the data strongly suggests that early training is crucial in the development of this valuable skill.

Thus it seems that children should begin their study of music at as early an age as practicable since the evidence suggests that there is a critical period in children's development before they reach the age of nine or ten during which they are particularly susceptible to music training. It would seem logical that this critical period should also be exploited for instrumental learning, if there are not
other factors which would make it wise to defer tuition to a later stage. In her study of the musical characteristics of children, Zimmermann writes that 'the critical age for serious study of piano seems to be at about seven years', and therefore appears to agree with the hypothesis that there is a critical age at which children should begin instrumental music study.

With the advent of the bent-head flute models previously mentioned, most children are now physically capable of playing the flute at the age of seven. Some children may be comfortable with the instrument when they are six, and some may need to wait until they are eight, but seven is the most common age at which children are physically ready to play the flute. It should be noted that Kodály believed that children should be given preparatory training in singing and reading music using sol-fa before they begin instrumental tuition. Since children can receive such training before they are physically capable of playing the flute (i.e. before they are seven years of age) this factor need not affect the age at which children begin their flute studies. Why Kodály considered such preparatory training necessary, and whether or not it can always be provided in the Australian situation are issues which will be examined later. (Chapter 5: Teaching music reading to young beginner flautists.)

It is obvious that there are different psychological and physiological problems involved in learning musical skills through singing (such as Kodály advocated for children from the age of three) and in learning to play a musical instrument such as the flute. Are children in fact physically and
mentally ready to begin tuition on the flute at the age of seven?

Some authorities have argued that children are not physically strong enough to handle the flute until aged about ten years. Such authorities cite as evidence the poor posture evident in many primary school age flute players, who obviously cannot support the weight of their instruments comfortably. While it is certainly true that most primary age children are not strong enough to hold a traditional straight flute comfortably, it is also true that most children from the age of seven can comfortably hold a bent-head model flute. Although the weight of the bent-head flute is the same as the normal flute, the shape of the bent-head flute makes it much more comfortable to hold in the correct position. The arm position required for a young child to play a straight flute requires more muscle use than the arm position required to play a bent-head flute, as the arms need to be stretched out more fully. When playing a bent-head flute the arms can be held more closely to the body in a much more comfortable position. In fact, the bent-head flute is even more comfortable for an adult to hold properly. It can therefore be concluded that while it is certainly true that children are not strong enough to begin tuition on normal flutes until aged ten or eleven years, most seven year olds can easily manage the bent-head model flute.

There is a common misconception that young children do not have what is often called enough breath to play the flute before they reach the age of ten or eleven. This misconception has arisen because teachers have tried to teach the flute
to young children using normal straight flutes which they have been unable to hold properly. The inability to hold the instrument securely leads to a badly formed embouchure since the instrument cannot be held steadily, parallel to the split in the lips required for making a sound. Hence children playing an instrument which they cannot comfortably handle waste much air in sound production, leading teachers to believe that they don't have the lung capacity necessary for flute playing. Those who have taught seven and eight year old children using bent-head flutes have found that children in fact have a great deal of control over their air supply. Most problems that students of any age experience with breath control are usually related to a badly formed embouchure where air is wasted in the sound production process, and because children using bent-head flutes have fewer problems forming a good embouchure, they tend to have less problems with breath control. In fact, it has been the author's experience that seven or eight year old beginner flautists often have superior breath control to those beginning at secondary school age. This may be because younger children are more relaxed about breathing, and therefore breathe more naturally than older children. It is not necessary to blow the air out of the lungs when playing the flute, but rather to control the natural flow of the exhaled breath. If the embouchure is formed properly there will be sufficient resistance against the air stream for the child to do this comfortably.

Dentists and orthodontists have been concerned in recent times about the effects on teeth and jaw development of
prolonged playing on woodwind instruments. Could beginning the flute at the age of seven or eight have an adverse effect on the oral development of the child? The flute is placed against the jaw below the lower teeth, and little pressure is ever placed on any of the teeth as a result of flute playing. Flute playing is therefore unlikely to cause any orthodontic problems for the young child or for older players. Children's front lower teeth generally develop at the age of six and a half, their upper front teeth at between seven and seven and a half, their outer lower front teeth at seven or eight and their upper outer teeth at eight or nine. The development of these teeth causes no problems for young flautists if their dental development is normal. It is worth noting that there are orthodontic problems that children may have which may make it difficult to play the flute. The most common of these are the prominent upper jaw (Class II Malocclusion) and the prominent lower jaw (Class III Malocclusion). Children who develop these jaw types would generally be better to play an instrument other than the flute, as they would be most likely to experience difficulties producing a sound. These problems can usually be detected by the time the child has reached six years of age, from the position of the six-year-old molars, so a child wishing to begin playing the flute at seven should be able to be sure that he or she will not develop irreversible problems that will effect his or her flute playing.

It has also been argued that there are psychological factors which effect the age at which children should begin instrumental tuition. There is a school of thought which
considers that persons with certain personalities and behavioural tendencies are temperamentally more suited to some instruments than others. For example, Ben-Tovim writes 'the flute suits quick-thinking'; 'an extrovert "show-off" would be miserable on the bassoon'; 'to be suited to the violin, a child must be intelligent, patient, conscientious and self-sufficient. ... This is an instrument which suits the "loner", not the outgoing child'; 'the trumpet...seems to suit the more outgoing, less introspective personality'; 'the most obvious candidates for the trombone are quiet sensitive children' and so on.54 As many aspects of children's personalities may not be evident until later in their development, some authorities argue that it may be unwise to begin them at a young age on instruments to which they may not be temperamentally suited. Even if it is valid to match personality types with instrument types (which is doubtful, considering that both introverted and extroverted people can make fine performers on any instrument) this would not be a sufficiently important reason for delaying tuition and failing to exploit the early childhood sensitivity to musical learning. Furthermore, even if the child did find that he or she wanted to change instruments at a later stage, the musical learning that the child would have gained from having begun tuition at a young age would not be wasted, provided the tuition was based on the acquisition of general musicianship skills. As Kodály wrote:

The instrument is only the first subsidiary subject, which may be changed in the course of time; ... But the music - what he needs to express on the instrument - will not be revealed to him if he does not study it every day with ceaseless rapt attention.55
Kodály did not have a great deal to say in his lifetime about ways of teaching instrumental music, devoting his energies and thoughts more toward improving general music education. So how, it may be asked, could Kodály's principles make any contribution to the solving of the problems of what types of lessons are the most appropriate for young children? Kodály's contribution is an indirect one, in that his principles suggest truths which have implications for instrumental teaching.

Kodály insisted that music is as important a subject in the school curriculum as any other, and stressed that like other important subjects, it should be taught daily. The reasons that mathematics, science and English are taught daily are equally applicable to the teaching of music. According to principles of distributed learning, children learn more effectively if given regular short lessons, than if they are given long lessons separated by long periods of time. This is one of the main reasons why children are not given one day per week of mathematics, one day of science and so on. That this principle is valid for musical learning in various forms is stressed by Franklin:

As to the disposition of the 'time' of learning, statistics provide unambiguous and clear evidence in favour of distributed practice. It is thus better to practise a piece of music for five half-hours, distributed over five different days, than to practise all the five half-hours on one day without a break. ... Thus, if music is to be learned for a musical examination or a public performance, practice must start in good time to make possible a suitable distribution
of the practice time. If such a scheme is carried out less time will be needed, and the performance will be better. Of course, the same is applicable to choir work or any other type of learning as, for instance, history or theory of music.\textsuperscript{56}

Hence it appears that we can reasonably conclude that the more regular the contact of the student with the teacher, in any discipline, the more effective the learning. Studies which have been carried out on music students who receive daily classroom music lessons (in Hungary and Australia) have proved this to be the case for general music education. (See note 20.) Every indication points to the fact that instrumental music also needs to be taught in this way, particularly in the initial stages. This has been recognised by several noteworthy instrumental teachers, both past and present. Renowned piano teachers Czerny and Hummel both made this point approximately one hundred and fifty years ago:

... for the first three months, it is requisite that the learner should receive one hour's lesson every day, or at least four lessons in the week.\textsuperscript{57}

For the first half year, and if possible, for even the first entire year, every beginner requires one hour's daily instruction; because the pupil is as yet incapable of assisting himself, and if left too long alone, it is to be feared that, by contracting bad habits, he will rather injure than benefit himself.\textsuperscript{58}

The American instrumental music expert Kuhn also makes this point in more recent times:

Ideally... a beginning instrumental class in an elementary,[i.e. primary] school should meet daily for twenty minutes or so. If this arrangement is not possible or practical, three of four meetings per week should be arranged. The fewer meetings per week, the slower the progress will be. A regular lesson provides the instruction and supervised practice necessary for effective learning. However, one lesson per week does not provide enough pupil-teacher contact to allow for effective work at the beginning level.\textsuperscript{59}
Education authorities Radocy and Boyle also stress this point, particularly in relation to younger students:

The traditional weekly private lesson grossly ignores what is known about learning, particularly with younger students. During the time between lessons, mistakes may be practised continually with no opportunity for correction until the next lesson. It is often difficult to maintain an incentive to practice without frequent reward. The 'music as its own reward' is an unrealistic ideal when one is just beginning to develop musical skills. Frequent short instructional periods should have a higher priority than weekly concentrated instructional periods.60

The current situation is that most children learning to play an instrument receive only one, usually half-hour lesson each week, for approximately 34 to 40 weeks in the year, depending on holidays. These lessons are usually individual, but may consist of small groups. Obviously the level of teacher contact is insufficient for effective learning with young students, and indeed many older students fail to learn effectively under these conditions. Any instrumental teacher working under such conditions would be aware of the high dropout ratio of students learning in this environment.

Obviously then, there is a need to increase the amount of time each week that young instrumental students spend under instruction. There are several ways to achieve this, and the most feasible alternatives need to be examined.

In our society it would be financially and temporally impossible to increase the number of half-hour individual lessons given to children each week. Few parents would have the resources of time and money to have their children receive more than one half-hour individual lesson each week. Likewise in schools, it would be impractical for financial and educational reasons, as children would need
to miss significant slabs of normal classroom activity. Even if individual lessons were of shorter duration it would still be almost impossible to arrange for students to have two or three lessons per week.

Recognition of this fact, and other more important educational factors have led to a realisation among music educationalists that group teaching is a way to maximize teacher-pupil contact and improve the learning environment. Obviously it is more possible for the teacher to see each student several times each week, if students come to the teacher in a group. Not only is this situation financially more satisfactory, but may be administratively more satisfactory as it may be more easily time-tabled in a school situation. Furthermore, it may be educationally more satisfactory as Gordon reports:

While it is true that private lessons are beneficial for students who have developed considerable facility on an instrument, Waa61 has demonstrated that ensemble instruction (either of the heterogeneous or like-instrument type) is most conducive for developing musical understanding for beginner students. Specifically, to play in tune is, in the most practical sense, ultimately a matter of playing in tune in ensemble; and to play rhythmically is really a matter of being sensitive to the practice of others as dictated by the music.62

In his book on instrumental teaching Kuhn writes at length on the various extrinsic and intrinsic advantages of group teaching beginners. The extrinsic advantages he mentions are the economic and administrative factors mentioned above, and the intrinsic advantages, which he considers to be of much greater importance are the psychological, technical and musical factors. Of these, the most relevant to this discussion are the three psychological advantages.
The psychological advantages include firstly, the increased motivation resulting from group instruction. In Kuhn's words: 'Friendly and wholesome competition arises naturally... Cooperation of class members is an even stronger force... it is in the nature of musical performance itself, which must be done "in time to the music" and with rhythmical accuracy, that imposes a cooperative kind of discipline upon the members of the group.' 63

The second psychological advantage is that group instruction tends to overcome self-consciousness: 'As a member of the group, the individual no longer looks upon himself as an unusual case... Common problems help each student to minimize his own difficulties and keep from becoming overly self-conscious.' 64

The final psychological advantage mentioned by Kuhn is that students will learn much through observation of their colleagues: 'It is true that a pupil will imitate and emulate his teacher - this is as it should be. But he will readily "identify" with members of his own group... Thus, students in a group will watch each other and learn many things from each other through observation.' 65

While the above advantages of group teaching appear to be most appealing, many teachers experience difficulties with this approach. The most commonly expressed difficulties are the problems of trying to give each child enough individual attention, and the problems of coping with students who progress at markedly different rates. These problems can be resolved by teaching in groups of a size which the teacher feels can be adequately supervised, by the use of flexible timetabling so that students can be easily
moved from group to group, and by the use of materials which cater for students at varying levels of advancement. It should be stressed that for group lessons to work most effectively, students should receive several short group lessons each week. The problems encountered by teachers who experiment with group teaching often arise because teachers simply replace the existing weekly individual lesson with a weekly group lesson. It does however need to be pointed out that group instruction does not always best cater for the needs of all students, as research by McCarthy suggests that highly intelligent students may be disadvantaged under this system:

Despite the evidence regarding the desirability of individualized instruction to academic subject areas, few attempts have been made to evaluate the technique within public school music classrooms. During the decade of fairly intensive research activity in other disciplines, for example, only two doctoral dissertations in music education (Shugert, 196966; Waa, 1965) addressed the issue, and both were concerned primarily with contrasting the effects of group instruction with extracurricular commercial private lessons. In a later study dealing with individualized instruction within the classroom (McCarthy, 197467), however, 45 seventh-grade students achieved significantly superior scores on a music performance test when compared to an equal number of students taught in ensemble classes. In addition, highly intelligent students achieved significantly superior music performance scores in the individualized settings as compared to their equally intelligent counterparts taught as ensembles.68

The individualized instruction mentioned by McCarthy is not individual lessons, but rather students working individually, at their own pace, in a group of six to ten in one classroom. The students request instruction from the teacher when they need it, and progress on to the next unit of work only after receiving the teacher's permission.

'Typical of this mode of instruction was the sound in the
room of continuous practice, an occasional student either not playing or temporarily wandering around the room, and the teacher working with an individual student for two or three minutes at a time and then moving on to another student. 69 McCarthy's 1979 study of traditional group and individualized instruction with 1200 beginning fifth and sixth grade students reinforces his above hypothesis that intelligent students may be disadvantaged by group instruction:

The study demonstrated that an individualized technique implemented by a diverse group of teachers was as effective as the more traditional types of ensemble instruction in developing music reading skills for beginning instrumentalists with widely varying social and ethnic characteristics. In addition, since individualized instruction proved to be superior for the development of performance sightreading skills in academically gifted students, group or ensemble instruction may impede the learning rate of these students. 70

The usefulness of McCarthy's individualized instruction in a Kodály context is very doubtful, as music teaching according to Kodály's principles demands that students be trained to listen accurately and attentively to the music making of themselves and others around them. This would be rather difficult in a classroom where there was typically the sound of continual practice. However, McCarthy's study does make it clear that perhaps group instruction by itself may be limiting to some students.

Perhaps the approach of Shinichi Suzuki is the most appropriate for teaching young children. Suzuki recommends that children receive one individual and one group lesson each week, and that parents supervise their children's practice at home, acting as a home teacher. In this way children receive individual attention in the individual lessons, receive the stimulation and other advantages of
group tuition and ensemble playing, and have a great deal of teacher-pupil contact through the practice supervision of the parent-teacher. In this arrangement, the parent attempts to replace the function which the teacher would have had in the time of Czerny and Hummel. This necessitates a considerable degree of expertise and dedication on the part of the parent, who must gain this expertise by attending the child's lessons. Although there are obvious dangers in this situation when children grow older and need to be given independence, the role of the parent in the initial stages of instrumental tuition is potentially a very valuable one.

If parents are to supervise their children's practice it is essential that teachers explain to parents (and to children) how to practise, letting them known which activities should be practised and how much practice should be done. In this way good practice habits can be established, such as the regular practising of technical work, and the systematic solving of rhythmic and expressive problems in the music played. Hence the relationship between parents and teachers is a very important one, and one which can only be fostered through parents' attendance at lessons. Parents must also learn the fundamentals of technique so that they can give their children the maximum assistance at home.

Teachers can provide parents with various aids in this regard, such as written instructions, photographs or other illustrations and tape recordings.

Obviously, parents need to devote a considerable amount of time to their young children's instrumental music
education, and this requires considerable dedication. It is important however that parents understand that the role of the parent will change over time as children mature and learn to be responsible for their own musical activities. Although parental support and encouragement is still needed at this stage, children must be given their independence, and too much continued parental help may make this difficult. This situation is however one which is quite easy to monitor, and the problem should be able to be avoided if teachers are sensitive to parent-child relationships.

Given that children learn more effectively if given regular contact with the teacher, the timetabling of lessons and other educative musical activities such as chamber ensembles or orchestras needs to be given some consideration. If possible, activities should not be timetabled on the same day but should be spread through the week. Apart from the advantages of distributed learning that would make such a situation advisable, it should be remembered that young children lose concentration more quickly and become physically fatigued more quickly than older children. Hence the educational benefits of having a lesson, ensemble rehearsal and orchestra rehearsal on the same day, are less than if these activities are spread out during the week. Unfortunately this is impossible in many schools as music specialists only visit the schools on one or two days each week. It is however an aspect of the administration of the instrumental teaching programme that should be considered wherever possible.

It is also worth noting that musical activities should
not be confined to times in the school day which would normally be devoted to leisure, that is, lunch times and after school. If it is accepted that music is equally important as any other school subject, lessons and other ensemble meetings should be incorporated into the school timetable in a way which leaves children involved with music with adequate leisure time. Young children especially need their leisure hours, both to relax, and to enjoy the social activities necessary for healthy sociological and psychological development.

HOW SHOULD INSTRUMENTAL LESSONS BE STRUCTURED?

Kodály believed that 'only lively musical activity can produce a musical expert', and that music lessons should be filled with a variety of stimulating activities designed to develop a variety of musical skills. The first impression of a visitor to a Kodály classroom music lesson is the large number of different activities that are practised by the students during the lesson. The validity of this principle is stressed by Leonhard and House:

Learning takes place only through activity by the learner. His activity may be mental, physical, or both, but there must be a release of energy directed at the learning problem. Efficient musical learning requires exploration and discovery of musical meaning by the student. The learner must have a sense of personal involvement in the learning problem. Many unsuccessful musical learning situations are characterised by a passive attitude on the part of the learners.

Too often in instrumental lessons the student adopts a passive attitude, being told by the teacher where to breathe, what notes to slur, what dynamics to use and so on. Although obviously this is at times essential, it is also important
for the student to discover some of these things through his or her own activity. At times the teacher needs to guide rather than instruct the student, so that the student can become more involved in his own learning.

Kodály believed that activity in music lessons needs also to be enjoyable to be effective:

> What is our aim? It must be to teach music and singing at school in such a way that it is not a torture but a joy for the pupil; to instil a thirst for noble music in him, a thirst which will last for a lifetime.\(^7\)

Woodruff points out why there is a link between enjoyable learning experiences and effective learning:

> The human being is an affective organism. Affect is always present in his behaviour, just as the perception of meaning is also present. ... One cannot form a concept without an affective component, and he cannot have an affective experience without a conceptual component. The result of this duality is that our appreciations and motives are acquired simultaneously with our conceptual patterns. We like to learn those objectives and conditions that are emotionally rewarding to us as we experience them. This implies very clearly what is required of us in the pursuit of goals of appreciation and of taste in music.\(^4\)

Thus the instrumental music lesson should be filled with a variety of activities which are both enjoyable and stimulating for the student. Lessons should not comprise merely the playing of some technical exercises and the playing and correction of pieces set for practice, although these activities must of course be incorporated into the lesson's activities. While the principal focus of the lesson should be on the development of instrumental performance skills, these skills can be developed in a variety of ways, using a variety of activities which simultaneously develop other musical skills. In fact, the maintenance of a high level of activity in lessons is not only desirable, for reasons of stimulation, motivation and
effective learning, but is necessary, if the teacher is to
teach the musicianship skills necessary to make the
instrumentalist into a musician. This is stressed by
Leonhard and House:

Musical understanding, appreciation, and listening
skills are basic to the development of performance
skills. Mere proficiency of technique, however
fluent, cannot function expressively without these
basic learnings.75

Many different types of activities can be devised by the
resourceful teacher. These may include activities involving
singing, listening, reading, writing, learning by rote,
playing by ear, memory training, improvisation, transposition,
physical movement, games and so on. Problems of performance
can be worked on through such activities if they are
thoughtfully developed. A list of activities suitable for
use in individual and group lessons which develop various
skills is provided in Appendix A. Many of these are
adapted from techniques used by Kodály classroom teachers,
and many are in the form of games, recognising that children
respond enthusiastically to game-like activities.

Teachers sometimes state that there is not enough time in
an instrumental lesson to include activities not directly
related to the business of playing an instrument. Although
this may be true for more advanced students, it is seldom
the case for beginning students. The fact that time is limited
does however point to the necessity of planning lessons.
Lesson planning is necessary for a number of reasons. Firstly,
the large number of activities which may be practised and
the limited time available makes it necessary to plan so that
the teacher can be ready with any materials which may be
needed. Secondly, planning ensures that the desired skills are developed in a systematic way. When planning lessons, it is obvious that both short and long term goals must be kept in mind. Long term goals need not necessarily be explained to students, but it is very important that short term goals be recognisable, desirable and attainable by the student. While it may be difficult to plan specific activities for particular lessons because of the unpredictability of some children's development, a general plan setting out areas to be covered may be most useful. For example, a teacher may decide that in each lesson activities need to be practised which develop:

1. Tone quality and intonation
2. Listening skills
3. Sol-fa and singing skills
4. Awareness of tonality
5. Writing skills
6. Ensemble playing skills
7. Solo playing skills
8. New concepts or skills

Even as general a plan as this may help the teacher to structure lessons to include material which may otherwise be omitted. A third reason that planning is necessary is that activities requiring a high level of concentration or physical fatigue need to be alternated with less demanding activities. In this way, young children will learn more effectively as their concentration span will be maximized.
Kodály placed great importance on the ability to read music effectively, and the systematic development of music reading skills must be one of the primary functions of a Kodály-based flute programme. Kodaly wrote:

Is it imaginable that anybody who is unable to read words can acquire a literary culture or knowledge of any kind? Equally no musical knowledge of any kind can be acquired without the reading of music.\(^{76}\)

According to Kodály, music reading involves more than the ability to look at a musical stave and correctly recognise the names of the notes. Kodály's conception of music reading requires that the reader should interpret the symbols on the musical staff as imagined sounds, which can then be expressed with the voice, i.e. by singing. Kodály did not consider any persons to be musically literate if they could not read music in this way, and indeed if they could not reverse the process, i.e. hear actual sounds and be able to write them on the musical stave. In Kodály's words, 'he who cannot hear what he sees and cannot see what he hears is not a musician.'\(^{77}\)

Kodály saw music reading as an activity which could be practised and enjoyed away from an instrument. He wished musicians to be able to 'read music in the same way an educated adult will read a book: in silence, but imagining the sound.'\(^{78}\)

Kodály believed that for music reading to be developed in this way, training in singing and music reading (rhythmic and sol-fa notation) should precede tuition on a musical instrument. The following two statements make it clear why
Kodály insisted on this preparatory training:

A child should be given an instrument only when he can already sing. His internal hearing will not develop unless his first ideas of the notes spring from his own singing rather than their being connected with either external (visual) notions, or with notions of the movements of his hands (motor). The free conception of notes is relatively undisturbed by the motions of the larynx which accompanies singing, as it is instinctive from the very beginning. It will never become as conscious as the movement of muscles inherent in the playing of an instrument.

An instrument is only to be taken up when the reading has already been mastered; otherwise the sound will become associated with the handling of the instrument, and the player will be unable to get rid of this association all his life. ... The aural image must live free and independent of any material association. This can be achieved by learning the reading of music through sol-fa.

Kodály considered preparatory training in reading and singing to be of the utmost importance. He went so far as to say that 'a child who learns to play an instrument before he sings may remain unmusical for a lifetime.'

Kodály recognised that for most beginner instrumentalists, the stave is merely a graph which indicates not imagined sounds but finger positions on an instrument. He realised that if the notation is merely used as an indicator of which lever to be pushed, the student would have no idea from the sound produced whether he or she is playing the correct pitches. That the stave should represent actual sounds for the student is particularly important for students playing instruments where the player has to make adjustments to achieve correct intonation. This is the case with string instruments and also very much with wind instruments. Beginner flute students tend to play with very erratic pitch because of an insufficiently developed embouchure. If they can sing in tune, students have much more
chance of making the necessary adjustments to achieve correct intonation, as they can more easily acquire an aural image of the pitch required:

Too often the psychical pattern is the following: written notes, sounding the notes on an instrument, auditive perception and possible correction. On the other hand the right course is the reverse: written notes, imagined sounds, implementation. In such a process there is hardly anything to be corrected.\(^{82}\)

Kodály arrived at his position on music reading and preparatory training after having heard numerous technically skilled performers who despite their technical prowess did not produce meaningful music. He wrote that 'most instrumentalists play as though they had learned a text in a foreign language of which they do not understand a single word.'\(^{83}\) He believed that the problem was their inability to read music meaningfully, which led to an inability to grasp the essence of the music they played:

What is the 'brilliant' pianist worth if he is unable to sight-sing even a simple folksong faultlessly? Instead of mechanical instrumental playing; instead of music-making from the fingers, we must strive for music-making based on singing and springing from the soul. Before being able to sing well from sight, nobody should be allowed to lay hands on an instrument. Only thus can we hope that he will sing on his instrument.\(^{84}\)

Kodály also believed that learning to read using the singing voice leads to more musical playing, and more rapid learning of the repertoire. Many teachers believe that the ability to play musically (i.e. with expression) is one which is developed independently from music reading. Kodály, however, believed that musical playing stems from intelligent and perceptive music reading, based on singing:

He who is taught to sing first, and only later to play an instrument, will grasp the real music of every piece more quickly. ... By means of singing the pupil acquires
the aptitude for reading, and thus can obtain access to the creations of great spirits more readily. In this way he gets to know more works in a shorter time than if he finds difficulty in deciphering them.85

It is interesting that several more recent educational authorities have shared Kodály's views on music reading for instrumentalists. Music psychologist Edwin Gordon is one such authority:

Realistically, to read instrumental music properly, one must be able to hear tonally and feel rhythmically what is seen in music notation before it is performed on a musical instrument. A student may memorise and spell the letter names and values of notes and then associate them with keys or valves on a wind instrument or with positions on the keyboard or a stringed instrument. This theoretical knowledge does not really constitute the ability to comprehend instrumental notation musically any more than does the ability to manipulate a typewriter keyboard mechanically presuppose cognition of what is being typed. By accurately hearing tonal patterns which are seen in notational form, a wind player is able to compensate for the mechanical imperfection of his instrument and, as Yarborough86 suggests, a young string player is able to adjust his fingers kinesthetically on the fingerboard. As a result of his ability to aurally image the musical patterns seen in notational form, an instrumentalist is better able to perform in tune both in solo and, especially in ensemble.87

Like Kodály, Gordon stresses the importance of preparatory training in singing and music reading, before the student begins instrumental tuition:

The proper time for a student to begin instrumental music instruction is just as soon as he demonstrates musical readiness for studying an instrument - specifically after he can sing in tune and perform with stability of tempo and a sense of metre. ... When a student demonstrates a sense of tonality and metre, it can be assumed that he has established a rote vocabulary of frequently heard tonal and rhythmic patterns. A student should learn to recognise these patterns in notational form ... before he attempts to learn to manipulate a musical instrument technically. In his research, Noble88 stresses the value of this type of development for successful instrumental performance.89

The average age which most children are physically ready
to begin flute tuition is seven years, and as was concluded in Chapter 3 there is no reason why the start of tuition should be delayed until children are older. Hence, children attending a primary school where there is a general music programme which teaches music effectively (according to Kodály's principles) need no special preparatory training, since by the age of seven (grade two) they have had two years of musical training, and have hopefully learned to keep a steady beat when performing, sing in tune, and to notate rhythms and pitch using sol-fa syllables. In this ideal situation, children can have received the recommended preparatory training before reaching the age at which they can physically manage the flute and begin their flute studies.

Unfortunately however, the majority of children do not receive effective music training while in the primary school. What then of the children who reach a sufficient age to begin flute tuition but who have received no effective music training in their first years of schooling? It is obviously unreasonable for the instrumental teacher to reject such children as students and choose not to teach them. Left to their own devices it is most unlikely that these children will be able to find preparatory training for themselves. These children must be accommodated in a way which compensates for their lack of preparatory training in the classroom. There are two ways in which this could be achieved. Firstly, these children could attend special pre-tuition group music lessons in which they could learn beat and rhythm skills, singing and elementary sol-fa and reading. These lessons could be run by instrumental teachers in
schools, and could also be conducted by private instrumental teachers working outside the school system. Organising such classes would be problematic for many reasons. These include the diplomatic problems an instrumental teacher would encounter if special preparatory classes were set up in a school where there was an existing general music programme; the problems individual teachers may encounter through not having enough intending beginners to create economically viable classes; and the problems of convincing parents of children wishing to begin tuition that pre-tuition training is necessary. In the Australian environment, it is usual for the instrumental beginner to have no prior knowledge of music before starting tuition. Another problem with this solution is that children's tuition must be delayed, and the crucial early years of their development not fully exploited.

The second alternative is less satisfactory to Kodály purists, but may be more effective and is certainly easier to administer. This would be for the instrumental teacher to teach the basics of singing and music reading in the initial lessons, concurrently with the teaching of initial technical skills, such as sound production, tonguing, instrument care and assemblage and holding the instrument. This is feasible because it takes many weeks to teach the initial technical skills to young children, and this time, before children have learned to play melodies on the instrument is well suited for developing singing and reading skills. This would mean that there would be less time to spend on teaching technical skills in the initial
lessons, but the initial technical skills could be very thoroughly reinforced in activities primarily designed to teach singing and music reading. Both group and individual lessons could be used for the development of these skills. Of course, such general musicianship skills should continue to be developed after the initial stages, but should be the core of the lessons' activities at the start. If a programme is structured so that the basics of singing and reading are stressed in the initial stages it would be suitable for those children with prior training as well as those without. For those with prior training, the initial stages would serve as a revision and extension of existing knowledge, and for those without prior training, the initial stages would cover the necessary preparatory material.

In summary, although it is preferable for children to receive preparatory classroom music training before they begin flute tuition, in reality, most children who would be beginning flute instruction in Australia at the age of seven would have had little useful musical training. Hence, to be most effective for the greatest number of children, a Kodály-based flute method should be structured in such a way that children using the method need not have had any prior musical experience. The method outlined in Chapter 8 of this thesis is structured according to this premise.

Before examining techniques that may be used in teaching music reading to young flautists, it is necessary to outline the process used in a typical Kodály classroom for teaching music reading. Naturally an exactly similar process cannot be used when teaching music reading to beginner flautists,
but this process can be used as the basis for an instrumental approach to music reading, and is therefore described before an instrumental approach is suggested. Kokas summarises the way that this approach to music reading is taught:

We isolate and teach units (rhythmic and melodic 'microstructures'), and after constant repetition in new circumstances the child discovers for himself the relations of the sounds in time (rhythm) and in pitch (interval). The intervals are connected with hand-signals and sol-fa syllables on the basis of a movable do, and the rhythmic relations are connected with special names (ta, ti-ti, etc).90

As has already been stressed Kodály considered persons to be musically literate only when they can aurally imagine and vocally express sounds as they appear in notation, and write down in notation the sounds that they hear. Obviously then, learning to read music is not simply a matter of opening a book and memorising the letter names of the lines and spaces. It is a process which involves the step by step development of listening, singing, cognitive and writing skills. It is a gradual process which involves the development of several skills before any visual symbol is used to represent sounds, and which requires much reinforcement of new concepts at every level of learning.

The two basic components of music that a performer must come to terms with are rhythm and melody. Each has its own problems and complexities and Kodály advised that 'it is wisest to separate the rhythm and practise it before the pitch.'91 Before either can be taught children must learn to sing (by rote) several simple songs which contain the initial rhythmic and melodic elements to be taught. These are the rhythmic elements of the crotchet, two quavers and
crotchet rest, and the melodic elements of so and mi (later with la, do and re). These songs are the bases for the children's initial musical learning, and provide them with material to eventually read. Just as it would be ridiculous to teach children to read the word 'cat' if they had no idea of what a cat was and how the word cat was pronounced, it would be ridiculous to teach children to read music without firstly providing them with a number of rhythmic and melodic patterns (in the form of songs) which may later be given visual and verbal symbols.

Rhythm cannot be understood properly if the concept of beat is not clearly understood. Hence children are taught that beat is constant and regular (like a heartbeat), can be fast or slow, but cannot be heard directly. Like Dalcroze, Kodaly recognised that this concept is best learned through moving to music. The music used is preferably the children's own singing games, or simple melodies within the children's vocal range played on an instrument (such as the xylophone). Initial movements involve the use of large muscles (gross motor movements) and include walking, running, swaying, clapping, tapping and so on. These and many other movements are practised in frequently repeated games and simple dances. Once children have experienced and learned to recognise beat they are given a visual representation of the beat. This may take various forms, including tokens placed on the floor so that the children can walk the beat while they sing a song, or tokens placed on a magnetic board which can be pointed to while the song is being sung.

After children have learned to perform, recognise and see the beat, they are introduced to the concept of rhythm.
Children can understand rhythm as being the sound of the words of a song, and beat as being the sound of the feet when walking in time to a song. Children are taught to recognise the difference between rhythm and beat and this difference is reinforced through various activities. After some experience clapping the words of songs (i.e. the rhythm), it is not difficult for the children to discover that on some beats there is one sound (crotchets), on some beats there are two sounds (quavers) and on some beats there are no sounds (crotchet rests). This can be graphically represented using the visual representation of the beat, by placing one object (for example a stick) on those beats where there is one sound, two objects where there are two sounds and no objects where there are no sounds, as in Example 3.

**EXAMPLE 3**

![Diagram](image)

The distinction between the different rhythmic elements found in well known songs can be reinforced in a variety of ways. For example, the crotchets can be clapped, the quavers tapped and the rests indicated with a silent movement. This can be done with the class divided into groups or by individuals.

Once the three basic rhythmic elements have been made conscious and performed (i.e. by clapping, tapping and so on), verbal labels are attached to the sounds. The usual labels
are taa (crotchet), titi (two quavers) and zaa (crotchet rest). For young children these verbal expressions of duration serve as names, and the real names need not be taught until later.

The next step is to provide written symbols for these rhythmic elements. Various pictorial representations of the rhythmic elements are used at first. Kodály and his colleague Jenő Ádám used pictures of big boots to show taas and small boots to show titis. This represented the two smaller steps of the child fitting into one step of the father. To represent the rest they used a candle with its flame extinguished, in contrast with a lighted candle. Following pictorial notation, stem notation, i.e. the note stems without noteheads, is used, with a Z being used as a simpler version of the crotchet rest. This notation is easy for children to write for themselves and can easily be constructed out of matchsticks, paddlepop sticks and so on for various activities. (The Z can easily be converted to a conventional crotchet rest at a later date by the addition of a tail.) As soon as children learn to recognise these symbols they are encouraged to write them for themselves. Songs that have been learned by rote can be examined, the rhythms verbalised (i.e. sung to taas and titis) and then written down.

Once the written symbols have been learned many activities are practised to reinforce the newly acquired knowledge. Elementary rhythmic dictation can be practised, e.g. by the teacher clapping a short rhythmic pattern (from a well known song) which the class echoes, verbalises and then writes in stem notation. Improvisation can be practised in many forms,
e.g. question and answer clapping, the creation of rhythm chains and so on. Creativity can be encouraged, e.g. by having the children create ostinatos to songs they know which can be clapped or performed on percussion instruments, or create short rhythmic compositions (individually or in a group with each person responsible for two beats) which can be performed as accompaniments to songs or in canon. Memory training activities such as rhythm erase drills, where a notated rhythm is gradually erased (e.g. using a chalkboard or turning rhythm cards over) until it is performed from memory are valuable. The reading of flashcards (i.e. cards on which short rhythmic patterns are written) is also good reinforcement.

Solmisation is used to teach the reading of pitch patterns. Before children are made aware of the pitch patterns in their songs, it is essential that they be able to sing in tune and differentiate between higher and lower pitches. All normal children can sing in tune given the appropriate training even though some children may experience difficulties which need to be overcome.92 Various activities, usually involving some sort of physical response to an aural cue, can be used to train children to differentiate between higher and lower notes. For example, children can reach up high if they hear a high note, and reach to the floor if they hear a low note. Children's perception in differentiation should be developed so that they can gradually distinguish notes closer and closer together, until they can distinguish between notes a minor third apart. The sound of the minor third interval having
been memorised through the repeated rote performance of songs such as Seesaw and Star Light Star Bright (Example 4), the two notes of the interval are labelled with the sol-fa syllables so and mi.

**EXAMPLE 4**
The texts and sources of the songs used as examples in this thesis are provided in Appendix B.

![Seesaw](Hungarian children's song)
![Star Light Star Bright](Traditional English)

The handsigns associated with the sol-fa syllables are also shown, and the fact that the sol-fa can be written using the first letters only (i.e. s and m) established. It is most helpful if the sol-fa letters are written spatially in the initial stages, i.e. with so always higher than mi. For example:

```
s  s  s
m  m
```

To reinforce this knowledge, children sing known so-mi songs in sol-fa, sing so and mi as indicated by handsigns, sing short patterns of so and mi written by the teacher, and write down short patterns of so and mi sung slowly by the teacher, for example:

```
s  s
m
```

As is explained in Chapter 7, according to usual child-developmental ordering the first pitch pattern to be
made conscious is the minor third interval, represented by the sol-fa syllables so and mi, but it is possible for pitch patterns to be introduced in different ways when dealing with older children. For example, Choksy suggests that mi re do might be a more appropriate pattern to teach first to secondary school beginners. The important factor is that the children can sing the patterns in tune, and can recognise them aurally.

Once children have become familiar with a set of rhythmic elements and pitch patterns, the two elements are combined, and songs notated with rhythm stems and sol-fa syllables. At this stage children can also read new songs notated in this way, beginning with fragments only, and can write down in this manner melodic patterns that they hear. Many activities are practised to reinforce this stage of learning.

All that needs to be done for children to be able to read normal musical notation is for the pitch patterns represented by the sol-fa syllables to be transferred to the five line stave. At first only the noteheads are placed on the stave so that the children become experienced at reading pitch levels without the complications of rhythm. Short fragments of songs are used at first, with entire songs being notated once the children have become more proficient at reading. This is done at first without a clef, with the emphasis being on the relationships between the pitches on the stave. The movability of so and mi is stressed, and children sing various so-mi patterns from the stave. As new pitch (sol-fa) elements are learned, their relative position on the stave to so and mi is stressed. Children become
familiar with the stave through a variety of activities involving the children creating note patterns for themselves on their own staves. The stave may be made of lines on cardboard or felt, with disks (e.g. buttons) for the noteheads, or may be a metal board with magnetic disks or a chalkboard. When children have become proficient at writing in such ways, they can write on paper using normal writing implements.

To introduce fixed pitch note names, a treble clef needs to be added to the stave. Once this is done, all singing from the stave is done at the indicated pitch, in order to try to develop the children's sense of absolute pitch. When singing in sol-fa it is the relationships that are important and not the actual pitches, but this is changed when a treble clef and hence specific pitches are specified. When children look at an A on the stave, they must be singing an A if they are to develop an accurate sense of pitch. As fixed pitch note names are introduced, the movability of do is stressed, so that A can be do, re, mi and so on. This need not be confusing for the children, as Kodály's analogy can be used, that is, that we all have two names, and so too can notes: A-do, G-do and so on. Once note names have been learned, melodies which have been learned in sol-fa are sung in fixed pitch names, in different keys, as well as in sol-fa. The recorder is usually used to reinforce the reading of notes from the stave, and many children's songs can be played on this instrument. Xylophones are also often used to reinforce reading from the stave and reading in sol-fa.
Barlines are introduced once the children have learned to recognise primary and secondary accents in the music that they know. At first only one metric organisation \(\frac{2}{4}\) need be made conscious as this is the metre with which the children will be most familiar from their repertoire of songs. Once the concept involved has been thoroughly grasped, the metric organisation of other songs can be made conscious. It is important that songs in new metres be well known through use in a variety of rote activities before their metric organisation is made conscious.

The central aim of this process is to teach children to be able to recognise what they hear, associate it with the correct verbal and visual symbol, notate this symbol, and then reproduce the appropriate sounds with their voices from the notation. The sound of each new rhythmic or melodic element taught needs to be well known to the children, through rote singing, before it is made conscious and attached to a verbal and visual symbol. Choksy speaks of a four part process of prepare, make conscious, reinforce and assess which must be applied to the teaching of every new rhythmic or melodic element. Preparation consists of the rote performance of songs containing the new element (so that it is experienced); making conscious consists of examining one of the rote songs, isolating the new element and attaching a verbal and visual symbol to it; reinforcement consists of further examination and notation of other rote learned songs as well as the practice of a variety of activities such as reading short phrases, playing ostinati and memory training to consolidate the new element; and assessment may consist of a variety of activities such as
reading new songs, dictation, improvisation, creative activities and so on.

The above process of teaching music reading was developed for teaching children in classes, beginning in the first year of their schooling or preferably even earlier. As has already been stated, Kodály considered that children were ready to begin instrumental tuition only after they had learned to sing in tune and learned to read rhythmic and sol-fa notation. It has also already been stated that because of the current state of primary music education in Australia, most children have not received such training before reaching the optimal age for beginning instrumental tuition. So that these children can still begin their tuition at the optimal age, it is possible to make up for this absence of preparatory training by structuring a programme which develops the required skills in the initial instrumental lessons. A way in which this may be done is outlined in some detail in Chapter 8, but some of the reasons why such an approach to flute teaching, simultaneously developing technical and general musical skills, is feasible may be outlined in this context.

Initially, the flute is not an easy instrument on which to produce a sound, and is not an easy instrument to hold properly. Therefore, much preparatory activity developing technical skills is needed before the child can perform even simple songs on the flute. The child must learn to produce a sound on the head-joint of the flute only, must learn how to use the tongue when producing a sound, and must learn how to hold the flute correctly. This is a process which,
depending on the child's ability, may take many weeks, or
even months of practice, and must not be rushed if the child
is to develop a secure technique. (This is a fact frequently
overlooked by flute teachers eager to have their students
begin playing pieces as soon as possible, despite the
consequences.) These weeks, which may if protracted
become tedious for both the teacher and the student, can be
used to begin the process of preparation for music reading,
and can as a result be a most stimulating time for the
teacher and student.

In the initial lessons, before they learn to play even
the simplest melody on their instruments, children can learn
to sing by rote a number of simple songs which are the basis
for all initial musical learning; can learn to recognise and
perform beat; can learn to recognise and notate the
rhythmic elements of taa, titi and zaa; and can be taught
the initial sol-fa patterns of the songs they have learned,
thus beginning to learn pitch reading. All these skills can
be acquired simultaneously with the acquisition of the
initial technical skills in the first several months of
tuition. The teacher must ensure that no aspect of the
learning, technical or musical, is rushed, and should ensure
that there is much reinforcement of new skills and concepts
at every level of learning.

The development of technical skills and the development
of musical skills need not be independent of each other.
Activities primarily devised to develop a technical skill
can be structured so as to also reinforce a musical concept,
and vice versa. For example, once children have learned to
produce a good sound on the flute head-joint, the first step in learning sound production, there are many activities which may be practised to improve sound production and tonguing which also reinforce rhythmic learning and develop listening skills. The head-joint of the flute produces the pitch of approximately A440 when stopped at the open end with the palm of the hand, the easiest way to produce a sound on the head-joint. Hence it can be used for activities in the way that a single pitch percussion instrument would be used as an accompaniment to melodies, provided that the melodies are played in an appropriate key, such as A, D or F major. For example, the child can play the beat of a song on the head-joint of his or her flute while the teacher plays or sings the song; the rhythm of known songs can be played on the flute head-joint; song rhythms can be played on the head-joint in canon; rhythmic ostinati can be played on the head-joint (as an accompaniment to a song played by the teacher); a song rhythm can be played as an accompaniment to a different song. Activities to develop listening include recognition games where the student has to recognise a song from its rhythm, or a fragment of its rhythm played by the teacher. Echo activities, also to develop listening skills, can be practised using the head-joint, with the teacher playing short rhythmic patterns which the student immediately repeats. Listening and short term memory can be developed through activities where the student rote learns a longer rhythm by imitating the teacher playing firstly a quarter of the rhythmic pattern, then a half, three quarters and eventually the whole rhythm. Since the head-joint can be
held in one hand (if the open end is not stopped), clever students can be encouraged to perform in two parts. For example, they can tap the beat on their side and play the rhythm of a song on their head-joint. All the above activities develop both technical and musical skills, and can be practised before the student can read any notation. As was mentioned in Chapter 4, many activities can be devised for individual and group lessons which develop both technical and musical skills, and can be most effectively used in a flute teaching programme. (See Appendix A for some examples.) Teachers need to be very resourceful and devise many activities which reinforce concepts and skills and stimulate the student.

Kodály's approach to teaching music reading described above involves the use of several basic techniques and the development of several important musical skills. The following is an examination of these techniques and skills and suggestions of ways in which they may be incorporated into a flute teaching programme to teach music reading.

SINGING

Kodály's insistence on singing being the central factor in learning to read and understand music has provoked criticism amongst some authorities. These authorities express concern that those students who are often called monotones, that is, those who it is alleged cannot sing, will be discriminated against in such a system. They argue that a system of music education based on both vocal and
instrumental skills is more acceptable because those children who cannot sing may be able to express themselves musically with instruments. This criticism is based on the assumption that some children cannot be taught to sing properly, so this assumption needs to be examined.

Various authorities have set out to discover whether all people can learn to sing in tune, or whether there are real monotone singers who cannot be taught to sing in tune. According to Joyner, 'a monotone is generally considered someone who consistently fails to reproduce the tonal configuration of a melody in a recognizable manner.' Joyner identifies several types of monotones and states that the worst monotones have 'no comfortable range at all, seeming to experience difficulty in producing tone on any pitch.' Joyner initiated a study in 1969 in order to establish the nature of such singers, and whether they could be helped to sing correctly. He concluded that while the monotone singers in his sample were found to have lower than average skills in pitch discrimination and tonal memory (as measured by Bentley's Measures of Musical Abilities) their most critical problem was an inability to produce their voices normally. He also found that the monotones in his study (males with an average age of 11.9 years) could be helped to sing in tune with training in pitch discrimination, tonal memory and especially voice production. Joyner states that of 72 real monotones (both those with generally erratic pitch in spite of moments of tunefulness, and those with no hint whatsoever of melodic outline or pitch coincidence) only four failed to
respond to remedial training, and these could not be classified as normal children:

All four were problem children at their schools because of their general incapacity for any kind of school work. Two of them had difficulty in speaking clearly, their consonants being slurred. It was concluded that their general ability to form mental concepts was very low, and that their appreciation of pitch change and tonal configurations was so much lower than that of the average normal singer or monotone as to mark them out as subnormal.96

Joyner's study suggests that in fact all normal children can learn to sing in tune, given the appropriate training. Joyner stresses the importance of 'preventative action taken in the infants' school (5-7) to ensure that bad vocal habits are not allowed to persist.'97 He also puts forward the view that 'many potential monotoners could be helped through early training in the command of their vocal instrument over a gradually-extended pitch range,'98 thus further supporting the premise that music education should begin at as early an age as practicable. Joyner is not the only authority to declare that all normal children can learn to sing given appropriate training. Gordon also holds this view:

It appears that, barring physical disability, anyone can learn to sing, just as anyone can learn to talk. ... The term 'monotone' is a nondescriptive term in that it implies that a person is not a good singer. Actually, there are various types of poor singers, and each requires unique help.99 Through the use of appropriate musical aids and knowledge of ranges, tessituras, and voice breaks, teachers can help the various types of poor singers adequately to acquire tonal understanding. Regardless of their level of tonal aptitude, all students can learn how to sing. The extent to which they learn to sing with good intonation habits is, however, dependent on tonal aptitude.100

Early childhood music specialist Veronica Wolf Cohen also believes that 'the chief skill on which to concentrate in
early childhood is the ability to sing. If there are no physical malfunctions, this is a skill every child can achieve if properly taught.¹⁰¹

Hence it appears that criticisms of the kind described above are baseless. While it is obvious that some children will display more aptitude for singing than others, all children can learn to sing properly. Those children who experience difficulty with singing usually have some kind of musical problem (such as a deficient tonal memory) which would impair their performance in instrumental activities as well. It is entirely reasonable to expect that just as some children need special help with reading or mathematics, some children need special help with singing. It would be ludicrous for such children to be allowed to avoid singing merely because they encountered initial difficulties.

Not only Kodály, but many eminent musicians throughout history have stressed the importance of singing in relation to musical understanding. Thomas Morley indicates in the first chapters of his Plaine and Easie Introduction to Practical Musicke (1597), a tutor that was popular for two centuries, that all the fundamentals of music should be taught through singing. Telemann stated that 'singing is the foundation of music in all things,'¹⁰² and C.P.E.Bach advised that 'it is good practice to sing instrumental melodies in order to reach an understanding of their correct performance.'¹⁰³ Frederick the Great's flute teacher, Johann Quantz described one of the essential ingredients of good flute playing as 'the singing of the
soul'. Schumann, a composer whose ideas Kodály greatly admired wrote: 'Try to sing, however small you voice, from written music without the aid of an instrument.' Kodály in his address *Who is a Good Musician?* (1953) gives several examples of noteworthy musicians influenced by singing:

In his memoirs Rubinstein describes the impact of Rubini's singing on him and how he tried to imitate his style on the piano. [Erinnerungen, p.22] Wagner mentions enthusiastically how much he learned from Madame Schröder-Devrient, the great singer of his time. Schubert would not have written a number of his Lieder if Vogl's enchanting recitation had not introduced him to the texts. ... There is a well-known saying of Bülow's: 'He who cannot sing, be his voice good or bad, should not play the piano either.' What did Bülow mean by this? He did not mean that every movement and part of a Beethoven sonata should be sung before it is played. But that nobody can play it well if he does not feel and know where the essence of the melody is, and if he cannot bring it to life with his voice whatever his voice may be like. I heard the finest singing from the world's worst voice - Toscanini's, when at rehearsal he demonstrated a phrase in his blunt, coarse voice for his players and singers. And this is why they could sing so beautifully under his baton. His most frequent comment to the orchestra was 'Cantare! Cantare!' If singing is to become an integral part of the instrumental lesson, it is essential that it be begun in the first lessons so that it becomes a natural way of expression for the students. If young children are encouraged to sing, and given the appropriate training and guidance in the first lessons, they will learn to express themselves vocally with skill and confidence. Older children, especially adolescents, may be very self-conscious about singing, and may be reluctant to sing in music lessons. While older children can be encouraged to sing with carefully devised strategies, the situation is best avoided by making singing an easy, spontaneous form of expression from the start. It needs to be remembered that although singing in instrumental lessons
is more a means to an end, than an end in itself, students must be taught to sing well, i.e. with good tone, intonation, diction and expression. It is therefore necessary for the teacher to have some knowledge of voice ranges and singing technique. Such knowledge is easily acquired through consultation with singing teachers and through the perusal of basic references, and instrumental teachers should make sure that they become educated in this important aspect of musicianship.

There are many ways in which singing can be incorporated into instrumental lessons. For example, two part arrangements of folksongs such as Denise Bacon's Forty-Six Two-Part American Folksongs (West Newton, Mass.: Kodály Center of America, 1973) are suitable for performance with one part sung and one part played. Children's songs and folksongs can be sung in sol-fa to focus attention on the pitch relationships, can be sung to duration syllables to focus attention on rhythmic problems or can simply be sung to the words. They can also be performed by one player alternating sung and played verses. Ostinati can be played to accompany singing, and so on.

Aural training activities should revolve around singing. Dictations should be sung before they are written down; intervals, chords, scales and the like should all be sung; new songs and textless melodies learned by rote should be learned through singing as well as by imitation of playing; and children should be given sight-singing exercises as well as be encouraged to sing the songs played on the flute.

In Kodály classrooms it is common for teachers and their students to sing greetings to each other, using well known
intervals such as the minor third (so-mi) interval. Instructions for various activities may also be sung. The singing of messages in this way is a simple way of practising singing in tune, and develops children's confidence in their singing ability. Singing in this way can easily be practised in instrumental lessons.

**SOLMISATION (RELATIVE SOL-FA)**

Although solmisation is an integral part of Kodály's approach to music education, it is interesting to note that solmisation was not an original component of Kodály's ideas about music education:

Kodály took over and began emphatically to recommend solmisation only at a relatively late date, in the 30s only, in the middle stage of his pedagogic activity. The most essential elements of his pedagogic conception had been formed by then, and it was rather but a means serving for the materialization of an idea already seen, that he discovered in solmisation.107

The practice of fixing syllables to sounds originated in Italy in the eleventh century in the work of theorist and teacher Guido d'Arezzo (ca.990-ca.1050). Guido is remembered for his development of a system of precise pitch notation through lines and spaces (expounded in *Aliae regulae*) as well as for his development of solmisation using the syllables ut, re, mi, fa, sol and la (*Epistola de ignoto cantu*). Guido took these syllables from the first lines of a hymn to St. John, *Ut queant laxis*. (Example 5) The text of this hymn dates back to ca.800 but the melody was unknown before Guido's time and never had any liturgical function. Palisca believes that 'it is probable that Guido invented the melody as a mnemonic
device or reworked an existing melody now lost.108

EXAMPLE 5

Guido used these syllables as an aid to sight singing using the hexachord C-A (hexachordum naturale) and later using the hexachords on G (hexachordum durum) and F (hexachordum molle). In this way he established the principle of the movable do. The syllable si was added for the seventh degree in France around 1600. (Its name was probably derived from the first letters of the last two words in Guido’s hymn.) At the same time in France the syllables became used for fixed pitch names (with ut as C) and hence the fixed do system came into being. Ut was replaced by do for the first time in Otto Gibelius’s Seminarium modulatoriae vocalis of 1645.

There have been various alternative syllable systems proposed for solmisation, but the system used by the Hungarians (introduced in Jenő Ádám’s Módszeres Énektanítás 1944) is that popularised by the Englishman John Curwen (1816-1880). This system of tonic sol-fa, as it is called, was developed by Lancashire teacher Sarah Glover and perfected by Curwen around 1840. It is a system based on the
movable do concept which used the following syllables -
do re mi fa so la ti. These are written - d r m f s l t.
Notes below do are written thus: d, t, l, etc, and notes in
the higher octave are written: d' r' m' etc. In the minor scale, the third degree becomes do, so that the appropriate intervallic relationships are retained. If there is a modulation in the music, do is changed to the tonic of the new key. Sharpened tones are usually indicated by changing the vowel to i (di ri fi si li) and flattened tones by changing the vowel to aw (raw maw law taw).
Curwen's tonic sol-fa also had a system of dots, strokes, colons and commas to indicate metre and rhythm, but these are not used in the Hungarian system. In Curwen's system the sol-fa was printed on top of the conventional stave but in the Hungarian system it is not, being usually written with rhythmic notation only.

Kodály examined several systems of teaching pitch relationships and eventually decided that an adapted version of the English system of tonic sol-fa would best develop the skills which he considered to be important. Kodály has not been the only music educator to reach this decision. In the following passage Gordon indicates the importance of developing a sense of tonality in the process of learning to read music, and asserts that the use of sol-fa is the best way to develop this sense:
The early studies of Drexler\textsuperscript{109} and Williams\textsuperscript{110} demonstrated that a sense of tonality is fundamental to singing in tune and to remembering tunes. Even before the findings of these two researchers were available, Gordon\textsuperscript{111} deduced the importance of a sense of tonality by demonstrating that children could recall a series of pitches based on a tonal centre but not a series that did not imply a recognizable tonality. ...
From an analysis of the experimental research and philosophical writings pertaining to tonal literacy, it appears that tonal syllable patterns [movable do] are superior for developing tonal reading readiness and tonal reading.112

Leonhard and House also assert that concepts of tonality and tonal relationships are essential to the development of skill in music reading. They state that 'the formation of these concepts results from emphasis on hearing the tendencies of scale tones and the relationship between tones.'113 Training in sol-fa facilitates exactly these skills as children learn the relationships between notes, and conceptualise the importance of do as the tonic note.

The handsigns associated with the sol-fa syllables, illustrated in Example 6, are designed to reflect the tonal structure of the major scale:

They utilize the pull of certain scale tones toward the tonal centre and toward the fairly stationary sounds of mi and sol: ti, represented by pointing upward, tends toward do; fa, with the thumb pointing downward, tends toward mi; re, with the hand pointing obliquely upward, also tends toward mi.114

The idea of using the hand to indicate different levels of pitch pre-dates Guido d'Arezzo, and Guido himself made popular a system of handsigns which were used to indicate sol-fa syllables. In relation to relative sol-fa, the function of handsigns is to provide physical symbols of the sol-fa syllables and hence a physical representation of the relative sounds represented by the sol-fa syllables. As stated by Hoermann: 'Correctly formed and positioned in
relation to the body, the handsign is a kinaesthetic cue and an initial part of the whole process of associating sound with symbol. The handsigns used in the Kodály approach to music reading are adapted from those used by John Curwen in England. The system can represent in handsigns all the chromatic notes, although the only chromatic notes commonly used are the augmented fourth, the augmented fifth and the minor seventh.

Sol-fa is a most valuable tool in teaching instrumental music, being useful in teaching skills other than those associated with music reading and aural training. Correct intonation is more easily taught if children have learned to sing in tune using sol-fa, because they will know the sounds that they need to produce and will therefore be likely to be able to correct faulty pitches. Students can practise new fingerings by transposing well known sol-fa patterns to new keys. For example, once students have learned to play mi re do songs in the key of G, these can be transposed to the key of F so that the fingering for the note F can be practised. In this way students become aware of the tonal context of each new note in various keys. That is, sometimes the note G will be do (when in G major), sometimes it will be re (when in F major) and so on. Students who sing scales and arpeggios in sol-fa never need learn these patterns from books, as they can use their ears to discover which notes create the desired sound patterns in each key. Student's can play pitches as indicated by the teacher's handsigns in given keys to reinforce knowledge of keys and tonality. For example, if students play a series
of pitches with B flat being do, their ears will tell them that fa needs to be E flat. Key signatures are easily interpreted through a knowledge of sol-fa. If the student understands that the last sharp in the key signature will always be ti, and the last flat in the key signature will always be fa, there need never be any difficulty in determining the key of a piece of music by examining the key signature. Analysing the pitch content of music in sol-fa will give students insights into the character of the music they play. Not only will the various modes be easily recognisable, if the students have sung and played the various modes, but key changes will become immediately apparent as it will be necessary to change the position of do.

ROTE LEARNING

The role of rote learning in the process of learning to read music according to Kodály's principles is obviously a crucial one. Before any new rhythmic or melodic element is read in notation it is learned and practised through a variety of rote activities. However, the function of rote learning is not properly understood by many music teachers. It is not merely an alternative way of learning pieces of music for those who have not learned to read. It is the first step in the association of sounds with symbols, the essence of music reading. That rote learning is an essential prerequisite for music reading, understanding and performance is stressed by Gordon:

Understanding of music is acquired through aural perception of tonality, kinesthetic feeling for metre,
and sensitivity for musical expression developed through singing and rhythmic activities. As suggested by De Yarman, Dittemore, Lowery, Mainwaring and Nyelt, to be able to read music, one must hear and feel, as an outcome of rote performance, what one sees in music notation. One then transmits this understanding through the voice or through the medium of a musical instrument.

Rote learning continues to be important after students have become proficient in reading the basic rhythmic and melodic patterns. Each new melodic or rhythmic sound should be well known through rote activities before it is connected with a visual symbol. This idea is not exclusive to Kodály music educators. Americans Leonhard and House, and Gordon both stress the importance of this idea in their writings:

Musical notation . . . represents a highly developed abstraction and lacks meaning without prior concrete tonal experience. Rich tonal experience gained through singing and playing appealing music should precede and accompany study of notation.

As students learn to read combinations of basic tempo, beat and metre patterns, they are capable of learning concurrently the remaining basic and uncommon mixed and unusual metre patterns by rote. Then they may learn to read these more complex patterns in traditional notational form.

Rote learning can also be used in instrumental lessons as a way of developing and testing musical memory, listening, concentration and other skills. For example, melodies can be taught to students by rote, by the process of constant repetition. According to this process the teacher plays firstly the entire piece to give students an overview of what is to be learned, and then plays the first bar only, which is repeated by the student. The teacher then plays the first two bars to be repeated by the student, and then the first three and so on. Short melodies may easily be learned in this way, while longer melodies present a
considerable challenge. Melodies learned in this way may be notated on the staff as a writing exercise.

Rote learning also has an important function in the process of teaching flute technique to young children. If children play their initial songs by rote, having firstly learned to sing the songs, they can focus their attention wholly on the technical and musical problems they need to master. The short term memory has a limited capacity. According to some authorities the fully mature (adolescent) short term memory can only deal with seven bits of information at any one time, and the memories of younger children are even more limited in capacity. It therefore makes very good sense to separate the problems of playing and reading music when teaching young children. If initial playing is done by rote, superior technical and musical performance can be encouraged, and if initial reading is learned through the medium of the children's voices, superior reading skills will develop.

While acknowledging the importance of rote learning, it must be stressed that it is only a means to several ends. Used inappropriately, rote learning can retard rather than enhance reading skills. As Quantz wrote: 'The student must beware of a master who ... seeks to impart everything by ear, and through imitation, as we train birds.'

**DURATION SYLLABLES**

An important part of the teaching of rhythmic performance and reading according to Kodály's principles is the use of duration syllables, commonly called time names. These syllables function both as singable names for rhythmic
elements for young children, and as verbal expressions of
duration, that is, verbal representations of actual note
values. They are not generally written down (except as
conventional rhythmic notation, with or without noteheads)
but are sung, or said in time. These syllables do not
replace the traditional names for rhythmic elements (i.e.
crotchet, quaver and so on) and these should be given to
children as soon as they are old enough to learn the
proper names without confusion. At this stage, the
duration syllables should not be abandoned, as they are a
valuable aid in the study of rhythm. It can be explained
that, for example, we call this duration a crotchet and sing
it to taa.

At the beginning of musical training, duration syllables
provide a singable label to rote learned rhythmic elements,
thus providing the first step in associating sounds with
symbols. In many traditional methods, the initial rhythmic
elements are explained mathematically, that is, the value
of rhythmic elements is given fractionally in relation to
other elements. This information is however of little use
to children who initially lack an understanding of beat,
essential to understanding such explanations, and who in any
case lack the mathematical understanding to make sense of
the calculations involved. Of course children can be taught
to say that a quaver is equal to half a crotchet, or a minim
is equal to two crotchets, but this does not mean that they
have any real understanding of how these elements sound in
relation to each other. The ability to look at a rhythmic
figure and recite its name and mathematical relationship to
other figures does not constitute the ability to read rhythmic notation. Children should be able to look at a figure, imagine its sound, and be able to perform it accurately either vocally or instrumentally. This is stressed by Gordon:

...students are often erroneously taught to memorise the time value names of notes for the purpose of learning how to read and write rhythm. ... when fractional value names of notes (such as whole, half, quarter, eighth, etc.) are learned as isolated facts, they have only negligible worth for learning to read rhythm notation musically. Simply knowing the fractional value of isolated notes does not necessarily contribute to the kinaesthetic interpretation of a rhythm pattern seen in notational form. This knowledge basically helps one to understand the grammar of rhythmic notation after he can read and write rhythm.

The actual syllables used vary in detail in different adaptations of the method. As long as the syllables are easy to articulate, regional differences are of not great importance. It has been argued that syllables should be logical, and make sense for children. For example it has been argued that the French syllables for two quavers (ta-te) can be confusing for young children who may expect that the two durations must be in some way different, because they have different names. Although there is an element of logic in this argument, in reality, this should not matter, as there need be no logical connection between the syllables and the actual durations being expressed. The syllables are expressions of duration, i.e. a way to represent durations verbally, and therefore there need not be any connection between the syllable and the mathematical expression of its duration. Hence in most systems, the syllables used to represent each sound in the \[\text{\textit{J}}\] rhythmic pattern are not the same. (See Example 7, p.95)
Although this would be logical, it would make the syllables more difficult to articulate. In actual fact, any easily articulated sounds can be used as duration syllables, and children and teachers often create special syllables for their own use for particular rhythmic elements. Example 7 illustrates the syllables used in Hungary\textsuperscript{127}, those used in Hoermann's Developmental Music Programme, and by way of comparison, those set out in the N.S.W. Department of Education Curriculum for Primary Schools, Music, 1963 Revision (pp.69-73)\textsuperscript{128}.

The practice of using syllables as verbal expressions of duration originated in the Galin-Paris-Chevé Method of teaching sight singing, developed by Pierre Galin, Aimé Paris and his sister Nanine, and her husband Emile Chevé, published as the \textit{Méthode élémentaire de musique vocale} (1844). Theirs was a complicated and detailed system devised to learn and practise rhythm using syllables both at elementary and advanced levels of music making. Although the system used by Kodály educators obviously has its origin in the French model, their system is more simple than that developed by Chevé and his colleagues:

\ldots The Hungarian method of rhythm instruction uses words and sounds only initially, rather as an assistance to overcome difficulties at the start.\textsuperscript{128}

The singing or saying of the rhythm of a piece of music using duration syllables is an excellent way for beginner instrumentalists to focus their attention on the rhythmic aspects of the piece. When sight reading a piece of music it is not uncommon for young children to concentrate totally on playing the correct pitches and completely disregard the rhythm. Singing the duration syllables of a piece before it
is played helps children to remember the rhythmic as well as the melodic aspects of the piece when it is played.

**EXAMPLE 7**

Syllables used in Hoermann’s Developmental Music Programme.

**Simple time:**

- j taa
- o taa - aa
- o taa - aa - aa

**Compound time:**

- j taa
- m taa ti

**Syllables used in Hungary.**

- j ta (taa)
- o ta - a
- o ta - a - a
- o ta - a - a - a

**Syllables used in N.S.W. Department of Education Curriculum for Primary Schools, Music, 1963 Revision.**

**Simple time:**

- j taa
- o taa - aa
- o taa - aa - aa
- o taa - aa - aa - aa

**Compound time:**

- j taa - aa te
- j taa - aa te
- j taa - aa te
- j taa - aa te
RHYTHMIC LEARNING THROUGH PHYSICAL MOVEMENT

Due largely to the work of Dalcroze it has become an accepted truth that a sense of beat is best developed in children by practising activities involving regular large muscle movements made in time with music. Kodály realised this, and the initial rhythmic activities practised by children in Kodály music programmes involve walking, clapping and so on to music. Kodály’s approach does however differ slightly from that of Dalcroze in that children do not usually move to music played on the piano, but rather move to simple melodies played on simple instruments such as the xylophone, or preferably, move to their own singing. Kodály wrote a volume of one hundred little marches, in order to make some contribution to replacing the awful marching and walking songs ... customary in ... classes. These are suitable for children to sing, being rhythmically and melodically simple, in the pentatonic mode and having small ranges. Kodály suggested that they could be played on any instrument, but recommended that they should be played on the xylophone or sung to an invented text or in sol-fa. Kodály considered that movement made by children to their own singing is particularly valuable:

Singing is the instinctive language of the child, and the younger he is the more he requires movement to go with it. ... The organic connection between music and physical movement is expressed in singing games.

Children's enjoyment of games which involve singing and movement is exploited by Kodály music teachers. Such games not only provide rhythmic learning, but often develop other skills such as listening, memory and physical
coordination, and are a great source of stimulation and motivation for children. Activities can be formulated for flute lessons which involve children moving rhythmically while they sing or play their instrument. Movements such as walking, marching, skipping (although this is difficult), bending the knees, tapping the feet and so on can be made while the flute is being played. Many children's songs suggest particular movements which may be made by children while they play the songs. For example, Bow to Your Partner expresses a set of movements that can easily be made while playing the flute:

Bow to your partner, bow to your partner.
Stamp, stamp, turn yourself around.

Children also enjoy creating their own movements to songs. A child in grade four made up the following movements to be made while playing Spinning Top:

Pull the handle up and down. (down up knee bends)
Then the top will spin around. (Turn around to the right for eight steps.)
Humming softly as it spins. (down up knee bends)
Quickly wind it up again. (Turn around to the left for eight steps and end with a bow.)

Moving to music may be used to reinforce the understanding of metrical organisation as well as to develop a sense of beat. For example, if children march with one shoe off and one shoe on, the idea of accents in duple metre will be clearly demonstrated. Skipping helps children to recognise the aural characteristics of compound duple metre.

Moving while songs are played on the flute not only reinforces rhythmic and metrical concepts, but also helps children to develop a secure technique. For children to perform movements while playing they must have a secure and
proper hold of the flute. Any insecurity in a child's holding position will become immediately apparent.

SEPARATION OF PITCH AND RHYTHM

The separation of pitch and rhythm for the purpose of learning to read, write and perform music is an important feature of Kodály's approach to music reading. This principle of teaching recognises the fact that 'in general, rhythmic perception develops faster than tonal discrimination' in children. That Kodály recognised this can be seen in his writings:

Rhythm is the genuine realm of the kindergarten. By the time the singing voice is developed, the child can easily be trained to become a virtuoso of rhythm, particularly through the use of poly-rhythmic games and simple percussion instruments.

As Gordon points out, in most cases 'emphasis is placed on tonal understanding in instrumental music instruction,' and as mentioned above, children often fail to read rhythm correctly when studying new music. Kodály believed that 'bad reading is mainly caused by rhythmic clumsiness and hesitation' and therefore stressed the importance of children gaining a thorough understanding of rhythm in the initial stages of musical training. In musical training according to Kodály's principles, children receive plenty of practice reading rhythms without pitches, and later reading pitches without rhythms before having to read pitches and rhythms on the staff simultaneously. This is done so that children will develop a more meaningful understanding of all the composite elements of staff notation once they begin to use it.
When teaching children to play the flute, concentration on rhythmic development in the first stages of tuition according to Kodály's approach is also compatible with good flute teaching practice. Children must spend as much time as possible playing rhythms on the head-joint of the flute before they put the flute together and learn to hold it and play melodies. This is because children can concentrate on producing a beautiful sound when playing on the head-joint without having to think about correct holding position and key manipulation. If sound production can be consolidated before holding the flute and manipulating the keys is introduced, the learning of these tasks will be less onerous when they are introduced. In other words, the initial difficulties of playing the flute, i.e. sound production and manipulation of the instrument (with associated skills), can be worked on separately, and hence more effectively than if children are given the entire instrument to control from the first lesson. The time that children spend playing on the head-joint only can be used to develop rhythmic skills, so that by the time that pitch reading is introduced, children have gained considerable expertise in playing and reading rhythms.

**LISTENING SKILLS**

An important part of learning to play a musical instrument, learning to read music and of course learning to appreciate music is learning to listen. Unfortunately however, this area of music training is still very largely neglected, as it was in 1943 when Mursell wrote the following:
... music exists for no other purpose than to be heard ... Unfortunately this is one of those unfortunate truths that is all too often overlooked .... The education of the musician, all the way from the most elementary to the most advanced level, is apt to place almost its entire emphasis upon the training of the muscles or the training of the eye, and to leave the all-important training of the ear to chance.137

Since the discovery of how to record and reproduce sound, our society has become saturated with music. We have the opportunity to hear music of almost any type using sound reproduction systems in our homes, and we cannot escape hearing music on our radios and televisions. We are further bombarded in shops, waiting rooms and even while we wait to speak on the telephone. It is impossible not to become to some extent de-sensitized in our responses to music. We become very skilled at not listening to music as we block it out of our minds when it is used as a background to conversation or other activities. Thus it is very important to teach children that hearing music is not the same as listening to it. We can hear music without being conscious of its qualities, while we concentrate on another task. When we listen to music we give it undivided attention, and try to gain an understanding of the music. To do this we must use skills of concentration and musical understanding, as Cohen explains:

As we adapt to our environment, one of the things we learn is to shut out stimuli which do not seem relevant. This is a necessary process, for if we were constantly aware of all the stimuli bombarding our senses, we would be driven mad. Yet in the process of learning to cope with all this stimuli, our senses generally become sluggish. Rather than allowing all our senses to become dull, we should learn to selectively focus on a given stimulus - becoming aware of all the aspects, the nuances of this one stimulus. Asking children to shut their eyes and listen to all the sounds in the room is an excellent exercise. Playing first one, then a succession of two notes on any instrument and asking children to tell you all they can about the notes is another excellent exercise.138
Many music students play instruments without listening to what they are playing. Their concentration may be focused on reading notation, placing their fingers in the right places or a variety of other possible stimuli. Kodály recounted a story regarding a pupil of Mozart's which highlights this problem:

In his noteworthy book *Wer is musikalisch?* Billroth, the famous surgeon, tells (p.83) of a young girl who has been studying the piano for two years; she had practised a piece by Mozart for three weeks before performing it for her teacher. She was late for her lesson and found him playing the piano. 'What is that you are playing?' she asked. The teacher was surprised: 'Why, this is what you've prepared for today's lesson!' She did not recognise it but proceeded to play it faultlessly.

It is one of the teacher's most important tasks to teach children to listen to their own playing, and to listen perceptively to other sounds they encounter. It should not be assumed that by being involved in musical activities children will learn to listen. This must be specifically and carefully taught throughout a person's musical training. Fortunately, there are many activities and games which children enjoy which can be used to develop their listening skills. (See Appendix A.) These can be incorporated into lessons in various contexts to aid in the development of other skills, both technical and musical.

Training in listening is essential for any instrumentalist, but is obviously crucial for those who play instruments such as the flute, on which correct intonation depends on minute adjustments made by the player. Flautist Jean-Pierre Rampal stresses the importance of listening for flautists:

A musician must always play with his ears, and not trust the instrument. They are all false. And besides, I can take a flute and change the pitch by almost a
fourth of a tone without moving the embouchure or the mouthpiece. It's very easy. So if you don't play with the ears - impossible! You must always adjust, and always think the note before you play.

Special training is obviously necessary if children are to learn to play with their ears, as it is put by Rampal. Such training should start at the beginning of a child's tuition and should continue throughout the child's musical training.

**MEMORY**

Musical memory is developed in a Kodály based music education programme both for its own sake, and as part of activities devised specifically for the teaching of other skills. For example, rhythmic skills and memory can be developed by practising rhythm erase drills where a notated rhythmic pattern is gradually erased and then recalled by the student. Improvisation skills and memory can be developed through the creation of rhythm and melody chains, where each member of a group adds to a continually evolving rhythm or melody. Recognition of musical form and memory can be developed in activities where short pieces of music are memorised phrase by phrase. Polyphonic musical thinking and memory can be developed in activities where two pieces of music are performed simultaneously, for example one song may be read while the rhythm of another is clapped from memory. Listening skills and memory can be developed in rote learning activities where (in the case of playing) the student must imitate sounds made by the teacher without watching the teacher's fingers. All of these activities
are suitable for use in instrumental lessons, and other activities can be devised by creative teachers. Because the amount of time available for instrumental lessons is always limited, it is of great value to practise activities which develop more than one skill.

Kodály believed that the development of perfect (absolute) pitch depends on the development of an accurate memory for the labels used for pitch:

In all likelihood, as a result of a consistent process, a sense of pitch will develop in every normal child, just as an eye for proportion or the sense of distance develops, for none of these is an innate quality. If the child always hears an A sounding at 435 vibrations per second, he will remember it.\textsuperscript{141}

He points out that before pitch was defined by international convention, the note A was different in every city, and hence the ability to recognise pitch must be a learned one. Hence in the Kodaly classroom, children are encouraged to recognise various pitches by name, and as soon as children learn to sing from the stave, great care is taken to ensure that they are always singing at the correct pitch. When singing in sol-fa, this is not important, as only the intervals between the pitches are specified.

Spender, in her article on absolute pitch in the \textit{New Grove Dictionary of Music and Musicians} reports on research which states that absolute pitch may in fact be dependent on the association of labels with sounds:

\textbf{If innate endowment plays a negligible part, then absolute pitch may be attributable to environmental good luck in being provided with verbal labels when attention to sensory experience is uppermost, before the habit of ignoring sound quality has been thoroughly learned. If names 'red', 'green' and 'blue' are learned at the age of two or three for wavelengths on the electromagnetic spectrum, why not names 'C', 'E' and 'G' for sound-frequencies. The American linguistics}
scholar B.L. Whorf thought that visual colour discrimination depends on the availability of names, but, in the case of pitch, parents and teachers are seldom equipped to provide them. ... Siegel (1974) demonstrated the influence of possession of verbal labels on recognition memory for pitch; testing musicians with and without absolute pitch, using comparison stimuli that varied either by a tenth or three-quarters of a semitone from the standard stimuli, she found no difference in performance or rate of forgetting between the two groups of subjects when the stimulus difference was a tenth of a semitone; but with stimulus differences of three-quarters of a semitone the absolute pitch musicians performed significantly better than the controls.

Sergeant’s research into absolute pitch suggests that there is a critical period in children’s development when sounds are most likely to become associated with labels:

It is likely that absolute pitch is the result of experiencing the fixed pitch of music in conjunction with letter names of notes at an age when awareness of pitch dominates auditory perception.

It was noted in Chapter 3 that Sergeant’s research also suggests that the earlier children begin musical training, the more likely they are to develop absolute pitch. Hence it seems that Kodály’s emphasis on the development of this skill in the primary school, through the association of sounds with their proper labels, is well founded.

It should be pointed out in this context that researchers have proven that memorisation of music is greatly aided by visual prestudy of the score. This is reported by Gordon:

Juhacy and Kovacz investigated whether analytical prestudy away from the keyboard benefited learning and agreed that it is most useful. ... Rubin-Rabson compared the efficacy of various types of prestudy to none at all. She found a marked improvement in performance as a result of prestudy, regardless of type, and that longer prestudy periods proved to be most conducive to learning.

Hence an examination of the note-set, rhythmic elements, form and other features of a piece before it is played,
may be most helpful in aiding memorisation of pieces. The fact that Rubin-Rabson's 1937 study mentioned above concerned the memorisation of short simple piano pieces means that such prestudy is not only beneficial in the memorisation of large scale works, but also of works likely to be played by beginners. Kodály considered the ability to read instrumental music perceptively, away from the instrument, to be a skill very worthy of cultivation: 'He who looks over a piece and then goes to his instrument and plays it without looking at the music can say of himself that he is a good musician.'

IMPROVISATION

Kodály believed that 'every child would improvise if he were allowed to', and as Szabó states, 'some type of improvisation can be linked up with every stage of the teaching material in singing classes.' It is obvious therefore that improvisation is an important element in Kodály's concept of music education. Not only is improvisation a creative and stimulating means of musical expression, but it can also be used as an activity to reinforce newly learned rhythmic and melodic elements. If a student can improvise well with given elements the teacher can be quite sure that the student has become quite familiar with them. This is stressed by Szabó:

Improvisation depends on knowledge. The student who understands the musical material truly and deeply and has acquired the necessary skill will easily improvise.

Hence improvisation is an important part of the assessment component of Choksy's process of prepare, make conscious,
reinforce and assess mentioned earlier.

It needs to be stressed from the outset that improvisation is a learned skill, and that it needs to be nurtured carefully and systematically. Many people believe, quite erroneously, that the ability to improvise (and to compose) is an innate gift, found in only a few outstanding individuals. Both improvisation and composition are merely skills, like music reading and music performance, which can be developed by any normal person given the appropriate training. Naturally some people will be more successful than others in all of these pursuits, but this fact need not discourage the masses from engaging in such activities.

Very young children can sing improvised answers to short phrases very successfully. English teacher Yorke Trotter outlines the way in which children manage this task:

A child of five or six years of age will respond to a given musical theme by singing the answer to it. As the child grows older these answers become longer and more elaborate. But they are always given without conscious thought, and are not in most cases merely an imitation of what has been sung or played. If the child hesitates of tries to think out his response, the result is a failure. The answer must be given without hesitation and immediately after the theme so that there is no break in continuity. These answers are for the most part excellent responses to what is offered. It is idle to say that the child in giving his answer simply reproduces something that he has heard. It is quite impossible to suppose he has stored up in his memory answers to every conceivable phrase. If the same theme is given on different occasions the probability is that the child will give different answers. In a class of fourteen or more children each child will give a different answer. ... No doubt, when a child sings his answer, the material out of which the answer is formed must be in his mind. He has heard musical sounds and their effect has sunk into the subliminal part of his mind. But his manipulation of the material is his own intuition. The answers that he sings are not the result of memory associations, but are a putting together in new ways of old material.153

When learning to read music according to Kodály's
principles, children acquire a repertoire of rhythmic and melodic micro-structures which form the basis of such improvisations. When singing improvised responses to given musical phrases, children naturally create phrases using the various micro-structures they have acquired. Children will also draw on their repertoire of microstructures when asked to play such responses on an instrument. To ensure a greater degree of success and therefore confidence in improvisation, it is most beneficial to limit the musical elements that children can use in their first experiences with improvisation. So, for example, children may be asked to use only do and re, and use only crotchets and quavers. Kodaly in his *333 Reading Exercises* (1943) gives several examples of interesting melodies which can be created with even these limited resources. Improvisations tend to be less spontaneous when played than when sung, and the need for limiting the resources used is greater. If children are told to use the notes B, A and G on their flutes, they will recognise the familiar micro-structure of mi re do, and will therefore be more comfortable constructing an improvised answer to a given phrase. Totally unstructured improvisation, while not being without value for more experienced students, can provide children with an impossible number of choices which need to be made spontaneously.

The type of improvisation described above is the beginning of one type of improvisation, where students create their own pieces spontaneously. From improvising a musical answer to a given phrase, children may be able to improvise a musical question to a given answer. Children may
then, at a more advanced stage, be able to improvise both a question and an answer. As children develop an understanding of musical form, longer pieces may be able to be successfully improvised. This form of improvisation is closely related to musical composition. Although composing involves more than just the notation of improvisations, improvisation is an important part of the process of learning to compose music. This has been stressed by many eminent composers. C.P.E. Bach wrote that 'a good future in composition can assuredly be predicted for anyone who can improvise', and Schumann also stressed the importance of improvisation as a precursor to composition. Stravinsky wrote of improvisation that it was 'a pursuit to which I devoted myself, and which for a long time was my favourite occupation.' Improvisation played a very important role in Stravinsky's creative process: 'on the one hand it contributed to my better knowledge of the piano, and, on the other, it sowed the seed of musical ideas.'

Improvisation where a given melody is embellished to a greater or lesser extent can also be easily taught to young children. The melody may be ornamented with a few trills or passing notes or may be totally obscured, with only its harmonic structure left recognisable. To be able to improvise in this manner was essential for performers in the baroque era, and even today is necessary for those intending to make serious interpretations of baroque music. This form of improvisation is also the basis of most forms of jazz music. To teach this type of improvisation to children, the following process can be used. Children can
be instructed to play a well known melody changing firstly, any of the pitches but not the rhythm, secondly any of the rhythmic elements but not the pitch, thirdly, either the pitch or the rhythm and fourthly, both the pitch and the rhythm. Children can improvise in this manner quite successfully, and achieve much satisfaction from this type of music making.

To be able to improvise well, a sound understanding of the principles of tonal organisation and musical form need to be developed. Even at a very elementary level it is necessary for children to understand that an answer to a given phrase will sound finished if the last note is do. Hence improvisation is an excellent way to ensure that musical knowledge gained is not merely theory, but useful knowledge necessary for the development of a worthwhile skill.

Various authorities have stressed the importance of improvisation in music education. Leonhard and House assert the importance of rhythmic and melodic improvisation in developing 'freedom and control of musical expression', and specify that improvisation is one of the experiences important in the formation of concepts essential to the development of skill in music reading. Improvisation is a key factor in Carl Orff's system of music education, as a means of leading students to 'a spontaneous, personal, musical expression'. Orff considered improvisation to be especially important as a means of stimulating the imagination of the primary school age child:

It is at the primary age that the imagination must be stimulated; and opportunities for emotional development, which contain experience of the ability to feel, and
the power to control the expression of that feeling, must also be provided. Everything that a child of this age experiences, everything in him that has been awakened and nurtured is a determining factor for the whole of his life. Much can be destroyed at this age that can never be regained, much can remain undeveloped that can never be reclaimed.\footnote{59}

Research has indicated that improvisation is most beneficial for beginner instrumentalists, as Gordon points out:

Beginning instrumental students quickly develop a familiarity with their instrument, enhance their tonal and rhythmic understanding, and maintain an interest in instrumental music if they are given immediate opportunity to improvise on their instruments (particularly before they are formally taught to read instrumental notation). The research of Froseth\footnote{160}, Gordon\footnote{161}, Luce\footnote{162} and Suzuki\footnote{163} supports this belief. The simplest and most efficient methods for developing improvisational ability are through echo and dialogue techniques and by the rote performance of simple tunes learned in general music classes.\footnote{164}

It is obvious that initial improvisatory experiences should be encouraged when children undertake instrumental training. On the flute, improvisation can be practised on the head-joint only (rhythmic) and only a short period later when children have learned their first two notes.

It has been stressed that improvisations should be structured for most productive learning. That is, children should only improvise within certain clearly defined constraints. However, children should also be exposed to creative experiences of a more exploratory nature. Children should be encouraged to find interesting sounds in their environment, and should experiment to find different sounds by playing their instruments in unusual ways. There is a variety of new sounds used by avant-garde composers which children can make with their flutes, and incorporate into their improvisations and other creative activities.
(For example, key clicks, flutter tonguing, portamenti, singing into the flute, tongue clicks and so on.) Interesting sounds in the children's environment should also be explored for their effectiveness in music making in conjunction with flute sounds.

Such sounds can be used in group or solo improvisations. Texter suggests that improvisations can be structured using various musical concepts for inspiration. For example, sections of long sounds may be alternated with sections of short sounds, or sections during which all the group plays together may be alternated with sections during which only one child plays. Questions regarding dynamics and speed need to be decided, and children may be able to devise forms of notation (possible graphic) to represent their improvisations. Texter writes that 'such questions make children consciously aware of basic compositional devices - seeking unity, contrast, ways to achieve or release tension.' It is important that children be given the opportunity to improvise and hence become conscious of these facets of musical understanding.
Kodály considered that only the best music is suitable for use in music education, primarily because he believed that good taste can only be formed through exposure to music of the highest possible quality:

Strictly speaking there are only two kinds of music: good and bad. He whose taste is unspoiled will certainly enjoy good music, and once he has come to know and love it, bad music will hardly encroach on his taste.166

Kodály furthermore believed that exposure to good music must begin at the very start of music education:

Good taste cannot be inherited, yet it can be spoiled very early in life. Consequently, education in the understanding of good music must be started as early as possible in the school, nay, in the kindergarten.167

Kodály's position on this matter is not unique. Many composers throughout history have stressed the importance of early contact with good music, and have stated that good taste can only be formed by listening to good music. The following quotations from the writings of Quantz, C.P.E.Bach and Rameau are typical of the views of composers:

The beginner must therefore seek also to listen to as many good and generally approved compositions as possible. By this means he will greatly facilitate his path toward good taste in music.168

Especially recommended is constant listening to good music. ... This will cultivate the ear and teach it to become attentive.169

It is often seeing and hearing musical works (operas and other good musical compositions), rather than by rules, that taste is formed.170

In more recent times, Bartók has expressed views very similar to those held by Kodály:
... if there is no strict endeavour - without exception! - to provide musical literature of absolute merit; then it would be better not to be concerned with these matters at all. Interest in inferior music is injurious to the taste - it is not only superfluous but directly harmful.\textsuperscript{171}

Schoenberg also stresses the importance of exposure to serious music, by which he presumably means music of high quality:

Of course the best way to train a musical ear is to expose it to as much serious music as possible.\textsuperscript{172}

In fact, it is unlikely that any reputable theorist or teacher would argue with the principle that it is best to use high quality music in music education, for the following reasons. Firstly, because as stated above, exposure to good music facilitates the development of good taste, that is the ability to discriminate between high and low quality music; secondly, because the limited amount of time available to teach the large repertoire of music available to be played on a musical instrument necessitates that only the best examples be taught; and thirdly, because students are stimulated and motivated by having aesthetic experiences as a result of exposure to high quality music, while they become bored and disinterested if they are only exposed to music which provokes little or no aesthetic response in them.

However, theorists and teachers do argue about which music is of sufficiently high quality for use in music education and which is not. This is an age-old question, and one which will never be solved to the satisfaction of all concerned because many music teachers hold personal biases which greatly colour their judgements in this matter. It is, however, worth noting two criteria suggested by Reimer which
provide a broad basis on which judgements of quality can be made. Other theorists have put forward models by which the quality of music may be assessed, but these are on the whole too complicated and controversial to be useful in this limited discussion of the matter. Reimer suggests that music can be judged by what he calls its 'excellence' and its 'greatness'. He defines excellence as the syntactical or structural refinement in the music, and greatness as the level of profundity of the music's expressive content. Thus to be of high quality, a piece of must have excellence, that is, its construction must be marked with the qualities of skillfulness, expertise, competence, aptness, consistency of style, clarity of basic intent, sufficient complexity and variety for its scope, adroitness, inventiveness, and craftsmanship, and it must also have greatness, that is, it must be 'capable of producing deep, abiding insights into the nature of subjective reality.' Value judgements must be based on both of the above criteria, as the absence of one or the other will detract from the quality of music.

From the above criteria it becomes obvious that all pieces of music must be judged individually, on their own merits, if their value is to be fairly assessed. That is, it is essentially meaningless to try to evaluate the quality of symphonies, concertos, string quartets or popular songs as genres. There are both high and very low quality examples of all of these forms. Much 'pop' music exists primarily to serve the social and psychological needs of teenagers, just as much 'classical' music exists to cater to the egos of virtuoso performers. Such music, not devised
primarily to serve aesthetic purposes is usually not high quality music, and need not be considered for use in music education. It becomes apparent that a person needs a great deal of musical knowledge and understanding of a piece's genre to decide whether it is a quality example of its type. One cannot decide that Beethoven's fifth symphony is a high quality symphony until one has heard many, many symphonies. Likewise one cannot decide that a particular popular song is a high (or low) quality song, until one has heard, and understood many popular songs. If a person does not have the expertise to evaluate all types of music which are available for use in music education, then they need to seek the advice of experts who do have the expertise. Unfortunately, many music teachers do not seek advice from experts and only teach music from genres which they like, and with which they feel comfortable. Hence many students are exposed to many fine works from the past and none from this century, and many are exposed to fine works of our time in popular genres but none from the past. Children need to learn to be able to appreciate and evaluate examples from the great musical genres of the past and from those of their own time. They will not be able to do this if certain genres are ignored by music educators. Madsen and Kuhn note that this gives the music teacher an awesome responsibility:

Selecting and/or censoring obviously involves someone's choice. It is important to note that while selecting makes choices available, censoring makes certain experiences or knowledge unavailable. 175

If children are not to be deprived of valuable aesthetic experiences, they must be exposed to all significant
musical genres. Leonhard and House exemplify this point:

Many people resist contemporary music, for example, because they have a negative attitude toward any music differing from the traditional mode of musical expression. This attitude, like all others, is learned. It may result from exclusive exposure to traditional music over a long period of time.176

Teachers must endeavour to be truly objective in their selection of materials for their students, and not invent reasons for avoiding the various genres of contemporary art. As Reimer writes:

When a so-called work of art is weak in structure and superficial in expressiveness it is irrelevant to human experience no matter when it was made. ... To concentrate on 'the art of one's time' to the exclusion of good art of any time is as provincial as the opposite; that is insisting that only old art is good art.177

Having briefly discussed the benefits of using high quality music in music education, and how such music should be chosen, the question must be answered: What music is most appropriate for use in the initial stages of teaching the flute to young children? Before this is answered, a further point regarding the assessment of music's quality must be stressed. It must be remembered that 'music of high quality need not be music of high complexity.'178 A very complex symphony is not necessarily music of higher quality than a simple art song, or even a more simple monophonic form constructed with simple rhythmic and melodic resources. Hence even among music suitable for the first experiences of playing the flute, there can be found examples which are excellent in their construction, and which are expressive in their content. It is through exposure to such music that children will have aesthetic experiences which will stimulate their interest
in music and their desire to learn more about it. Teachers must remember that a child's reaction to a piece of music may be of exactly the same type as a musically educated adult, differing only in degree. This is pointed out by Reimer:

The first-grader delightedly singing Twinkle, twinkle little star, perceiving its lovely contour of melody, its rightness of harmony, its 'ongoingness' of rhythm, its balance of form, and 'feeling' the expressiveness of the song as musically artful, is having the same kind of experience - aesthetic experience - as the crustiest old musicologist absorbed in the complexities of Beethoven's Ninth. The only difference is degree.

There are several types of music which could be appropriate for children to play in their first flute lessons. According to Kodály's principles the first music encountered by young children should be the children's songs and simple folk songs of their own heritage, that is, in their own language. There are however other types of music which may be used in the initial stages of a flute method for young children. These are themes from major musical works from the 'classical' repertoire, themes from popular songs, and music specially written for the purpose. In all of these categories, examples can be found which are sufficiently simple rhythmically and melodically, (that is containing only two or three notes and very simple rhythms), to be played by children beginning flute tuition. Examples of the first of these types of music may be found in publications such as Malcolm Hey Anderton's Musical Experience through the use of the Recorder (London: Longmann and Boosey and Hawkes, 1970). The examples from this publication provided in Example 8 could be appropriate for use in the initial stages of a flute teaching programme.
There is however an important reason why such melodies are inappropriate for use in teaching young children. The fact that such pieces were not designed by their composers to be complete musical pieces in their own right, but were rather designed as themes for use in large works, makes them unlikely to be excellent in the sense outlined above, and therefore not high quality music. Being designed to be developed in numerous ways in the context of larger structures, such themes often, in fact usually, do not have a satisfying formal design and are not balanced rhythmically or melodically. The examples quoted above, for example, may be good themes, but are not very satisfying melodies when examined independently of the works of which they are a part. This does not mean that the pieces from which they are extracted are not quality music, as they may well be, but it is only the themes extracted from the pieces which can be played. The fact that playing the themes of pieces may provide a valuable aid to the understanding of these pieces
is beside the point, as firstly, young children at the beginning of their flute instruction would not be able to understand such large scale pieces at any significant level, and secondly, the aim of instrumental music education is primarily to provide aesthetic experiences for the children learning, which means providing them with music which in itself can elicit such experiences. Children may benefit greatly from playing such themes as they grow older and develop musically, but their needs when they begin tuition at a young age are very different.

Much the same argument can be used to dismiss the use of themes from popular songs in the teaching of young children. Any suitable theme or fragment of a melody that could be found would only be a very incomplete excerpt from a larger musical work. It would therefore be likely to have the same structural weakness found in themes from 'classical' works. Any melody chosen must have intrinsic musical worth, and should not rely on association with a quality piece of music for its value. Therefore, it may be said that, on the whole, themes from larger scale works, whether 'classical' or popular, are unsuitable for use in the opening stages of a flute method for young children, even if they are rhythmically and melodically simple enough to be played. It should be noted that more complex melodies from large scale works may be most valuable in the latter stages of a flute method, if examples can be found which are in themselves quality music.

The first music encountered by students in tutors for the flute generally falls into the next category of music, that
is, music written specially for the purpose of introducing the student to the initial rhythmic patterns and pitch combinations. This music itself falls into two categories; exercises designed purely to teach the required skills, and melodies created to do the same but in the context of a more interesting piece of music. The first type, technical exercises, are wholly unsuitable for use as the first material young children play on their flutes. The main reason for this is that such exercises provide no aesthetic enjoyment for the children and therefore no reward for the effort of correctly learning to play the instrument. (A complicated process for the child, involving learning how to assemble the instrument, care for it, hold it properly and produce a sound with proper lip position, breathing, articulation and so on.) The successful execution of exercises such as the following, taken from three popular tutors, are hardly an adequate reward for the effort expanded.

**EXAMPLE 9**

*Elementary Method* (Petersen) Lesson 1, nos 1 and 5 (p.2)
EXAMPLE 9 (continued)

Perfect Flute Tutor (Edge) Lesson 1 (pp.14-15)

A Tune A Day (Herfurth and Stuart) Lesson 1A, nos 1-4 (p.2)

While older children can accept and understand the function of such exercises as a means by which technique is developed and hence more worthwhile material played, younger children do not have this insight. In any case there is no need for such exercises at the beginning of instruction. As Reimer states, 'it is quite possible and necessary to provide musical satisfaction from the very beginning, with technique growing out of the problems presented by the music.' 180 In other words, high quality pieces of music can be used which also develop the required technical skills. Technical exercises also need to be treated with great care as young children progress with their studies. When such exercises are studied, children should understand quite clearly the reason for the exercises, that is, how the exercises will help them to play their music with greater expression. Even when this is understood, exercises should not be relied on too greatly
for the development of musical skills. This is stressed by Reimer:

When a student in his private lessons is labouring through exercise after exercise ... he is being starved of the aesthetic enjoyment which is the point of the entire enterprise. No wonder interest, joy, satisfaction, eventually disappear for so many children. ... At the beginning stages of performance one cannot leave the music, to dwell for extended periods of time on technique.181

The second category of music composed specially for the purpose of teaching the required skills is more promising. A good composer with an understanding of children's needs can create excellent melodies of great interest and satisfaction to children. Unfortunately however, the writers of flute tutors are rarely (if ever) good composers, and the melodies found in flute tutors written by their authors are usually not of high quality. Therefore most such pieces found in flute tutors are not suitable for use with young children. Quality melodies written by experienced, renowned composers specifically for children can however be found. Example 10 illustrates three melodies written specifically for children by Kodály (number 48 from the 333 Reading Exercises), Bartók (Dance from the For Children piano series) and Schumann (Little Piece from the Album for the Young). Other composers have written music specifically for children which can be adapted for performance on the flute.

EXAMPLE 10

No. 48

Kodály

\[\text{Music notation}\]
While music written by good composers for children may be very useful in a flute programme, there are many reasons why it is inferior to the music developed and preserved over the generations by children for themselves, that is, children's songs and simple folksongs. There are many reasons why this music forms the basis of the repertoire of the Kodaly classroom method of music education, and there are many good reasons why it is also most suitable for use in teaching the flute to young children. The International Folk Music Council provisionally adopted the following definition of folk music in 1955:

Folk Music is music that has been submitted to the process of oral transmission. It is the product of evolution and is dependent on the circumstances of continuity, variation and selection. ... The term can, therefore be applied to music that has been evolved from rudimentary beginnings by a community influenced by art music; and it can also be applied to music which originated with an individual composer and has subsequently been absorbed into the unwritten, living
tradition of a community. But the term does not cover a song, dance or tune that has been taken ready-made and remains unchanged. It is the fashioning and re-fashioning of the music by the community that gives it its folk character. \( ^{182} \)

Hence the body of traditional children's songs and simple folksongs learned and passed on by successive generations is authentic folk music. Ban has examined the question of which folk music is most suitable for use in teaching Australian children. She states that 'genuine Australian nursery rhymes and singing games do not exist in sufficient numbers or have not yet been collected and/or published.' \( ^{183} \)

She goes on to say that the international nature of song material for very young children makes it appropriate to use children's songs from other nations, preferably English-speaking nations, but also other nations if a suitable English text can be created. She describes the characteristics of children's songs which are the same world wide:

Their topical content reflects the child's relationships with his animate and inanimate environment. The musical vocabulary consists of the lah-soh-me tetratone, or doh pentachord and/or hexachord. They most often have a simple duple metre and move in rhythmic figures of crotchets and pairs of quavers. ... Very often they move in quadruple time and minim frequently conclude motives or phrases. \( ^{184} \)

Ban argues that Australian folksongs are the most relevant folksongs to Australian children, with folksongs from Britain being also of great relevance. Recognising the multicultural nature of Australian society Ban also argues that the music of minority ethnic groups living in Australia, and the music of neighbouring countries is relevant to Australian children.

The primary reason that Kodály considered this type of
music suitable for use in the initial stages of music education is that he considered folksongs to be music of the highest aesthetic value. This is most apparent from his writings:

Where folksongs are still alive, and the child is brought up in their atmosphere, there is little artistic danger, for folksongs form a treasury of masterpieces; the school of good taste.185

Even the best individual creation cannot be a substitute for tradition. To write a folksong is as much beyond the bounds of possibility as to write a proverb. Just as the proverbs condense the people's wisdom and observations of centuries, so, in traditional songs, the emotions of centuries live their eternal lives in a form polished to perfection.186

The first musical babblings of our children have been kept alive and handed down from generation to generation to the present day by the separate life of the children's society. Anyone who has not experienced them has had no musical childhood. Children who have missed this, through circumstance must be introduced to it.187

Kodály felt that the quality of aesthetic experience possible through contact with folk music is higher than that possible through contact with other simple musical forms. Kodaly believed that because folk music is of high aesthetic value, it provides the best link to the most aesthetically sophisticated forms of art music, and hence is most suitable for use in the initial stages of music education. This is further spelt out by Jardányi:

... the simpler forms of folk music and the complicated ones of art music share the same depth, sincerity and directness of content. Both face the great problems of life without escaping them: they do not delude themselves with illusions, or seek refuge in narcotics, in shallow and illusory joys, in light entertainment... The way between 'folk-music' and classical music is shorter, quicker and smoother than between 'light' music and classical music. Because ... the spiritual basis of both is the same.188

It can be seen that Kodály considered folk music to be
art of high quality, and art to which all people should be
exposed in the course of their musical education. In what
may be called a 'pure' Kodaly music education programme,
the teaching material is almost exclusively folksong.
Young children begin with the children's songs and simple
folk music of their own region or country, and progress to
the folk music of the world. From this music they progress
from the simple to the more complex forms of art music,
with music specially written by composers such as Kodaly used
to help bridge this gap. Many argue that such an approach
is unreasonably narrow and deprives children of many
valuable aesthetic experiences by preventing their exposure
to many worthwhile musical genres. Whether such an approach
is valid in contemporary society is a matter which need not
be resolved here, and is not relevant in any case as the
music appropriate for use in an instrumental programme will
be different from that appropriate for use in a general
music education programme. The assertion that folk music is
art of high aesthetic value can however be accepted, and
children's songs and folksongs incorporated into an
instrumental programme, particularly in the initial stages.
Naturally, there are high and low quality examples of these
types of music, but those of high quality are generally
structurally coherent, rhythmically balanced and melodically
satisfying.

It was stated previously that children's songs and simple
folksongs are the most suitable music for use in teaching
the flute to young children. The fact that high quality
examples of these songs may easily be found is not the only
reason for their suitability. There are many other ways in which children's songs and folksongs are most suitable for use in teaching the flute to young children.

Given the important relationship between musical learning and singing, and the necessity to learn to sing a core of songs by rote in the process of learning to technically control the instrument and in the process of learning to read and understand music, it is both logical and convenient to use actual songs in the beginning stages of flute tuition. There are many children's songs with a range of only two or three notes and with simple rhythm, which are appealing to children, and also pedagogically suitable for the initial stages of flute playing. Children can be encouraged to sing actual songs much more readily than they can be encouraged to sing textless melodies. Furthermore, young children will become attached to these songs, will sing them at home and will remember them. The fact that the initial musical material is memorable for children is most important, as this rote learned material is the basis for a great deal of initial learning in a Kodály-based flute programme. A small core of songs is used in what is described by Mursell as a cyclic manner. That is, the same songs are used for a variety of different educational purposes. For example, children might first be introduced to the beat in the song, which they may clap, walk and play on the head-joint of their flutes. After this they may be made conscious of the rhythmic elements and their verbal and visual labels. The children may then be made aware of the sol-fa pitch patterns in the song, and later their relationship to the rhythm.
Letter note names may then be introduced using the same song, and the song may be transposed to learn a new note and fingering, and to reinforce the concept of movable do. Many more concepts and skills can be learned or practised from the same song, such as the principles of metre, correct breathing and phrasing, articulation, musical memory, listening skills and ensemble playing skills. Hence the same material is used many times, although children do not become tired of their song material, as each repetition is a revelation of some new facet of musical understanding. In order for such a system of learning to be effective, it is obvious that the children must have a clear aural image of the sounds they wish to make before they attempt to make them on their instruments. For children to attain this image, the material must be singable and memorable in the way that children’s songs are.

Children's songs are sufficiently numerous that enough examples at each level of complexity can be found to meet the requirements of the initial stages of a flute teaching programme. At each level of learning, songs with the same rhythmic and melodic elements are needed for both rote and reading activities. Songs can also be found with sufficient variety of melodic contours to ensure that the major fingering combinations are practised effectively. For example, songs containing the notes B, A and G can be found which have these notes ascending, descending, moving in leaps rather than steps and so on. If a particular fingering combination cannot be found in a children's song, it may be necessary to include a short melody by a good composer which
would fill the gap. Many of the pieces in Kodaly's 333 Reading Exercises or Pentatonic Music series would be suitable for this purpose. It is important that the teacher should have available enough songs and other pieces at each level of learning to provide children with sufficient reinforcement of learned skills and concepts, and plenty of material for use in revision. Different students also have different needs, and some may need particular reinforcement at certain levels. The fact that there are large numbers of available children's songs is therefore important.

It should be noted that not all children's songs and folksongs have the same melodic appeal, and hence some are more suitable for playing on an instrument than others. Some songs rely particularly on their text, or on associated movements, for their appeal. Some singing games in particular have repetitive chant-like melodies of little musical interest, but have a great appeal to children because of the game associated with the song. Two such songs are illustrated in Example 11.

**EXAMPLE 11**

Kangaroo

On a little piece of string.

Hungarian children's song (translated)
These songs have a place in the musical activities of children, and may be used to reinforce rhythmic learning in flute students, but more melodically interesting songs are generally more suitable for playing on the flute.

The importance of the words in children's songs should not be underestimated, and the texts of songs should always be provided in the initial stages of learning. There are many reasons for this. Firstly, the words of the songs provide a most useful reinforcement to rhythmic learning. The rhythms of the words are usually reflected without distortion in children's and folk songs. In fact, Kodaly states that 'there is no denying that it is here, in folksong, that the most perfect relationship between music and language can be found.' Moreover, the words are easy for children to sing (and speak), and the link between the rhythm of the words and abstract musical rhythms can easily be grasped. Children can understand that rhythm is the 'sound of the words' and can use this understanding to help them differentiate between rhythm and beat. Children can learn to be aware of the rhythms of words used in everyday speech. For example, 'chair' can be described as a taa (crotchet) word, and 'table' as a titi (two-quaver) word. Children's names can be examined in the same way.

It is important that the texts of songs being learned from notation are provided with the notation, so that the links between the rhythm and the words can be exploited.

The words of the songs also provide valuable initial clues regarding proper phrasing and breathing. Young children will have a greater understanding of linguistic phrasing than of musical phrasing when they begin tuition.
From the time children play their first songs, they should be encouraged to be conscious of where they should breathe, even if this is obvious in songs with short phrases. Songs with longer phrases can be examined to determine the best places to breathe if a phrase must be broken, for example, after longer rather than shorter notes. The connection between singing with words and playing a melody on a wind instrument is an important one, as Quantz points out:

Taking breath at the proper time is essential in playing wind instruments as well as in singing. Because of frequently encountered abuse in this regard, melodies that are coherent are often broken up, the composition spoiled, and the listener is robbed of part of his pleasure. To separate several notes that belong together is just as bad as to take breath in reading before the sense is clear, or in the middle of a word of two or three syllables.  

Children can easily understand the inappropriateness of breathing in the middle of a linguistic phrase, or in the middle of a word of several syllables, and this understanding can be used to develop good habits in musical phrasing.

Concepts of articulation are more easily taught using songs with words than using textless melodies. The first songs used should be syllabic, that is, there should be only one note for each syllable. Once children have learned to tongue each note, they will in most cases do so instinctively in syllabic songs, as this sound will match their articulation of the words when they sing the song. To introduce the concept of slurring, a song should be used which has two-note melismas on adjacent notes. (Such as Rover, Example 12.) Children will easily make the link between singing two notes to one syllable, and playing two notes on the flute without articulating the second. In fact,
some children will articulate in this manner instinctively, if they have sung the song previously.

**EXAMPLE 12**

Rover

Traditional English

-The texts of children's songs often provide a great deal of extrinsic motivation for musical learning. Many children's songs have texts which excite the imaginations of young children, and hence enthuse the children to sing and play them. Franklin writes of the need to recognise the animistic disposition of young children, that is, their tendency to fantasize and to imagine special relationships between themselves and animate and inanimate objects in their environment. The texts of children's songs frequently reflect this tendency. For example, in children's songs, animals and natural or man made objects often have personalities and can speak or act in an unnatural way. (See for example, Mr Sun, I See the Moon and Button You Must Wander in Chapter 8.) Children are much more likely to respond enthusiastically to such songs in the initial stages of their tuition than to textless melodies, even if such melodies are of very high quality.

As mentioned in Chapter 5, it is generally recognised
that rhythmic understanding is best taught through activities requiring gross motor (large muscle) movements. The singing game, a type of children's song where many gross and fine motor movements are made while a song is being sung, is probably the most effective medium for this type of activity. As was illustrated in Chapter 5, children can move rhythmically while they play the flute, and singing games often provide children with a good stimulus for creative movement.

There is an important final reason why children's songs are particularly valuable for use in a flute programme for young children. If children attend a school where there is a Kodály-based classroom music programme, they will be singing children's songs in their classroom music making, as they may well be even if they are not involved in a Kodály-based programme. If some of these songs are also sung and played in their flute lessons, there will be a healthy integration of the children's musical experiences. Children will see their classroom music making and their flute playing as part of one activity, rather than as two unrelated activities. Both activities will reinforce the other with the result that the children will receive a better general music education.

**ENSEMBLE PERFORMANCE**

Throughout his lifetime Kodály frequently stressed the importance of making music in parts, and the making and practising of music in two or more parts is an essential part of the Kodály concept of music education. Kodály wrote
that singing in two parts 'assists aural development in every way.' He wrote that 'he who always sings in unison cannot sing in tune', because 'a series of notes cannot be sung with accurate intonation unless you feel their belonging together when sounded simultaneously.'

Kodály also stressed the importance of part singing and playing for the development of rhythmic skills, as performance in parts makes the performers aware of the interaction of rhythm between the two parts, and the uniting function of the beat. What Kodály wrote about singing in two parts is equally valid in relation to playing in two parts. The flute is not an easy instrument to play in tune, since pushing the correct keys does not ensure that precisely the correct pitch will result. Hence, much work needs to be done to train the ear to recognise the difference between correct and faulty intonation, and to train the body to make the physical adjustments necessary to achieve correct intonation. By playing music in two or more parts, beginner flautists gain a greater understanding of rhythmic concepts and are made aware from the outset of problems of intonation.

In the Kodály classroom, children are led to independent two part singing through firstly, echo activities where children sing or clap phrases sung by the teacher; secondly, the performance of rhythmic and later melodic ostinati; thirdly, the performance of rhythmic and simple melodic canons; and fourthly, the performance of simple note against note two-part exercises taught initially using handsigns, and later using notation. All these types of
two-part activities, and other more complex ensemble activities can be successfully incorporated into a flute method for young children.

(a) Alternate and echo playing

Two-part activities where the parts play consecutively, in alternation, are the most simple type of two-part activity, and may be most effectively used with beginner flautists. The most simple form of this activity involves the teacher playing short rhythmic or melodic phrases to be echoed by the student. It is important that children play their echoes immediately following the teacher, using the same beat. In coordinating their echoes with the teacher's phrase, children learn a basic skill of part playing. The same skill is developed by the performance of a well known song with the teacher and student playing alternate phrases. This can be made more difficult, by the teacher and student playing alternate bars, or even beats. Once children have learned to read music, alternation activities can be read from notation. Various types of notation can be used to indicate the two-part nature of the music. For example, those phrases to be played by the teacher can be written in red, while those to be played by the student can be written in black, as in Example 13. Alternatively, the two parts can be written on different lines, as in Example 14. Although these examples use full staff notation, these forms of notation can also be used with rhythmic or sol-fa notation.
EXAMPLE 13

Rain Come Wet Me

Traditional

EXAMPLE 14

(b) Rhythmic ostinati

The performance of ostinati teaches children to coordinate their music making activities with others (particularly in terms of focusing on the common beat) and also encourages independence in part playing. Flute students can play rhythmic ostinati to songs played by the teacher or another student, from the beginning of their tuition. Rhythmic ostinati can be created in a number of ways. For example, the first phrase of a well known song can be used as an ostinato to accompany the whole song; children can create their own ostinati; or children can be taught special phrases to be used as ostinati, either by rote or from notation. Children can perform rhythmic ostinati on the head-joints of their flutes, on single notes played on their flutes, by clapping, tapping and making other body sounds and be using percussion instruments. When playing ostinati on single notes on the flute, children can be encouraged to discover which notes go well with which songs. For example, children may
discover that an ostinato on D sounds good as an accompaniment to *Hot Cross Buns* (Example 15, p.138, top line) played with G as do, while an ostinato on C sounds unsuitable. Children may even discover that the flute head-joint has a particular pitch which sounds better when played with some songs than with others. Any song played by a beginner flautist (or any instrumentalist) can be played with a rhythmic ostinato, although it will not always be possible to play ostinati on a harmonious single pitch without dissonance. Unpitched percussion instruments such as drums, triangles and tambourines are particularly useful for playing ostinati to songs when this is the case. These ostinati accompaniments may even be performed in concerts, and indeed add a great deal of interest to the sound of children's songs. Percussion ostinati are particularly effective as accompaniments to renaissance melodies by composers such as Gervaise, Susato and Praetorius which can be played by beginner flautists. (Examples of such renaissance melodies are provided in Chapter 8.)

**(c) Melodic ostinati**

Melodic ostinati can also be played by flautists after they have learned to produce only a few notes. Short, repeated patterns of pitches fit in easily with many simple children's songs, particularly those in the pentatonic mode. The ostinati may be very simple, consisting of only two pitches repeated over and over as in the third part (line) of Example 15, or may be more
complex, with more notes and more complex rhythms as in the third part of Example 16.

**EXAMPLE 15**

Hot Cross Buns  
Traditional English

Several melodic ostinati can be performed simultaneously, as in Examples 17 and 18, to provide an interesting yet simple-to-play accompaniment to a song.

**EXAMPLE 17**

Who's That Yonder?  
Negro Spiritual
These arrangements can be further ornamented by the addition of rhythmic ostinati played on percussion instruments. This type of ensemble playing is ideal for group teaching situations where the teacher must deal with students at different stages of development. Simple parts can be given to beginning players, and more complex parts can be given to more experienced players. To add variety to the sound of such arrangements and to develop students' aural skills, some of the parts can be sung as well as played. Entire parts may be sung, or parts sung one time and played the next. There is much scope for creativity and variety.

(d) Rhythmic and melodic canons

The singing and playing of rhythmic and melodic canons is also an excellent introduction to more complex part work. In fact, Kodály wrote that 'the singing of canons is the best preparation for independent singing in two parts.' Rhythmic canons, like ostinati, can be played by beginner flautists as soon as they have learned to produce a sound on the head-joints of their flutes. The accurate performance of rhythmic canons requires a great deal of concentration and security of performance. Hence the first
rhythmic canons should comprise the rhythms of well known songs, played in canon at a comfortable distance, for example, one phrase apart. It may be necessary for the teacher or another student to clap (or stamp) the beat while the canon is being played to focus attention on the beat. Rhythms can be played in canon three beats, two beats or one beat apart to provide more difficult exercises, once the first canons have been mastered. New rhythms can be read and then performed in canon once children have become confident playing the rhythms of known songs in canon.

Melodic canons can also be played at an early stage as the initial songs played by children are mostly suitable for performance in canon because of their simple motivic melodic structure. Pentatonic songs in particular work well in canon. After some experience playing canons it is valuable for children to experiment with songs to discover how many beats apart the canon should begin to achieve the most satisfactory effect, and which songs don't work well in canon at any distance. As students develop, canons should continue to play an important role in their training. As well as many traditional canons there are many excellent vocal canons written by composers such as Praetorius, Haydn, Mozart, Beethoven and Schubert which are very suitable for playing on the flute. Antal Molnár's collection Klasszikus Kanonok (Classical Canons), first published in Budapest in 1928, is a most valuable and useful publication, containing many canons suitable for playing. There are also instrumental canons of great value, such as Telemann's six canonic sonatas for the flute and the canons in J.S.Bach's
Musical Offering which can be arranged for flutes. Twenty-one of Kodály’s Twenty-Four Little Canons on the Black Keys written for the piano in 1945 have a range of less than three octaves and can therefore be played on flutes if transposed to appropriate keys. Canons can be used as the basis for a variety of activities both at elementary and advanced levels. Canons can be played an octave higher to practise high notes, and can be played in different keys to practise transposition. Advanced students can learn to play a melody while at the same time tapping its rhythm in canon with their feet. Students can try to play canons at different distances, different intervals (i.e. transposing one part to a different key, or up and octave), in augmentation and diminution and so on.

(e) Partner songs

The playing of partner songs, that is, songs which sound well when played simultaneously, is a two-part activity popular among young children. Because of the simple melodic structure of most children's songs, many songs which sound well together can be found. Several examples of partner songs are provided in Example 19, and others may be found in publications such as David Gadsby and Beatrice Harrop’s Flying a Round: 88 Rounds and Partner Songs (London: Adam and Charles Black, 1982) and Frederick Beckman’s Partner Songs (Boston, Mass.: Ginn and Co., 1958).
EXAMPLE 19

I See the Moon/Spinning Top

Rain Rain/Rain Come Wet Me

Mister Sun/Bow To Your Partner

Mary Wore a Red Dress/Aunt Rhody

Aunt Rhody/London Bridge

(f) Flute duets

Beginner flautists can play very simple duets of various types in the first stages of their tuition. The simplest type of duet consists of a melody with a simple drone accompaniment. Example 20 illustrates a slightly more complex drone accompaniment where the pitch of the drone
changes to the dominant in the third bar of every four-bar phrase. Example 21 illustrates another simple type of duet in a basically note against note style.

**EXAMPLE 20**

*Canarie*
Joachim van der Hove, 1612.
(melody only)

**EXAMPLE 21**

*Burgundian Dance*
Claude Gervaise
16th century
Very simple two-part arrangements of children's songs in note against note style can be created by simply harmonising the melody in thirds, as in the top two lines of Examples 15 and 16 (page 138). Example 22 is a more complex example of a basically note against note style of duet. Simple arrangements of songs such as those illustrated in Example 23 are also most suitable for playing on the flute.

**EXAMPLE 22**

*Edi Beo Thu Hevene*
*Quene*
*Anon. 14th century*

**EXAMPLE 23**

*Phoebe*
*arr. D. Bacon from 46 Two-Part American Folk Songs*

*Hickory Dickory (Traditional English)*
As children extend their range on the flute they may play simple works from the repertoire of flute or recorder duets. There are many published collections of duets for recorders and for flutes, and excellent examples may be found in these publications. The following are two relatively simple duets which would be suitable for flautists at this stage of their development. (Example 24)

EXAMPLE 24

Musette
Anonymous

Menuet I
Boismortier

(example continued...)
Duets should continue to be an important part of the repertoire of children learning to play the flute as they become more skilled. Many fine flute duets have been written for the flute by composers such as Telemann, Boismortier, Naudot, J.C. Bach, Mozart and Beethoven. Other composers of less distinction such as Devienne, Drout, Tulou and Kummer have also written duets of reasonable quality. Many such duets have been published and are readily available. Kodály wrote many volumes of two-part exercises for singing, many of which are very instrumental in character and are most effectively played, an octave higher, on the flute. Example 25, the first eight bars of number twelve from the 
Two-part Exercises (1941), based on a theme by Vivaldi, is a good example.

(g) Flute trios and larger ensembles

Simple trios can also be played in the initial stages of flute tuition. These may include arrangements using two simultaneous melodic ostinati as accompaniment to a song, as previously illustrated in Examples 17 and 18, or may
include arrangements where the melody is given a parallel harmonisation and an ostinato accompaniment, as in Examples 15 and 16. As children improve their ensemble playing skills and develop technically, they may play slightly more complex arrangements such as those illustrated in Example 26.

**EXAMPLE 25**

```
\begin{music}
\newStaff \newclef treble \newkey signature c \newclef bass \newkey signature g \newclef alto \newkey signature c \newclef tenor \newkey signature c
\end{music}
```

**EXAMPLE 26**

<table>
<thead>
<tr>
<th>Buffalo Boy</th>
<th>Little Fish</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>(West Virginian folksong)</em></td>
<td><em>(Australian folksong)</em></td>
</tr>
</tbody>
</table>

```
\begin{music}
\newStaff \newclef treble \newkey signature c \newclef bass \newkey signature g \newclef alto \newkey signature c \newclef tenor \newkey signature c
\end{music}
```
There are many good arrangements published for flute trios, quartets and larger groups which should be used by teachers as children further develop as flautists. These valuable resources should be exploited especially for use in group lessons and for use in public performances. Arrangements such as Example 27, for five flutes, introduce children to great masterpieces and at the same time provide effective performance material. The lower parts of this arrangement may be played by very inexperienced players, while the top part may be played by a more advanced student or the teacher.

EXAMPLE 27 Theme from the Seventh Symphony Beethoven
(h) Duets with other instruments

As a means of introducing flute students to other musical instruments, duets can be arranged to be performed with other instruments such as the oboe, clarinet, bassoon, violin, 'cello, guitar and piano. In this way, those learning different instruments in a school instrumental music programme can learn about other instruments, and can experience new ways of making music with each other. Many suitable pieces can be found which are suitable for arrangement for flute and another instrument. Flute duets can be performed with oboe or violin (or clarinet if the part is transposed) instead of a second flute. The clarinet can also be used as a bass instrument in two-part arrangements, exploiting its rich low register. (Example 28, p.151) The low register of the violin can also be exploited to provide the lower part in two-part arrangements. (Example 29, p.151) Simple keyboard pieces such as those written by J.S.Bach in the Clavier Book of Anna Magdalena which are commonly performed on the flute with piano accompaniment, are much more effectively performed with 'cello or bassoon accompaniment. (Example 30) The simple two-part texture of the original pieces is preserved more authentically in such arrangements than in the heavy chordal texture of most of the available piano accompaniments. Many other simple keyboard pieces, particularly by Baroque composers such as Handel, Telemann and Purcell, are also suitable for this type of arrangement. Arrangements for flute or recorder and guitar may also be used to introduce children to
another medium. Ferenc Brodszky's arrangements for recorder and guitar of *Hungarian and Slovakian Folksongs and Dances* (Editio Musica Budapest, 1961), based on Bartok's arrangements for young pianists, include some pieces most suitable for performance by beginner flautists.

Through playing duets with the piano, children may be introduced to the sounds of more complex harmonic textures. These duets may include simple movements from sonatas and suites for flute and piano, simple pieces written for flute and piano or arrangements of music not originally written for this combination. Example 31 (p.152), an art song by Schubert, has simply been transposed a tone higher to provide a simple, yet most beautiful piece for flute and piano.

Where other instrumentalists are not available, students may be able to perform duets with taped accompaniment. If a stereo recording is made, with one instrument recorded on each channel, the balance control can be used so that both or either instrument can be listened to, and played along with. By encouraging children to play pieces with other instrumentalists, teachers provide them with an additional source of stimulation and new opportunities for making music.
EXAMPLE 30
Air
J.S. Bach

EXAMPLE 31
An Den Mond
F. Schubert
(i) Sustained note exercises

Sustained note two-part exercises practised expressly for the development of intonation and tone quality are particularly valuable for beginner, and more advanced, flautists. The examples of this type of exercise illustrated in Example 32 are from Kodály's vocal exercises Let Us Sing Correctly.

EXAMPLE 32

(a) no16, original key

(b) no58, transposed a perfect 4th higher

(c) no88 transposed a perfect 4th higher

In this type of exercise, sometimes only one part moves (a), sometimes the two parts move together (b), and sometimes both parts move more freely (c). These exercises are designed to be performed very slowly with each note held until correct intonation and a pure blended sound have been achieved. Exercises can be developed along the same lines to aid in the development of good intonation and tone quality in flautists. Both beginner and advanced flautists could benefit from such exercises as they could be designed to remedy intonation caused by difficult notes, and develop a uniform sound over the flute's range. For example,
beginner flautists need to practise playing C' (an octave higher than middle C) and C sharp' in tune, and need to develop a uniform sound on C' and D'. Exercise such as those in Example 33 could be practised to work on these problem areas.

**EXAMPLE 33**

![Example 33](image)

Similar exercises would be of great value to more advanced flautists in developing intonation and tone quality in notes in the third octave of the flute's range.

Such exercises should never become tedious chores for children, but should be used to remedy specific problems as they arise. These activities need not be written down, but may be taught to students by rote, or may be indicated to two students (or two groups of students) using handsigns. Teachers can improvise exercises to work on the particular weaknesses of each student. Two-part exercises are not a new idea. Wilhelm Popp, a famous flautist who lived from 1828 to 1903, wrote several two-part exercises in which one player holds a single note while the other plays a melody above or below it. Each sustained note is played crescendo-diminuendo and great care must be taken with intonation.
(j) Other two-part activities

Another type of two-part activity is for the rhythm of one song to be played as an accompaniment to another song. The teacher can develop the students' polyphonic hearing by having the student play the rhythm of a well known song (on one note or on the head-joint) and at the same time identify a different song played by the teacher. Still another type of two-part activity involves the playing of the rhythm of a well known song backwards, as an accompaniment to the song. Enterprising teachers should be able to devise numerous two-part activities in this vein to be performed either by the teacher and a student, by two students, or by groups of students. Advanced students can perform two-part exercises by themselves. For example, an advanced student may be able to tap the rhythm of one song in his or her feet while playing another song on the flute. A simpler version of this activity is for students to sing one song while clapping the rhythm of another. Such activities are of great value in developing polyphonic listening skills in students.

Several of the above types of ensemble activities can be combined to create more complex polyphonic textures. For example, rhythmic ostinati can be used to accompany canons, partner songs, duets or trios. There are many possibilities to explore in the realm of ensemble music making in instrumental music lessons.
CHAPTER 7
ORDERING OF RHYTHMIC AND MELODIC CONCEPTS FOR YOUNG FLAUTOISTS.

The sequencing of rhythmic and melodic concepts used in the Kodály concept of music education is based on what have been called child-developmental principles. In Choksy's words, 'the child-developmental approach to sequence within a subject requires the arrangement of the subject matter into patterns that follow normal child abilities at various stages of growth.' In other words, the material is ordered in a way which children find easy to learn. The child-developmental approach may be contrasted with what may be called a subject-logic approach, where material is ordered in a way which is logical to the adult mind, but which may not be easy for children to grasp. Choksy summarises the characteristics of the two approaches in relation to music teaching:

Most music teachers are familiar with the subject-logic approach to music teaching. Rhythmically, it begins with the whole note and then proceeds to halves and quarters - a mathematically reasonable progression, but a very difficult one for the student who has not yet been taught even to feel the basic beat. Melodically, the diatonic major scale is generally considered the subject-logic starting point for teaching music. Yet the average young child cannot accurately sing the diatonic major scale. According to research he is only able to sing a range of five or six tones with accuracy and cannot produce half-steps in tune. To use a subject-logic approach in teaching music to the young child is to expect him to intellectualise about something that does not in reality exist in his own experiences.

Leonhard and House also stress the importance of child-developmental concept ordering:

The issue of logical versus psychological organization relates directly to methods of teaching. The former
emphasises the orderly presentation of subject matter; the latter implies that what is logical to the teacher may not be to the learner.197

Ideally, child-developmental concept ordering is determined by examinations of the musical behaviour of children, that is, an examination of which rhythmic and melodic patterns they perform most easily at various stages of development. This will be reflected in the music that children choose to sing, and will be influenced by other music in their environment. Those rhythmic and melodic elements prevalent in the first songs sung by children should naturally be taught first, since children perform them spontaneously with ease. As new elements are introduced, these should be ordered in a way which is easy for children to grasp. This ordering can be determined by observation of the musical behaviour of children, and by an examination of the music sung by children in their play environment. Authentic children's songs reflect the musical capabilities of children. This chapter involves an examination of the order in which rhythmic and melodic concepts are taught in Kodály classroom music programmes in Hungary, North America, England and Australia, and a discussion of how this ordering may be incorporated into a flute teaching method.

**RHYTHMIC ELEMENT ORDERING**

The sequence in which children should be introduced to rhythmic elements will depend on the nature of the children's language. The natural stresses in a people's language will greatly effect the rhythms found in their folksongs, and
indeed in other forms of music as well. Hence child-developmental rhythmic concept ordering will vary from nation to nation. Example 34 illustrates the order in which rhythmic elements are taught in Hungary, and in various Kodály-based music programmes in North America, England and Australia.

**Example 34**

<table>
<thead>
<tr>
<th>Hungary 198</th>
<th>North America</th>
<th>England 201</th>
<th>Australia 202</th>
<th>Hoermann 203</th>
</tr>
</thead>
<tbody>
<tr>
<td>Szioni 1</td>
<td>199 200</td>
<td>Ringer</td>
<td>Choksy</td>
<td>Russell-Smith</td>
</tr>
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<td>1 2 3 4</td>
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<td>2 2 2 2</td>
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</table>

- mixed metre, (crotchet beat)
- mixed and usual metres
- mixed metre
- asymmetric metres
It is interesting to make a few comparisons between the Hungarian ordering and the ordering used in the programmes in English speaking countries, and also between the North American, English and Australian programmes. In all programmes the first rhythmic elements taught are the same, reflecting the fact that shorter note values are easier for children to perform than longer values:

In terms of rhythm, moving rhythms are more child-oriented than sustained ones. The quarter note is the child's walking pace, the eighth note, his running. These are the rhythms of the child's day-to-day living. His singing games are largely made up of quarter- and eighth-note patterns in duple metre. 204

Gordon also considers shorter rhythmic values to be more suitable for teaching children than longer values. In the following passage he refers specifically to instrumental method books:

... it would seem that if beginning method books are used, those which emphasise shorter notes (as they function in rhythm patterns), and not whole or half notes, are more appropriate. While it might be true that long tones aid in the development of breath control and good tone quality, these attributes are not best acquired at the expense of rhythmic understanding. 205

It can be seen in Example 34 that compound duple time is taught very late in the Hungarian programme, and very early in the Australian programmes. This is because the natural stresses of the English language are closely related to those of compound metre, while the stresses of the Hungarian language are not. This can be seen by the fact that many English language children's songs are in compound metre. (For example, Here We Go Round the Mulberry Bush, Seesaw Marjory Daw, Ring a Ring a Rosy, Oats, Peas, Beans and Barley Grow, Charlie Over the Water and so on.) English
speaking children would be comfortable with compound metre at an early stage because of the nature of their language. Other differences in concept ordering are also due to linguistic differences. The snap rhythm, \( \text{\^{J}} \text{\textdagger} \), and the syncopated rhythm, \( \text{\^{J}} \text{\text{-\textdagger}} \), are both idiomatic to the rhythms of the Hungarian language, but are not often encountered in the English language. The anacrusis is frequently found in English language vocal music, reflecting the natural stress of the English language, but is very rare in Hungarian song.

It will be noticed that there are also differences between the ordering of concepts in the North American, English and Australian programmes. There are two possible reasons for these differences. Firstly, the use of different song materials in the programmes may have determined different concept orderings. North America, England and Australia are all inhabited by multicultural societies, and regional differences in culture and race make it virtually impossible to establish a definitive listing of appropriate national songs. What may be appropriate in one region may be less appropriate in another. The second reason for differences is that some authors have been heavily influenced by the Hungarian concept ordering. The fact that Ringer introduces the syncopated pattern, \( \text{\textdagger\textdagger\textdagger} \), as early as he does, suggests a good deal of Hungarian influence, as this pattern is far more characteristic of Hungarian music than American music. The failure of Ringer, Choksy and Russell-Smith to introduce compound metre at an early stage may also be due to Hungarian influence. Many of
the early adaptations of the Kodály approach to music education adopted the Hungarian method almost in its entirety, which is obviously quite inappropriate, and contrary to Kodály's principles.

MELODIC ELEMENT ORDERING

The order in which children learn to sing pitch patterns accurately will also vary from culture to culture, and will be reflected in the children's songs and simple folksongs from different cultures. Radocy and Boyle report on the research of Kresteff who noted characteristic musical behaviours of American children in their first four years.

Children's early first-year [i.e. first year of life] interest in sound is no clue to future musical development. Free vocalisation, with only approximations of up and down, and discrimination between high and low and loud and soft occur during the second year. The third year features more rhythmic movement (in general rhythmic perception develops faster than tonal discrimination). Awareness of tonal relations, particularly the minor third, at the expense of tonal freedom occurs during the fourth year.

Then according to Kresteff, comes a growth of tonality in seven stages, varying considerably in their time of appearance. The first stage, the only one constant worldwide, features the pattern so-mi, a descending minor third.

In the second stage, the characteristic tonal pattern expands to la-so-mi, often with a stress on the la. Do is added in the third stage, la-so-mi-do, although it does not function as a tonic.

A pentatonic scale, la-so-mi-re-do, appears in the fourth stage. There are no fixed tones and there is no dissonance. The fifth stage adds the octave do, so that characteristic tonal relations are now based on do-la-so-mi-re-do.

A half-step is introduced in the sixth stage as the syllable fa extends the pentatonic scales to a hexachord, do-la-so-fa-mi-re-do. With the addition of leading tone ti in stage seven, the diatonic scale is complete.

Example 35 illustrates the order in which melodic concepts
are taught in the same Kodály programmes listed in Example 34.

EXAMPLE 35

Szőnyi: Hungary
s m l d r l, d' f t fi ta si

Ringer: North America
s m l d r l, s, f t si ta fi

Choksy: North America
s m l d r l, s, d' f t fi ta si ma

Russell-Smith: Britain
s m l d r l, s, d' f t

Ban: Australia
s m l d r l, d' s, f t fi ta si

Hoermann: Australia
s m l d r f l, s, d'

This chart is limited in that it gives no idea of which pitches and intervals are of the greatest importance within the pitch patterns, but it does indicate that in all approaches, pentatony is the starting point, reflecting the observations of Kresteff and other researchers that young children generally cannot sing semitones in tune. Kodály stated that 'indeed such intervals from the diatonic major scale are difficult even for children of eight or nine.'²⁰⁸ The tendency is for the fourth degree of the major scale to be slightly sharp and the seventh slightly flat.²⁰⁹

Kodály also believed that the preponderance of leaps, rather than close steps, in the pentatonic system makes possible a more thorough development of musical comprehension:
The power of musical comprehension and the aptitude for intonation will develop better through steps mixed with jumps rather than following the degrees of the diatonic scale.

The fact that Hungarian folksongs are mostly pentatonic makes such an approach to melodic concept ordering particularly relevant to Hungarian children. In the preface to the 333 Reading Exercises Kodály writes of the pentatonic system that 'this alone could be our natural foundation-stone', and stresses the importance of preparing children's ears for the sound of this system. Although pentatony is not uncommon in the children's and folk songs relevant to Australian children, it is by no means as frequently encountered as it is in Hungarian music. This fact is reflected in the ordering used by Hoermann, where the fourth degree of the scale is introduced after the initial pentatone.

CHILD-DEVELOPMENTAL CONCEPT ORDERING AND FLUTE TEACHING

(a) Rhythmic concept ordering

In most traditional flute methods, a subject-logic approach is used for the ordering of rhythmic concepts. This is clearly illustrated in Example 36 (p. 164), which lists the order in which rhythmic concepts are introduced in three popular flute tutors. The subject-logic ordering is immediately evident in the fact that longer note values are introduced before shorter values, in the fact that compound time is introduced relatively late in the programme, and in the fact that groups of related rhythmic elements are often introduced together, suggesting that once the new element has been logically explained (in terms of its mathematical relationship with other values)
it, and its related elements, can then be played. For example, once the mathematical derivation of semiquavers has been explained, all the various combinations of semiquavers with other elements are introduced together.

**EXAMPLE 36**

<table>
<thead>
<tr>
<th>A Tune A Day (Herfurth and Stuart)</th>
<th>Elementary Method (Petersen)</th>
<th>Perfect Flute Tutor (Edge)</th>
</tr>
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<tbody>
<tr>
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| \[
\begin{array}{c}
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The rhythmic element ordering given in Example 37 may be proposed as being appropriate for teaching young children in Australia. It should be stressed that this is not intended to be the definitive Australian rhythmic concept ordering, but one possible ordering based on child-developmental principles as they can be determined.

**EXAMPLE 37**

1. \( \underline{\text{Z}} \)  
2. \( \underline{\text{F}} \)  
3. \( \underline{\text{J}} \)  
4. \( \underline{\text{Z}}.(\frac{6}{8}) \)  
5. \( \underline{\text{m}} \)  
6. \( \text{1. (simple metre)} \)  
7. \( \underline{\text{p}} \)  
8. \( \text{1. (compound metre)} \)  
9. \( \text{1. } \underline{\text{f}} \)  
10. \( \text{O} \)  
11. Anacrusis  
12. \( \underline{\text{M}} \)  
13. \( \underline{\text{M}} \)  
14. \( \underline{\text{M}} \)  
15. \( \underline{\text{M}} \)  
16. \( \underline{\text{M}} \)  
17. \( \underline{\text{M}} \)  
18. \( \underline{\text{M}} \)  
19. \( \underline{\text{M}}.(\frac{8}{4}) \)  
20. \( \underline{\text{M}} \)  
21. \( \frac{3}{2} \)  
22. \( \frac{4}{2} \)  
23. \( \frac{6}{2} \)  
24. \( \frac{3}{8} \)  
25. \( \frac{9}{8} \)  
26. \( \frac{12}{8} \)  
27. \( \frac{5}{8}, \frac{7}{8}, \frac{4}{8}, \frac{7}{8} \)  
28. Mixed metre  

(Other rhythmic elements when encountered in the music played.)

It needs to be stressed that each rhythmic element needs to be taught individually, and not with other related elements in a child-developmental approach. This is because young children do not have the mathematical understanding to work out how the various rhythms should sound. Where, for example, an older child or adult would be able to work out how to play different patterns involving semiquavers from the mathematical divisions of the beat, the young child would need to memorise the sound of four semiquavers, a
quaver followed by two semiquavers and so on, in relation to the beat. After the sound is memorised through rote experiences, it can be given a name and a visual symbol. Hence it is necessary to teach each element separately if each element is to be thoroughly understood.

(b) Melodic concept ordering

The order in which melodic concepts are introduced is generally not considered in traditional methods because training in sol-fa is not part of the programme. Initial pitch patterns encountered are determined entirely by the ordering of the notes to learned on the flute. Because of the important role of singing and ear training in Kodaly's approach to learning music reading and musical understanding, it is necessary to also consider melodic concept ordering when developing a Kodaly-based approach to teaching the flute. If children are to be taught to sing, as well as play from musical notation, the initial pitch patterns to which they are to be introduced should be easy for them to sing. It is therefore necessary to consider the order in which melodic concepts are introduced in relation to the order in which notes on the flute are introduced. Both of these considerations are important.

To arrive at the optimum ordering of initial material it is necessary to examine the order in which notes on the flute are most easily and effectively learned. The easiest notes to play on the flute are bottom octave B and A, with C being the next most simple fingering to manage. Most flute tutors begin with these three notes, because simple but satisfying melodies can be played using them, they are easy to play, involving movements of adjacent fingers on the
left hand only (the right fourth finger holds open the D sharp key for all these notes, but need not be moved once it is in place), and because these three notes make clear the principle that the longer the flute's tube length being used, the lower the resulting note will sound. The next note to be learned can be C' or F. C' is favoured in most tutors, because it is easily played, being the same fingering as for B, without the thumb-key being depressed, but there are two good reasons for introducing F first. Firstly, because it involves the use of the first finger of the right hand, the student gains a concrete idea of the correct position of the right hand. Secondly, the music learned to be played on B, A and G can simply be transposed from G major to F major for the practising of the new fingering. Hence, F may be introduced after B, A and G, with C' introduced after F. While these five notes are introduced firstly in most flute tutors, there is great variance in tutors regarding the next notes to be introduced. Example 38 (p.168) illustrates the order in which notes are introduced in a variety of popular tutors. Many tutors favour the introduction of bottom octave E or B flat, and the author has found middle octave D to be also technically very satisfactory even though it is not as simple to play as these notes. The introduction of D at this stage promotes good right hand position, prevents the right fourth finger from becoming too permanently attached to the D sharp key, and enables the development of a homogeneous tone quality between notes in the bottom and middle octaves. Whether D, B flat or E is introduced after C will depend on the melodic
elements ordering discussed below, but any of the three notes would be technically satisfactory.

**EXAMPLE 38**

**A TUNE A DAY** (Herfurth and Stuart)

**ELEMENTARY METHOD** (Petersen)

**PERFECT FLUTE TUTOR** (Edge)

**PRO ART FLUTE AND PICCOLO METHOD Bk I** (Pesse)

**TAKAHASHI FLUTE SCHOOL Bk I**

The square bracket indicates notes which are introduced at one time, i.e. within one exercise, piece or unit.

The note order used subsequently to the initial introduction of notes is not as crucial, but it may be noted that the author has found that young children generally develop a clearer quality in the high register if high notes are introduced at a later stage than is usual. This is probably because when they obtain more experience playing notes in the bottom and lower middle octaves, children develop a more controlled embouchure enabling them to make the necessary adjustments for the higher notes more easily. Hence more accidentals in the middle octave may be introduced, before even middle octave B' and C'' are learned. The following note order may then be suggested as being appropriate:
It is advantageous if new notes are introduced one at a time when teaching young children. Many tutors introduce several notes simultaneously, particularly the notes of the middle octave which have the same fingerings as notes in the bottom octave. (E', F' F sharp', G', G sharp', A', B flat', B', C' and C sharp'.) Young children typically need much reinforcement at each level of learning, and so need special reinforcement for the playing and reading of each note. This is not possible if many notes are introduced together. It is also important to remember that young children view the learning of a new note as something important, and the learning of each new note can be a meaningful step forward and hence a considerable motivator for young children.

The order in which melodic elements can be introduced within the above framework of note order needs to be examined. There are several problems in adopting the usual Kodály classroom melodic element ordering of so-mi-la-do-re. Firstly, the fingering combinations which would be necessary if this ordering was to be used, are difficult and technically unsuited to the initial stages of tuition. The so-mi pattern could be played on C - A, but this fingering combination is much more difficult than the usual B, A and G pattern, as it requires the coordinated
movement of a finger and thumb. If la is to be introduced next, then D would have to be introduced, and this would also be technically unsatisfactory. This approach also obscures the principle that the longer the tube length of the flute being used, the lower the resulting sound, another reason for it not being the most appropriate approach. A third reason why this approach is difficult relates to the fact that the initial melodic pattern needs to be transposed very soon after it has been introduced to avoid note names becoming permanently attached to sol-fa syllables. It is necessary to introduce young flautists to the names of the notes they play, not so much to help in reading as this can be done only using sol-fa, but to give fingerings a label. If the initial melodic pattern is not soon transposed, the note C will become so, and the note A will become mi in the children's understanding. If the first songs are so-mi songs played on C and A, transposition so that they are played on B flat and G is unsuitable because, firstly, the concept of flats needs to be ignored or introduced prematurely, and secondly, it is not sensible to complete the pattern (so-mi-la-do-re) by learning E flat. Transposition so that the songs are played on D and B is also unsuitable, because firstly, this is a relatively difficult manipulation and may take too long for the child to learn, and secondly, to complete the pattern, E' from the second octave would need to be learned before the child is technically ready to play it.

Hence it appears that this approach is not the ideal one in relation to flute technique. There are however other
suitable options. Initial songs can have the pitch pattern re-do, or mi-re-do. This enables the notes B, A and G to be introduced first, in accordance with ideal note ordering. This approach also enables the pattern to be transposed without delay, as with the introduction of the note F, mi-re-do songs can be played on the notes A, G and F. If this approach is adopted, a decision needs to be made regarding which melodic elements should be taught next. One option is to build up the pentatonic pattern of la-so-mi-re-do in the following way, before introducing the fourth degree (fa):

Option 1

smrd in F major (introduction of C)
smrd in G major (introduction of D)
lsmrd in F major
sfmrd in G major
sfmrd in F major (introduction of B flat)

Another option is to abandon the pentatonic approach and introduce fa after mi-re-do:

Option 2

fmrd in G major (introduction of C)
fmrd in F major (introduction of B flat)
sfmrd in F major
sfmrd in G major (introduction of D)
lsfmrd in F major

Option 1 is obviously beneficial if a pure Kodály approach is desired, in that children gain much experience singing and playing pentatonic melodies before fa is introduced. However, option 2 is beneficial in that songs
which use consecutive notes are far easier to play than pentatonic songs with bigger intervals. While melodic leaps are easy to sing in tune, they are relatively difficult to play because they involve the simultaneous movement of two or more fingers rather than one.

It needs to be remembered when considering this question that children beginning flute tuition will be older than those beginning a normal Kodály classroom music programme, for whom the so-mi-la-do-re ordering is primarily intended. Hence an approach which introduces fa at an earlier stage than usual may not be as detrimental to the development of children's intonation as may be imagined. Children of seven or eight will be able to sing semitone intervals more accurately than younger children. By the time children have reached the age of seven they have already been exposed to a great deal of diatonic music. Therefore the sound of the fourth degree would already be most familiar to them, and they would undoubtedly have sung many songs which include the fourth degree.

It is noteworthy that Géza Szilvay, the author of a Kodály-based violin method for pre-school children, introduces fa after do, re and mi. He writes:

The violin is an instrument with which intervals cannot be taught completely in accordance with Kodály's method. Singing therefore ought to be a suitable substitute for the Kodály approach. He introduces do and re first, followed by mi, and then fa. The reason he gives for this ordering relates to the natural order of the fingers. If the fingers are depressed on the strings in logical sequential order (beginning with the index finger), the fourth degree of the scale has to be
learned immediately after the first three. Szilvay recognises that mi to fa is a difficult interval, but considers it important for the natural order of fingers to be followed. He does make provision for so to be learned before fa, by indicating that the pages in the method may be followed in a different order, but does not recommend this. Szilvay suggests that any disadvantage created by the early introduction of fa may be compensated through singing activities. It should be remembered that whatever the approach to melodic element ordering, singing still needs to be the basic means for developing correct intonation.

For the purpose of outlining a Kodály-based flute method in the next chapter, the second of the two approaches described above will be used. It needs to be stressed that this is not the only possible approach, but one which has proven itself effective in the author's teaching experience. Example 40 (p.174) illustrates the order in which new notes, new melodic (sol-fa) elements and new rhythmic elements may be introduced, in relation to each other. Each new element is introduced individually, so that each element or concept can be thoroughly learned before new material is encountered. Hence the material is arranged into many small steps.
## EXAMPLE 40

### Sol-fa Notes

**Before playing (singing):**

1. mi re do

**Playing:**

1. B A G
2. F
3. C'
4. fa
5. so
6. B flat
7. D'
8. la
9. E
10. E'
11. so
12. ti
13. D
14. F'
15. do
16. ti
17. G'
18. F sharp'
19. F sharp
20. fi
21. A'

### Rhythmic elements

1. \[ \text{barlines} \]
2. \[ \text{barlines} \]
3. \[ \text{barlines} \]
4. \[ \text{simple metre} \]
5. \[ \text{compound metre} \]
6. Anacrusis
EXAMPLE 40 (continued)

35. G sharp'
36. si
37.
38.
39.
40. B flat'
41.
42. other sol-fa as it appears in the music played
43.
44.
45. B'
46.
47. C''
48. C C sharp
49.
50.
51. G sharp'/ A flat'
52. G sharp'/ A flat
53. (C sharp = D flat)
54.
55. C sharp'' D''
56.
57.
58. E flat''
59.
60. E''
61. F''
62.
63.
64.
65. F sharp'' C''
66.
67. G sharp'' A''
68. mixed metre
69. B flat'' other rhythmic elements when encountered in music played.
70. B''
71. C'''
CHAPTER 8
OUTLINE OF A KODÁLY-BASED FLUTE METHOD FOR
YOUNG CHILDREN

This chapter involves a detailed description of the actual process of teaching the flute to young children using a Kodály-based programme. The programme outlined has been developed by the author while teaching the flute to children in the primary school of St Margaret's School, Berwick, Victoria. It is designed specifically for children at the earliest stages of readiness for flute playing, that is, in primary grades one or two, although it may be used most successfully with slightly older children as well. Although it is preferable for children to have had prior experience in singing and elementary reading of rhythms and sol-fa, the programme is designed so that such experience is not a prerequisite for undertaking the programme, as children are presumed to have no prior knowledge or skills in music. The programme is equally suitable for individual or small group lessons, although it is the author's opinion that ideally, students should have one individual and one group lesson (with from four to ten students) each week. Because of differences in aptitude and learning environment, children will progress through the programme at different rates. An average child may be expected to complete the following 37 steps in the first year of tuition.

The initial stages of the programme are described step by step to illustrate the teaching techniques and materials used.
1. Creating a sound on the flute.

Initially, children are taught to produce a sound on the head-joint of the flute only, as it is far easier to play than the assembled flute. The head-joint is played with the open end stopped with the palm of the right hand, as it is most easily played in this way. If possible, children should be given a normal straight head-joint for initial sound making activities, as the straight head-joint is easier to hold than the bent head-joint.

Young children will generally learn more effectively by watching the teacher demonstrate what is required, rather than following verbal or written explanations. Such explanations are however useful if they are simply stated, and understood by children, and may be needed for reference at home.

Before children can make a sound on the flute, there are certain principles which they must be led to understand.
(a) The air is directed across the mouth-hole of the flute and not into it.
(b) Only a very small split between the lips is required to make a good sound.
(c) The lips should be as relaxed as possible.
(d) The air is not so much 'blown', but rather, 'breathed' into the flute.

To guide children to produce a good sound on the flute, the following steps can be followed.

1. The head-joint is positioned so that the open end is to the child's right, so that it can be stopped with the child's right hand.
ii. The head-joint is positioned against the child's underlip so that the child's bottom lip is covering approximately one third of the mouth-hole. It is best to use a mirror so that the child can see the correct position.

iii. The child is instructed to breathe in (in a natural manner) and then close his or her lips.

iv. The child is instructed to breathe the lips open as if saying the word 'purr'. If the flute is correctly positioned against the child's underlip, a sound will be produced. It may be necessary to roll the flute slightly in or out until the air stream hits the proper place on the edge of the mouth-hole to produce a sound.

Children need to practise playing long notes, as this is the principal means of developing a good sound if the long notes are listened to carefully and critically. The difference between 'hearing' sounds and 'listening' to sounds, as discussed in Chapter 5, must be understood by the children.

2. Rote singing of initial songs.

Children beginning flute tuition need to be taught to sing three mrmd (that is, containing the sol-fa elements mi, re and do) songs (Hot Cross Buns, Suogan and Who's That Yonder) and a two-note dr song (Mister Sun). (Example 41) The songs need to be rhythmically simple, comprising only crotchets, quavers in pairs and crotchet rests. For effective teaching by rote, children are taught to listen to and then imitate the teacher, rather than to try to sing along with the teacher. Short songs, such as those which
children are taught at this stage, are taught as whole units rather than phrase by phrase, as psychological principles state that whole learning is more effective and lasting than learning where songs are broken into small sections and then linked together.

**EXAMPLE 41**

**Hot Cross Buns**  
Traditional English

**Suogan**  
Traditional Welsh

**Who's That Yonder?**  
Negro Spiritual

**Mister Sun**  
Hungarian children's song


An essential prerequisite to rhythmic understanding is the ability to recognise and accurately perform beat. Beat is performed initially by clapping, hand or foot tapping,
walking and other large muscle movements which result in the creation of sounds, and can later be performed on the flute head-joint. Children's awareness of the beat can be developed by having them practise the following activities:

(a) Singing songs accompanied by an audible beat performed by the teacher.

(b) Performing an audible beat while the teacher sings or plays a song.

(c) Singing a song and performing the beat simultaneously, for example by clapping or walking while singing a song. Singing games usually involve the simultaneous singing and performance of beat, and can be practised in group situations.


In order for children to play the rhythms of the songs they have learned to sing on their head-joints, they must be introduced to the concept of rhythm, and must be taught the skill of tonguing, this is, the beginning of each note with a 'D' articulation. Rhythm can easily be understood by children as being the 'sound of the words', and can be made conscious by having children clap the sound of the words of songs while they sing them. It is important that children understand the difference between rhythm and beat, and can perform both. Alternation activities where children are instructed to change from, for example, clapping the rhythm to tapping the beat of a song midway through the song (on a spontaneous or pre-arranged cue), may be helpful in highlighting the difference between rhythm and beat.
Children can be made aware that a song can be recognised by its rhythm but not by its beat.

Song rhythms played by children on their head-joints are played firstly with an audible beat performed by the teacher (clapping, or playing on the flute), secondly with an audible beat performed by themselves (for example, walking the beat and playing the rhythm simultaneously, or by tapping the beat with a foot), and thirdly without an audible beat.

Once a good sound has been produced on the stopped head-joint, song rhythms can be played on the un-stopped head-joint, and the whole flute can be assembled and the song rhythms played on it also. (Held in whatever position is comfortable for the child.)

Additional activities which may be included at this stage include echo games, where short phrases played by the teacher are echoed by the student; song recognition games, where the student must recognise the rhythm (or part of the rhythm) of a song played by the teacher; and the performance of song rhythms in canon.

5. Verbal and visual symbols for known rhythmic elements.

The first elements of musical notation are made conscious using the rhythm of a well known song such as *Hot Cross Buns*. The children's attention is firstly concentrated on the beat of the song. Sixteen circles can be drawn to represent the beat of the song, and the children asked to point to the beats while singing the song. The words of the song can then be written inside the circles
as in Example 42.

**EXAMPLE 42**

![Hot Cross Buns](image)

The students' attention is then focused on the relation of the rhythm, as represented by the sound on the words, to the beat. Students are led to discover that on some beats there is one sound, on some beats there are two even sounds and on some beats there are no sounds. The connection between these sounds and the verbal labels of taa, titi and zaa and the visual labels used to represent these sounds in notation can then be made. (To avoid later confusion, it needs to be stressed that titi represents two notes, which can also be notated separately.) The song rhythm can then be notated in rhythmic notation. The circles used previously to represent beats can be used again in this step. (Example 43)

**EXAMPLE 43**

![Notation Example](image)

Many activities are practised to reinforce this new knowledge:

(a) Known songs are sung to 'time names' (or rhythm names) as they are called, while the rhythm is clapped. (With and without an audible beat performed by the teacher or student.)

(b) To reinforce students' understanding of the relative
lengths of the notes, the taas can be sung as 'long', the
titis as 'shorter' and the zaas as 'rest'.
(c) It is essential that children write the symbols themselves
from the outset. Writing may take many simple forms such as
the arrangement of cards with the symbols printed on them
into an appropriate order; the creation of the symbols with
paddlepop sticks or other suitable stick shapes; arrangement
of felt shapes on a felt board; writing on a chalkboard or
whiteboard; or using normal writing implements on paper.
At first children need to simply practise drawing the shapes,
and may then notate short fragments of well known songs
before notating entire songs. It may be helpful to provide
dotted outlines of the shapes for children to trace over,
to assist in correct shaping and spacing of the shapes.
(d) Simple four beat rhythmic patterns (at first excerpts
from known songs, and later entirely unfamiliar patterns)
can be read from notation.
(e) Song excerpts can be played on the head-joint by the
teacher, echoed by the student (playing) and then sung in
time names. The pattern can then be written down to complete
an elementary form of musical dictation.
(f) The concept of ostinato can be introduced, by firstly
creating movement ostinati, and then two or four beat
rhythmic ostinati as accompaniment to songs. Ostinati can
be played by the student on the head-joint while the
teacher plays or sings a song, and vice versa. Ostinato
patterns can be taken from parts of songs, can be read or
can be created by the children.
6. Making the student conscious of pitch contours in known songs and the introduction of mi, re and do and their handsigns.

Before this step can be initiated, it need be established whether children can aurally differentiate between higher and lower pitches. This may be done playing a variety of games which involve making a physical response to an aural cue. For example, children can be asked to reach up to the sky if the sound they hear is higher than the previous sound, touch the floor if the sound is lower and not move if the sound is the same. Children need to be able to discriminate between notes one tone apart.

To focus children's attention on the three levels of pitch in mrđ songs such as Hot Cross Buns, the words can be written at different levels indicating the contour of the pitch, as in Example 44.

**EXAMPLE 44**

```
hot    hot    hot
cross  cross  two a penny cross
buns   buns   one a penny buns
```

To reinforce this idea, other known mrđ songs can be written in the same way. The three pitches can then be labelled mi, re and do, and written at different levels as in Example 45, to indicate that mi (written as m) is the highest pitch, re (written as r) is in the middle, and do (written as d) is the lowest of the three pitches. The handsigns associated with the sol-fa syllables are introduced at the same time, and their function diagrammatically represented as in Example 46. Handsigns
should represent as much as possible the spatial position of the notes on the stave, that is, re and mi should be formed progressively higher in the air than do.

**EXAMPLE 45**

\[
\begin{array}{cccccc}
\text{m} & \text{m} & \text{m} \\
\text{r} & \text{r} & \text{r} & \text{r} & \text{r} & \text{r} \\
\text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d}
\end{array}
\]

**EXAMPLE 46**

To reinforce this knowledge several activities are practised. The following are examples of the types of activities that may be developed by the teacher for this purpose.

(a) All known mrd songs are sung in sol-fa with the handsigns. In this way the relative sounds of mi, re and do become associated with the syllables mi, re and do, so that when mi, re and do are encountered by children in notation, they represent actual sounds which the children can sing.

(b) All known mrd songs are notated. Various ways of writing may be explored.

(c) Songs are sung in sol-fa at higher and lower pitches in
the children's voice range, and played by the teacher in
the high and low registers of the flute to stress that any
note can be do.
(d) Children practise singing pitch patterns indicated by
the teacher's handsigns.
(e) The teacher can slowly sing mi, re and do in various
patterns, and have the children indicate the patterns being
sung with handsigns.

7. Holding the assembled flute.

Much emphasis needs to be placed on holding position as
this is vital for comfortable control of the instrument
and fluent finger movement. Correct holding position may be
difficult for young children to master quickly as it
requires an understanding of principles of leverage, but
all children can learn it with continued reinforcement.
There are different ways of holding the flute, but it is
the author's opinion that the most satisfactory technique is
that described by Rockstro in his Treatise on the Flute (1890):

In order that the flute may be held at all times steadily
and firmly, one of the essential conditions of good
playing, its support must not be allowed to depend on
any parts of the hands which are required to act, either
directly or indirectly on the finger-holes. It must
therefore be pressed against the lower part of the
under lip by means of the base of the left hand first
finger and the tip of the right hand thumb. The pressure
of the finger and the thumb must be nearly horizontal
and exactly opposed. The left hand first finger, being
placed against the outside of the flute (at a short
distance above the C sharp hole, or the touch of its
key), will press the upper part of the flute inwards.
The tip of the right hand thumb, being placed against
the inner side of the flute (almost between the first
and second fingers of the right hand), will press the
lower part of the flute outwards. The flute will thus
become a lever of the first order, the left hand first
finger being the fulcrum, and the right hand thumb the
power.
Many flautists support the flute primarily by holding it between the right thumb and little finger, but this approach requires the right little finger, which needs to be free to move on and off the D sharp key, be used for holding the flute. When the little finger is moved off the key when D is played, the weight of the flute needs to be transferred to other fingers. This transfer of weight can lead to less fluent finger movement.

The mechanism of the concert flute and the bend in the head-joint make the principles of holding the flute difficult for young children to grasp. 'Balance position', as this technique for holding the flute may be called, can therefore be introduced using a rounded piece of wood of the same approximate length and thickness as a flute. A bamboo flute of the right proportions might be very useful for teaching balance position. Balance position can be transferred to the child's own flute once it has been mastered on the stick or bamboo flute. To indicate to children which parts of which fingers should touch the flute when in balance position, the teacher can mark the appropriate parts with a pen so that the children can remember later.

Balance position must be continually checked as children progress and learn to play songs on the flute, as a bad holding position can easily develop. A simple way of checking balance position is to have children lift all their fingers off the keys during the rests in song such as Mister Sun or Hot Cross Buns.
8. The notes B, A and G.

The initial notes introduced to children are B and A, the fingerings for which are practised by playing the song Mister Sun. An effective way to indicate the correct fingerings is to place stickers on the keys to be depressed, indicating the name of the note and the finger used to press the key by writing on the sticker. This method of indicating fingerings has been found by the author to be more effective than the use of fingering diagrams, although these may also be provided for reference, if they are simple and easy to understand, which many published fingering charts are not. Naturally, children cannot see the stickers placed on the keys while they are playing, but the stickers do provide effective reminders for children when they are away from their teacher.

Once Mister Sun has been mastered using the notes B and A, the note G is introduced and Mister Sun transposed a tone lower to practise the new fingering. All known mrd songs can be played once G has been introduced. For further stimulation, children can be taught a new melody (for example one of Kodaly's 333 Reading Exercises) by rote. Children can learn the song by copying the notes played by the teacher, beginning with only the first two notes of the melody, then the first three, and so on, until the entire melody has been learned. This type of activity provides excellent memory and aural training, especially when the children cannot see the teacher's fingers, and can only hear the sounds being played.

Children should not begin to play the assembled flute
until they can make a strong, clear sound on the head-joint. If their sound on the head-joint is poor, it will be even worse on the whole flute, when problems of producing a sound are compounded with problems of holding the flute and fingerling the right notes.

9. Initial principles of breathing.

As soon as children begin to play songs on their flutes it is necessary to give them some guidance as to where in their songs they should breathe. While all children will have different capabilities in regard to breath control, two principles, or 'rules' can be introduced to guide children in where to breathe in their songs.

i. A breath should not be taken in the middle of a word in a song. Children will readily appreciate that it is inappropriate to breathe in between two syllables of a word such as 'penny' in Hot Cross Buns.

ii. Breaths should be taken after longer notes wherever possible, that is, after taas rather than after titis. (If there are no rests.) It is easy to demonstrate to children that this is because it is easier to get a good breath after a longer note because there is more time.

These two principles serve in the initial stages of study until children develop a good understanding of phrasing.

10. Combination of sol-fa syllables and rhythmic notation.

The idea that sol-fa and rhythmic notation can be combined to show the pitch and rhythm of songs is not difficult to grasp. It may be introduced by firstly
writing out the sol-fa of a well known song, as has already been practised, and secondly writing the rhythm symbols on top. (As in Example 47) Once this combination is understood by the children, all known mrd songs can be notated in this way.

**EXAMPLE 47**

![Example 47](image)

11. The note F.

The fingering for F is practised by transposing known mrd songs into the key of F major. Children will easily do this by ear. It is important that F is introduced quite soon after B, A and G so as to prevent the sol-fa mi, re and do becoming fixed in the children's minds to the notes B, A and G. The movability of do can be stressed in many ways. For example, children can play pitches indicated by handsigns, with G as do and with F as do. A similar activity can be practised by pointing to sol-fa syllables on a chart.

At this stage, a new song such as In My Lady's Garden, Example 48, can be learned from sol-fa notation and played with G as do and with F as do. Children should be taught to study the pitch and rhythm separately when learning a song from notation. Firstly, the words can be chanted, the rhythm can be clapped, said in time names and played on one
note, and secondly, the sol-fa can be sung and the notes played through. With this preparation, children should be able to play new pieces from notation with much more accuracy.

**EXAMPLE 48**

```
<p>| |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>d</td>
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<td>m</td>
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I have lost the closet key, in my lady's garden.

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<p>| |</p>
<table>
<thead>
<tr>
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<tr>
<td>d</td>
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I have found the closet key, in my lady's garden.

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<p>| |</p>
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<td>d</td>
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Help me find the closet key, in my lady's garden.

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<p>| |</p>
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<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>d</td>
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</tbody>
</table>
```

I have found the closet key, in my lady's garden.

12. The five line stave and the treble clef.

For the function of the five line stave to be properly understood, the basic concepts need to be carefully introduced step by step, and the children's understanding of each step checked and thoroughly reinforced.

(a) Children need to understand that pitches are indicated by the position of circles 'on the lines' and 'in the spaces'. A large stave can be drawn on cardboard and placed on the floor, and children led to understand the terminology 'on the lines' and 'in the spaces', as these terms often cause confusion if they are not carefully explained.

(b) Children need to understand that higher pitches are found towards the top of the stave, and lower pitches towards the
bottom. This, and step (a) can be reinforced by having children indicate a high note in a space, or a low note on a line, and so on. By placing noteheads on the stave children become familiar with these basic principles.

(c) The treble clef and its function (that is, to show which note on the stave is G) needs to be introduced to answer the question: 'How do we know which note is which on the stave?' The positions of the notes B, A, G and F can then be introduced, and reinforced by pointing to the notes on the stave and having the children play the indicated notes. Known songs can be illustrated in noteheads on the stave with G as do, and with F as do, as in Example 49.

**EXAMPLE 49**

```
\[ \text{Noteheads on the stave with G as do, and with F as do.} \]
```

If possible, the first notes on the stave should be large, and not blacked in (although, preferably shaded) so that the note names and the sol-fa can be written inside the noteheads if necessary. (Example 50)

(d) Through the repetitive singing and playing of mrd songs, children should understand by this stage that mi-re-do has the same sound as B-A-G and A-G-F. This understanding is expanded so that children understand that the notes B, A and
G, and A, G and F can be sung to mi re do. Songs are sung in sol-fa and letter names while the notation is followed and pointed to. Sol-fa syllables may be written on top of the notes on the stave, as in Example 51.

EXAMPLE 50

EXAMPLE 51

(e) Once children can play and sing (in sol-fa and letter names) from the stave, rhythm stems are attached to the notes, as in Example 51. Once this stage has been reached, children can read familiar songs in notation and can practise writing the songs themselves. Children's ability to follow the notation can be tested by having them stop at a predetermined
place in the notation, or by having them stop on cue and indicate where in the music they are up to.

New MRD songs can at this stage be learned from staff notation. *Merrily* and *Hop Old Squirrel* (Example 52) are suitable for learning from the stave because of the easy to read stepwise motion of their melodies, and their simple, repetitive rhythms. Large notation should be used for the first songs read by children on the stave.

13. Barlines and the simplified time signature.

The first step towards understanding the function of bars and barlines is for children to recognise the regular accentuation of beats in the songs they know. Songs are played and sung with accompanying movement ostinati (that is repeated physical actions) to highlight the strong-weak duple accents. Movements which make a strong sound should alternate with movements which make a weaker sound. For example, children might clap on the strong beats and click their fingers on the weak beats. Another effective strategy is for children to walk the beat on a wooden floor with one shoe on and one shoe off.

In the next step, a well known song is notated on the stave and the beat notated above the stave using an appropriate symbol such as a heart. The alternation of strong and weak beats can then be shown by introducing the accent sign, and marking the strong beats with accents. Children are led to discover that every second beat is accented, and it can then be explained that a strong and weak beat belong together, and are grouped together when we write music. Circles may be drawn around groups of strong-weak beats and their
Merrily we roll along,
Hop old squirrel, o'er the deep blue sea.
Hop Old Squirrel, o'er the deep blue sea.

Traditional American

Merrily we roll along,
Hop old squirrel, o'er the deep blue sea.
Hop Old Squirrel, o'er the deep blue sea.

Traditional American

Example 53

corresponding notes to reinforce this idea. (Example 53)
It can be pointed out to children that it would be difficult to put circles around all the beat groups in music, so instead, lines are placed between the groups. The terms, 'bars', for these groups of notes, and 'barlines', for the lines separating the groups may then be introduced.

A simplified time signature constituting a 2 over a crotchet ($\frac{2}{4}$) can be introduced to indicate that the beats are grouped in twos, and there are therefore two beats in each bar. (Obviously children must understand that the beat is the same length as a taa, that is, a crotchet.) Children can put barlines and a time signature into the notation of pieces they have learned up to this stage.

The conducting pattern for duple metre should be introduced to reinforce the concept of alternating strong beats (down beats) and weaker beats (up beats). Children can conduct songs played by the teacher or other students.

14. The note $C'$. 

Children are taught to sing (by rote) a familiar song such as Bow To Your Partner, Example 54, and are then introduced to the fingering for the note $C'$, so that they can play the song in G major.

**EXAMPLE 54**

Bow To Your Partner  
Traditional English
Children can discover the position of C' on the stave by an examination of the notation of Bow To Your Partner, or by notating the song themselves and deducing the position on the stave of the unknown note. The teacher will need to explain to children the rules regarding the direction of the stems of notes, (that is, whether they point up or down) and on which sides the stems should be attached. This information can be reinforced by having children correctly attach stems to noteheads written on the stave by the teacher. Children can then learn to read another familiar song such as Pease Pudding Hot, Example 55, from the stave.

**EXAMPLE 55**

Pease Pudding Hot  Traditional English

15. Making conscious fa.

This is done by having children notate Bow To Your Partner in sol-fa notation, (that is, sol-fa syllables and rhythmic notation), leaving blank the unknown element. The new element is then introduced with its handsign, and the singing of familiar thoroughly practised by singing known familiar songs in sol-fa while doing the handsigns, and by singing pitch patterns indicated by the teacher by using handsigns or by pointing to sol-fa syllables on a chart. (These activities will from now on be referred to as handsign and pointing activities.)
16. The note B flat.

The fingering for B flat and the concept of flats are introduced through the transposition into F major of a fmrd song. When a fmrd song is played starting on F, it will be noticed that the B sounds wrong. Children can be asked whether the B is too high or too low, and when it has been discovered that the note is too high, the concept of a flat lowering a note can be introduced. The new fingering can be practised by playing known fmrd songs in F major, and the written symbol for the flat introduced so that children can notate the fmrd songs in F major.

By this stage children have learned enough notes to play sfmr songs in F major, and Mary Wore a Red Dress, Example 56, can be learned from the stave.

EXAMPLE 56

Mary Wore a Red Dress

The function of the key signature to indicate that all Bs are B flats needs to be introduced, and the children taught to always look at the beginning of the line to check whether the Bs are to be flat or normal, that is, natural.

17. Making conscious so.

So and its handsign are introduced in the same way that fa was introduced. Mary Wore a Red Dress should be written in sol-fa notation, with the unknown element left blank. So
and its handsign can then be introduced, and practised by singing *Mary Wore a Red Dress* in sol-fa (with handsigns). Handsign and pointing activities are also used to reinforce the new element. A new sfmrd song such as *Easter Eggs*, Example 57, can be learned from the stave, and sung in sol-fa.

**EXAMPLE 57**

![Staff notation for *Easter Eggs*](image)

18. **Part playing and the reinforcement of known intervals.**

Songs with the sol-fa patterns sm, smd and smrd are focused on in ensemble playing and singing. (Avoiding the semitone interval which is relatively difficult to sing in tune.) Emphasis is on precise rhythm, correct intonation, accurate singing of the intervals, appropriate breathing and reliable part playing. It may be necessary for the teacher to provide an audible beat when children are still inexperienced in ensemble music making.

Prior to this stage children can have played rhythmic canons and rhythmic ostinati, as preparation for the slightly more complex forms of ensemble playing practised at this stage of the programme. Ensemble playing activities practised at this stage include the playing of melodic canons such as *Spinning Top* and *I See the Moon* (Example 19, p.142) the playing of partner songs (see Example 19) and the playing of simple arrangements of songs using simple ostinati.
and parallel harmonisations, such as the arrangements of Star Light Star Bright and Rain Come Wet Me illustrated in Example 58, and I See the Moon illustrated in Example 18, p.139. All these forms of ensemble music making are as suitable for singing as for playing, and can be sung in sol-fa or to the words provided in Appendix B.

**EXAMPLE 58**

Star Light Star Bright    Traditional English

Rain Come Wet Me    American children's song


Slurring is introduced through songs containing two note melismas on adjacent notes, such as Rover (Example 12, p.132) and Aunt Rhody (Example 19, p.142). These can be learned from the stave or learned by rote. Children have no difficulty in understanding that just as some notes are joined together
by being sung to one word or part of a word (that is, syllable), some notes are joined together when played on the flute, so that the second note is not tongued. *(Aunt Rhody and Mary Wore a Red Dress can be played as partner songs.)*

**20. The note D'**.

The fingering for D' is practised by transposing mrd songs to B flat major and sfrmrd songs to G major. Children may find D' a difficult note to master as it involves the use of most of the fingers, while adjacent notes (C' and B) involve only two or three fingers. The fingering for D' can be specially practised by playing *Mister Sun* (dr) starting on C', and *Star Light Star Bright* (sm) starting on D. These two-note songs function as finger exercises in this context, but because they are real songs children will be more motivated to master them than they would an exercise. The position of D' on the stave can be discovered by notating these known songs.

New songs which use D' can then be learned from the stave. These may include more ensemble pieces such as the arrangements of *Hot Cross Buns* and *Who's That Yonder?* illustrated in Examples 15 and 17 (p.138), and other new pieces such as *Lightly Row* and *The Rabbit* (Example 59). The *Rabbit* is included for later transposition to practise the fingering for the note E, and its sol-fa should not be made conscious as it contains a new sol-fa element (lower la) which is not made conscious until a later stage. Other new songs such as *Naughty Pussy Cat* and *Bluebells* (Example 60) which contain the sol-fa element la, also need to be learned from the stave, as preparation for the making conscious of this element.
EXAMPLE 59

Lightly Row  
Traditional German

The Rabbit

EXAMPLE 60

Naughty Pussy Cat  
Traditional Canadian

Bluebells  
Traditional English


La is made conscious in the way previously described for so and fa. That is, a song containing la, such as Naughty Pussy Cat, should be written in sol-fa notation with the
unknown element left blank, so that the new element and its handsign can be introduced to fill the gap. Alternatively, the sol-fa elements can be written on top of the notes on the stave and the unknown element left out, as in Example 61.

**EXAMPLE 61**

\[
\begin{array}{c}
\text{m} \quad \text{s} \quad \text{s} \quad ? \quad \text{s} \\
\end{array}
\]

Known songs containing the new element are then sung in sol-fa with handsigns, and la reinforced through handsign and pointing activities.

New songs such as *Button You Must Wander* and *Mattachins* (Example 62) should then be learned from the stave and sung in sol-fa. New ensemble pieces can also be learned such as the arrangement of *Lucy Locket* illustrated in Example 63, and some of the partner songs illustrated in Example 19, p.142.

**EXAMPLE 62 Button You Must Wander Traditional American**

\[
\begin{array}{c}
\end{array}
\]
22. Introduction of minims.

A song containing a minim in a prominent place, such as Here Comes a Bluebird (Example 64), is taught to the children by rote, and played and sung with an audible beat until it is well known.

EXAMPLE 64

Here Comes a Bluebird Traditional American
The rhythm of the song is then notated, and when the minim is reached, children are asked to notice how many beats there are on the word 'hey'. Once the correct answer, that there are two beats on this sound, has been given, the written symbol and the time name for the minim may be introduced. Students can also be taught to clap the taa-aa using a two movement action of clapping and rubbing the hands together, to reflect the two beat duration of the sound. The song should then be sung in time names and notated on the staff.

New songs containing minims can then be learned from the staff. Emphasis should be on the accurate performance of rhythm, through playing with an audible beat, singing the time names, clapping the rhythms and playing the rhythms on one note. These activities should be practised before the pitch is read. The initial songs containing minims to be learned from the stave use easy pitch patterns so that most of the children's attention can be focused on the rhythm. (For example, Who's That?, Example 65.) Other appropriate pieces are two Renaissance dances, Canarie by Joachim van der Hove and Burgundian Dance by Claude Gervaise (Examples 20 and 21, p.143), both arranged as duets.

EXAMPLE 65

Who's That? Traditional English
23. Introduction of ties.

The concept of a tie joining two notes together is not a difficult one for children to understand, and therefore needs no special preparation through rote activities. The fact that the sign for the tie is the same as the previously learned sign for slurred notes need not create confusion, as two notes the same which are slurred together will sound as one longer note. Two songs containing minims, Buffalo Boy (Example 26, p.147) and Bluebird (Example 66) are suitable for introducing ties.

EXAMPLE 66

Bluebird

Traditional English

24. Introduction of compound metre.

Before children learn to read the elements of compound metre, one or more simple songs in compound metre need to be learned by rote. Included must be one song such as Jack Be Nimble (Example 67), with the rhythmic element of three joined quavers.

EXAMPLE 67

Jack Be Nimble

Traditional English
The metrical pulse of compound time can be likened to the rhythm of skipping or galloping, and these actions performed by children to make clear the sound of compound metre. Once children have learned to play *Jack Be Nimble* with a steady beat, they are asked the same questions that they were asked when the elements of simple metre were being made conscious, that is, how many sounds are there on each beat. Children should be able to hear that on some beats there are two sounds, but that these are uneven, the first sound long and the second short; on some beats there is one sound and on some beats there are three even sounds. The visual and verbal symbols used to represent the elements of compound metre should be introduced, firstly using stem notation only, and then transferring this to the staff.

Children may be taught the real names for compound and simple times, although initially compound time may be called skipping time, and simple time stepping time, so that the difference is immediately discernible by the children. The difference between simple and compound times should be reinforced through a variety of listening and movement activities. Songs in simple time can be contrasted with songs in compound time, and students taught to differentiate between simple and compound songs as played or sung by the teacher. Some simple time songs can be played in compound time, that is, the crotchetts played as dotted crotchetts, joined quavers played as a crotchet followed by a quaver and so on. Example 68 illustrates the way in which *Hot Cross Buns* may be played in compound time.
The placement of barlines in compound metre needs to be discovered by listening to the accentuation of beats in a compound metre song, and a simplified time signature comprising a two over a dotted crotchet (as used in Example 68) should be introduced to show this metrical arrangement.

New songs in compound metre such as *Ring a Ring a Rosy* and *Pop! Goes the Weasel* (Example 69) are learned from the stave once the elements of compound metre have been made conscious.

Because the notation of compound metre songs is initially more difficult to interpret than the notation of simple metre songs, teachers should give children much help in reading...
new songs before leaving children to practise the songs for themselves. Attention should initially be focused on the rhythm of the song, and it should be practised separately in the ways previously described.


The first step in the making conscious of triple metre is for children to rote learn a song in simple triple metre such as Gretel Pastetel (Example 70).

**EXAMPLE 70**

```
Gretel Pastetel
Traditional German
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It is performed with a number of movement ostinati which reflect the strong-weak-weak nature of the metrical accents characteristic of simple triple metre. Once children have successfully played the song in this way, the rhythm of the song is notated (without barlines), and accent signs placed over the strong beats. It should be made clear to the children that the beats are grouped in threes, and not twos, as in all other music encountered up to this stage. The simplified time signature for simple triple metre is then made conscious, and the conducting pattern introduced and practised. Children can create rhythmic ostinati to be performed with triple metre songs to reinforce the new metrical grouping. New songs in triple time such as Cuckoo (Example 71) can be learned from the stave, and the student should learn to distinguish (aurally) between music in simple
triple, simple duple and compound duple metres.

Example 71

Cuckoo     Traditional German

26. The note E.

The fingering for E is practised by transposing *The Rabbit* (Example 59, p.202) into E minor and *Lucy Locket* (Example 63, p.204, top line) into C major. Children can discover the position of E on the staff by either examining the notation of one of these songs in the new key, or by notating the song themselves and deducing the position of E on the staff from existing knowledge and understanding of staff notation.

New songs learned from the staff containing E such as *Jim-a-long*, *Trot Trot* (Example 72) and *Phoebe* (Example 23, p.144), also serve as preparatory material in the process of making conscious the sol-fa element lower la.

Example 72

Jim-a-long     Traditional American
27. Making conscious lower la.

Lower la is made conscious by instructing children to write the sol-fa above the notes on the stave of a known song containing lower la, such as Jim-a-long. The unknown element will be identified through this activity and it can then be explained that there is a la below do, as well as a la higher than do. Known songs containing lower la are sung in sol-fa with handsigns, and the new sol-fa element reinforced with handsign and pointing activities.

28. The note E'.

The production of notes in the second octave of the flute's register is often badly taught, and frequently not perfectly understood by teachers. E' (which may at this stage be called high E) has the same fingerings as E (low E), and all that the student needs to do to produce the note is to bring the lips a little closer to the opposite edge of the flute mouth hole. There is no need for the student to 'blow harder' to produce this note although many students are led to understand that this is what is required. This is
clearly demonstrated in Richard R. Hahn's article 'The Flute Embouchure and the Soda Straw', in The Instrumentalist (October, 1975). To illustrate the appropriate lip movement, children can be told to imagine that there is a fly on their nose and then told to blow the fly off. The movement of the lips required for this action is very similar to the movement required for the production of notes in the second octave, only exaggerated. The student should learn to control the notes in the upper register from the outset, and should practise slurring from E to E' and down again (slurred octaves), so as to develop control over the change and a good sound in both registers.

To practise E', children play mrd songs in C major, and lsmrd songs in G major. The position of E' on the staff can be deduced by children by notating a known song, transposed to include E', on the stave. New songs using E' are learned from the stave at this stage. New material may include London Bridge, which can be played as a partner song with Aunt Rhody (Example 19, p.142), Twinkle Twinkle Little Star and Rocky Mountain (Example 73). Melodies containing E and E' (comprising lsmrdl,) suitable for playing at this stage may be found in Kodaly's 333 Reading Exercises.

In addition to the above material, Chatter with the Angels (Example 74) is learned from the stave as preparation for the making conscious of lower so, and Au Clair de la Lune (Example 75) is learned from the stave as preparation for the making conscious of lower ti.
EXAMPLE 73

Twinkle Twinkle Little Star  Traditional English

EXAMPLE 74

Chatter with the Angels  Traditional American

EXAMPLE 75

Au Clair de la Lune  Traditional French
29. Making conscious lower so.

Lower so can be made conscious using the same technique as was used for lower la, that is, by having children write the sol-fa above the notes of Chatter with the Angels on the stave and hence identify the unknown element. When writing in the known sol-fa elements, very familiar elements should be identified first, such as the mr'd at the end. The position of do can then be established, lower la recognised and lower so introduced. Students should be able to deduce the name of the missing element from their knowledge of the relation between the la and so with which they are already familiar.

Chatter with the Angels is then sung in sol-fa with handsigns, and the new element practised with handsign and pointing activities.

30. Making conscious ti.

The same process used above can be used to make conscious ti in Au Clair de la Lune. The handsign for ti is also introduced, and the new element reinforced by practising various activities.

31. Introduction of dotted minim in simple time.

Children learn from the stave a song such as the three-part arrangement of Pease Pudding Hot illustrated in Example 76, in which there is a minim tied to a crotchet to create a note which is held for three beats. (Children will already have encountered this rhythmic arrangement in Bluebird and Buffalo Boy.) It is explained that there is
another way to write a note which is to be held for three
beats, and the dotted minim and its time name introduced.
It is not necessary to explain the mathematical function
of the dot after the note because firstly, young children
may have difficulty grasping the concept, and secondly, the
information in no way aids effective music reading or
playing. The mathematics of the notation can be explained
at a later stage when it can be easily understood by the
children.

New songs containing dotted minims such as *Lavender's Blue*,
*Winter Goodbye* and the three-part canon *Oh How Lovely*
(Example 77) should be learned from the stave once the new
element has been made conscious.

**EXAMPLE 76**

*Pease Pudding Hot*  
Traditional English

---

**EXAMPLE 77**

*Lavender's Blue*  
Traditional English
Children's ability to recognise aurally the dotted minim and the other rhythmic elements previously learned is developed by the practice of simple rhythmic dictations. Dictations involve children copying a pattern played by the teacher, and then writing it down in musical notation (or in sol-fa notation). Familiar patterns from known songs are used first, before progressing onto simple unfamiliar patterns and longer passages.

32. Introduction of simple quadruple metre.

Children are taught by rote a simple song in simple quadruple metre such as Bow Wow Wow (Example 78), and then given the notation to examine. They should discover that there are four beats in each bar. Simple quadruple time's characteristic accent pattern of strong-weak-medium-weak
can be introduced and movement ostinati created to illustrate the accent pattern. (For example clap, click, tap, click.) The conducting pattern for simple quadruple metre should be introduced and new songs in this metre such as *I've Got a Dog*, *Rattlesnake*, Susato's *Allemande* and Bartók's *Round Dance* (Example 79) learned from the stave.

**EXAMPLE 78**

```
Bow Wow Wow
```

**EXAMPLE 79**

```
I've Got a Dog
```

```
Rattlesnake
```

```
Allemande
```

```
Susato
```
EXAMPLE 79 (continued)

Round Dance
Bartók

33. The note D.

The fingering for low D is practised by the transposition of mmrls, songs to G major, and smrdl, songs to F major. The position of D on the stave can be discovered by notating one of the transposed songs on the stave. Songs such as Poor Swallow, Czechoslovakian Canon, Adam in the Garden and Susato's Ronde (Example 80) as well as the duets illustrated in Examples 22 and 23 (p.144), may then be learned from the stave and sung in sol-fa.

EXAMPLE 80

Poor Swallow
Traditional French

Czechoslovakian Canon
Traditional
34. Introduction of dotted minims in compound metre.

A song in compound metre containing dotted minims such as Sally Go Round the Stars (Example 81) is taught by rote and performed with an audible beat.

**EXAMPLE 81**

Sally Go Round the Stars  Traditional American

Children should be able to discern that the song is in compound metre, and are led to discover that there are two beats on some words. The visual and verbal symbols used to represent two beats in compound metre are introduced and the
rhythm of the song notated, and then sung in time names. It will need to be explained that the dotted minim indicates three beats in simple metre, but only two beats in compound metre. The mathematical explanation for this may be given at a later stage when children's powers of reasoning have developed, as it may be difficult for children to understand and does not in any case make music reading easier. The fact that the dotted minim in compound time does comprise two beats may be stressed by writing the figure as two dotted crotchets tied together. (\(\cdot\))

A new song containing dotted minims such as Fire in the Galley (Example 82) can be learned from the stave once the new element has been made conscious.

**EXAMPLE 82**

Fire in the Galley  Traditional English

35. The note F'.

F' has the same fingering as F, and is produced in the same way as E', described in step 28 above. To gain control of the production of F' children play slurred octaves, also described above. The fingering for F' is practised by transposing Poor Swallow (fmrsl.) to C major, and smrdl,
songs to B flat major. The position of F' on the stave can be discovered by notating one of the transposed songs. New songs containing F', in various keys, are learned from the stave once children can competently produce the new note. These may include *I'm a Little Teapot* (d'lsfmrd), *Here We Go Round the Mulberry Bush* (smrdt,l,s,), *Jig Jog* (d'lsfmrdl,) and Bartok's *Dance* (Example 83), as well as the canons *Row Row Row Your Boat* (d'sfmrd) and Dutch Canon (d'tlsfmrd) (Example 84) and the two-part arrangement of *Hickory Dickory* (d'tlsfmrdt,l,.) (Example 23, p.144).

**EXAMPLE 83**

*I'm a Little Teapot*  
Traditional English

*Here We Go Round the Mulberry Bush*  
Traditional English

*Dance*  
Bartok
EXAMPLE 83 (continued)

Jig Jog

Traditional American

EXAMPLE 84

Row Row Row Your Boat

Traditional English

Dutch Canon

Traditional

36. Making conscious high do and ti.

The existence of ti and high do are made conscious by examining the sol-fa of Hickory Dickory and/or Czechoslovakian Canon. These pieces are sung in sol-fa to reinforce the new elements.

At this stage the term 'major scale' can be introduced to describe the pattern of notes drmfsld', and children can play and sing the F major scale. Children
are encouraged to find scale passages in the pieces which they play.

37. Introduction of $\uparrow$ in simple metre.

Children are taught by rote a song containing the new rhythmic pattern, such as All the Birds (Example 85).

**EXAMPLE 85** All the Birds  Traditional German

The song is performed with an audible beat in a variety of ways, and is performed with rhythmic ostinati to further reinforce the beat. The written symbol for the new rhythm can be made conscious by notating the rhythm of the first bar of the song. For the position of the quaver after the second beat to be clearly understood, the beat may be notated on top of the rhythm so that the relationship between the rhythm and the beat can be clearly seen. It may also help the student to understand the rhythm if it is notated as a crotchet tied to the first of two quavers. ($\underline{\uparrow}$) As this rhythm tends to be a difficult one for children to learn to read accurately, it is important to reinforce repeatedly the sound of the new element with its symbol, so that it may eventually be read easily. New songs containing the new rhythm are learned from the stave once the new element has been made conscious. These may include The Meek Old Crow (smrdl,s,m,), Praetorius's Dance (d'tlsfmrld)
and La Volta (lsfmrdt.) and the lower part of Krieger's Menuet (lsfmrdt,1,) (Example 86).

EXAMPLE 86

The Meek Old Crow       Traditional American

Dance                  Praetorius

La Volta              Praetorius
By this stage the reader should have gained some idea of how a Kodály-based flute programme may be structured and taught in the initial stages, and it is therefore unnecessary to continue to outline the programme in the detail so far provided. The order in which new concepts may be introduced has been listed in Chapter 7, and most of the details of the approach have been discussed in earlier chapters. It may however be useful to summarise the essential features of the programme as it continues, and to point out a few psychological aspects of teaching young children which need to be considered by instrumental teachers using such a programme.
ESSENTIAL FEATURES OF THE PROGRAMME AS IT CONTINUES.

1. In the initial stages of tuition children are introduced only to simplified time signatures, as explained in step 13 above. Children may be introduced to standard time signatures once they have learned about semibreves, and have gained the mathematical understanding to grasp that if a semibreve is called a whole note, the crotchet may be called a quarter note. Once this is understood, the crotchet in the time signature can simply be replaced with a four. Although the American terminology can be confusing for young children, since the numerical names of the notes do not correspond to the number of beats they receive, that is, one whole note is given four beats, it is useful for introducing conventional time signatures. There is no need for American terminology to be used except when introducing this concept.

2. The terms and signs used in music to indicate tempo, dynamics and so on need to be systematically introduced, and carefully reinforced so that they are not forgotten. A useful strategy may be to have a notebook specially for the purpose of recording known terms and signs. In this way, both teachers and students can be sure about what has been learned (and should be known) and what has not been learned.

3. Fingerings for new notes continue to be practised initially by the transposition of known songs, so that children can focus all their attention on the fingering of the new note. At first, simple songs containing only a few notes should be used for transposition, but as the new note becomes familiar, more complicated songs can be transposed.

4. New rhythmic and sol-fa elements are always experienced
in rote activities before children are introduced to their symbols and asked to recognise them in notation. The pieces learned by rote and used to make conscious the new element should contain the new element in a prominent place, so that it may easily be identified as the unknown element, and hence made conscious. Pieces used to make conscious new elements should obviously only contain one new element.

5. When learning to play new pieces from notation, children study the rhythm by itself before attempting to read the pitch and rhythm together. Children may also be helped by studying the note set of the piece (that is, the pitches used in the piece) and examining the form, looking for repeated sections, before the piece is attempted as a whole.

6. Training in singing and sol-fa continues alongside the development of technical skills. Teachers should be sensitive to their students' singing ranges, placing singing exercises in the range most comfortable for each student. Some instrumental pieces (and songs) may be too wide ranging for children to sing accurately. Singing activities should therefore be focused on songs of more limited range, or sections of wider ranging songs which have a restricted range.

7. The playing of scales and arpeggios is started as soon as children have learned sufficient notes to play the patterns. Such patterns are also sung in sol-fa, and there is no need for children to read scales and arpeggios as they should be familiar with their sound through their singing activities, and should be able to play them by ear.
8. It is important that there be sufficient music to play at each level, so that each new skill or concept can be thoroughly reinforced.

9. As the method continues children continue to play children's songs and folk music from Australia and Britain, as well as folk music from other nations. Example 87 illustrates several Australian folksongs and a folk dance suitable for playing on the flute.

EXAMPLE 87

**Botany Bay**

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**The Catalpa**

---
This music should be complemented with a variety of pieces by outstanding composers throughout history. These pieces may be originally written for the flute, or may be transcriptions of pieces originally written for other instruments. Art songs, piano solos, chamber and orchestral pieces as well as outstanding melodies from popular genres may all be effectively transcribed. Kodaly considered it important for children to be aware of the music of composers writing in their own country, and there are some simple pieces written by Australian composers for the flute. For a comprehensive list of published and unpublished Australian flute music written prior to 1983, see Mark O'Leary, 'Bibliography of Compositions by Australian Composers for Solo Flute and Flute with One Other Instrument', published in *Continuo*, the Journal of the International Association of Music Libraries, Archives and Documentation Centres (Australian Branch), Volume 13, No.1, May, 1984.

10. Ensemble playing continues to be an important part of tuition. Participation in larger instrumental ensembles such as concert bands and orchestras is also encouraged, once children have reached a standard where they can make a contribution to such groups.

11. Given the number of skills and concepts which instrumental teachers need to teach their students, it may be wise for instrumental teachers to plan lessons so that all the desired areas are covered.
PSYCHOLOGICAL ASPECTS OF TEACHING YOUNG CHILDREN.

Language and Young Children.

Young children do not have a perfect understanding of language and may be misled by words which are not chosen carefully. The terminology used in music is often less than perfectly appropriate and can create confusion in children's minds over essentially simple matters. The most obvious example of this is the terminology used to describe the position of notes on the stave as being 'on the lines' or 'in the spaces'. For children looking at a stave, 'on the line' means on top of the line, which is actually in the space. Therefore great care needs to be taken when introducing this concept to children. It is not necessary to change the conventional terminology, but it is necessary to make sure that the terminology is understood. Confusion may also be generated through the use of the terms relating to the volume levels and pitch levels of sound. We frequently speak of turning the television or radio 'up higher', when we want the sound to be louder, and we ask students to 'play up' when we want them to play more loudly. The word 'up' may be confused with the terms higher and lower as they are used to indicate pitch levels. The point which needs to be stressed is that language must be used carefully and consistently when teaching young children, whether it is being used to explain musical concepts or technical skills.

Mathematical Explanations.

As has previously been mentioned it is generally ineffective to use mathematical explanations when teaching young children. Young children do not have a perfect
understanding of mathematical fractions, even though they may be familiar with the terminology used to describe them. When teaching rhythmic concepts it is neither possible, nor desirable to avoid mathematical explanations altogether. In general it is best to use mathematical explanations which specify how many sounds there are on a beat for a particular element (that is, one for a crotchet, two for quavers and so on), or how many beats there are on a sound (that is, two for a minim, three for a dotted minim and so on). These explanations are easier for children to understand than explanations involving mathematical fractions.

**Visual Presentation of Material.**

Teachers of young children are very aware of the importance of using teaching materials which are visually attractive. A visit to a primary school classroom makes this immediately apparent. It is therefore logical that any materials used in flute teaching should be attractively presented. Pages can be made attractive by the use of colour, the use of amusing illustrations and so on. There are economic difficulties involved in having colour in instrumental tutors, as printing costs may make the books prohibitively expensive. However, scope can be made for children to make their own pages and sheets more attractive by the addition of colours.

The benefits of using large print for notation should also be mentioned in this context. Not only is large notation easier for children to read than conventional small notation, but it allows more flexibility in lessons as children need not be fixed in front of the music stand. Children can move around the room in various activities.
involving movement, and still be able to read music on the music stand. Large notation also makes it possible for several children to read from the one music stand without getting in each other's way.

'The Child in the World of Dimensions'.

Music psychologist Franklin writes of 'the child in the world of dimensions', and makes the point that 'what adults look upon as trifles, children look upon as big and important. ... When a child learns a new note, a new fingering, a new chord on his instrument, it is to him a big step forward.'

Hence teachers should treat the learning of each new note or concept as an important occurrence. If each new facet of learning is treated in this manner, children will be stimulated by the sense of achievement that they feel as a result of having reached a step further in their studies. The elements to be learned could even be listed on a progress chart so that children can easily observe their progress. Fostering a sense of achievement is important if children are to remain interested in their musical studies.

Intrinsic Motivation.

It is of great importance that teachers of young children maintain the children's interest in their subject matter. This is particularly crucial in regard to instrumental music teaching as typically there is very little teacher-pupil contact, and most learning is done in children's homes. The best way to ensure that children are motivated in their music studies is to ensure that what they learn is relevant and valuable to them. In other words, teachers should foster conditions which promote intrinsic motivation.
Music making can become valuable for children if they are given frequent opportunities to perform music, individually and in groups, for their friends, families and for any other interested groups in the community. A tradition of excellence can be developed through such performances. Children should also be exposed to the performances of other students at different levels of accomplishment, and encouraged to listen to recordings of outstanding flautists. Attending lessons, practising at home and preparing for examinations are not the 'ends' in music, they are rather the 'means' for developing the skills used in active music making in the community. While it is naturally possible for children to have satisfying aesthetic experiences in their own practice time, music making should be shared with others for maximum enjoyment and satisfaction.

Extrinsic Motivation.

Teachers must realise that in modern society there are many demands on children's time, and particularly in the initial stages of development, extrinsic motivators may be needed to encourage children to persevere with their studies until intrinsic motivation is generated. One effective form of extrinsic motivation is the administering of rewards for appropriate behaviour. As Biggs and Telfer point out, 'rewards may involve gaining something pleasant (positive reinforcement) or avoiding something unpleasant (negative reinforcement)." There are several types of positive reinforcers, including consumables (food, sweets and so on), money, social reinforcers (verbal, such as compliments, and non-verbal, such as admiring glances), a preferred activity
(the Premack principle), and tokens which may be converted later into the real reinforcer. One of the most commonly encountered negative reinforcers is anxiety, generated by the threat of punishment, which may take the form of rebuke, deprivation of a privilege and so on. Young children learning to play an instrument generally respond well to rewards such as stickers awarded for the successful completion of a segment of work. It should be stressed that negative reinforcement is not the same as punishment. Although punishment for inappropriate behaviour is commonly carried out in many school classrooms, it has been shown that it is not generally as effective a means of behaviour modification as positive reinforcememt. In instrumental music lessons, punishment is unlikely to be effective in the long term, as punishment may engender anger and frustration at the punisher and the activity which was the cause of the punishment. Children subjected to punishment in their instrumental lessons are more than likely to terminate their tuition as soon as they are given the choice.

Both parents and teachers need to apply rewards thoughtfully. It is the responsibility of teachers to reward children for effort undertaken (and not necessarily results achieved), such as consistent practice, and withhold rewards from children not responding satisfactorily. Although it is difficult, teachers must endeavour to encourage children who are not working effectively, by drawing their attention to their strong points, and encouraging them to make the most of these. Parents need to
encourage their children by carefully administering a variety of rewards. The best reward that parents can provide is attention and interest in the children's activity. If children are aware that their parents are interested in what they are doing, they will enjoy the attention that this activity generates, and will work hard so that they can show off their skills.

Other possible extrinsic motivators include participation in social activities related to performances, and friendly competition which may be fostered through games and competitions related to performance skills, or through the use of public progress charts.

The above psychological aspects of teaching instrumental music to young children are obviously not the only psychological factors related to instrumental teaching. They are however important factors which need to be considered by teachers instructing young children, and are mentioned because Kodály's approach to music teaching involves an understanding of such issues as they effect children's learning of musical skills and concepts.
CHAPTER 9

CONCLUSIONS

An experimental study undertaken in 1970-71 by Carol B. MacKnight, of considerable relevance to this topic, provides strong evidence that 'a study of tonality based on the recognition of a series of tonal patterns facilitates the musical achievement of beginning wind instrumentalists.'\(^{215}\)

MacKnight's study involved approximately ninety fourth grade students who had volunteered to learn to play woodwind and brass instruments including trumpets, cornets, horns, baritones, trombones, flutes, clarinets and saxophones. Students were divided into three groups, of which one was an experimental group and two were controls.

Instruction consisted of one 30 minute homogeneous lesson each week for 32 weeks. Class size was limited to six students. Both the experimental and control groups covered the same pitches, rhythms, meters (sic), keys, tempos, dynamics and special signs. The only variation in treatment was in the method and order of introducing pitch. The experimental group learned each new pitch as a member of a tonal pattern. The tonal patterns learned were so mi, so mi do, so la so, mi re do, so do, so fa mi, so fa mi re do, do la so, do ti do and so la ti do. Each pattern was taught as a single unit in three stages: (a) an aural presentation, (b) an aural-visual presentation, and (c) an aural-visual presentation of the pattern within a musical phrase. Rhythm was presented to the experimental group phrase-wise. The students always responded to either the aural or visual presentation of melodic rhythm by chanting the phrase using the syllables 'ta' for a \(\uparrow\), 'ti ti' for the \(\uparrow \uparrow\), and 'ta-i ti' for the \(\uparrow \downarrow\). Durational values were taught calling attention to the number of subtle pulses given to a particular rhythm syllable.\(^{216}\)

The control groups were taught using a standard method book, Breeze Easy, in which pitches were simply introduced with a fingering and a letter name. Rhythm was taught using a basically subject-logic approach, although students in the
control groups were encouraged to use duration syllables.

MacKnight administered the three groups the Watkins-Farnum Performance Scale, Form A, to test performance sight-reading ability (that is, pitch, time, change of time, expression, slurs, rests, holds, pauses and repeats), and the Music Achievement Test, Test 2 to test auditory-visual musical discrimination (that is, major-minor mode discrimination of chords and phrases; feeling for tonal centre within cadences and phrases and auditory-visual discrimination of pitch and rhythm). In general terms, MacKnight found that 'the evidence shows that those students trained in note identification were less able than the tonal pattern trained students to relate auditory patterns to their corresponding patterns in print, a measure of auditory-visual discrimination (MAT), or reverse the process by responding to visual patterns with the appropriate sound sequences, an indication of instrumental sight-reading ability.'

Although Kodály's name is not mentioned in MacKnight's study, the teaching method used in the experimental group is in many respects similar to the approach outlined in this thesis. This similarity is clearly expressed in the following passage from MacKnight's conclusion:

The data strongly indicated that a high level of musical understanding as well as proficiency on the instrument can be achieved when instruction emphasizes: (a) identification of musical patterns, (b) active involvement in listening, (c) singing with tonal syllables, (d) chanting with rhythm syllables, (e) thought and conceptualization, and (f) preorganized reading materials which introduce tones and rhythms in the most frequent patterns.

MacKnight stresses the need for cautious interpretation of
the results of this study, given that the experimental group was small (from one school), and that a single teacher was used to teach the experimental group. The results are however encouraging, and further experimental research into this area may provide further evidence of the effectiveness of this type of instrumental tuition.

The method outlined in Chapter 8 is not meant to be a rigid curriculum for teaching which must be adhered to in all circumstances, but is one suggested procedure by which the flute might be taught to young children more effectively than is possible using existing methods. Instrumental teachers work in many different environments, with students who all have their own strengths and weaknesses which need to be catered for. It is therefore impossible to stipulate in absolute terms 'the best' way to teach the flute to young children or indeed to any persons. Teachers must be flexible in their approach to teaching, in terms of the repertoire used, the types of lessons given and the pacing of new learning and so on, so that the particular needs of each student in each environment are fulfilled as completely as possible. It has been the aim of this thesis to point out that Kodály's principles provide all music teachers, including teachers of the flute and other instruments, with a set of educational truths which can be used to provide students with a rounded musical education while at the same time catering for the needs of each individual student.

It needs to be stressed that in Australia, unfortunately, the majority of children do not receive any music education in the classroom which results in their becoming musically
literately, or which results in their gaining any significant understanding of music. Many children in Australia do at one time or another find themselves learning to play a musical instrument, either at school or in the studio of a private music teacher. For many children, this is the only consistent music education that they will receive, and there is obviously a great opportunity in this situation for instrumental teachers to utilise. Hence instrumental teachers must be aware that they often have a unique opportunity to provide children with effective, comprehensive music education. That they also have a responsibility to do so is stressed by Leonhard and House:

Many teachers proceed on the assumption that applied music instruction and performance groups should be limited to developing skills of performance and that musical knowledge and understanding are gained exclusively in general music classes, theory classes, and so on. ... This kind of segmented approach to music teaching has no justification. Every type of musical activity should result in integrated musical experience. While each type of activity properly has its own principal focus, all teachers should be concerned with the overall musical learning of their pupils. For example, applied music instruction has as its principal focus the development of performance skill, but the teacher should also aim toward appreciation, knowledge, and understanding of the music used in performance and should assist the pupil in integrating the learning he gains elsewhere and applying it to his performance.219

This position is also stressed by Hindemith, when writing about the role of the instrumental teacher:

... it is his task not only to teach the pupil a correct technique, but also to help him obtain a comprehensive musical education, seeing to it that his work in the practical field is supplemented by an intelligent understanding of the theoretical side.220

Instrumental teachers need to remember that most of their students will not be great performers, and that their playing activities will most likely only be a small part of their
involvement with music in their lifetime. Most people are involved with music primarily as listeners. It must therefore be a function of instrumental teaching, without retarding the development of potential great performers, to develop people with a great understanding of music and hence an ability to appreciate music as fully as possible. By using teaching programmes based on Kodály's principles, instrumental teachers have the opportunity to provide their students with insights into the nature of music, as well as to teach them to perform with skill and expression on their instrument.

This thesis has been concerned with suggesting how Kodály's principles may be used in teaching the flute to very young children. There is also a great need for improved flute teaching methods for older children and adults, and Kodály's principles can provide the basis for such methods as well. While a different repertoire may be appropriate for older children, and the pacing of new concepts introduced may be different, the integrated development of playing, reading and aural skills which is the basis of a Kodály-based approach to instrumental teaching would be the same. The method outlined in Chapter 8 has been used by the author, with some modification, to teach children of upper-primary and secondary school age. Ways in which Kodály's principles may be most effectively used in teaching the flute to older children could be revealed in further investigations. The Hungarian flute tutor by Zoltán Jeney gives some idea of what is possible using Kodály's principles, although this method presumes that children have
had previous musical experience prior to beginning tuition. What is needed in Australia is a method for older children which presumes no prior musical experience.

As was mentioned at the beginning of this thesis, there have already been published Kodály-based methods for the violin, piano and guitar. Children can begin tuition on these instruments at a very young age, that is, when they begin school, or even earlier. There has however been little examination of how Kodály's principles may be used to teach children beginning to play instruments such as the clarinet, oboe, trumpet and so on, which cannot be played until children reach their late primary or early secondary school years. It seems entirely feasible that Kodály's principles could be used to develop methods for these instruments, taking into account the older age of the children beginning tuition and the technical and musical peculiarities of the instruments. This is another area open for further examination.

A Kodály-based approach to instrumental teaching is unlike some more radical approaches such as that developed by Suzuki in that it is compatible with existing educational structures encountered in music education in Australia. That is, children learning to play instruments using a Kodály-based approach learn to read music from the outset, and are not confined to a set repertoire, so they can easily participate in school and community concert bands and orchestras once they have reached the appropriate standard. They can also be involved in the Australian Music Examination Board's system of graded performance examinations. Although
this system has some weaknesses and is abused by some teachers, it is a powerful source of stimulation and motivation for many children and adults studying musical instruments, and may be a valuable part of children's musical education.

The lack of appropriate training provided for instrumental music teachers in this country, and the lack of regulation regarding who can teach instruments has led to a situation where there are many people teaching musical instruments in schools and in private studios whose qualifications for the job are dubious. Not only are there many insufficiently skilled and inexperienced amateurs teaching musical instruments, there are many professional performers who have not received sufficient training in teaching to do their job effectively. Part of this problem has arisen because society has not deemed the teaching of musical instruments to be of sufficient importance to grant it professional status, as defined by Telfer and Rees:

Professionalism can be seen as society's granting various privileges or social powers to certain occupational groups. For example, doctors are given the support of law in their occupation to prevent others practising medicine but any of us can become swimming coaches.

Classroom music teachers have such legal protection but instrumental teachers do not.

Obviously not all instrumental teachers without training in the psychology and practice of instrumental teaching are incompetent. There are many who teach with great skill and dedication. However, as a result of a lack of training, many instrumental teachers never or rarely encounter new ideas regarding instrumental teaching. Often when they do encounter
new ideas it is through a short article in a newspaper or some type of musical society journal in which the new idea is introduced, yet hardly explained in any detail. There are certificate and diploma courses available for instrumental teachers in most states but few teachers ever take such courses. As a result, many instrumental teachers simply teach as they themselves were taught. They may teach different pieces of music, but teach them using the same techniques that were used when they were studying. Hence many outdated teaching practices persist in our society, and instrumental teachers on the whole are very slow to adopt new ideas. Indeed, many instrumental teachers are antagonistic to any new ideas which may threaten their familiar teaching habits.

Those who advocate new ideas, such as the adaptation of Kodály's principles for use in instrumental music teaching, are therefore likely to have a difficult job convincing teachers of the value of their ideas. There are few effective means for the dissemination of such new knowledge, and once ideas have been spread, it is not easy to change existing practice. However, those who believe that they have worthwhile new ideas need to utilise the available avenues for the dissemination of their ideas, so that children may have a better chance of having a meaningful relationship with music. New ideas may be spread in ways which are not threatening to those teaching in more traditional ways, as many new techniques may be introduced gradually into traditional programmes. For example, instrumental teachers unfamiliar with sol-fa may never the less be able to encourage students to sing more often in instrumental lessons, may use duration syllables and may enliven their lessons with games
and stimulating activities. It should be the aim of everyone genuinely interested in music education according to Kodály's principles to help improve standards of music teaching in all situations and programmes, and not merely to create specialised Kodály programmes for the privileged minority. It was to this end that Kodály dedicated many years of his life: 'Music must not be the exclusive property of the few, but should be accessible to everyone.'

Perhaps the greatest strength of Kodály-based music education is that it aims to bring children into a meaningful relationship with music, by developing skills essential to understanding music. Children are not merely exposed to and entertained by music as in some programmes, but are taught to be musicians themselves, and are given the opportunity to make the performance of and listening to music an important part of their lives. The value of this approach to any activity is summarised by Chinese philosopher Kuan-tzu: 'If you give a man a fish he will have a meal. If you teach him how to fish he will eat all his life.' In a Kodály-based approach to instrumental music education, children are taught not merely to push the keys on their instruments in the right way, but are taught to listen to and understand the sounds they produce with their instruments.
NOTES

1. The E flat flute is sometimes referred to as the F flute in English and Australian literature.

2. Piccolos are constructed according to a variety of different acoustical principles. That is, different tuning scales are used, and different bores (tube shapes) are used. Some piccolos have conical bores, some have cylindrical bores and some have a combination.


5. The following figures illustrate the relative prices of bent-head and normal model flutes: Armstrong 104 silver plated bent-head flute $A369, the same price as the normal 104 silver plated model (Music Junction, Melbourne, June 1986); Emerson silver plated bent-head flute $A380, normal silver plated flute $A320 (Eltham Woodwind, Melbourne, June 1986); Jupiter silver plated bent-head flute $A425, normal silver plated flute $A399 (Caldwell's Music Centre, Melbourne, June 1986).

6. Marks could be engraved into the joints of the flute to show correct alignment, but there is no need to deface the flute as proper alignment is not difficult to indicate in other ways.


8. For example in A Tune a Day pp.iii-iv and in the Perfect Flute Tutor pp.9-10.


10. ibid. p.4.


15. Florence B. Caylor, Of What Value to Kodály is Research?, paper presented at the meeting of the American Kodály Educators, Oakland, California, April 1979. p.3.

16. ibid. p.18.
247


18. ibid. p.39.


40. Benjamin Bloom, Stability and Change in Human Characteristics (New York: John Wiley and Sons Inc., 1964)


43. Maria Montessori, The Advanced Montessori Method (New York: Stokes, 1917)


49. Leonhard and House op. cit. pp. 155-156.


55. Kodály, 1953?, cited in Szabó op. cit. p.20, reference unclear. (Some of the references in Szabó are unclear and nonsensical. Where this is the case, the date of the quotation is given with a question mark, and the words 'reference unclear' added, as above.)

56. Franklin op. cit. p.67.

57. Czerny op. cit. p.i.


64. ibid.
65. ibid.


70. ibid. p.68.


72. Leonhard and House op. cit. p.165.


75. Leonhard and House op. cit. p.137.


78. Kodály, preface to Szőnyi ibid.


87. Gordon op. cit. p.120.


89. Gordon op. cit. p.121.

90. Klára Kokas, 'Kodály's Concept in Children's Education.' Music Journal, v29, n7, September 1971, p.50


92. See page 78ff for justification of this statement.


95. ibid. p.119.

96. ibid. p.124.

97. ibid.

98. ibid.


100. ibid. p.106.


107. Dobszay op. cit. p.4.


112. Gordon op. cit. p.91 and p.100.

113. Leonhard and House op. cit. p.292.


121. Gordon op. cit. p.66.

122. Leonhard and House op. cit. p.305.

123. Gordon op. cit. p.77.


125. Quantz op. cit. pp.16-17.

126. Gordon op. cit. p.79.


128. ibid. p.262.


133. Radocy and Boyle op. cit. p.304.


136. Kodály, preface to *333 Reading Exercises 1943*.


143. Spender op. cit.

144. Sergeant op. cit.


152. ibid.


154. C. P. E. Bach op. cit.


156. ibid.

157. Leonhard and House op. cit. p.293.


174. ibid. p.103.


178. ibid. p.133.
179. ibid. p.83.
180. ibid. p.136.
183. Ban op. cit. p.43.
191. Quantz op. cit. p.87.
197. Leonhard and House op. cit. p.281.


203. Outlined in Deanna Hoermann, 'A Developmental Music Programme (Kodály-based) teacher's manuals and children's books in 3 stages. (Sydney: Educational Supplies Pty Ltd, first published 1976 v1, and 1977 v2 and v3, with each volume subsequently revised.)

204. Choksy 1974 op. cit. p.16.


207. Radocy and Boyle op. cit. pp.304-305.


213. Franklin op. cit. p.73.

214. Biggs and Telfer op. cit. p.149.


216. ibid. p.59.

217. ibid. p.65.

218. ibid. p.66.
219. Leonhard and House op. cit. p.298.


222. Such as the diploma course for piano teachers at the Victoria College, Burwood Campus in Melbourne; the Certificate of Instrumental Teaching at the Adelaide College of T.A.F.E; the Certificate of Teaching at the N.S.W State Conservatorium and the Higher Training for Music Teachers at the University of Melbourne.

APPENDIX A

ACTIVITIES FOR FLUTE LESSONS (INDIVIDUAL AND GROUP)

Any tasks indicated to be performed by the teacher may be performed by another student in a group lesson.

1. Imitation (echo and rote learning) activities.

At first the child can imitate merely the number and type of sounds played on the headjoint of the flute by the teacher, that is, the teacher may play one, two or three notes all of the same length, or may play one note a little longer. Once the child has learned the first rhythmic elements, these can be used for imitation. The length of the phrase for imitation will of course depend on the ability of the student. Once the child has learned to play a few notes on the flute, short melodic phrases can be used for echo activities. Entire melodies of sixteen or more bars can be learned by imitation (phrase by phrase) once the child has gained some proficiency at this activity. Such melodies may be learned by the child at home by listening to a tape recording.

2. Sound matching activities.

These involve the student trying to match a given sound with one of his or her own making. For example, the teacher may play a sustained note and the student try to play or sing the same note, without looking at the teacher's fingers. To be able to do this successfully, students must be able to recognise higher and lower sounds, play in tune with the other instrument and recognise when the two sounds are the same.
Another good sound matching activity involves the teacher playing a song with which the student is familiar, and the student joining in with the teacher as soon as the song is recognised. This activity develops listening, intonation and ensemble playing skills. To make this activity more difficult, the teacher may choose to play the song in a key in which the student has not previously played the song.

3. Timbral recognition activities.

In a group lesson, one child is selected to close his or her eyes while another member of the group plays a short piece. The selected child has to try to identify the player by recognising their particular tone quality (timbre). This activity can easily be turned into a singing game, where all children in the group sing most of the song, leaving one or two phrases to be played by the soloist.

4. Song recognition activities.

The teacher plays the beginning of a song, plays the rhythm of a song, or indicates the pitch of a song by pointing to written sol-fa syllables or notes on a stave, and the student must recognise the song from the provided musical clues. This type of activity develops listening attentiveness and inner hearing.

5. Physical response activities.

Games can be devised where students make a physical response to a musical (aural) cue. The cue may be a particular melodic or rhythmic pattern, and the physical response may involve clapping, moving in a particular way and so on. These activities can be used by the teacher to
assess students' ability to recognise various musical elements aurally.

As mentioned in Chapter 6, songs such as Bow To Your Partner can be performed with the actions spelt out in the words of the song, and actions can be created for other songs.

6. Sound comparison activities.

A useful activity for all students is to recognise and describe the differences between two notes played consecutively. At an elementary level, one note may be short and the other long, or one may be played quietly and the other loudly, and at a more advanced level one note may be played with a diminuendo, with vibrato and so on.

7. Music dictation activities.

Music dictations in a variety of forms can be practised in instrumental lessons. The student should learn to sing and play the passage before writing it down. Initially, short simple rhythms from well known songs should be used, then simple melodic patterns from well known songs, and eventually new rhythms and melodies. For the first rhythm dictations specific spaces, such as boxes or circles, should be provided to indicate the number of beats in the passage, or cards with the rhythmic elements printed on given to the student to arrange in the correct order. Later, boxes can be provided to show the student the number of bars in the passage used for dictation. Very simple forms of dictation may be used. For example, the student may be given a notated melody with a few notes missing, which may be filled in after the piece has been played.
8. **Alternation activities.**

These activities involve the performance of a piece of music, alternating between various modes of performance. For example, a piece may be played alternating between playing and silence, solo and group, teacher and group, teacher and student, student and student, playing and singing and so on. Alternation can be entirely melodic, rhythmic (for example on the head-joint), or a combination of both, that is, the melody can be played, sung to words, sol-fa, letter names, time names and so on, and can be alternated with performance of the rhythm or beat. Alternation can be done line by line, phrase by phrase, bar by bar, note by note or at random (that is, on cue).

9. **Silent playing or singing activities.**

These activities involve imagining musical sounds inside the head, in the same way that words are imagined in silent reading. One effective way of practising silent singing is for a song to be sung several times, each time with another melodic element missing. For example, on the first repeat every re may be omitted, and played silently each time it occurs. On the next repeat re and mi may be omitted, and so on, until the entire song is played silently. If this activity is sung, the handsigns can be performed when sounds are being sung silently.

10. **Singing activities.**

Singing can be incorporated into the instrumental lesson in many ways. Songs played on the flute should be sung in sol-fa, letter names and time names as well as to the words. The teacher should repeatedly check that students...
can sing pitches on the staff in letter names, sing pitches on the staff in sol-fa, sing from sol-fa syllables and handsigns, and sing in letter names from sol-fa syllables. Students should also sing scales and arpeggios in sol-fa to reinforce their understanding of these pitch patterns. New songs to be rote learned can be learned through singing and then transferred to the instrument.

11. Activities which develop correct flute holding position (balance position).

(a) The student can play a song containing regular rests, taking all fingers off the keys during the rests. If holding position is secure, the flute will remain steady when all the fingers are taken off the keys.

(b) The student can be instructed to 'freeze' in balance position on cue, while playing a known song.

(c) Students can have balance position races. Flutes are placed on the floor, and on cue, picked up and held in balance position as quickly as possible.

12. Part-playing activities.

(a) The playing of alternation activities, rhythmic and melodic ostinati and canons, sustained note exercises, partner songs and ensemble pieces, described in Chapter 6, is most valuable for the development of part-playing skills.

(b) Slow unison playing of simple melodies is useful for developing an awareness of blending and intonation in ensemble playing.

(c) The rhythm of one song can be played as an accompaniment to another to develop independence in part playing.

(d) An enjoyable group activity is the creation and playing
of what may be called a flute xylophone. Students are arranged according to height, and each allocated a pitch in a scale, with the tallest student playing the lowest pitch. One student can 'play' the instrument by pointing to the persons responsible for the required pitches. Entire songs can be played on the flute xylophone.

(e) A similar activity involves taking a simple piece and having each member of the group responsible for playing one pitch, each time it occurs. A great deal of concentration and accuracy is necessary for this activity to work effectively.

13. Memory development activities.

(a) Rhythm and melody chains: Each member of the group adds a segment to a continually evolving rhythmic or melodic pattern. Before adding a new segment, each student must clap (play or sing) all the preceding segments in the chain. The longer the activity continues, the more difficult it becomes.

(b) Rhythm and melody erase drills: In these drills, rhythms (for example) are written on an erasable surface in various forms and are then clapped until they are familiar. The rhythmic pattern is repeated several times, each time with another part of the pattern erased, until all of the rhythm has been erased. The student can then rewrite the pattern. Erase drills can also be practised using cards on which rhythmic or melodic patterns are written, which can be turned over rather than erased.

(c) The rote learning of melodies can be a good activity for developing musical memory.
14. **Improvisation activities.**

(a) The teacher can sing or play a musical question phrase and have the student improvise an appropriate answer. At first it may be necessary to help the student by providing some guidelines in terms of which rhythmic elements and notes might best be used, and how long the answer should be.

(b) Students can improvise entire rhythms or melodies. Guidance in terms of which rhythmic elements and notes might be used, and how long the piece should be is again helpful.

(c) Melodies can be played which have bars or phrases missing which are improvised by a soloist, while the group sings or plays the given portions. Short pieces with clear sectional structures are good for this activity. In a piece with an AABA structure, the provided B section can be omitted, and a new section improvised.

(d) Students can embellish a known melody by changing firstly, the rhythm but not the notes, secondly, the notes but not the rhythm, and thirdly, either the rhythm or the notes or both.

(e) Students can be made aware of non-traditional sounds that can be made with the flute, and these sounds may be examined for their expressive possibilities and used in improvisations.

(f) Improvisations can be notated and hence turned into compositions. Larger compositions can be made in a group, with different students responsible for the composition of the sections in, for example, a rondo structure. The sections can be put together, and perhaps performed with percussion accompaniment.
15. Structural awareness activities.

Students may be encouraged to recognise phrases in songs which are repeated exactly, and phrases which are repeated in varied forms. This awareness can lead to an understanding of the basic music forms.

Different sections of a piece (or phrases of a short piece) can be played by different students to highlight the structure of the piece.

16. Key orientation activities.

(a) Students can play known songs in a variety of keys. Such transposition activities develop students' understanding of keys and scale patterns. Students can compete to see who can play a given song in the most different keys.

(b) New songs can be learned from sol-fa notation.

(c) Students can play well known pieces (such as Christmas Carols) by ear in a variety of keys.

(d) Students can play pitches indicated by the teacher's handsigns in a variety of keys.

17. Activities to develop awareness of techniques used in stylistic, expressive playing.

(a) Well known songs can be used to illustrate and practise concepts such as legato and staccato, dynamics and speed changes. For example, songs can be played quietly (piano), loudly, quickly, slowly, smoothly (legato), sharply (staccato), getting louder, getting quieter, getting faster, getting slower and so on. The words of songs can also be said in the above ways to reinforce the concepts.

(b) The student is provided with a piece of music which is notated without clef, title, barlines, dynamics, key-signature,
The student must fill in the missing elements as they are suggested by the notes provided. This activity increases the student's awareness of stylistic and notational features of music played.

(c) The teacher can play a short recording of a good flute performance in the lesson and have the student answer a few questions regarding the performance, to encourage the student to listen carefully and critically.

(d) A new song can be played by the teacher, once quickly and once slowly. The student can then be asked which tempo suits the piece better, and after some discussion, the correct speed determined.

18. Rhythmic development activities.

(a) The beat and rhythm of simple rhymes can be notated, and rhymes in simple metre contrasted with rhymes in compound metre.

(b) Some songs in compound metre can be performed in simple metre and vice versa. This helps to reinforce the distinguishing characteristics of simple and compound metres.

(c) Simply clapping the beat or rhythm of a song while it is being played by another student is a worthwhile activity for beginning students, or those with rhythmic problems.

(d) Students may learn the conducting patterns for each metre and practise conducting music played by their colleagues at a variety of tempi.

(e) Rhythm drills, where the teacher sets up a steady beat and indicates by pointing at a chart that particular rhythmic elements are to be repeated in time with the beat
are most useful. This activity is useful for both beginning and more advanced students. Elements from simple and compound metre can be performed to the same beat, thus developing accurate performance of triplets and duplets.

(f) The rhythm of a song can be played backwards, as a concentration and sightreading exercise.

(g) Cards on which a rhythmic pattern of four beats is written may be used in a variety of activities. For example they can be used to create ostinati, they can be used in song recognition games, they may provide the rhythm for an improvised melodic phrase and so on. Rhythm flashcards, as they are sometimes called, can also be used in a variety of reading activities.

19. Polyphonic performance activities.

These are activities which involve the simultaneous performance of several musical strands using a variety of sound making techniques. The voice, the flute head-joint, the entire flute, the hands and the feet may be used. For example, students can play a mrd song using the notes B, A and G using the left hand only, while simultaneously tapping an ostinato with the right hand and walking the beat. The rhythm of a mrd song played with the left hand may be tapped in canon in the right hand or the feet. There are many possible challenging activities which may be developed for students at all levels of expertise.
APPENDIX B
SONG TEXTS

SOURCES

Sources for the songs used as examples throughout this thesis have generally not been provided. This is because, with few exceptions, the songs used are traditional songs which can be found in many collections of children's songs. A few songs with specially translated texts are taken from Deanna Hoermann's Developmental Music Programme and Deanna Hoermann and Doreen Bridges' songbook Catch a Song. These and any other sources are acknowledged at the end of the texts of the appropriate songs. All arrangements of songs (duets, trios and so on) are by the author unless otherwise indicated.

EXAMPLE 4

Seesaw

Traditional Hungarian
words by D. Hoermann

Seesaw, up and down. In the sky and on the ground.

(Developmental Music Programme)

Star Light Star Bright

Traditional English

Star light, star bright, first star I see tonight;
wish I may, wish I might, have the wish I wish tonight.

EXAMPLE 11

Kangaroo

Traditional Hungarian
words by D. Hoermann

Kangaroo Skippy 'roo, dozing in the midday sun,
comes a hunter, run, run, run,
guess who's caught you just for fun.

(The Teacher's Manual for Marta Nemesszeghy's Children's Song Book.)

On a little piece of string

Traditional Hungarian
words by D. Hoermann

On a little piece of string, elephant is balancing.
Step, step, what a funny stunt he calls another elephant.

(as above)
EXAMPLE 12
Rover
I have a dog and his name is Rover,
he's the one that I like best.
When he's good he's good all over,
when he's bad he's just a pest.

EXAMPLE 13
Rain Come Wet Me
Rain come wet me, sun come dry me.
Keep away, pretty maids, don't come nigh me.

EXAMPLE 15
Hot Cross Buns
1st and 2nd lines:
Hot cross buns, hot cross buns,
one a penny, two a penny, hot cross buns.
3rd line:
one a penny, two a penny (repeat)

EXAMPLE 16
Naughty Pussy Cat
1st and 2nd lines:
Naughty pussy cat, you are very fat.
You have butter on your whiskers, naughty pussy cat.
3rd line:
Cat! Naughty pussy (repeat)

EXAMPLE 17
Who's That Yonder
1st line:
Who's that yonder dressed in red?
Must be the children that Moses led.
2nd line:
Who, is that? (repeat)
3rd line:
Who's over there? (repeat)

EXAMPLE 18
I See the Moon
1st line:
I see the moon, and the moon sees me.
God bless the moon, and the moon bless me.
2nd line:
Yes the moon can really see! (repeat)
3rd line:
I see the moon (repeat)
EXAMPLE 19

Spinning Top

Traditional Hungarian words by D. Hoermann

Pull the handle up and down, then the top will spin around. Humming softly as it spins, Quickly wind it up again.

(Developmental Music Programme)

Rain Rain

Traditional English

Rain rain go away, come again some other day.

Mister Sun

Traditional Hungarian words by Doreen Bridges and D. Hoermann

Mister Sun, show your face, frighten all the clouds away, into space.

(Catch a Song)

Bow To Your Partner

Traditional English

Bow to your partner, bow to your partner. Stamp, stamp, turn yourself around.

Mary Wore a Red Dress

Traditional English

Mary wore a red dress, red dress, red dress. Mary wore a red dress, all day long.

Aunt Rhody

Traditional American

Go tell Aunt Rhody, go tell Aunt Rhody. Go tell Aunt Rhody the old grey goose is dead.

London Bridge

Traditional English

London Bridge is falling down, falling down, London Bridge is falling down, my fair lady.

EXAMPLE 23

Phoebe

Traditional English

Phoebe in her petticoat, Phoebe in her gown. Phoebe in her petticoat, going down to town.

Hickory Dickory

Traditional English

Hickory Dickory Dock! The mouse ran up the clock. The clock struck one, the mouse ran down. Hickory Dickory Dock!
EXAMPLE 26

Buffalo Boy

All 3 lines:
When we gonna get married, get married, get married,
When we gonna get married, my dear old Buffalo Boy.

Little Fish

Top line only:
There's a song in my heart for the one I love best,
And her picture is tattooed all over my chest.
Yea-ho, little fishy, don't cry, don't cry,
Yea-ho, little fishy, don't cry, don't cry.

(5 verses in The Penguin Australian Song Book, compiled by J.S. Manifold)

EXAMPLE 41

Suogan

Suogan, do not weep. Suogan, go to sleep.
Suogan, mother's near. Suogan, have no fear.

(Developmental Music Programme)

EXAMPLE 55

Pease Pudding Hot

Pease pudding hot, pease pudding cold,
pease pudding in the pot, nine days old.

EXAMPLE 57

Easter Eggs

Easter eggs, Easter eggs, yellow pink and blue,
Choc'late bunnies, sugar bunnies, some for me and you.

EXAMPLE 58

Star Light Star Bright

1st and 2nd lines: see Example 4
3rd line:
Shine little light (repeat)

Rain Come Wet Me

1st line: see Example 13.
2nd line:
Drip Drop (repeat)
3rd line:
Wet me, rain wet me (repeat)
EXAMPLE 59

The Rabbit

See the Rabbit running, from the Fox who's coming.
Fox is getting thinner, chasing down his dinner.
First he'll try to catch him, then he'll try to snatch him.
But he'll never nab him, he's too thin to grab him.


EXAMPLE 60

Bluebells Traditional English

Bluebells, cockle shells, e-v-i-vy over!
Bluebells, cockle shells, e-v-i-vy over!

EXAMPLE 62

Button You Must Wander Traditional American

Button you must wander, wander, wander.
Button you must wander, ev'rywhere.
Bright eyes will find you, sharp eyes will see you.
Button you must wander, ev'rywhere.

EXAMPLE 63

Lucy Locket Traditional English

1st line:
Lucy Locket lost her pocket, Kitty Fisher found it.
Not a penny was there in it, only ribbon round it.
2nd line:
Poor Lucy Locket (repeat)
3rd line:
Oh dear, oh dear. (repeat)

EXAMPLE 64

Here Comes a Bluebird Traditional American

Here comes a bluebird, through my window.
Hey, diddle diddle dum dum day.

EXAMPLE 65

Who's That? Traditional English

Who's that tapping at my window?
Who's that knocking at my door?

EXAMPLE 66

Bluebird Traditional English

Bluebird, bluebird, fly through my window (repeat 3 times)
Fly away from here.
EXAMPLE 67  

**Jack Be Nimble**  
Traditional English

Jack be nimble, Jack be quick,  
Jack jump over the candle stick.

EXAMPLE 68  

**Ring a Ring a Rosy**  
Traditional English

Ring a ring a rosy, a pocket full of posie,  
tishoo, a-tishoo we all fall down.

**Pop! Goes the Weasel**  
Traditional English

Half a pound of tuppenny rice, half a pound of treacle,  
that's the way the money goes, Pop! goes the weasel.

Round and round the mulberry bush, the monkey chased  
the weasel,  
the monkey stopped to pull up his socks, Pop! goes  
the weasel.

EXAMPLE 70  

**Gretel Pastetel**  
Traditional German

Gretel Pastetel, oh where is your goose?  
She sits on her nest and I can't get her loose.

(Developmental Music Programme.)

EXAMPLE 71  

**Cuckoo**  
Traditional German

Cuckoo, cuckoo, calls from the wood.  
Let us be singing, dancing and swinging,  
springtime, springtime, soon will be here.

EXAMPLE 72  

**Jim-a-long**  
Traditional American

Hey Jim-a-long, Jim-a-long Josie,  
Hey Jim-a-long, Jim-a-long Joe.

**Trot Trot**  
Traditional Chinese  
words adapted by D. Bridges

Trot, trot, pony trot, trotting through the paddock.  
Trot, trot, pony trot, through the open gateway.  
Trotting on the dusty track, with a rider on your back,  
Trot, trot, pony trot.

(Catch a Song)

EXAMPLE 73  

**Twinkle Twinkle Little Star**  
Traditional English

Twinkle twinkle little star, how I wonder what you are.  
Up above the world so high, like a diamond in the sky,  
Twinkle twinkle little star, how I wonder what you are.
EXAMPLE 73 (continued)

Rocky Mountain  Traditional American

Rocky mountain, rocky mountain, rocky mountain high,
when you're on that rocky mountain, hang your head
and cry.
Do, do, do, do, do remember me,
Do, do, do, do, do remember me.

EXAMPLE 74

Chatter with the Angels  Traditional American

Chatter with the angels, soon in the morning,
Chatter with the angels, in that land.

Chatter with the angels, soon in the morning,
Chatter with the angels, join that band.

EXAMPLE 76

Pease Pudding Hot  Traditional English

1st and 2nd lines: see Example 55
3rd line:
Pease Pudding (repeat)

EXAMPLE 77

Lavender's Blue  Traditional English

Lavender's blue dilly dilly, lavender's green,
when I am old dilly dilly, you shall be queen.

Winter Goodbye  Traditional German

Winter goodbye, happy am I,
with all your ice and snow, I'm glad to see you go,
happy am I, winter goodbye.

Oh How Lovely  Traditional English

Oh how lovely is the evening, is the evening,
when the bells are softly ringing, softly ringing,
ding dong ding dong ding dong.

EXAMPLE 78

Bow Wow Wow  Traditional English

Bow wow wow, whose dog art thou,
little Tommy Tucker's dog, bow wow wow.

EXAMPLE 79

I've Got a Dog  Traditional English

I've got a dog, I've got a cat,
they both fight but I don't mind that,
hi ho, my darling.
EXAMPLE 79 (continued)

Rattlesnake

Rattlesnake, oh rattlesnake, what makes your teeth so white?
I've been in the bottom all my life, and I ain't done nothin' but bite, bite, ain't done nothin' but bite.


EXAMPLE 80

Poor Swallow

Poor swallow small tell me why you cry, wind rocks the nest in the oak nearby.

(Developmental Music Programme)

Adam in the Garden

Adam in the garden hiding, hiding, hiding, hiding, hiding, hiding from the Lord. Tell me where is Adam hiding, hiding, hiding, Tell me where is Adam hiding from the Lord.

EXAMPLE 81

Sally Go Round the Stars

Sally go round the stars, Sally go round the moon, Sally go round the chimney pot on a sunny afternoon.

EXAMPLE 82

Fire in the Galley

Fire in the galley, fire down below, it's fetch a bucket of water boys, it's fire down below. Fire, fire, fire down below, it's fetch a bucket of water boys, it's fire down below.

EXAMPLE 83

I'm a Little Teapot

I'm a little teapot, short and stout, here is my handle, here is my spout. When the water's boiling, you can hear me shout, tip me up and pour me out.

Here We Go Round the Mulberry Bush

Here we go round the mulb'ry bush, the mulb'ry bush, the mulb'ry bush, Here we go round the mulb'ry bush on a cold and frosty morning.
EXAMPLE 83 (continued)

**Jig Jog**  
Traditional American

I want someone to buy me a pony,  
jig jog, jig jog, jig a jog gee.  
Not too fat and not too bony,  
jig jog, jig jog, jig a jog gee.  
For I want to go for a ride,  
far out in the countryside,  
with a jig jog, jig jog, jig jog,  
jig jog, jig jog, jig a jog gee.

EXAMPLE 84

**Row Row Row Your Boat**  
Traditional English

Row row row your boat, gently down the stream,  
merrily, merrily, merrily, merrily,  
life is but a dream.

EXAMPLE 85

**All the Birds**  
Traditional German

All the birds are here again, all the birds are  
winging (repeat)  
Some now sing with voices clear,  
Piping warbling far and near,  
Spring will soon be marching in, song and birdcall  
bringing.

*(Fifty Folk Songs by Hugh Brandon. Melbourne: Allan and Company Pty Ltd, 1969)*

EXAMPLE 86

**The Meek Old Crow**  
Traditional American

'Come' said his wife to the meek old crow,  
'down to the cornfield you must go,  
for ever since old Adam was made,  
picking up corn has been your trade.'

EXAMPLE 87

Texts for these Australian folksongs can be found in the *Penguin Australian Song Book.*
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