Approaches of Music Educators to Kodály-based
Music Education in the Australian Context

by

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A Research Paper submitted in partial fulfilment of
the requirements for the degree of Master of Education.
CANDIDATE'S STATEMENT

I certify that the Research Paper entitled Approaches of Music Educators to Kodály-based Music Education in the Australian Context and submitted for the degree of Master of Education is the result of my own work, except where otherwise acknowledged, and that this Research Paper (or any part of the same) has not been submitted for a higher degree to any other university or institution.

Signed  ..............................................................................

Date  .................................................................
ABSTRACT

In undertaking the following research study it was hoped that further information would be obtained, together with further insights into the reasons underlying particular courses of action adopted by practitioners of music education in the chosen (not random) sample. The participants were selected for their experience in regard to the Developmental Music Programme (Kodály based) of Deanna Hoermann. The study is placed in its historical context by a discussion of the origins of Kodály's philosophy of music education and the pre-reformation state of music education in Hungary. The research problem is then considered. The focus shifts to Australia, for one aspect of the research question is the need to discover the effect of a foreign culture's system of music education upon an English-speaking society, such as that of Australia. The desire to discover the extent and manner of modification, its underlying motives, and its resultant value in comparison with Kodály's Hungarian original, was a driving force of the inquiry.

The research methodology, 'qualitative research' is considered and its suitability for the purpose of the inquiry discussed, including a review of the methodological literature. Case study is employed as the research vehicle, but with the difference that here the participant is not the 'case' to be studied, but rather the particular approach to Kodály-based developmental music education. One medium for the gathering of data was the questionnaire, another was the interview and the third the non-participant observation of class music lessons.

The participants consisted of two Kodály experts and four Kodály practitioners. All were interviewed separately, one set of questions being directed to the experts and another to the practitioners. The experts' areas of agreement formed the basis of the questions later included in the practitioners' questionnaire. Non-participant observation of class music
lessons was used still later to locate areas of teaching practice apparently at variance with answers supplied in the questionnaire.

It was seen to be of importance that the study should have a foundation in music educational research already published. To this end the substantive literature was consulted and any area relating to the present inquiry noted. This literature considered Kodály's educational beliefs and the influences upon his professional development, and in addition tabled descriptions of experiments in music education in which the Kodály approach was examined, both in isolation and in comparison with other music systems.

Two chapters are devoted to the description of the collection, presentation and discussion of data from the Kodály experts and the Kodály practitioners, one chapter for each group. Included are the formulation of questions, the format of interviews, the method of data analysis and the comparison of responses, among others. These two chapters carry the main body of detail in the research, the data being examined both by topic and by question.

The final chapter seeks to draw conclusions from the data in order to establish a realistic and reliable impression of the current state of the Kodály approach to music education in one area of Victoria. On a personal level it seeks to document the beliefs of Kodály music educators, as set beside those of Kodály, so that insights may be gained into their activity in music education, not only regarding their thoughts and actions, but more significantly, the convictions which daily direct their professional lives.

From the conclusions certain recommendations are made by the researcher. These fall into two categories: recommendations for changes in approach to the task of music education among Kodály music practitioners, their employers and the parent body in schools, and recommendations for further research into topics of interest brought to mind by the present inquiry, but lying outside its scope.
ACKNOWLEDGEMENTS

Though small in number, the contributors have, by their generosity of spirit and a desire to further the cause of music education, made possible a study which could not otherwise have been undertaken. Sadly the continuing necessity for anonymity precludes any public acknowledgement of the participants' splendid work in the creation of this study. Nevertheless I thank them here for their courage in having so willingly participated in this adventure. For their faith in the research potential of the study, their sharing of knowledge and experience, and for their encouragement they are especially deserving of thanks. It is hoped that music education may benefit from the work of these few never-to-be-known music professionals, some small part of whose wisdom, experience and generosity is to be found within these pages.

Thanks are also due to Mrs Thora Dearnaley who generously devoted time and her typing skill to the furtherance of this research. Her valuable help in the collation of data greatly facilitated the location of particular items when required.

I take this opportunity to thank Jenny, my wife, for the warmth of her interest at every stage of this research. Her enthusiasm was always the guarantee of the project's eventual completion.

Finally, thanks are due to Associate Professor Robin S. Stevens for his timely advice and friendly support in the supervision of my unfolding research. His warmth in the sharing of scholarly experience was of inestimable value to me in the shaping of a suitable approach to this study. At the close of this personally rewarding inquiry, I recall with appreciation that it was he who at the outset saw the possibilities for inquiry in the proposed research question and favoured its adoption.
You know that the beginning is the most important part of any work, especially in the case of a young and tender thing; for this is the time at which the character is being formed and the desired impression is more readily taken. ... Anything received into the mind at that age is likely to become indelible and unalterable.

PLATO

*The Republic*

(428/427 - 348/347 BC)

What is learned as a young child will never be forgotten; it will become ingrained; it will become the child's very own.

KODÁLY

(1882 - 1967)
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CHAPTER ONE

DELINEATION OF RESEARCH PROBLEM AND HISTORICAL CONTEXT OF KODÁLY METHOD

1.1 Introduction
The research problem related to a Hungarian system of aural training known as the 'Kodály method' which had its origins in the early 1940s with Zoltán Kodály, an eminent music educator composer, musicologist and reformer. The promotion of excellence in musicianship for all Hungarians and the preservation of Hungary's threatened folk music heritage was the objective of the Kodály method, which is cultivated in Hungary to the present day, being constantly refined by successive schools of music educators.

1.2 Origins of the Kodály method

The Kodály method is an intriguing paradox, for although it bears Kodály's own stamp of individuality, it is also an amalgam of music-educational philosophy and system from a number of highly disparate sources. Among the thinkers and practitioners from whom Kodály drew inspiration in formulating his own plan of music education were Rousseau, Pestalozzi, Curwen and Glover, Kestenberg and Chevé. Kodály's greatness lay in his vision of the manner in which many unconnected elements might be combined to create a totally new and homogeneous whole, an approach to music education which would satisfy the needs of Hungarians.

In order to preserve his approach to music for his successors, Kodály formulated certain educational principles for their guidance. Kodály had only one goal for Hungary: musical

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1 'Aural training' in this context refers to the broad application of the term, namely the training of the mental ear to a level of perception which makes possible the practical skills of the musician. These skills in turn make possible experience in music and this experience adds to the capacity of the mental ear to perceive more of significance in the music which is heard. Thus 'aural training' through the Kodály approach encompasses the whole of music education.
excellence in the form of music literacy for the entire population. In practical terms this entailed the elevation of musicianship in the country to a standard whereby everyone could audiate what he/she saw in music notation and visualize a notational representation of the musical sounds that he/she heard. This skill was held by Kodály to be the 'acid test' of musicianship and its realization was to be the focus of his life's work. 'Developing the inner ear to the highest degree is indispensable; one should be able to transfer notation immediately into sound and vice-versa in the mind, without recourse to an instrument' (Szonyi 1973, p.16).

In general terms the Kodály method is a developmental system of aural education beginning from the current level of skill of each student and improving it to a limitless degree, the aim being to achieve 'music literacy', which in turn makes possible a higher appreciation of music. Song (and in Hungary, Hungarian folk song) is the basic vehicle of education through the Kodály method. Singers are encouraged to trust to their own powers by setting aside all forms of instrumental accompaniment in their performance. There is strong and constant emphasis upon physical response to music's stimuli, nowhere more so than in the music making of very young children. The Kodály method seeks to make contact with children at a very early age in order that good taste may be cultivated by the age of seven years, the age at which Kodály believed character to have been moulded, for good or ill, for the whole of life: 'Between the ages of three and seven, the most important period of a child's intellectual and spiritual development, musical education is of extraordinary importance' (Kodály, cited in Szabo 1969, p.4). A spiral strategy of music teaching is employed in the Kodály method, which renders it highly economical with regard to teaching material. Thus a given song may be introduced at several different levels, at each new appearance some additional musical difficulty being inserted.

The Kodály method differs strikingly from many other human systems in so far as it seeks to create, rather than to satisfy, hunger in people. By creating a hunger for fine music among the newly musically-literate of Hungary, Kodály hoped to encourage attendance at
concerts and to put an end to the empty concert halls of Budapest. He was to see this ambition magnificently fulfilled within a short space of time. Unprecedented levels of box office receipts further encouraged the cultivation of high art in Hungary and incidentally reimbursed the Hungarian government for its investment of public funds in Kodály's unique project. This mundane consideration of profit and loss indicates the essential practicality of the Kodály method, for it is undoubtedly a working and not a contemplative philosophy. In its guidance and practical encouragement of people who work for the cause of music education, the Kodály method may be termed a 'hands-on' philosophy.

1.3 Problems of a wider dissemination

During the time that the Kodály method was the exclusive preserve of Hungary, the problem which is central to this research did not exist; but once foreign musicians began to visit Hungary, studying the method and transplanting it to their own countries, the problem became immediately apparent. How was a balance to be achieved between the orthodoxy of the parent model and the necessary cultural modifications of the method by adoptive countries? Could its essential spirit be retained in a translation which involved far more than mere substitution of words?

In 1971 the Kodály method was introduced to Australia by Sydney educator Deanna Hoermann, who modified the material of Marta Nemesszeghy's 'Children's Song Book' in order to make it accessible to Australian children. The present research seeks to discover whether or not Australian music educators may have found it necessary, in making palatable to Australian students the content of the Kodály method, along with the educational content, occasionally to modify Kodály's principles of music education also?

Of equal importance with the question of modification or non-modification of principle was that of the calculation of benefit (where it could be shown to have occurred) derived from such modification. Conversely there would be value in encountering examples of
modification which appeared to depart from Kodály's teachings (again, were such phenomena to be found to exist); and if existing, would such departures support or undermine the tenets of orthodox Kodály methodology?

1.4 Philosophical nature of the Kodály method

Among philosophies of music education, the Kodály method is particularly accommodating towards new and improved thought. Thus it is amenable to change, as Kodály himself demonstrated by his addition and subtraction of strategies for learning and teaching. An overt eclectic, Kodály absorbed new and old influences as they presented themselves, whether from practical experience or from the deliberations of other music educators. The classic case of substitution by Kodály himself arose from his realization that the minor third (and not the major second) is the universal instinctive interval in spontaneous and composed child-song. This truth became apparent to Kodály after a fellow countryman, Jeno Adam, published a song book 'Modzeres Enektanitas' in 1944, (O'Leary 1986, p.32) which convincingly demonstrated to Kodály the error of his own idea. His immediate response was to withdraw his former assertion in favour of the teaching of Jeno Adam.

Since Kodály's death in 1967, this process of refinement and enrichment of pedagogy has continued unabated in Hungary. The Kodály method is thus seen to be an evolving (and therefore a living) philosophy of music education in both theory and practice. Being 'open-ended', the Kodály method is particularly well suited to perpetual refinement. This being so, it may be that foreign music educators, in making local modifications to the Kodály method, are actually realizing Kodály's intentions. This point is made early in order to dispel any possible notion that this inquiry may be driven by a fundamentalist approach. At the same time it must be noted that not all change is automatically beneficial. In any later evaluation of gathered evidence, care will be taken to resist the polarising influences either of purism or of licence.
1.5 Sources of philosophical influence

Although this music education system bears the name of Kodály, it would be well to recall the beginnings of the method. It was originally an amalgam of disparate philosophies and systems drawn from Rousseau, Pestalozzi, Jaques-Dalcroze, Curwen and Glover, which Kodály admired and wished to employ in his own system, thus creating a whole which is 'greater than the sum of its parts'. From Rousseau's 'Emile' Kodály gained the belief that character is largely forged by environment and the people within it (Clark 1994, p.426); from Jaques-Dalcroze, the idea that feeling for rhythm can and should be a physical experience (Goetz 1985); from Curwen and Glover, the use of moveable-doh solmisation for the teaching of relative pitch (being developed by Curwen into the Tonic sol-fa system); and from Pestalozzi, the educational strategies of allowing the child to proceed at his/her own pace and of teaching from the concrete to the abstract (Goetz 1985). In no sense can the Kodály method be said to exercise a monopoly over these ideas, for they have subsequently been adopted by educators in a number of fields of learning in addition to music education.

1.6 Kodály method in Australian music education

A basic premise of the inquiry lies in the acceptance of a difference in content between the Australian version of the Kodály method and its Hungarian counterpart, and further, that this difference pervades the whole of the Australian application of the method, from preschool to teacher training college and beyond. This is the point of departure for the research project as it seeks to discover whether or not actual principle may have been modified along with content and pragmatic educational strategy, and if so, to what extent.

Twenty-four years have passed (as at the time of writing, [1995]) since Deanna Hoermann, subsequent to her visit to Hungary, introduced the Kodály method into Australia, thus launching a campaign to give all children in this country the opportunity to benefit from a
superior system of music education. Newly inspired by her observations in Hungary's music schools, she was convinced that in the Kodály method was to be found a philosophy of music education far more enlightened than any system then extant in Australia. She saw great merit in the concept of aural education through song and immediately set to work to establish Kodály's teachings in Australia. Working initially through a pilot program in Sydney's Metropolitan West Region, Hoermann trained the teachers in ten Infants' Schools to approach music education at their own grade level in the manner of Kodály. The scheme thrived to the extent that, by 1978 (only seven years after its inception), the original ten schools had been expanded to one hundred and fifty-eight! Branches of the Kodály Educational Institute of Australia (KEIA ... later to become the Kodály Music Education Institute of Australia [KMEIA]) were established throughout the country and ten-week courses for the training of teachers in Kodály method were everywhere in evidence. Some teachers actually travelled to Hungary where they enrolled in study courses of varying durations and degrees of rigour.

Today, the Kodály method is respected (even by those who work under other philosophies) as an approach to musical development in children as effective as any yet devised. Only the passage of time will eventually establish whether it may be regarded as the best in the field. Currently the Developmental Music Programme (Kodály-based) stands as a worthy philosophy of music education, among other fine approaches to the art.

Arising from this brief historical account is the fundamental question: 'Have factors such as cultural modification, and the influence of both established and developing Australian music curricula wrought change in the application of the Kodály method to the extent of deviation from at least some of the principles of Kodály? If not, is the Australian application of the Kodály method working under unnatural constraints imposed by an external culture, and if so, what is the extent of such deviation and does it constitute a strength or an undermining influence within the method as practised in this country?
CHAPTER TWO

RESEARCH METHODOLOGY

2.1 Introduction

This chapter outlines the approach taken in researching the selected problem of the study. Included are details of the two participant groups - expert and practitioner - which form the central research resource. Reference is also made to case study, the chosen research vehicle for the inquiry. The nature of the methodological literature is also briefly considered in the chapter, along with its intended purpose as 'control' in the evaluation of experimental outcomes. By this means it was hoped to establish scholarly authority as 'control' in the evaluation of experimental results and also as a reliable and accessible reference resource.

2.2 Review of the methodological literature

The modest scale of the proposed research project made the qualitative research paradigm an obvious choice as the vehicle of inquiry. The evidence sought was not quantitative in nature, nor were large populations involved. Accordingly an approach based on quantitative research methods was deemed inappropriate since, as Filstead (1970) points out, 'qualitative methodology would allow the researcher to "get close to the data", thereby developing the analytical, conceptual, and categorical components of explanation from the data itself, rather than from the preconceived, rigidly structured and highly quantified techniques... and operational techniques that the researcher has constructed.'

2.21 Case study

The main thrust of the inquiry was an attempt to tap personal opinion built upon years of practical experience and study, in order to trace and evaluate the progress of the
pedagogical principles laid down by Kodály and taken up by Australian educators. Of the methods and techniques of inquiry available within the interpretive paradigm (itself a branch of qualitative research), those of case study method and the techniques of observation and interview seemed most strongly to commend themselves as the vehicles most likely to bring about a balanced and richly detailed outcome from this study.

It was planned that each stage of the inquiry would adopt a non-interventionistic approach, as described by Bresler and Stake (1993): 'It [qualitative research] strives to be naturalistic, noninterventionalistic. There is a preference for natural language description' (p.79). Within these parameters, the participants in this study were observed teaching in their own personal style in a familiar setting uninterrupted by external influences. Where participants used colloquial language at interview, the words have been faithfully transcribed, only the occasional mild expletive being withheld in this document. In the transcriptions, however, the tape-recorded text appears in full.

Case study has a unique fascination in that it invariably creates its own unconscious 'hidden curriculum' for, as the participant addresses the area of research, the evidence, being subjective in nature, presents an illustration of the focused object coloured by personal interpretation. Bresler and Stake (1993) support this in their statement: 'Classroom observations brought out the "hidden curriculum" ... the regularity with which music was presented ... as background activity to eating, doing worksheets, or reading' (Bresler and Stake 1993, p.83). The participant thus enters into the research question in a very real, personal and sincere way, which is no less valuable by being unintentional.

This lowering of normal social defences renders the participant to some degree vulnerable and it is for this reason that qualitative research must always be empathetic, the researcher attempting to capture the real intention of the participant, yet considering the person's personal and professional interests. Watkins (1983) expresses an appreciation of this problem: 'In doing interpretive research the ethnographer is frequently faced with conflicts
of interests between the information gathered about and from informants and the dissemination of the research findings'. (Watkins 1983, p.7)

As other authorities such as Adelman and Kemp (1992) point out, the intense individuality of case study as an approach to research means that every case will produce unique evidence, a consideration which makes the genre particularly attractive to large-scale researchers (among whom the present writer is not numbered). By collecting together many individual case studies, researchers can sometimes make generalisations about the behaviour patterns of the human race (and incidentally endorse the interpretations contained in certain isolated case studies, in the event such conclusions are justifiable).

The notion that inexperienced researchers can contribute purposefully to qualitative research alongside trained personnel is endorsed by Bresler and Stake (1993): '...researchers and practitioners, teachers and conductors, have always used qualitative observations' (p.80). Whether or not the particular validity also enjoys universal recognition cannot, however, be determined except by larger-scale comparisons, such as has been indicated elsewhere.

Bresler and Stake (1993) draw attention to the ability of case study, in the course of inquiry, to conjure 'latent' situations, as well as to 'tease out' those which are already established. It is the nature of people, in the process of interpreting the past and present, also to look to the future. Having recognized the unfettered nature of the research project topic, the writer was receptive to prophetic utterances from the participants.

Of the above-presented aspects of qualitative research, Erickson (1986) considers interpretation to be of supreme importance, 'with interpretations presented eventually not just as findings but as assertions' (pp. 5-8). He sees the minute description of the gathered evidence as being the window through which questing readers may peer in order to participate in a vicarious experience of 'verification of the researcher's interpretations and to make some of their own' (Stake 1978, pp.5-8 cited in Erickson, 1986). Thus the
uncovering of evidence and the proper interpretation of the material which comes to light is the very essence of the qualitative research method. It will be the guiding principle of the forthcoming research study.

2.22 Interview as a source of data

The interview constituted one of the three instruments used in the research for the collection of data. Interviews were directed towards two groups of music educators, the experts in Kodály method and the school music practitioners. First the experts were interviewed in order to discover their opinions concerning the questions of adaptation of educational content in the Australian Kodály method, possible modification of Kodály's original principles and the implications for music education arising from change. It was hoped that in their answering of the interview questions the experts might draw freely upon personal experience in addition to the setting forth of statements of orthodoxy. In the event the experts made a rich response in this and every other regard.

It was decided that, for optimum density of data collection at interview, the tape recorder would have an advantage over the taking of notes. The interviewer, thus freed from the constraint of writing, would be the better able to attend actively and to interact personally with the interviewee. In any subsequent uncertainty over what was, or was not, said at interview, reference to the recorded transcript would save much time and 'soul searching'.

Following the recommendation of Stenhouse (1982), the researcher elected to conduct each interview seated beside the interviewee rather than facing him/her. Stenhouse accords great significance to the seating position at interview; he writes: 'Sitting side by side favours the reflective style. The interviewer invites the interviewee to look out on his world and share his perception of it with others. Interviewer and interviewee collaborate to make a record...' (p.14).
It was considered that the seating arrangement described above would help to create conversation and (since both parties would speak in the direction of the tape recorder) the machine would lend itself well to the role of 'audience'. This feature was regarded as a psychological leveller that would protect the interviewee from the possibility of 'interrogation' which according to Stenhouse (1992), might arise in a face-to-face interview: 'Sitting face to face favours the interrogative style. The interviewer becomes the questioner, even perhaps a challenger, rather than a prompter. The tape-recorder mediates between them; is perhaps a referee' (p.14).

A not inconsequential 'bonus' of interviewing from a side-on position was the likely reduction of non-verbal expression, such as a glance, a shrug or a grimace. This was seen as a definite advantage when gathering data on magnetic tape. Stenhouse (1982) maintains that 'the side-by-side position... cuts out face-to-face non-verbal communication and hence might be expected to force the speakers into words rather than expressions or gestures' (p.14).

The researcher also decided to give control of the tape recorder to the interviewee so that he/she might at any time speak 'off the record' by depressing the 'pause' button on the machine. This sense of the interviewee's control over the tape recorder was of importance to the researcher's purpose, since it might be conducive to an atmosphere both relaxed and free from imagined threat, thus encouraging the broad sharing of experience.

Bearing in mind Stenhouse's view concerning the interviewer's manner, the researcher attempted always to 'maintain the distance of being a visitor or stranger to the situation...' (Stenhouse 1982, p.14). By maintaining such a stance it was reasoned that the interviewee might be less likely to make assumptions about the interviewer's prior knowledge of Kodály's music-educational principles and so take the trouble to verbalize ideas which to him/her might otherwise seem too obvious to mention. According to Stenhouse, informality at interview is not the result of informality in the interviewer but rather of a sustained relationship created by a certain degree of formality between the participating
parties: '... the more sustained the relationship, the greater the degree of informality' (Stenhouse 1982, p.14). The additional observation is made by Stenhouse that foreigners often elicit more detail from an interviewee than does a native in the area of 'the familiar background of education which will not be offered to a native...' (Stenhouse 1982, p.15).

The nature of the questions at interview was an inquiry into personal experience and a subsequent drawing out of the response in expressions of individual education philosophy, opinion, judgment, anecdote or even reminiscence. The entire thrust of the questioning strategy was directed towards people and the music education principles of Kodály, rather than vice-versa, with a corresponding shift in emphasis. This approach was particularly evident in the practitioner interviews, though certainly not neglected in the interviews with the two Kodály experts. The focus of interest thus rested upon the living interpretation and (on occasion) modification of music education principle and/or strategy, rather than on a recital of sterile ordinances. This criterion retained its validity even for questions which would have appeared to require a factual response (e.g. questions relating to the operation of KMEIA), since the emphasis was laid, here as elsewhere, upon personal response to an external influence.

In the questions, it was hoped to discover areas in which class music practitioners might unwittingly reveal discrepancies between their knowledge of music education principle and their actual classroom practice. In the event however, this aspect of the inquiry was not markedly in evidence. Research interest centred largely upon personal opinion arising from experience. Compilation of the questions was approached with this end in mind.

2.23 Non-participant observation

In principle, the teacher (being the focus of any observation) must be free to move with the flow of thought, uninterrupted by questioning or comment by an observer. In this research study, the interest of the researcher-observer would seem to lie in the approach adopted by
the teacher towards teaching rather than in any consideration of students' learning. The implementation of protection for a participant's train of thought in such a research study would appear to be important, particularly if the researcher is an enthusiast for the subject of the inquiry, as in the present case.

The demand for statistical methods in the recording and analysis of data being absent, the emphasis was directed towards interpretation by the researcher, both of the participants' issues (emic issues) and also those interests emanating from the researcher himself (etic issues). Accurate interpretation is deemed to be of prime importance in qualitative research, the evidence gatherer being required to perceive and weigh the participant's thoughts and feelings alongside data presented at interview. As Stenhouse (1982) cautions,' ... the purpose of gathering evidence by interview in educational research is to create referent materials which will support a discussion of educational experience' (p.19). Thus the researcher is obliged to examine his/her own mind in order to identify any personally favoured point of view which might give rise to false emphasis in the event of a similar idea being expressed by a participant. Conversely one would need to guard against under-emphasis of views which the researcher might not particularly espouse.

In carrying out the observation section of this study the researcher tried to maintain within himself a state of receptiveness for data of any kind, offered during the course of the observed music lessons, from the practitioner, the children and from the physical-emotional-philosophical environment. But in terms of specific areas of interest, the objective was to discover more of a practitioner's consciousness of Kodály's music education principles, his/her proficiency in applying them in a class situation and the degree to which he/she might (consciously or unconsciously) modify them during his/her work with child musicians. In order to avoid the implantation of 'foreign' thought in the practitioner's observed lesson, it was important that the data be collected without comment, question or gesture from the researcher, as indicated above. (The practitioner's verification or rejection of provisional data gathered by the silent observer-researcher was obtained
through questioning at a subsequent tape-recorded interview).

The researcher made a conscious effort to maintain a state of openness towards any unforeseen eventuality, even at the cost of remodelling parts of the study in order the more effectively to pursue any hint of a more fruitful course than that officially planned, either in the augmentation or replacement of a section. Qualitative research testifies to the potential value of attending to the 'hunch' which falls beyond the schedule of inquiry. As observed by Bresler and Stake (1993), '...the direction of the issues and foci often emerge during data collection. The picture takes shape as the parts are examined' (p.79). Glaser and Strauss invented a term — 'grounded theory' — to classify this phenomenon (Glaser and Strauss 1967, cited in Bresler and Stake 1993, p.79). The opportunity to apply 'grounded theory' did not, in this instance, arise but 'accommodation' was prepared in the contingency plan.

2.24 Strengths of qualitative research methods

In its emphasis upon context in educational research, the qualitative paradigm demonstrates the importance placed by its adherents, in their inquiries, upon a sense of the 'real world'. This is explained by Bresler and Stake (1993): 'Qualitative researchers go to the particular settings because they are concerned with context. Action can be better understood when it is observed in the natural setting' (p.79). Although participant observation is one of the frequently used qualitative research data collection techniques, it was considered by the researcher to be inappropriate in this particular study context, not least because it demands lengthy association with the subjects which can extend over months and years. This inherent constraint of participant observation was highlighted by Degerando (1969, original 1800) in reference to primitive cultures: 'The first means to a proper knowledge of the Savages, is to become after a fashion one of them; and it is by learning their language that we shall become their fellow citizens.' The value of participant observation in remote locations was resoundingly demonstrated by Margaret Mead after her monumental ethnographic inquiry in Samoa, having lived for a number of years as an integrated
member of that society in the South Seas, speaking its language and observing (in both senses of the word) its customs.

The researcher, who maintains a personal interest in the research question, tried to avoid any misuse of the interview for the expansion of that private interest, concentrating instead upon the faithful recording and interpretation of the interviewees' words. Bresler and Stake (1993) draw attention to the 'relationship' aspect of the qualitative research approach: 'It is attuned to the fact that research is a researcher-subject interaction. Qualitative research is concerned with the different meanings that actions and events carry for different members' (p.79). Their statement confirms the necessity to perceive the participant as a living person and not as a statistic or a unit. Where individuality is lost, then case study method becomes a 'non-event'.

Another commendatory aspect of qualitative research which marks its strength as a scientific tool, is the opportunity that it affords for verification of evidence through the practice of triangulation on an individual basis. 'Triangulation, the checking of data against multiple sources and methods, is routine. There is a deliberate effort to disconfirm one's own interpretations' (Bresler and Stake 1993, p.79). It may be mentioned that triangulation does not seek to establish total agreement but merely to demonstrate the absence of opposition from other sources: 'Triangulation is supposed to support a finding by showing that independent measures ... of it agree with it, or at least, don't contradict it' (Bresler and Stake 1993, p.88).

Although it must be acknowledged that quantitative research methods (particularly in the United States) have been applied to music education more frequently than have the qualitative type, this branch of learning lends itself admirably to the qualitative approach, since problems in music learning are essentially human problems which must be addressed personally and often individually. An endorsement of this is made by Stake, Bresler and Mabry (1991): 'A special aspect of the particularisation in this report is our rather
personalistic presentation. ... We consider personalities to be determining factors, thus a central part of the stories. ... The particulars of arts education cannot be understood, we believe, without the personalistic dimensions' (p.12).

The essential spirit of qualitative research is encapsulated in the following sentence of Bresler and Stake (1993): 'It is relatively noncomparative, seeking more to understand its case than to understand how it differs from others.' (p.79). It is hoped that the research later described may be seen to have been influenced by this ideal, for it does not seek to reveal national trends but rather to inquire into the thoughts of six music professionals, each being of individual interest. Where comparison must be made, the focus of interest is upon areas of agreement rather than upon points of contention.

Richness of description is a major feature of a report in qualitative research, in striking contrast to quantitative research reporting, which relies on statistical presentation and analysis of data. Further, qualitative researchers draw upon the theories, discoveries and case histories of other field workers and quote extensively from the writings of these scientists. Thus: 'Data take the form of words and graphics more than numbers. The written results of the research contain quotations to illustrate and substantiate the presentation' (Bresler and Stake 1993, p.79).

2.25 Ethical considerations

The main ethical consideration in the study was that of giving personal and professional protection to all the participants. Personal protection took the form of stress-free interview and observation of music classes, while professional protection was offered in the guarantee of permanent anonymity. This anonymity applied equally between the participants themselves and to the reader. Data offered by participants was sometimes partially withheld from publication in cases where names of places and/or schools might have enabled a particular reader to effect a positive identification. In addition, each
participant received a verbatim transcript of his/her tape-recorded interview after a lapse of approximately two weeks. Each person then had the opportunity to amend the record at will. In the event none of the participants felt the need to make any alteration to his/her original response.

The other consideration which made an ethical demand was the need for objective truth in the collection of data and its interpretation. Although the choice never had to be made between the interests of a participant and the publication of significant but potentially damaging data, the policy was laid down in advance that, in the event of such a choice, the data and not the safety of the participant would be sacrificed.

The ultimate ethical safeguard offered to the participants was the right to withdraw from the study at any time. This safeguard empowered each participant to withdraw from the study totally and without the requirement of notice, thus giving a guarantee of the instant deletion of all data pertaining to that person. Even at the time of writing, this course of action remained open to all the participants - though none acted upon it.

All sections of the inquiry were bound by the principles of qualitative research, which Watkins (1983) has identified. He observed that a study should be a person-oriented venture respecting the rights of the individual whilst striving to uncover truth. Rainwater and Pittman (1969) registered their appreciation of the risk of harm to research subjects with the following caution: 'With its probing orientation, qualitative research easily intrudes into the personal affairs of others. Making the report anonymous is often insufficient to avoid the risk of harming people. Handling data is an ethical as much as a technical matter'. Far from sustaining emotional injury from their involvement in this study, it was intended from its inception that the participants should emerge with their vocation as music educators and disciples of Kodály not only unharmed but actually enhanced. Although precautions have been taken to protect the anonymity of all the participants in this study, the possibility remains that some future reader may find
him/herself able, through individual special knowledge, to effect an identification. Should this situation ever eventuate, the researcher asks that the reader bind him/herself to silence on the matter, as he himself is bound.

2.3 Research method

2.31 Review of the substantive literature

The purpose in the inclusion of the substantive literature in this research study is to provide an accepted source of reference for use in the event of uncertainty and also to prevent possible duplication of inquiry which might arise. Importantly, the substantive literature also brings to the study thought of scholarly calibre, thus ensuring a sound theoretical base of music educational philosophy against which subsequent findings may be measured. The literature which supports the present study falls into three categories, published theses from the libraries of several universities, books on specialist subjects such as Qualitative Research, Interviewing and Ethical Problems, and lastly books on the teachings of Kodály, which were the reference points and arbiters in the matter of his music educational Principles.

The authors of the theses are fully listed in the Bibliography under Bann (1977), Bresciani (1987), De Souza (1988), and O'Leary (1986). Each supports the Kodály method as a worthy philosophy of music education, some point to the difficulties faced by Kodály educators and theorists in multicultural Australia (for instance, in the search for a truly Australian 'mother tongue' in music education) and one (Bresciani 1987) compares and contrasts several philosophies of music education (including the Kodály method) currently in use in this country.

The works which concentrated upon specific aspects of Qualitative Research, such as interviewing, recording and data evaluation were simultaneously ethical works, the authors
being at pains to guide the researcher in what may or may not be done in the treatment of data. The reader is left in no doubt of the seriousness of being given custody of a participant's reputation, personally and professionally.

The Kodály references were principally drawn from two Hungarian authors, Szabo and Szonyi, both of whom knew Kodály personally and were pioneers of the Kodály approach to music education, helping to mould it as well as working to popularize it. Their books were studied in translation. From the collected thoughts of Kodály set out by Szabo and Szonyi one is impressed by the great number of his principles of music education, some of which are fundamental and some more peripheral, but all of them expressing one truth or another about music education and life.

Having ready access to a reliable source of Kodály's music educational principles primed the researcher to recognize them were they to appear during interview or the observation of class music lessons. Conversely he would also be sensitive to any situation which might be contrary to the teachings of Kodály. In either case the quality of the data would be enriched.

It must also be recorded that the formulation of a good number of questions in the interviews and questionnaire was influenced by these principles as well as by features arising from the interviews with the experts.

Taken as a whole, the literature consulted in this study helped to crystallize the inquiry in two ways. First the literature led thought to a point at which the principles could be identified. By this is not meant any narrow application of music education principles but rather the broad principles which would underpin the whole conduct of the inquiry. Secondly the literature provided pertinent hints for question topics which would be of relevance to music educators. In the event many of the questions thus formulated evoked a spirited response.
2.32 The participants: Expert and Practitioner

There were six participants in all who provided data for this research study. They formed two discrete groups, namely, four Australian music practitioners currently employing Kodály method in teaching music to children, (three in schools and one in a Kodály-based choral situation), and two acknowledged experts in the Kodály method who are teachers and theoreticians in this specialized area of music pedagogy. Because of the differing roles of the experts and the practitioners in this study, two distinct case study strategies were employed. The tape-recorded interview technique was used with both groups in order to establish a permanent record of data and this was the principal tool employed throughout the study for the gathering of data.

2.33 The research procedure: Expert group

The expert group's involvement consisted of a single interview with open-ended questions designed to encourage expansive responses from personal experience over a period in excess of twenty years. The expert testimony was not so much intended to be interpreted as a case study of the Kodály method as the means of establishing parameters for the case studies to be pursued with the music practitioners. The experts' responses, it was hoped, would point the direction of the research questions in order that the practitioners might subsequently have greater scope in their deliberations. In other words, it was hoped that the experts might verbalise the problem or situation so that the practitioners might later respond either from their own teaching or from life experience, the former being subsumed in the latter.

It was pointed out to the participants that the research inquired only into treatment of the principles of the Kodály method, and that this topic alone was investigated, the music practitioners being strictly informants and eye witnesses only - and not 'subjects'. Thus both 'case' and 'history' in the 'case history' were the Kodály method, the participants being,
as it were, the lenses of the microscope through which the researcher peered: the people across whose minds the data was transmitted. At no time were the participants regarded as the 'objects of study', but rather as valued collaborators in the accurate construction of that study.

When collected, transcribed and approved by the experts, the data was compared question by question and areas of consensus noted. The researcher had no input here, the opinions considered being those of the experts alone. The points of agreement were used as the basis of questions for the questionnaire which would later be presented to the music practitioners. Finally a consensus summary was prepared as a conclusion to the first section of the study.

2.34 The research procedure: Practitioner group

The involvement of the practitioner group, in contrast, was more intense and varied. It comprised a questionnaire, an interview and a period (minimum of one hour) of non-participatory observation of class music teaching by the researcher. In one case the class music was actually a choral rehearsal but it was conducted very much on the lines and in the spirit of an advanced class music lesson.

The participants' case study fell into four sections: questionnaire, observation of class music lesson/choral rehearsal, interview, and processing of data, only this last not entailing supply of information by participants. First there was a questionnaire based on issues arising from the earlier interview with each of the Kodály experts. The purpose of the questionnaire was to investigate the degree of consensus between the informed opinion/experience of the experts and the informed opinion/experience of the class music practitioners.

At a later date, when the data from the questionnaire had been examined, each practitioner
was observed in 'field practice' for a minimum of one hour, the researcher being a non-participant observer of the lessons. The music classes were normal, timetabled groups and the choir rehearsal was a scheduled weekly session. By explicit request of the researcher, no special arrangements were made for his visit (though Practitioner 'Dd' was prevented by prevailing circumstance, the aftermath of the school Carol Service, from continuing the activities of preceding lessons.)

After transcription and analysis of the questionnaire data, an interview was arranged in order that the observed class work might be discussed, including any area of principle in practice which may have appeared to be at variance with the teacher's philosophy of Kodály-based music education, as expressed in the questionnaire. Also included in the interview was a restatement of earlier questions from the questionnaire, designed to afford the participant an opportunity to affirm, retract or in some other way modify his/her original response. It was also an opportunity to clarify any uncertainties of interpretation arising from the participant's written text.

Although the researcher tacitly acknowledged the potential for research purposes of foreshadowed issues (or 'hunches') based on literature and/or experience, and existing in the mind of the researcher, no foreshadowed issue was allowed to obscure the testimony of a participant or to colour its interpretation in a way not intended by the contributor. In the event it was not difficult to attain this end, since the participants made their meanings plain.

With the expansion of the data subsequent to the interview, the scope of the issues arising from the study similarly broadened. The processing of data did not involve the music practitioners, though they had earlier received an invitation to examine and/or modify, at any stage, their own contribution to the data in the light of later reflection.

The description outlined above also serves to reflect the plan of the researcher to secure a glimpse of the condition and likely future of the music education principles of the
Developmental Music Programme (Kodály based) in Australian education today. To this end the inquiry has attempted to establish a 'global' situation (the *status quo*), out of which has been drawn the personal view. Depending upon circumstance, the personal has either coincided or contrasted with the 'global'. 
CHAPTER THREE

REVIEW OF THE SUBSTANTIVE LITERATURE

3.1 Introduction

The role, in the study, of the substantive literature was one of authoritative reference, that is, a means of articulating within the study text those music educational principles of Kodály selected for attention. This literature, the work of authorities in the field, was made the standard against which the varied interpretations of the participants might be judged. The source of reference, in all cases of uncertainty, was to be the substantive literature.

In this chapter the substantive view of the literature will proceed with first, an exposition of the fundamental principles of the Kodály philosophy, followed by a further set of principles supported by the earlier ones. These may be regarded as the pedagogic principles. Lastly there appears a commentary on some principles of Kodály which in the substantive literature receive special attention.

3.2 The music educational beliefs of Kodály

The nature of the Kodály method is aptly described by O'Leary (1986) as a 'flesh and blood' philosophy in which there is to be found 'no gulf between ... principles and practical teaching situations. Kodály's principles are direct guides for the planning of every aspect of instruction, from the administrative to the materials used'. O'Leary adds: '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 learning environments' (1986).
Not to be overlooked is the premise upon which Kodály appears to have gathered together his music education principles: namely, accept that which is educationally worthy, irrespective of source. Whether or not Kodály ever personally articulated this particular notion is not known, but the inference can be justified by an examination of the contrasting sources of his method, which include Rousseau, Pestalozzi, Curwen, Glover, Jaques-Dalcroze, Kestenberg and Chevé.

Kodály stipulated that the finest of artistic materials should be the staple of young children, the list being headed by the Hungarian folk song, a genre regarded by Kodály as the Hungarian child's 'musical mother tongue'. Choksy (1981) cites Kodály in this regard: '... as a child possesses a mother tongue — the language spoken in his home - he also possesses a musical mother-tongue in the folk music of that language. It is through this musical mother-tongue that the skills and concepts necessary to musical literacy should be taught'.

Kodály held fast to a singleness of purpose, that the whole of the Hungarian populace should attain music literacy. His slogan, 'Music belongs to everybody', could only become a reality when universal music literacy was achieved. The 'acid test' of this state of mind is contained in one of Kodály's darker utterances: 'He who cannot hear what he sees and cannot see what he hears is not a musician' (Kodály, cited in O'Leary 1986). Half a century later, Kodály's call has been taken up by De Souza (1988, p.86): 'Music education should be for all students. The elitist aspect of this subject should be avoided and instead the aim should be to provide learning experiences, understanding and enjoyment for all students'.

Confronted with the problem of finding the optimum point of entry into his grand design for musicianship in Hungary, Kodály chose teacher training. The colleges began to produce graduate teachers of an hitherto unknown standard of excellence in musicianship, in support of the belief that music teachers are cultural 'rivers on whose waters generations of child musicians are borne' (Hadow, in Cross and Ewen 1962, p. 117). Once appointed to schools, these graduates cultivated music programmes of a very high order in the kindergartens and
primary schools of Hungary, thus starting a chain reaction of music literacy which spread through the age range as the pupils grew steadily older and more experienced. Herein lay the justification of Kodály's seemingly preposterous assertion in support of teacher proficiency: 'It is much more important who is the music teacher in Kisvarda [a small town in Hungary] than who is the Director of the Opera House in Budapest. The latter can be turned out of office if he fails, whereas a bad singing master may deprive several generations of children and adults from really enjoying music' (Kodály, 1929, quoted in Szonyi 1973, p.12).

An early beginning was strongly advocated by Kodály for the music education of children: '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 spoilt or omitted at that age cannot be rectified later; these years seem to be decisive in a man's whole life' (Kodály cited in Szabo 1969, p.4). Adding endorsement to this belief, a later publication again cites Kodály: 'Musical culture must be introduced as early as the nursery school, instead of the usual belated attempt at secondary schools' (Kodály, quoted in Szonyi 1973, p.15).

O'Leary maintains that the Kodály method is grounded in child-developmental subject ordering. 'Kodály recognized that young children have peculiar musical and educational needs, and he stressed that musical concepts should be taught in an order, and using a method, suitable to their psychological and physical development'. This approach to music education clearly sets greater store by the ease of children's learning than by the convenience of teachers' teaching. In its day, this approach to children's learning constituted a major departure from accepted pedagogical practice, which favoured the principle of 'subject concept ordering.' By this means the material to be learned was broken down into steps which seemed logical to the adult (but not to the child) mind. The predeliction of an earlier generation of music teacher for the learning by children of perfectly logical (but to children, meaningless) lists of dates pertaining to the births and
deaths of the great masters, in chronological order, is an example of 'subject concept ordering.' Today 'subject concept ordering' is recognized as a definite obstacle to children's learning.

De Souza (1988) draws attention to the bi-partite nature of the educational material used in Kodály method: '...the main body of teaching must lie within the child's capacity, but it is sequential so that there must always be new material that is aimed at developing and extending those capabilities'. This notion is endorsed by Bann (1977), who writes: 'Thus the curriculum under the Kodály method is a spiral curriculum which is based upon the aesthetic principles of unity and variety and employs variation, combination and permutation'.

One of the hard principles relates to the enjoyment of music. Kodály maintained the belief that enjoyment in music is discoverable in proportion to the development of musical skill. Despite its acceptance by musicians as truth, this concept has yet to win recognition in our own time, the so-called age of instant gratification, where parents want their children simply to 'have fun' in music. Kodály's resolute stand is still echoed today, as is evidenced in De Souza (1988, p.87) by her assertion that '... enjoyment comes from understanding and achieving'.

Having observed the dismal musical influence upon young children of most homes, Kodály determined to make school totally responsible for the teaching of children's musical education within the formal curriculum. He insisted that all costs arising from school-based music education should be met by the State as a basic obligation to the people. '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' O'Leary (1986). Bresciani (1987) made a similar point with her observation: 'We ought not to assume that a child will acquire skills in perception without formal training. Such conditions are found very infrequently in the lives of children, so
schools must provide this training'.

Music, being the language of emotion, is equally cultivable alongside spoken language. When once in firm contact with their musical mother-tongue, children (so Kodály anticipated as a matter of certainty) would flourish as musicians just as remarkably as they progress in spoken language. Bresciani (1987) invokes this principle of Kodály in support of her own belief that '. . . all children are capable of musical ability similar to their remarkable achievement of language acquisition...' 

The musicianship of a nation is to be sought among the general populace rather than among the virtuosi. It was Kodály's unswerving aim to improve the average standard of musicianship in the land rather than to give intensive coaching to the outstanding few among his countrymen. Later Vaughan Williams (1963) expressed a similar view when he wrote of virtuosi as: 'the crest of the wave' and of the musicianship of the nation as: 'the driving force which makes the body of the wave. It is below the surface that we must look for the power which occasionally throws up a Schnabel, a Sibelius, or a Toscanini'. Kodály expressed a similar sentiment thus: 'Outstanding talents will always be rare, and the future of a musical culture cannot be based on them. People of good average abilities must also be adequately educated, for in the near future we must lead millions to music ...' (Kodály, cited in Szabo 1969, p.33).

Kodály believed that the primary vehicle of musicianship must be the singing voice, expressive and universally available: '... the human voice, the finest of all instruments, free and accessible to everyone, can become the fertile soil for a general musical culture (Kodály, cited in Szabo 1969, p.4). The whole of music education is better approached, better learned and better expressed through singing; therein lies the way to a mass musical culture. The musical material to be set before the young must be of the very finest; anything less would be unsuitable for their consideration.
Kodály's colleague, Katalin V. Forrai (National Director of Kindergarten Education) ensured that the kindergarten children in her care became well acquainted with 'the most suitable and the best musical material available' (Szonyi, 1973, p.35). Kodály warned against the temptation to place upper limits upon children's ability to progress. He said 'a child can learn anything provided there is someone to teach him properly' (Kodály, cited in Szabo 1969, p.4). This belief is echoed by Bruner, (cited in Bann, 1977): 'Any subject can be taught effectively in some intellectually honest form to any child at any stage of development'.

Last among these fundamental principles is Kodály's own philosophy of life:

'Sic rerum summa novatur semper, et inter se mortales mutua vivunt'

And so the sum of things is ever renewed and mortals go on living through perpetual interchange.

Lucretius

De Natura Rerum,11, 76

(cited in Young, 1960).

This philosophy of human self-renewal reflects admirably the fluidity of the Kodály method; tirelessly probing, ever advancing and meticulously refining.

3.3 The pedagogical beliefs of Kodály

The paradox of the Kodály method is its ability to accommodate new ideas while at the same time maintaining a structured profile. Certain pedagogical rules, however, are mandatory no matter which other elements may be juxtaposed. Such principles are set out below and are a reflection of Kodály's own approach to music education.

*Teach the sound before the symbol.* It was a source of regret to Kodály that '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' (Kodály, quoted in Szabo 1969, p.20).

*Keep bad music away from children.* Kodály's belief here was that 'children should be prevented from coming into contact with bad music at as tender an age as possible, for by the time a child has grown up, it is too late' (Kodály, quoted in Szonyi 1973, p.13). Choksy (1981, pp. 8, 11) expresses the sentiment slightly differently: 'Only music of the highest artistic value (folk and composed) should be used in the education of children'. Kodály advocated 'preventive medicine' in music education because he realized that there is no cure for bad taste. He urged teachers to prevent the infection of 'bad taste' by shielding children from it and exposing them only to music of the highest quality, thereby cultivating in young minds 'good taste'. Kodály understood 'good taste' to be the ability to discriminate between high and low quality in music (see O'Leary 1986). Kodály reiterated the same sentiment in another way: 'Conversely, only art of intrinsic value is suitable for children! Everything else is harmful' (Kodály, quoted in Szabo 1969, p.23).

Concerning the use of moveable-doh sol-fa, Kodály entertained strong feelings: 'The scale will sound correct only when its 'pillars' are established in advance, and these 'pillars' are the notes of the pentatonic scale: doh - ray - me - soh - lah (d - r - m - s - l) solmisation, I think, should even precede acquaintance with musical notation' (Kodály 1941, p.2) Kodály set out the following pedagogical sequence to be observed in all new learning at each level in music: 'hearing, singing, deriving, writing, reading, creating' (quoted in Choksy 1981, p.10) This would seem to indicate that Kodály was not altogether elastic in his outlook, for some aspects of the method are non-negotiable; these must surely therefore represent the core of Kodály's teaching philosophy.

With regard to instrumental tuition for children, Kodály said: 'No child should touch an instrument before he is able to read fluently from at least the rhythm and sol-fa notation'
(quoted in Szabo 1969, p.20). The failure of teachers to implement this principle was seen by Kodály to be the cause of many instrumentalists playing 'as though they had learned a text in a foreign language of which they do not understand a single word' (quoted in Szabo 1969, p.20).

Kodály pioneered the belief that music reading is a totally separate operation from either playing or singing. Even today there are those who expect skill in music reading to occur automatically as a result of playing or singing. He wrote scathingly of his contemporary (circa 1940) instrumental teachers: 'Our worthy instrumental teachers are only now beginning to understand that music reading does not spring from itself. It is something that must be learned separately by both instrumentalists and singers. At the same time any normal child can learn it' (Kodály, quoted in Szabo 1969, p.20).

Although Kodály had respect for instrumentalists, he did not see them as the highway to a fine education in music. Musicianship, he believed, was created through singing. In the unequivocal maxim that the musician comes before the instrumentalist, Kodály did not seek to denigrate instrumentalists but merely to make plain his insistence upon an early vocal basis for music education: 'An instrument is only to be taken up when reading has already been mastered; otherwise the sound will become associated with the handling of an 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. Nobody should touch an instrument before receiving the preparatory training' (Kodály, quoted in Szabo 1969 p. 20 ).

Of supreme importance to Kodály was the skill of 'inner hearing'. He saw it as an 'ultimate' in musicianship. O'Leary (1986) records that Kodály believed 'inner hearing' to be the highest goal of any kind of special musical training. Inner hearing has two modes of expression: the ability to visualize heard musical sounds and the ability to hear mentally the aural effect of written notation, harmonic or melodic. This skill was upheld by Kodály
as the most valuable attribute of a musician of any age or period.

The final principle listed here takes the form of a prophecy made by Kodály that folk music will be extricated from the 'rubbish heap' and be used to build upon itself a higher art. The folk music to which he referred was that of Hungary, but the vision applies equally to every land.

In summary, Kodály's principles of music education are clearly intended for this world and not for some nebulous Utopia. His plans are directed towards the realistic guidance of living people and are designed to be achievable. The principles are at heart simply 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 learning environments' O'Leary (1986). Kodály's educational principles point the way to his true purpose in the development of musicianship, just as the term 'Kodály method' tends to point away from it; indeed, he often perplexed enquirers by his denial of even having a 'method'. That the term frequently appears in this study is not an undermining of Kodály's own position, but merely the employment of a popular appellation which has, for good or ill, become ingrained in the music-educational usage of the English-speaking world.

3.4 A framework for music education derived from the principles of Kodály

(i) Aim of Kodály's initiatives in music education

Kodály's prime aim was to raise the average quality of his Nation's (i.e. Hungary's) musicianship. It was never a part of his plan to populate the land with music virtuosi but to cultivate a musically receptive 'soil' which, from time to time, might produce a very small (but significant) number of such individuals. Using a sea-based metaphor, Vaughan Williams (1963) compared the ordinary musicianly population of a nation as 'the driving force which makes the body of the wave. It is below the surface that we must look for the
power which occasionally throws up a Schnabel, a Sibelius, or a Toscanini' (page not known). Kodály was under no delusion concerning music virtuosi; he knew well that they are an unpredictable phenomenon in any age. The music educator's gaze should instead be directed towards deceptively 'ordinary' children in school music classes who, given appropriate musical nourishment, can achieve in music far more than the majority of people would believe possible.

(ii) The rejection of elitism in music education

Past centuries have seen the creation of an elitism in western music largely centred upon privileged social position, the music of sophistication being jealously guarded as the preserve of the royal and aristocratic courts of Europe — and also of the Church. The rustic music of the peasants was disdained by the nobility and yet, by an ironic twist of fortune, this artless and spontaneous outpouring of the music of the people (folk song and folk dance) was recognized by Kodály as the ideal genre for every child's music education ... the musical 'mother tongue' of the nation. Kodály swept away all ideas of elitism in music, often declaring, 'Music is for everybody!' And again, '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' Kodály, quoted in Szabo 1969, p.4). His words were echoed by De Souza (1988): 'Music education should be for all students. The elitist aspect of this subject should be avoided and instead the aim should be to provide learning experiences, understanding and enjoyment for all students'. Whereas in classical times musical elitism was a form of socio-financial currency, an aristocrat flaunting his private orchestra and/or chapel choir as a symbol of prestige (along with his pack of foxhounds), in modern days a new division has been established between those whose skill in music is already acquired and those whose music potential is either not yet awakened or is never to be awakened. It was this barrier which Kodály and his disciples set themselves to remove at all levels of music education. Nowhere in the researched substantive literature did an author advocate elitism in music education. This may seem to the modern reader to be no more than natural
justice and yet for centuries it was *justice denied* to the vast majority of the population of Europe.

(iii) **Selection of the optimum environment for music education**

In seeking a workplace for children's education in music, Kodály selected the school environment rather than that of the home. In his experience little of musical value was to be found in the average home, for which reason children habitually came to school with no background of music making whatsoever. Having selected school as the most promising 'milieu' for the music education of children, it was inevitable that total responsibility should then fall upon the school for the *quality* of the children's music education. Both O'Leary (1986) and Bresciani (1987) wrote of the unreliability of a child's home as a base for music education, where influences in music were usually of a negative kind and training in music skills non-existent. 'We ought not to assume that a child will acquire skills in perception without formal training. Such conditions are found very infrequently in the lives of children, so schools must provide this training' (Bresciani 1987).

(iv) **Optimum practical age for commencement of music education**

Recognition of the brevity of the period of unselfconscious and all-embracing learning in the lives of children, (from pre-birth until age seven) led the authors to urge that an early start—from the age of three years — be made. This age is not ideal for the beginning of music education; it was chosen simply because it was the age at which children in Hungary enter school. Kodály's own favoured age for the commencement of formal music education was *much* earlier than three years. When once, at a music conference in Paris in 1949, Kodály was pressed to state his idea of this ideal age, he made the now famous reply: 'Nine months before birth!' Three years after the Paris visit Kodály modified this ideal: 'Today I would go further. A child's musical education begins nine months before — not his own — but his *mother's* birth!' [researcher's italic] (Kodály, cited in Szabo 1969, p.4). Australia,
with its burgeoning 'child care centres' would seem well placed to begin a child's music education even earlier, preparing the way for future learning readiness in other academic pursuits at regular school age, as well as establishing and nurturing receptivity for music learning.

(v) Balance in approach to the music education of the young

Although music education in young children must be an enjoyable experience, the 'fun' element must not be allowed to become its 'raison d'etre'. Such a 'skewed' attitude was seen as a danger by De Souza (1988) who wrote of the difference between fun and the deeper enjoyment which 'comes from understanding and achieving'. Kodály expressed the same idea in different terms when he spoke of enjoyment in music being discoverable in proportion to the development of musical skill.

(vi) The singing voice as the ideal vehicle of music education

Having set the field for music education in childhood it was next necessary to select the vehicle of learning. In Kodály's mind there was no doubt that it should be the unsupported singing voice. At once the most natural and most expressive of musical instruments, the voice is always available and costs nothing. 'Only where it is based on singing does a musical culture develop. Instruments are available to only a few, but the human voice, the finest of all instruments, free and accessible to everyone, can become the fertile soil for a general musical culture' (Kodály, cited in Szabo 1969, p.4). Through the voice and the intervallic training system known as 'relative solmisation', Kodály foresaw the materialization of his aim for universal music literacy in children. 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' (Kodály, cited in Szabo 1969, p.20).
(vii) Quality of content in music education

The care taken in the provision of an approach to music education was continued in Kodály's selection of its musical and conceptual content. Only the finest and most appropriate in music was admissible (i.e. folk songs of the children's native land) and the education concepts were child centred, universal and imbued with truth and musical good sense. By setting before young children a diet of the best in music, Kodály reasoned that they would acquire a taste for it and reject all that was mediocre in music and in life. '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 upon his taste' (Kodály, cited in Szabo p.4). Katalin V. Forrai, who has charge of Kindergarten Education in Hungary and who was a founding colleague of Kodály, puts his ideal into practice by ensuring that young children are introduced to ... 'the most suitable and the best musical material available' (Forrai, cited in Szonyi 1973 p.35). In another place Kodály expressed his concern in a different way: 'Conversely, only art of intrinsic value is suitable for children! Everything else is harmful' (Kodály, cited in Szabo 1969, p.23).

(viii) Capacity of children for music learning

If the scope of Kodály's philosophy of music education is infinite, then no less so is the capacity of children, suitably taught, to grow in musicianship within that philosophy. The authors identified the underestimation of children's ability to 'fly' in music as a great disservice to the young in the mind of their teachers. Kodály himself set no such limits on children; he maintained: 'A child can learn anything provided there is someone to teach him properly' (Kodály, cited in Szabo 1969, p.4). Being an obstacle to children's progress in music education is not a light in which music educators would care to be seen and yet it would seem that too many teachers, by placing upper limits on children's educational potential, effectively block their pupils' chances of achieving excellence in music.
4.1 Introduction

Before making a comparison of the views expressed by the Kodály experts, it is necessary first to describe the development, the 'administration' and method of data analysis employed in relation to the interviews, each expert having been interviewed once only.

4.2 Structured interviews with the Kodály experts

The development of the interview questions dated from the time of selection of the research problem itself. As a practitioner of Kodály-based music education over nineteen years, the researcher had, during that time, encountered certain questions which to him as an individual seemed unanswerable. When the opportunity for a research project arose, it seemed a fine opportunity to test the imponderability (or otherwise) of the questions on certain people with a far wider range of experience in Kodály-based music education. The two experts who participated in this research had a combined experience in excess of fifty years in study, teaching and practical musicianship associated with Kodály's philosophy of music education.

The research problem had two aims: on the one hand, to establish the relationship between the Hungarian original of the Kodály method and the Australian version devised by Deanna Hoermann, (using as her source the 'Children's Song Book' of Marta Nemesszeghy, an early disciple of Kodály and close collaborator in the construction of the of the Kodály method for the Primary School), and on the other, to determine the extent to which music practitioners in Australia are observing the principles of music education prescribed by
Kodály in their day-to-day work using Deanna Hoermann's series of teaching materials referred to under the generic title of Developmental Music Programme (Kodály-based) by Deanna Hoermann, with school children.

The atmosphere in which the expert interviews were conducted may have approximated to the approach described by Stenhouse (1982): 'But I think the interviewer should always maintain the distance of being a visitor or stranger to the situation, however friendly he may become.' (p.14). The researcher's 'road' in this instance was clear, since he actually was a 'visitor' who was 'a stranger to the situation', even though he was working with established friends! The working milieu was serious and businesslike, yet not without a certain undercurrent of geniality.

4.21 Development of questions

All questions in the interview were devised with the theme of Australian Kodály-based music education's relatedness to Kodály music education principle and in some cases the relation of the latter to Australian and Hungarian pedagogical models currently in school use. The existence of a unifying theme did not prove to be an impediment in the selection of questions; on the contrary, it tended to show how Kodály-based music education is underscored at every turn by the principles from which it was developed. For a more detailed account of the sources from which the questions were drawn the reader is referred to section 2.21 (Chapter 2) and the whole of Chapter 3, where it will be seen that the substantive literature supplied much of the material for interview questions and the questionnaire.

Some questions inquired into comparative cultural relevance, some into the broad administration of the KMEIA, some were concerned with acquisition of the skills of musicianship, while others investigated the cooperation between the philosophies of Kodály and Orff. Elements of music ethics were scrutinized, as was the question of empowerment.
for modification of strategic approach to music education among music practitioners. Care was taken to obtain responses which, whilst objectively based for reliability, were also richly endowed with personal opinion and feeling. It was important, for the researcher's aim to be realized, that the data collected should be a personal record (i.e. a record created by personal experience) and not a 'tick-the-box' document. Only by this means could the research claim to be truly qualitative in its method of inquiry.

4.22 Format of interview

The researcher found himself in a dual role, being 'planning administrator' at the preparation stage of the interviews for the Kodály experts, then 'facilitator-administrator' during the interviews themselves. In this latter capacity it was occasionally necessary to furnish additional details to the interviewees in order that they might the more incisively fashion their responses. In this regard care was taken to offer the bare minimum of additional material.

The areas in which the two experts were in accord became the basis for a questionnaire to be placed before four Kodály music practitioners in order to determine how their independent opinions might 'sit' in relation to the views of the experts and those of their fellow music practitioners.

The selected method of data collection from the experts was that of case study, the researcher recording thoughts, convictions, opinions and recollections drawn from the rich and varied experience of these two leaders in the field of Kodály-based music education. These people worked in parallel (but with complete independence) to establish a common position which, for the purpose of the research, would be regarded as the recognized, informed, Kodály statement in Victoria: the control experiment, in effect. In order the more effectively to assure their independence in the inquiry, neither expert was told how many other experts were involved in the study nor the manner in which their contributions at interview might be employed. They were informed only of the broad nature of the research,
namely, that it was an inquiry into the relevance of the Developmental Music Programme's Magyar-Australian cultural modification and the degree of conformity or diversity shown by Australian music practitioners in drawing upon Kodály music education principle for guidance in class music programmes. As has been noted already, this consensus was achieved without difficulty since in matters of Kodály music education principle the two experts responded with a high level of unanimity. Depending upon the philosophical persuasion of the reader, this occurrence might seem either remarkable or else fail to excite any comment at all.

In the interests of helping the experts to frame their answers and subsequently to maintain their train of thought, a copy of the text of each question was given to the interviewee immediately prior to its reading aloud by the interviewer. Other than this the experts received no pre-view. In order to give the interviewees adequate time for reflection between questions, the tape was stopped after each completed response, being restarted only on a signal from the interviewee. The incisiveness that is apparent in the recorded responses may be attributable, in part at least, to this visual / aural approach, the speakers holding their (often extended) discourse firmly to the line of questioning.

In defence of this somewhat unusual approach to interview, the researcher would say but this: it was done in order to enable the experts to work under conditions approaching 'zero interviewing pressure', expressing themselves as they might wish and at whatever length, so that at a later date they might not in dismay call to mind some important observation which, at the critical moment of interview, they had by oversight omitted from their remarks. Because the content of the ensuing questionnaire was planned to 'flow out of' the interviews with the experts, and from the questionnaire to the lesson observations and interviews with the music practitioners, it was considered politic to remove every possible obstacle from the experts' path in order to obtain a truly complete account of their views.

Stenhouse (1982), favours for the reflective type of interview (of which the interviews with
the experts were intended examples) a side-by-side seating arrangement with both parties facing the tape-recorder, the controls of which should be within easy reach of the interviewee. Strictly, Stenhouse makes the latter recommendation for the interrogative type of interview, but it well suited to the egalitarian style of the present reflective interview. In the event only one interviewee exercised the prerogative of stopping or starting the tape during a response. Stenhouse writes, 'sitting side by side favours the reflective style. The interviewer invites the interviewee to look out on his world and share his conception of it with others. Interviewer and interviewee collaborate to make a record, probably on a tape-recorder which they face and which becomes their audience.' (Stenhouse 1982, p.14). And again (but of an interviewee in an intended interrogative context): 'If he wishes to speak off the record, he need only press the pause button' (Stenhouse 1982, p.14).

One avoidable area of anxiety was removed at a stroke by the selection of high quality, one hundred-minute magnetic tapes for the recording of the interviews. And to make certainty doubly sure, an additional tape of the same playing duration was held in reserve. In the event the spare tape was never required but its presence was reassuring when watching the revolving spools of the recording cassette. Although there was a time limit upwards of two hundred minutes for the completion of the interview, the experts were at liberty, within this frame, to express themselves at leisure.

4.23 Method of data analysis

In the description above, which relates to the administration of the data analysis from the expert interviews, some overlapping into 'method' has occurred. Consequently some repetition may be unavoidable in the following description of the method of data analysis.

Briefly, because it has been mentioned already elsewhere, the recorded interviews were transcribed under conditions which maintained the anonymity of the two Kodály music experts. The transcripts completed, they were mailed to the interviewees who read and
verified the text. Comparison of the two transcripts followed almost at once, the researcher's observation of a high correlation between the texts being recorded and inserted later in this chapter. Using the comparison document as a 'source book', a short account was written in summary of its contents. This text may be found at the conclusion of the present chapter.

4.3 Comparison of responses by Kodály experts from structured interviews

In answer to Question 1 (Did the transplantation of the Kodály method from Hungary to Australia necessitate some change of principle in addition to changes in content?), both experts maintained that change in the content of the Kodály method was inevitable when it was introduced into Australia; further, each said that change in content was an essential feature from the earliest stage of planning. Both experts, one overtly and the other by implication, rejected the notion that principle was altered by the introduction of the Kodály method into Australia. They believed that, since the Kodály principles hold a universality of applicable to music, the necessity for alteration ought not to arise.

The response of the experts to Question 2 (Is the Australian embodiment of Kodály's educational principles as relevant to the Australian educational situation as is the original to the Hungarian, or is it a compromise based on a foreign import?) was again unanimous. Both experts were of the opinion that Kodály's principles do not have the same application within the Australian music education system as in Hungary, the principles being unjustly treated in the former country. Only injustice prevents the teachings of Kodály from being far more influential in Australian music education today. The alleged inertia and shallowness of the Australian music education system was roundly condemned by the experts as the source of apathy towards Kodály's philosophy in this country. The suggestion that the Kodály method in Australia might be 'a compromise based on a foreign import' was firmly rejected, again on the grounds of Kodály's universality of relevance to all music.
education.

A unanimous judgment was recorded for Question 3 (Current policy in Australia largely approves of co-operation between Kodály and Orff methods. Is this a deliberate turning from Kodály's spirit or is it still somehow acceptable within the Kodály philosophy of music education?) in support of cooperation between two philosophies of music education which once were considered to be mutually exclusive. Neither expert felt that there was any incongruity in choosing to add extra 'colour' to a vocal method of music education through the use of Orff instruments, but at the same time they were firmly of the view that the main educational thrust should be Kodály's approach with added enrichment supplied by Orff, and not vice-versa. The superiority of the singing voice over instruments was accepted as fact, it being championed both expressively and economically by the experts as the ideal vehicle of music education.

Both experts attested to the existence of the problem mentioned in Question 4 (In your opinion does there exist a problem of unauthorized change to the teaching principles espoused by the Kodály Music Education Institute of Australia [KMEIA] by music teachers who are insufficiently well acquainted with the aims of the Kodály method? And if the problem exists, would you describe it as trivial, mild, irritating, serious or extremely serious?) Each, however, differed in his/her estimation of its degree of seriousness. On the one hand, the problem was thought to be 'mild' and on the other, 'serious' or 'very serious'. Both experts attributed the rise of this situation to a lack of professional training rather than to deliberate waywardness on the part of music educators.

One expert laid the responsibility for inadequate training on cuts in the Government's spending on education which has removed the music specialist (who formerly provided support services for the class music teacher). The other expert was dismayed by the lack of activity in tertiary institutions in support of music education and in particular the philosophical nurture of the music educator in training.
Both experts felt that the solution to the problem of unauthorized changes to Kodály's teaching principles lay in the appointment to schools of well-trained and informed music practitioners. They felt that ignorance of Kodály's philosophy (and not mischievous intent) is the prime factor in the unauthorised alteration of the teaching principles.

Again, in Question 5 (Are music teachers in general setting instrumental performance as a higher goal than musicianship through singing?) the experts were shown to be independently in agreement. They saw singing as a victim of the current fashionable trend towards bands and orchestras in schools and colleges. Today singing is largely denied its rightful honoured place as the ideal expressive vehicle for music education, being generally ignored by music departments and school councils in their apparent desire to be attuned to the latest trends in music educational thought, which currently favours the instrumental ensemble.

Both experts expressed regret at the basic ignorance of music educators in their unawareness of the beneficial effect of singing upon instrumental work in the improvement of tone and the shaping of nuance and phrasing. Both were critical of instrumental music programmes which were divorced from the classroom music programme, such programmes being rejected as rootless.

Although both experts made a similar response to Question 6 (What is the reality of improvisation within the average Australian music class studying Kodály method?) in laying emphasis upon the great importance of improvisation in a Kodály music programme, neither could be specific concerning the actual quality of skill expected to be found in Kodály classes. Each was of the opinion that the incidence of improvisation depended very much upon the musical calibre of the teacher, only the more able being sufficiently confident to attempt it systematically in class.
Both experts were of the opinion in Question 7 (In your dealings with class music teaching, to what extent have you come across changes to Kodály's teaching principles which would constitute an abuse of his intentions for child education?) that such abuse exists and that it takes two main forms: first, through the failure of teachers to meet Kodály's demanding standards of music excellence in their approach to the task of teaching, and secondly, in their failure to perceive the superior potential musical ability of apparently ordinary children in schools when suitably motivated by a skilled teacher. Neither expert spoke in specifics but referred to a prevalent situation beyond their immediate environs.

Expert 'B' added further observations to the list of misuses. These were: lack of qualifications in teachers, unwillingness of teachers to move beyond 'fun and games' in the teaching of class music, the infrequency of music lessons in the school timetable and pressure from school principals and the parent body for the teacher to produce popular music which is unsuitable for children and which does not grow from the class music programme. Expert 'A' embraced similar sentiments which are recorded elsewhere in response to a later question.

Question 8 (How seriously is the principle of singing at sight implemented in schools?) elicited a terse response from each expert. The immediate remark was, in essence, 'Not seriously at all!' They believed that the challenge of singing at sight is too severe for most music practitioners, who would tend to lose both heart and direction too soon. Again, tertiary institutions were criticised for their failure to teach students the skill of sight singing to a standard of practical facility.

In view of the response to Question 8, it was inevitable that Question 9 (Generally speaking, do children learn to sing at sight 'note by note', or are they encouraged to use the Kodály principle of 'music map reading?') should be treated dismissively by the experts, who observed that if children are not taught the skill of sight reading at all, then there is little to be gained from a discussion of favoured approaches.
The experts acknowledged with regret in Question 10 (Are Australian adults in general overlooked by Kodály practitioners using a method which was intended to embrace the whole of society?) that Australian adults are overlooked by Kodály practitioners. Both further ventured a possible remedy in the form of adult, Kodály-oriented choirs. Anticipated pitfalls included impatience among adult students to see spectacular results and adult agitation to study unworthy music under the aegis of Kodály. Despite its desirability, neither expert saw any likelihood of its implementation in the near future.

There was full agreement in answer to Question 11 (Is the KMEIA the only body in Australia authorized to modify principles of Kodály method for application to the Australian situation? If so, is it still appropriate that the Kodály method be philosophically administered from a central source, as Kodály himself was the central source of reference for his method in Hungary?) among the experts, who each strongly supported the appropriateness of a central administrative body, the KMEIA, to give guidance and support to Kodály practitioners in Australia. Both pointed to the recent major achievement of the central committee of KMEIA in the drawing up of the first-ever 'National Curriculum' (not yet published at the time of writing) for use by Kodály practitioners in the whole of Australia.

Neither expert knew of any instance of a dictatorial attitude on the part of the central committee of KMEIA; on the contrary, the central committee was perceived to be a democratic body, all Australian states being represented among its members.

In Question 12 (Should the individual teacher be empowered to make modifications to Kodály's principles to meet a specific classroom problem or need? Is this common practice, in your experience, among a significant proportion of classroom teachers?) were of the opinion that, given the breadth and good sense of Kodály's educational principles, only the uninformed person would ever wish to modify them; and being uninformed, might possibly
be unacquainted with them. If only, the experts maintained, individuals would apply themselves conscientiously to the study of Kodály's principles of music education, they would find them to be equal to the demands of every music educational circumstance. They would, in effect, find themselves already empowered beyond their needs.

In answer to Question 13 (In cases of breach of Kodály principle by classroom teachers, do these, in your experience, occur mainly: (a) by conscious design, or (b) through ignorance of Kodály's philosophy?) both experts favoured the explanation of ignorance as the main cause of such breaches. The experts suggested that if music practitioners were better informed and more musically skilled, they would not deviate from Kodály's teachings. The inference here was that a lack of musical skill causes some teachers to select pedagogical strategies which effectively screen from the class their professional shortcomings, even though these veiling strategies may well result in the omission of vital aspects of the developmental programme.

Understanding and sympathy were extended by the experts when responding to Question 14 (Is it reasonable to expect Australian music teachers who have difficulty in achieving even evolutionary change in their approach to music teaching, to embrace the revolutionary changes inherent in Kodály's philosophy of music education?) to music practitioners with traditional training who now find themselves confronted by Kodály's approach to music education, an alien concept. Their opinion was that because there are alternative and easier music teaching options, these teachers gravitate towards popular music and the playing of recorded music — approaches which demand little preparation, the minimum of demonstration and no time-consuming monitoring of children's progress. One expert confessed disappointment, the other despair, in face of the apathy of music teachers who ought to be taking up the challenge of a more worthy approach to music education for the sake of their pupils. But, the realistic view being adopted, the experts felt that it was not a surprise if music teachers of average enthusiasm should fail to be inspired by Kodály's philosophy or to accept its challenge.
There was full agreement by the experts in Question 15 (To what extent do Australian music educators take risks with their professional stance by openly blending it with their personal cherishing of the art? Is risk taking expected of practitioners of Kodály method as a matter of 'principle?') on the necessity for risk taking in music education, as indeed in any area of education. The risk, they indicated, takes the form of standing up for the highest and finest in music when the student and parent body desires something less elevated. It was felt that the conscientious music educator must expect some degree of isolation and conflict in defending his/her beliefs touching Kodály's educational principles.

Unanimous misgiving greeted Question 16 (Increasingly school councils are recognizing in music a way of creating a positive public image of their institution through quality concerts and tours by pupils. Is such a policy in breach of Kodály's vision for music education, and if so, what should be the stance of music educators in such schools?) as the experts considered the effects of music tours and concerts which are divorced from genuine classroom programmes. Such public display was regarded by the experts as lacking in integrity, an exercise entered into for vainglorious satisfaction and not always by musicians (school councils, principals and parents attracting proportionate criticism). The tenor of comment was not antagonistic towards tours and public concerts per se; such functions were felt to be positive events, provided always that students and teacher are in a state of artistic preparedness. But again it was stressed that such preparedness must be reflected in the quality of the class music programme. Concerts and tours which met the above criteria would possess, it was believed, far greater educational and artistic merit than an arbitrary programme could ever hope to achieve.

It was felt that the stance of the music educator, in face of pressure from educational authorities and the parent body to prepare a concert tour by the school musicians, should be as follows: basic assent in principle and a firm stance concerning the timing of the event, (student readiness always taking precedence over tour itineraries). If performing readiness
should require a delay, even of several years, then the tour must ungrudgingly be postponed for that length of time. The idea of the building of an annual concert tour tradition in a school must be firmly resisted, except where the classroom music programme and the musicianship of the student body meet the aforementioned criteria for public appearances.

The experts could express only pity for those in authority who would attempt to commit young musicians with incomplete music educational backgrounds to a public concert or concert tour, such people being motivated by self-interest rather than from genuine concern for the students and their education in music.

In Question 17 (In these days of straitened circumstances for music education, can the music educator realistically be expected to make a stand for principle when school authorities are often reducing school programmes to effect financial economies?) the experts drew attention to the marked advantage enjoyed by the Kodály approach over other music programmes —namely its low running costs (the employment of a proficient music teacher being the sole heavy financial burden). Given the appointment of such a well-trained and industrious teacher, a great deal could be accomplished in the classroom programme using little equipment. The recommended policy for music teachers in times of austerity is to continue to follow one's educational vision and to avoid confrontation with school authorities over harmful reductions in music education funding. It was observed that music education would be ill served by such misplaced courage, since the teacher concerned might well be dismissed for his/her pains! It was observed that major reductions in the music budget usually affect the orchestra and band more acutely than the Developmental Music Programme (Kodály-based) in the classroom.

Whilst acknowledging the reality of the problem outlined in Question 18 (It is increasingly the case in schools and in the wider community that music is employed as a background to other, non-musical, activities. Is such use of music contrary to Kodály's own wishes?) the experts felt unable to condone the practice in general, declaring it to be contrary to the
educational principles of Kodály. They both upheld the view that performances of music demand the full attention of the individual, whether as audience or as performer. Since music is a form of communication, the listener and the performer are required to make a thoughtful and/or emotional response; to ignore its message and/or to converse over it is to exhibit, at the very least, common bad manners.

The experts conceded, with reservations, that the criticism levelled against the Kodály method in Question 19 (Is there justification in the accusation sometimes levelled against the Kodály method, that it is too structured and constrained by principle? Does Kodály encourage spontaneity and ingenuity among his disciples, or does he wish that they be strictly 'people of the book'?) contains an element of truth. Having ceded the point they were then moved to observe that every system of human learning is structured, including the Kodály method, Mathematics and English reading and writing! Further, they regarded the level of structuredness of the Kodály method to be totally appropriate for the purpose, and never oppressively so.

Reasons advanced by the experts for the criticism of Kodály method contained in Question 19 ranged from personal ignorance to lack of experience of good quality Kodály music programmes in action.

Whether or not a given music practitioner is a 'person of the book' was considered to depend to a considerable degree upon his/her level of skill and experience in music, the well trained music practitioner with foresight being free to apply the principles at will, and the novice needing support from the Developmental Music Programme manual. By drawing attention to this consideration the experts showed that the need for musical development is by no means restricted to the pupil alone but applies no less to practitioners, administrators and parents.

The suggestion that Kodály does not encourage spontaneity was recognized by the experts
as an old and worn argument put forward by people whose primary purpose is to find fault. Neither expert considered the criticism worthy of extended comment, since it was viewed as mere 'carping' upon an ill-conceived notion.

The experts agreed, with regret, that the opening sentence of Question 20 is true: (Silence today is at a premium. Is it reasonable, in our noisy world, to insist upon the observance of Kodály's principle of the absence of any other sound when listening to music?) They did not, however, accept that the situation is irremediable. They recommended that silence in relation to music be encouraged, both in terms of spoken language and of controllable incidental noise. The observation was made that silence, in modern society, carries strongly negative connotations which would have been alien to our forebears. It was felt that progress in effecting a reversal of the popular attitude towards silence might be made through a thoughtful approach to music. Conversely, people ought to be encouraged to engage in private study without need of a background of recorded music in their minds.

A reasoned compromise was proposed: silence need not accompany every piece of music in every situation but there should be a time for the focus of attention to be the music alone — and at such times background silence should be as complete as possible. The experts entertained no doubts concerning the value of silence and they urged every effort to assure its preservation.

4.4 Discussion of experts' views in relation to the review of the substantive literature

Both of the experts expressed views which supported the central music educational principles of Kodály as set out earlier in the chapter. This was a personal position established independently, one of the other, and with no allusion by the researcher to the tenets of the substantive literature. This would appear to indicate at an early stage in the inquiry that the two experts had fully assimilated the music education principles of Kodály
into their own philosophy, acquiring not only an understanding of these principles but also personal belief in them. This last consideration deserves special emphasis since the research was as much an attempt to garner shades of belief as to assemble objective, verifiable data. And yet in the expression of their views there was no trace of orthodoxy; rather, they moved freely within Kodály's philosophy of music education, creating in the listener the impression of being happily disposed towards this discipline.

(i) Variety within unity

It was illuminating to observe that, although the experts were independently in agreement, there was marked individuality of expression. For them the Kodály principles were not a kind of catechism to be recited in a prescribed form of words. This point may be verified by reference to the transcripts of interview of Kodály experts 'A' and 'B' which are available on request.

(ii) Cultural modification of content

The introduction into Australia of the Kodály-based DMP necessitated modification on cultural grounds but the experts did not see this as a contravention of Kodály's intentions, since the changes affected content only, and not principle. Kodály's music educational philosophy was seen to be sufficiently deep and broad to accommodate such cross-cultural change. As Expert 'B' remarked, the changes in content had been seen, from the inception of the project, to be necessary: 'I don't think in Australia we ever really wanted to transplant the Hungarian Kodály method straight into Australia (sic). There was (sic) always automatic changes that were going to be made.'
(iii) Current influence of Kodály method on Australian music education

When asked for an assessment of the influence of the DMP upon music education in present day Australia, a candid response was offered by both experts. The influence of Kodály upon the thought of Australian music educators was less pronounced than might have been expected, owing to apathy and an unwillingness to accept the very real challenge of this revolutionary approach to music education, which if fairly evaluated, would be recognized as being relevant to Australian (and any other western) society. It was cause for regret to both experts that a philosophy with such potential for relevance to Australia was judged to be less relevant than was the original to Hungarian music education. Expert 'A' declared: 'No! it's not as relevant to the Australian educational system ... much more to be regretted; I wish it was!' (Interview Transcript for Expert 'A', Question Response 2 [hereinafter abbreviated to: ITEA: 2]) Expert 'B' saw some culpability in the attitudes shown by 'pigeon-holers', i.e. persons who unfairly compartmentalize visionaries like Kodály and others: '... People who don't know much about his [Kodály's] philosophies, like to categorize and put him into a very small box. I oppose that sort of sentiment' (Interview Transcript for Expert 'B', Question Response 2 [hereinafter abbreviated to ITEB: 2]).

(iv) The problem of unauthorised change to principle

The problem of unauthorized change by music practitioners to Kodály's principles was accepted compassionately as an unavoidable reality in view of the phasing out from State Primary schools of the music specialists who once gave such valuable support to class music teachers in terms of advice and training. Now that their services are no more, teachers are thrown upon their own, often slender, musical resources, and contraventions of educational principle result simply from 'not knowing'. Both experts recognized the situation as a problem but differed in their estimation of its seriousness. Expert 'A' encountered it only intermittently whereas Expert 'B' considered the problem 'serious' to 'extremely serious'. Blame was directed, not against music educators in class but at cultural
ignorance in high places of government, the shortage of money for arts education and the frequent inadequacy of music teacher training in the planning of courses by tertiary education institutions. Thus undertrained music practitioners were held, in the view of the experts, to be 'victims' rather than 'wrongdoers'.

(v) Rise of the instrumental movement in music education

The current trend in music education circles to regard the instrumental medium of music and not the singing voice as the key to well-founded musicianship, was regretted by the experts who saw it as being in opposition Kodály's teachings. It was strongly suggested that, as band and orchestra programmes gain momentum in schools, so singing may suffer proportional or disproportional neglect. This situation may then cause vocal musicianship to become progressively less attractive as a working medium in the eyes of class music practitioners. Were these events to occur, then a destructive chain reaction would have been set in motion.

(vi) Major departures from Kodály's established music education principle

When asked for examples of misuses of Kodály's music education principles, the experts cited areas which might not be considered obvious. Expert 'A' regarded the popular music repertoire selected by some music educators for performance by children as totally unsuitable, endangering both artistic taste and vocal quality. This was viewed as a serious abuse of Kodály's principles. Expert 'B' criticized music practitioners who consistently fail to envision the heights in music education to which children might aspire if only given timely guidance and encouragement. These two instances cited by the experts approach the
issue from opposite ends of the same 'beam': on the one hand, children are misled to their harm by ill-conceived encouragement in popular music and on the other, valuable encouragement is withheld because of a lack of faith in the potential of child musicians. The latter abuse was believed to be the greater evil, owing to its harmful, cramping effects on the spirit of youth, with consequent loss of emotional, intellectual and aesthetic capacity.

(vii) The Kodály principles and change

With regard to modification of the music education principles of Kodály, both experts were of the view that such modification is neither desirable nor necessary. The Kodály principles, they maintained, are already sufficiently broad in scope to enable free movement of music educators in their work. Only pedagogically weak approaches to music education are impeded by Kodály's philosophy, it being observed that those who attempt modifications are frequently music practitioners with scant knowledge of the principles and their application in music class. Choksy observes: 'Any pedagogical technique may be misused in the hands of a poor teacher; a philosophy such as the one bequeathed to the world by Zoltan Kodály cannot be.' (Choksy 1981, p.11).

(viii) Reform in the training of music practitioners

Faced with Kodály's earliest problem of reform in music education, the experts independently agreed with him in the identification of inadequate music teacher training as the root cause of ineffectiveness in music education. This deficiency was cause for deep regret by the experts. It was seen to lead insecure music practitioners to introduce harmful curtailments into the Developmental Music Programme for no better purpose than to obscure from the pupils certain areas of weakness in their own (i.e. the teachers') musicianship. The skills of sight singing and improvisation were named as two of the most valuable areas which are also the two most habitually neglected. Kodály's principle of
music literacy seems unacceptable to practitioners who do not sing well at sight. This concern was also expressed by Kodály, who made the following Latin proverb his own: 'Tam turpe est nescire musicam quam litteras ... a man is illiterate, not only when he is unable to read words, but also when he is unable to read music' (Kodály, cited in Szabo 1969, p.10). Certainly, there must be many people today, in all walks of life, who would be highly affronted by this definition of literacy which Kodály chose to be the cornerstone of his philosophy of music education. No suggestion was made by the experts that sight singing and improvisation might be the preserve of the musically gifted; they saw these skills as trainable areas of musicianship within reach of all who have access to a resourceful teacher and demonstrate willingness to practise conscientiously. Of this question of patient application to skill acquisition more will appear later.

(ix) The role of the music educator as 'risk taker'

Risk taking in class by music practitioners was acknowledged by the experts as an inevitable consequence of being a music educator (or indeed, an educator of any kind!) The particular kind of risk to be taken was identified by the experts as the moral obligation to defend the noblest and best in music from the depredations of those who might prefer a less elevated approach. Expert 'A' put it pithily: 'We'd (i.e. the school authorities) love a bit of rubbish!' (ITEA: 15). Musicians must resist the leaders in education when they make demands of questionable musical taste which also endanger children's singing (and possibly speaking) voices for the sake of 'putting on a rubbishy school musical that's got "Rock" in it: they have no understanding!' (ITEA: 14). A specious justification for such activities as the above has been, on at least one occasion, the supposed benefits of enhanced good fellowship and cooperation among the staff, resulting from the presentation of a 'Rock' musical in a certain school. The price of 'good fellowship' was considered by Expert 'A' to be too high: '... the idea of offering children the best music education is very far from most of their minds: very far! ... I still get people who say, "Why don't you do some 'Pop' music with the children? Why don't you give them something that will be really fun? " ...
And of course, you can't do it, because you can't use it ever ... ' (ITEA: 14).

Expert 'B' expressed the necessity to stand firm against oppressive ignorance in these words: 'Teaching's always a risk! ... But it always intrigues me that people seem to feel that this is just a children's 'programme' and the artistry of music, and the real art of music [implied: do not] have a place in the so-called programme. They are very ignorant, if that's how they feel. I mean, no matter how simple a tune, or how simple a performance, the artistry and the beauty of the music and the excellence of the performance should be 'first and foremost'. (ITEB: 15). Desire for enhancement of school 'image' and/or personal self-seeking can lead persons in positions of authority in education to cause musicians to embark (and sometimes musicians themselves are the prime movers) upon educationally sterile manoeuvres which disrupt the carefully ordered sequence of 'concept' and 'skill acquisition' in the Kodály-based music education programme. Some music practitioners were said, by Expert 'B', to have distinctly separate standards for their touring orchestra and band in comparison to the class music programme of the school. Such people are attacked vigorously by this expert: 'Oh, yes! Every Tom, Dick and Harry wants to do a tour. If only they'd realize that their tours would be a damn sight better if their music education programme was better within their classroom, because their standards would be much higher ... Some music tours are not primarily musical events, but 'ulterior motive' events' (ITEB: 16).

(x) Attitudes towards financial hardship in music education

In their deliberations upon the attitude of the Kodály practitioner towards his/her vocation in times of financial stricture in Australian music education, the experts followed the optimistic view of Kodály himself, who, when faced with a similar (but more intense) situation in Hungary, concentrated upon excellence of musicianship within his sphere of possibility and largely ignored his lack of monetary support. His attitude of mind in face of straitened circumstances led Kodály to fashion the following memorable saying: 'The
greatest trouble is not the emptiness of the purse but the emptiness of the soul' (Kodály, cited in Bonis 1974, p.126). Kodály achieved a 'bloodless 'cultural revolution' in Hungarian music education by virtue of being wealthy in spirit and slender in purse. For their part the experts were reassuring, pointing out that the Developmental Music Programme (Kodály-based) is one of the most valuable and at the same time inexpensive, music education programmes yet devised. (Experts A and B). Using this approach much can be achieved with very little capital outlay — beyond the music practitioner's salary. Where the funding burden of expensive instruments cannot be countenanced by school finance officers, the Kodály music practitioner is content to forego the luxury, being able to achieve the goal of music literacy just as well (if not better) without the possible distraction of instruments.

(xi) Prevalent forms of ignorance adversely affecting Kodály-based music education programmes

The impression gained from the above extracts is that of ignorance taking two forms: one, a simple 'not knowing' and the other an aggressive stance born of 'not knowing the not knowing'. The latter kind would appear to be the more prevalent in music education and possibly the more difficult to address. Fortunately for music (and humanity) the music practitioner's young charges belong, by virtue of childhood, to that 'body' which hungers because it 'knows that it does not know'; hence the phenomenal capacity for learning to be found in the young. Of the ignorance manifested in adults as 'bad taste', Kodály writes: 'In grown-ups this sickness [i.e. 'bad taste'] is incurable in most cases' (Kodály, cited in Szabo 1969, p.10). Elsewhere he informs the reader of the astonishing learning capacity of children: 'The kindergarten child finds no difficulty in learning things which it would be too late for him to learn in the Primary school' (Kodály, quoted in Szabo 1969, p.8), and again: 'Children have a limitless capacity for learning ... ' (Kodály, quoted in Szabo 1969, p.6).

(xii) Obligation to reality as found in music

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Fully recognizing the constraints of reality, the experts were of the opinion that music is worthy of the listener's full attention and that it ought not to be subjected to ignominious treatment through misuse as 'background filler' for non-musical activities such as Art and Craft or the eating of school lunch. Wherever possible (and it was acknowledged sometimes not to be so) the experts recommended that music be attended to exclusively against a 'backdrop' of silence (Experts A and B: 18). Reason dictates that motorists, for example, ought not to be required to park their cars in a peaceful country lane in order the better to appreciate a radio concert. On the other hand, in a music lesson, where music is the stated object of study, it was considered to be at the very least reasonable to ask the pupils (and the teacher) to listen in silence. Other than this the communication of emotion and beauty of form through music can be but partial at best. If music be language of the emotions 'spoken' by the composer to communicate with his/her audience via the medium of a performance (and it is by long usage established to be so) then even on the level of common good manners one is required to pay attention when engaged in such conversation.

(xiii) Structuredness in Kodály method

The negativity with which the 'structuredness' of the DMP is regarded in some quarters, was treated by the experts rather in the spirit of a celebration and not at all as a defence. Certainly, no apologies were forthcoming. It was pointed out that Kodály's approach to music education, in common with any system of learning and teaching, is built upon ordered structure. While some systems are over-structured, this does not apply to the Kodály approach, the structure being tailored to the needs of the learning and teaching situation with an absence of superfluity. Inexperienced music practitioners could find all necessary support from the structure provided, whilst the more experienced could refer to it as need arose, as a guideline and/or a point of reference. Incidentally it may be of value to recall that in Kodály the structure exists to aid equally the teaching of the teacher (who is in a real sense a learner) and the learning of the pupil. The Kodály method contains potential for spontaneity but only amongst those practitioners who have attained a level of
professional informedness and proficiency in music pedagogy. Neither expert dwelt at length upon this issue of structuredness since it was felt that there was no case to answer. Each one left the subject with 'a Parthian shot' for the critics of structuredness. Expert 'B' said, 'I think people are very quick to say it's (i.e. the Kodály approach) structured, because quite often they're ignorant, or that they've not seen good examples of the*Music Development Programme.* (sic). Of course it's structured! Every learning programme is structured! And I think that, quite often, the problem is that people don't really understand what the Method is about. That worries me a lot, and it's very easy to say it's structured. There is spontaneity, but it's not all spontaneous, and spontaneity comes out of the structure in the same way that improvisation, extemporization, creativity ... all of those things come out of the structure. And they'll be so much better if you've got the structure to base them on. The structure is a foundation.' (ITEB: 19). Expert 'A' urged fair play from the critics of the alleged structuredness of the Kodály method: 'So I think that this criticism is levelled at inadequate Kodály teaching. Critics ought to look at the books (i.e. the *DMP Kodály based teachers' manuals*) instead of at the inadequate classroom teaching. It comes from ignorance! Let them come and see a well-prepared Kodály classroom, then perhaps they wouldn't feel it was so restrictive.' (ITEA: 19).

(xiv) The rightful place of music in the school curriculum

At interview neither expert mentioned (actually, he/she was not asked) the rightful position of music as a subject in any school's curriculum, but from the tenor of their remarks and the restrained passion of their views there can be little doubt that in their minds music is a core subject in education. In Hungary it has long enjoyed this privileged status, but as yet it has not in Australia, in common with most other countries, been achieved. In the light of their belief it would seem politic for some questing Education Authority to test again the claims of Kodály by installing music as a core subject in an experimental scheme for an agreed length of time (as was done twenty-five years ago in Hoermann's pilot music project in Sydney). The consistent ignoring of Kodály's claims for music education achieves nothing,
and meanwhile Australian general education may be depriving itself of an invaluable tool.

Kodály himself had no reservations concerning the educational worth of his philosophy: 'Music should be at the heart of the curriculum, a core subject, used as a basis for education' (Kodály, cited in Choksy 1986, p.72). It seems fitting to close this section of the research with an observation by Madame Sarolta Kodály, widow of the educationist and composer: 'The number of techniques and devices used in teaching can be increased indefinitely, but they must not be mistaken for the totality of the method, nor for the basic concept from which they sprang' (Kodály, S., quoted in Szabo 1969, p.20).

### 4.5 Issues arising from interviews with Kodály experts

From the interviews with the experts certain essential issues were noted for inclusion, along with other issues, in the forthcoming practitioners' questionnaire. These matters were selected as the focal points of the inquiry since they pose questions which are fundamental to the music educational philosophy of Kodály and of music educators who adopt his approach.

These areas of special significance are listed below:-

- **Integrity of the Kodály method as used in Australia**: did cultural modification compromise Kodály's educational principles and undermine the relevance of this approach to music education?

- **Coexistence of the Schools of Kodály and Orff**: is it reasonable to suppose that two so highly individual approaches to music education could work effectively together?

- **Modification by music practitioners of Kodály's approach to music education**: why is it done and is music education improved thereby?
• Singing in music education: does it have relevance to instrumental programmes also?

• Misuse of the Kodály system: what forms does it take?

• Neglect of sight singing and improvisation in class music: why are these important musical skills largely ignored by music practitioners?

• Traditionally trained music practitioners: ought they to be expected to adopt the Kodály approach to music education?

• Professional risk taking: is it reasonable to expect this of music practitioners for the sake of their cherishing of the art?

• Funding cuts in music education: how important are they to the Developmental Music Programme?

• Music and noise: should music be the focus of activity or a background only?

• Structuredness or overstructuredness: which better describes the contemporary Kodály approach to music education?

After the interviews the tape-recorded responses of the two Kodály experts were transcribed and their points of agreement and divergence noted. The transcripts were then forwarded to the experts for verification and possible modification. In instances where only one expert made a particular response, the data was noted separately and stored against the possibility
of relevance to future data from the practitioners' questionnaire and interviews. The two
transcripts were again compared. The results of this comparison are discussed in the next
section.

The above summary of issues arising has recorded the views expressed by the two
participating Developmental Music Programme experts in the research project. A
selection from this data formed, at the next stage, the basis of a questionnaire to which four
Kodály music practitioners gave their individual, considered response.
CHAPTER FIVE

COLLECTION OF DATA FROM KODÁLY PRACTITIONERS

5.1 Introduction

The interviews with the experts having been concluded, and the transcriptions of their responses having been prepared, compared and summarised, the focus of the study shifted to the Kodály music practitioners. These music educators are all practising professionals in the field of Kodály music education and have extensive experience of music class teaching using the Kodály (and other) philosophies of music education in pursuit of their vocational goals. These music practitioners, four in all, were invited to participate in this section of the research because they were known to be well informed in the theory and practice of the Australian Developmental Music Programme, (Kodály based) and the researcher was personally well acquainted with each person (in two instances for more than fifteen years).

The same pledge of anonymity and confidence which had earlier been made to the two Kodály experts was now extended to the four Kodály music practitioners. All willingly accepted the proffered safeguards to their anonymity. For purposes of identification within the research each person was given a code (in upper and lower case respectively) comprising two letters: 'Aa', 'Bb', 'Cc' or 'Dd'. No other form of personal reference was used at any time. As with the Kodály music experts, the Kodály music practitioners were unaware of the number of people participating in the inquiry, nor did anyone ever request information on the matter.

From the moment of entry of the practitioners into the inquiry, there was a shift in the thrust of the research. Whereas the objective for the experts' contribution had been the creation of consensus, the nature of the music practitioners' involvement in the research was concerned with both agreement and dissent. The actual work of the practitioners was more varied than
had been that of the two experts, for three forms of data collection were employed: questionnaire, the observed music class teaching and the tape-recorded interview. The three forms of data collection for each person were separated by a period of weeks rather than of days. Since all data was gathered in isolation, the views expressed were individually considered records of personal conviction arising from professional music teaching experience and study.

5.2 Development of the Kodály practitioners' questionnaire

As indicated in the previous chapter, the 'data of consensus' collected independently from the interviews with the Kodály experts was used as the material for the music practitioners' questionnaire, in order to determine how their opinions might 'sit' beside those of their fellow music practitioners and also the thoughts of the experts. When drawn up, it became clear that the decision to invite only practitioners who were well versed in Kodály philosophy had been well advised, for a casual practitioner would probably have pronounced a number of the questions unanswerable.

Taking selected parts of the twenty-question experts' interview, together with the issues/questions arising from the data collected from the experts' interviews themselves, a twenty-three-item questionnaire was developed for the music practitioners. The 'multi-choice answer' option was rejected in favour of freely written answers with generous allowance of space, only two questions being printed on each 'A4' page. The highly personal nature of the research made it obligatory to allow the practitioners ample scope for expression; only thus could the hoped-for richness of data be given opportunity to unfold. It was gratifying to observe that the practitioners took full advantage of the liberal allowance of space to express themselves with disarming candour on the many different topics.
In the interests of clarity, the areas of inquiry concentrated upon during the course of the questionnaire are set out below in list form:

- The practitioner's evaluation of the present trend towards cooperation between adherents of the Kodály approach and of the Orff *Schulwerk* approach.

- The practitioner's estimation of the *DMP (Developmental Music Programme)* as a means of achieving a balanced music education for children.

- The extent to which a practitioner may have felt obliged to modify the music education principles of Kodály in order to address an immediate problem in class music teaching, and a sharing of experience of modifications effected by other music teachers.

- The practitioner's attribution of reasons for the modification, by class music practitioners, of Kodály's principles of music education.

- The practitioner's view of the relative acceptability, in the community, of instrumental music education programmes and vocal music education programmes, notably the Kodály-based *Developmental Music Education Programme. (Kodály based)*

- The relative level of importance in which sight singing in class music was regarded by the practitioner, and an estimate of the general standard of sight singing in schools.

- The extent of the *Kodály Music Education Institute of Australia (KMEIA)* upon the
practitioner's daily work in school music education.

• The practitioner's view of the appropriateness of the organization of KMEIA's Central Committee to the trained Kodály-based DMP (Kodály based) class teacher.

• The reasonableness (or otherwise) in the practitioner's view, of asking non-Kodály music teachers to accept the Kodály philosophy of music education.

• The practitioner's evaluation of professional and personal risk taking in the music class for the sake of his/her own cherishing of the art of music.

• The practitioner's view of a responsible reaction to financial hardship in a Kodály-based school music programme.

• The degree to which the practitioner values silence as a 'backdrop' to music listening activity.

• The practitioner's estimation of the degree of 'structuredness' in the DMP (Kodály based) and his/her response to this phenomenon.

• The practitioner's opinion of the Australian version of Kodály's method, the Developmental Music Programme, as an effective approach to learning and teaching.

• The practitioner's estimation of the DMP (Developmental Music Programme) as a means of achieving a balanced music education for children.

• The practitioner's belief or disbelief in the Kodály-based DMP 's universality of application to the music education situation in Australia.
• The practitioner's own estimation of his/her 'working knowledge' of the Kodály principles of music education.

• The practitioner's estimation of the strength of improvisation in schools music and his/her evaluation of the importance of this skill in school music education.

• The practitioner's response to the notion of an appropriately devised and presented Kodály-based DMP for adult students in Australia.

• The practitioner's opinion of music concert tours undertaken by schools in terms of their educational value and artistic integrity.

• The practitioner's views on the legitimate and improper use of music in the (Kodály) school community.

• The practitioner's own estimation of the influence of the DMP (Kodály based) upon his/her professional spontaneity as a music educator.

At every opportunity, the practitioners were encouraged to be expansive (albeit relevant) in their responses, to share personal examples and generally to do everything in their power to create, through the questionnaire, a rich and vibrant personal record of experience-filled conviction. Fortunately for the research project the responses indicated a conscious striving for this ideal, with the result that an outpouring of informed and considered impressions was obtained.

5.3 Administration of the practitioners' questionnaire

As soon as the questionnaire was prepared (from the data obtained at interview with the two
experts), it was mailed to the four practitioners, who completed it in private and returned it to the researcher for comparison and analysis.

5.4 Data collection employed in relation to the Kodály practitioners' questionnaire

The purpose of the analysis of the data received from the music practitioners differed from the case of the Kodály experts. Whereas, a consensus of outlook was sought with regard to the experts, which could provide investigative material for a later questionnaire, the data received from the Kodály practitioners was to be used for purposes of comparison on the future occasion of an observed music lesson. The completed questionnaire of each participant was used to generate interview material for use with that person only. Thus the questions at interview were drawn both from answers in the questionnaire and from observations made at the time of the class music lesson (for instance, where matters pertinent to the written responses might have arisen e.g. a possible discrepancy between a stated pedagogic approach in theory and an actual approach in practice). Not until each form of data collection (questionnaire, observation of music lessons and concluding interview) had been completed was the 'comparative' element introduced into the data analysis. This aspect of the research is described in section 5.5, which follows.

Given the 'free response' basis of the questionnaire, it was perhaps not surprising that individual scripts should have proved to be so markedly divergent, each participant sharing experiences (and convictions sprung from those experiences) collected over a period of upwards of twenty years. It was at this point that the uncertainty inherent in any research became apparent in the present inquiry. The researcher's hope in undertaking the inquiry had been that, out of the experience of four music practitioners, free from collaborative influence, some common areas of conviction might spontaneously emerge. These areas, it was further hoped, might frame a verifiable research statement for use in some future study. Were some or all of these things to occur, then the present inquiry might be seen to have
contributed in some measure, however small, to the greater body of music education research. Throughout the research the possibilty of so desirable an outcome exerted a motivating influence.

5.5 Method of data analysis employed for practitioner questionnaire

Any attempt at analysis of the data from the questionnaire prior to observation of the Kodály-based music lessons would have been profitless, since the main aim of such analysis was the furnishing of material for the interviews with these same Kodály practitioners (one for each person) drawn partly from the questionnaire and partly from notes taken during observation of the class music lessons.

It may be recalled that it was earlier stated: 'not until the stages of questionnaire, observation of music lessons and concluding interview had been completed was the 'comparative' element introduced into the data analysis'. This was true in relation to the comparison of data from different people, but comparison of data from the same person in different settings occurred from the time immediately following the music lesson observation.

5.6 Data collection in relation to the observed class music lessons of the Kodály practitioners

Since the music practitioners were not asked to include in their music lessons for observation any of the elements contained in the questionnaire, it was hardly surprising that they did not do so. They had, in fact, been requested not to present anything that might resemble a polished 'demonstration lesson' for the benefit of the observer, but to continue the normal sequence of their class music programme for the week. Sometimes the lessons produced remarkably neat correlations with the data from the questionnaire but such occurrences were the exception rather than the rule. The Kodály practitioners presented
class music lessons of *their own free choice* for observation, which was the only consideration of significance. A contrived lesson on a topic unsuited to the current stage of learning of the children might well have yielded more (and more elegant) data, but it would have been a flawed elegance from the outset. Orchestration of the field of study is not an acceptable approach to research. The decision to offer freedom of action to the music practitioners effectively removed any likelihood of a spectacular, neat conclusion to the research project. Upon reflection, the present research, by being based upon no hypothesis but only a series of questions in search of answers, was thus well protected against improper research practices.

In the role of observer during the class music lessons, it was impractical for the researcher to attempt a taped record of the proceedings: instead he took pencilled notes of events as they arose. The class music lessons lasted for not less than an hour in total for each practitioner and the duration of the choral rehearsal was approximately two hours. All observations were noted without recourse to questioning of either teacher or pupils. The researcher observed with satisfaction that his presence in the room was rapidly ignored by the children, if not entirely by their teacher.

In particular the observer tried to be alert to classroom events which might appear to have some bearing upon the responses in the questionnaire, thus creating a 'dove-tailing' of data. Of the fact that such intersections *were* chance encounters there could be little doubt, since the practitioner drew not the slightest attention to them. The observer tried to guard against an over-alertness which might lead to an illusory perception of 'dove-tailing', the significance of which might exist nowhere except in the observer's imagination. The few examples which *were* recorded may, by their very rarity, be fairly adjudged legitimate.

During the actual music lessons no attempt was made by the observer to evaluate the data. All that could be expressed in writing in the time available was recorded for later consideration and evaluation. When an occurrence of recognizable note arose, it was
marked with an asterisk to facilitate location at a later date.

5.7 Data collection in relation to the interviews with the Kodály practitioners

Interviews with the Kodály practitioners were arranged at the earliest possible date after the music lesson observations. These interviews were conducted along the same lines as the interviews with the Kodály experts, the whole occurrence being recorded on magnetic tape with the interviewee having free access to the controls of the recording machine. Again, both participants sat facing the tape-recorder, which was stopped between one question and the next, recording not resuming until the interviewee should indicate readiness to continue.

Adhering to the approach followed during the interviews with the Kodály experts, the practitioners were given a typed copy of each question a few moments prior to hearing it read by the interviewer. This was done in order to assist the interviewees in the concentration of their thoughts upon their oral replies. In the opinion of the interviewer this strategy achieved its purpose, the answers of the interviewees being remarkably free from irrelevance. The presence of this mental 'prop' may well have accounted (in part at least) for the poise and confidence of the interviewees and the purposefulness of their comments.

Before concluding the chapter, attention is drawn to the fairly unusual strategy employed in this research, namely, in the use of both questionnaire and interview as vehicles of data collection. Although an infrequent occurrence, this approach is sanctioned in the substantive literature: 'Descriptive researchers often must choose between questionnaire and interview for their data gathering, though some use both to take advantage of the strengths associated with each' (Casey p.119). The researcher was encouraged by the opening up of this unexpected avenue of inquiry, and being loth to neglect any source of potential additional strength for his project, opted for the 'combined approach' for the gathering of data.
The researcher tried to restrict his activity during interviews to the reading of questions, but on those occasions when he was unavoidably drawn into an interviewee's answer, his words were recorded and fully transcribed along with the main flow of the interview.

The researcher was appreciative of the professionalism of the music practitioners, as of the Kodály experts also, in their avoidance of probing questions, any kind of response to which could not, under the code of confidentiality, have been countenanced.

When transcribed, the interview texts were compared one with the other and also against the transcripts of the interviews with the two experts. By this stage the questionnaires had largely expended their usefulness as providers of data for interview questions. Very occasionally, however, some questionnaire item of special significance was drawn upon in order to underscore a point in the findings from the interviews. The results of the comparisons of data appear in the next chapter.
CHAPTER SIX

PRESENTATION AND DISCUSSION OF
DATA FROM KODÁLY PRACTITIONERS

6.1 Introduction: A synthesis of findings

In this chapter all items of interest submitted by the participants in the research will be drawn together and discussed. From time to time during the chapter reference will be made to the substantive literature for the purpose of comparison and contrast of the participants' views. Importantly, it is not the purpose of this chapter to evaluate the thoughts of the participants but rather to lay them before the reader in some convenient form. Thus it is hoped that the discussion may, as the text unfolds, be seen to flow from the participants themselves.

The principles of music education already set forth emerged from a review of the substantive literature centred upon Kodály's philosophy of music education. In the following discussion of the findings of the research project, these central, Kodály-inspired, educational principles will be the standard point of reference. In relation to the above, an attempt will be made to determine how a sample of contemporary, informed, music-educational thought may appear to 'stand'. Data from the interviews with Kodály experts and with Kodály music practitioners will be compared one with the other (and with the central principles) where similar philosophical problems are presented independently to members of each group. In this way it may be possible to form some indication of convergence or divergence of approach in relation to the interpretation of Kodály's teachings among people who are committed to his philosophy of music education for young children.

The findings are primarily those arising from the interviews with the Kodály practitioners.
Against these findings (or alongside them) are set the findings from the corresponding segment of the interviews with the Kodály experts. Further contrasts are added by means of reference to Kodály's own thoughts on the particular subject, and lastly there are comparisons with texts from the substantive literature. Thus the testimony of the four Kodály practitioners is illuminated from several different and independent quarters. Still, this does not constitute evaluation, since the researcher's intention is to bring about a juxtaposition of thoughts from widely separated sources, presented without any consideration of possible value ordering, either by the reader or by the researcher himself. The findings are strictly the findings; any further constructions must be sought elsewhere.

6.2 Practitioner interviews: Discussion and findings

It would be of value to restate at this point the comment made at the close of Chapter Five in relation to the role in the research study of the questionnaire and of the observation notes made during the class music lessons. These two data-generating sources were intended to be contributory to the formulation of questions for interview. They were incorporated in the interview questions and frequently appeared in a directly identifiable form. The joint function of the questionnaire and observation was to fulfil a 'reconnoitrary' role which would influence the direction of the ensuing research strategy whilst simultaneously satisfying factual requirements for purposes of data comparison and contrast.

(i) Merits of Kodály-based DMP in music learning and teaching

All the practitioners saw great merit in the DMP (Kodály based) as an instrument of music education. 'The Australian model of the Kodaly Developmental Music Programme presents a splendid way for children to learn to sing' said Practitioner 'Aa'. 'I believe this programme provides a very sound basis on which to build a more formal music education' added Practitioner 'Bb'. Practitioner 'Cc' said, 'I have found it (i.e. the DMP (Kodály based) a most effective model on which to base my programme: P - Six'. Practitioner 'Dd' found
the programme ... 'Very effective because it is developmentally appropriate' (ITPA,B, C, D:1 respectively). [All further compound entries will automatically be listed respectively] Each person elaborated upon his/her text, as shown above. All were committed to the music principles of Kodály in their own daily work.

O'Leary (1986) found the Kodály philosophy of music education stimulating and of practical support in class music. He wrote of a ... 'flesh and blood' philosophy in which there is to be found 'no gulf between ... principles and practical teaching situations. Kodály's principles are direct guides for the planning of every aspect of instruction, from the administrative to the materials used.' And in another place: '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 learning environments' (O'Leary 1986)

(ii) Limitations of the Kodály-based DMP in music education.

A philosophical obstacle presented itself in the word: 'balanced', in the sense of 'a balanced music education'. Practitioner 'Aa' believed that no music programme which leans heavily towards singing could be termed 'balanced'. That the DMP leans in such a manner lends credence to the idea that it was never intended to be a balanced programme of music education. In the researcher's own experience there is no recollection of the adjective 'balanced' being used in relation to the DMP. The emphasis, as he recalls, was always upon the excellence of the DMP as a vehicle for the cultivation of aural skills, no consideration being given to other aspects of music education. The inference drawn by the researcher from numerous 'workshops' devoted to the DMP is that, without a firmly established foundation in aural skills, other aspects of music education provide little benefit to the development of the young musician. Seen from this position the term 'limitations' loses its negative connotation of 'deficiency', since that which was never intended to be provided by
the programme may not, in fairness, be used as criticism of its absence.

Whether by design or default, the substantive literature examined prior to the research study did not concern itself with considerations of the *DMP* as a balanced or imbalanced approach to music education either. In preference to the niceties of balance in his approach to music education, Kodály strove to achieve solid, general music education for the entire Hungarian nation. He '... wished to see an education system that could produce people to whom music was not a way to make a living but a way of life' (Choksy 1974, p.15).

(iii) Relationship between the Schools of Kodály and Orff

Each of the music practitioners acknowledged the relationship now established in music education between the philosophies of Kodály and Orff with the expectation of mutual benefit. Not all, however, welcomed this co-operation, Practitioner 'Aa' being particularly critical of the policy makers on either side. It was seen by Practitioner 'Aa' to be: 'definitely a case of strange bedfellows thrown together by adversity. Kodály and Orff wanted there to be ... music education and they went about it from totally different angles. There is no way that the *Developmental [Music] Programme* really can be compatible with an instantly accessible music making'. Practitioner 'Bb' found support from the Kodály approach in his/her work in Orff method: 'I find the Kodály principles certainly complement an Orff programme in the use of solfege, handsigns and time names which I use frequently in my programme'. This view was extended by Practitioner 'Cc', who said, 'I think that Kodály techniques give some structure ... to the Orff creativity which can become somewhat aimless...' Although Practitioner 'Dd' saw no hindrance to cooperation between the followers of Kodály and Orff, he/she placed his/her main loyalty with Kodály: 'I prefer the pitch-oriented approach of Kodály to the rhythm-oriented approach of Orff ... but I feel that the concentration and improvisation is (sic) a valuable thing to add to the Kodály programme.' (TPA,B,C,D:3). Choksy (1974) states her view unequivocally: 'The whole philosophy of Kodály, that everything *must* begin with singing, precludes absolutely the
use of instruments until after the child has the elements of music literacy' (Choksy 1974, p.122). Thus it became apparent that only practitioner 'Aa' espoused a strict interpretation of Kodály's principle concerning the amalgamation of music education philosophies. With reference to the Kodály experts, Expert 'A' said, 'Cooperation doesn't mean sacrifice, does it? ... You could always use Orff instruments within a Kodály programme [but] the two programmes themselves wouldn't go side by side in a school, if you were going to do both parts wholeheartedly' (ITEA:3). Expert 'B' saw value in the employment of Orff instruments as a veneer to add interest and enrichment to a solidly Kodály programme: 'I think Kodály's idea of a purely vocal programme was right ... but the enrichment can be done through instruments ... and not to take the place of the voice. Kodaly believed absolutely in the expressiveness of the voice and saw that it could not even be approached by any other form.' (ITEA:3).

Kodály expressed his view of singing thus: 'Only where it is based on singing does a musical culture develop. Instruments are available to only a few, but the human voice, the finest of all instruments, free and accessible to everyone, can become the fertile soil for a general musical culture' (Kodály, quoted in Szabo 1969, p.4). Elsewhere Kodály warned sternly against any premature venturing into the realm of instruments: 'An instrument is only to be taken up when 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. He will become the kind of musician with crutches who, like someone who walks with a stick or some other support, cannot walk on his own legs unaided' (Kodály, quoted in Szabo 1969, p.20). The same belief was echoed by Szonyi: '... a child should not begin to learn an instrument without first being able to read music' (Szonyi 1973, p.16). Twelve years after the publication of her book, The Kodály Method, Choksy remained firmly of the view that instruments ought not to be prematurely introduced into the Kodály-based DMP. In a later (1986) publication she explained: 'Musical knowledge acquired through singing is internalized in a way that musical knowledge acquired through an instrument — an external appendage — can never be'
(Choksy et al 1986, p.71). Notwithstanding, the overall view of the participants, with one exception, was that Orff and Kodály can usefully cooperate, though there can be no equality: Kodály's philosophy must always take precedence. This outlook would seem to indicate a decided 'softening' of Kodály's philosophical position.

(iv) Apparent departures from Kodály principle by Kodály music practitioners

It was acknowledged with candour by three of the four practitioners that they had, on occasion, acted contrary to Kodály's teachings in their class music lessons, yet they did not see themselves to be in need of repentance. On the contrary they felt that their actions, in the light of the prevailing circumstances, were educationally justified. With older beginners Practitioner 'Aa' by-passed the requirement to start aural training using soh, me and lah, preferring instead the complete diatonic scale in the style of the 'Family von Trapp'. Practitioner 'Bb' favoured (though not exclusively) the larger glockenspiel when cultivating the skill of inner hearing in his/her pupils. Practitioner 'Cc' isolated his/her practice of fusing a Kodály base with Orff techniques ... to augment and embellish'. Practitioner 'Dd', though not able to state firmly his/her position, felt that in all probability he/she had not departed from Kodály's principles in his/her class teaching: ' ... the principles are so ... internalized that ... you just go on doing it the way you should...' (ITPA,B,C,D:4). Recalling the earlier comments of the experts, the departure from Kodály principle was considered to be ' ... a serious problem ... ' (from interview with Expert 'B', Question Four) and the work of "fringe" people' (from interview with Expert 'A', Question Four). Neither expert mentioned the thoughtful changes brought about by experienced, Kodály method-trained music practitioners as possibly being acceptable within the Kodály philosophy, all changes apparently being regarded as uniformly undesirable. This view, though possibly falling short of their total, rounded opinion, is yet the only one contained in the recorded data drawn from the interviews.
O'Leary wrote of Kodály's approach to music education as of a paradox. Although these words appear also in section (i) above, they are particularly applicable to the current issue. On the one hand: 'Kodály's principles are direct guides for the planning of every aspect of instruction, from the administrative to the materials used' (O'Leary 1986). These words evoke the suggestion of a prescriptive approach to music education, but almost at once O'Leary draws attention to another aspect of Kodály's vision: '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 learning environments' (O'Leary 1986). This would seem to offer ample justification for the idiosyncratic modification, in class music lessons, of standard pedagogical procedure. While O'Leary makes no allusion to the calibre of the music practitioner addressed in his writings, it is probable that he assumed his reader to be a trained and experienced Kodály music educator. Were this his actual thought then the Kodály method would naturally become a pliable philosophy capable of accommodating the most individualistic approach to music education without harm to pupils or compromise to principle.

(v) Informedness of Kodály practitioners

When asked candidly whether they considered themselves to have 'a good working knowledge' of the Kodály music education principles, all four music practitioners replied unhesitatingly in the affirmative. All had undertaken courses in Kodaly teacher training, up to and including Level II. In addition one practitioner had been awarded the Graduate Diploma of Music Education, the study course for which has a high content of Kodály material. This confidence was borne out in the manner in which the observed class music lessons were conducted. All demonstrated skill and professional poise in the management of their classes and presented worthwhile music learnings, along Kodály-approved lines, to the children. For the record of the present research, the researcher here declares his own impression while making observations of the class music lessons. It was noted that in
addition to considerations of preparedness, effectiveness and musicianship, the researcher recorded the affectionate manner in which the children were addressed by their music teachers, the emotional bond between musicians of whatever age being regarded by him as of paramount importance in this sphere of education above all other, (that aspect of music education which cannot affectionately be communicated to children being, in his inherited view, unworthy of the effort). In his own work of practical teaching in Hungary Kodály became widely loved by children and adult students for the personal and caring quality of his approach. 'The many-sided and genuine relationship(s) with both teachers and students made it unnecessary for Zoltán Kodály in his lifetime to write a book about his method' (Kodály S., quoted in Szabo 1969, p.4). This quotation is from Madame Sarolta Kodály, widow of the celebrated composer/music education reformer. It is therefore concluded that the class music lessons and choral rehearsal observed by the researcher would have enjoyed, by virtue of the spirit of their presentation, the approval of Kodály.

(vi) Relative public acceptability of vocal and instrumental ensembles

The notion of the relative acceptability of choirs and orchestras among youth concert audiences drew a varied response from the practitioners. Practitioner 'Aa' believed the question to be unfathomable owing to lack of evidence from sufficient quarters, while Practitioner 'Bb' held the view that there was no noticeable public favour towards either kind of ensemble. Practitioners 'Cc' and 'Dd' were both emphatic in their view that discrimination against choral performance in favour of bands and orchestras does exist. Of parental (i.e. audience) reaction Practitioner 'Cc' said, 'Parents are impressed by tuneful singing but instrumental music is seen as real music — preferably shiny and loud instrumental music' ...'Dd' expressed a similar view thus: ' ... it takes a pretty good choir to outdo even a mediocre string ensemble or junior band.' ... Later: ' ... it is assumed that more dedication, skill, etc., is required to play an instrument, so therefore it has higher status [implied: 'than singing']. And lastly ... 'So, they (i.e. choirs, bands and orchestras) should enjoy parity of artistic and social esteem. I feel that they really don't; I feel that it's an unfair
thing at the moment'(ITPA,B.C,D:5). In their view Practitioners 'Cc' and 'Dd' were in accord with the opinion of the two experts, who were in no doubt concerning the adverse discrimination suffered by vocal programmes in music education. Expert 'A' saw the trend towards instrumental favour as 'general' and regretted that many schools should have a 'teaching programme [which] is really subject to ... instrumental performance. You go to a school and they have the most wonderful instrumental work, but the classroom basis isn't there...' (ITEA:5). Both experts saw as a grave loss to expressive performance the widespread unawareness of orchestral directors of the power of singing in the shaping of nuance and improvement of tone in instrumental ensemble work. A well-known Victorian music consultant was quoted by Expert 'A' as having said, 'Sing the note before you play it... If they (i.e. the instrumental performers) can sing it they are so much better at playing it' quoted in ITEA:5)

Returning to the initial question of discrimination in favour of instrumental ensembles, Expert 'B' saw instrumental programmes in schools as 'the easy way out. It's fashionable and, in the eyes of some music educationists, it's much more important than to be able to sing. If only these ... people understood that if they could sing a phrase they'd be able to play it a damn sight better' (ITEB:5). Expert 'B' further observed the visual advantage enjoyed by instruments over voices: 'Instruments are visually attractive but singing has only its sound to commend it' (ITEB:5). From the above statements it appears that the neglect of singing is as harmful to the cause of instrumental excellence as to that of singing in its own right. In his own time Kodály also struggled for the cause of singing in face of an overpowering public preference for instrumental music, mainly the domestic piano. It would seem that the struggle for vocal superiority is not yet over. Kodály said, 'Singing, untrammelled by an instrument, is the real and profound schooling of musical abilities. Before rearing instrumentalists, we must first rear musicians' (Kodály, quoted in Szabo 1969, p.18a).

(vii) Improvisation within the school music programme
Improvisation in schools' class music programmes is a neglected skill, the neglect arising out of timidity among music educators. No suggestion of teacher hostility against improvisation as an educational concept was made by any of the participants, only reports of extreme wariness among an unconfident teaching body. Lack of experience in improvisation, resulting from a too-narrow training, was held to be the basic cause of this negative attitude. Practitioner 'Aa' was of the opinion that today the very word 'improvisation' is sufficient to arouse a fearful response among music educators generally: 'Individuals can work at ... improvisation but it's the very word that terrifies people' (ITPA:7). Practitioner 'Bb', whilst warmly supporting the worth of improvisation, made the observation that vocal improvisation was less effective with young children than was improvisation on a pentatonically prepared xylophone or similar instrument. The scalar structure of the instrumental approach, in his/her experience, gave the pupil more assurance of instant success. 'With the voice,' he/she said, 'there is too much room for error' (ITPB:7). This was in marked contrast to instrumental improvisation within the pentatone: 'They'll "have a go", take a risk and obviously feel success through doing it' (ITPB:7).

Practitioner Cc laid emphasis upon the need of music educators to appreciate that 'freedom' and 'structure' in music are allies and not antagonists: 'I would say it's because they (i.e. music educators) can't have done it and they are not confident of their own ability. They have not grasped that music can be free as long as it has structure' (ITPC:7). He/she also drew attention to the practical difficulties of improvisation in situations where large classes are involved: '... In classes of thirty plus ... I cannot allow every child a turn every time and ... therefore individual improvisation is not given sufficient time' (ITPC:7).

Practitioner 'Dd' introduced a new consideration when he/she observed: 'It is often overlooked... because it is a little too unpredictable and also because it takes away [implied: 'control'] from the teacher' (ITPD:7). Like Practitioner 'Cc', Practitioner 'Dd' did not at all find structure an impediment to the enjoyment of improvisation: 'Children find
improvisation fun if there is sufficient structure to allow them to feel "safe" (ITPD:7). In his/her closing remarks on the subject Practitioner 'Dd' touched upon the two approaches to proficiency in improvisation: 'technique' and 'gift': '[In improvisation] ... you can become a skilled technician. You can learn how to improvise and the very fact that you can improvise might liberate you to an extent where you can become far more creative. On the other hand, there are always people who just simply have a talent and you can't qualify it. I think, what we are trying to do is to help children realize their potential. So if they've already got some part of a talent, if you can help them to develop it, then that's terrific' (ITPD:7).

Expert 'B' did not feel qualified to speak of the distribution of improvisation in schools' music in general but confessed high regard for it in his/her personal music programme. Again, structure was seen to be central to the concept of purposeful improvisation, indiscriminate beating upon a xylophone being dismissed as worthless: 'It's (i.e. improvisation) not just a 'free for all' (ITEB:6). Expert 'B' also distinguished between two types of improvisation: 'I've always felt that there's two kinds of improvisation; there's the spontaneous improvisation, but more importantly, I think, there's the one between fixed guideliness' (ITEB:6). Of teachers who are untrained in the skill of improvisation he/she had this to say: 'And I personally feel that many teachers don't enter into this [i.e. 'improvisation'] because they're afraid of it. I think teachers have a sense of inadequacy, and if you asked them to demonstrate first, I think some of them would rather "go through the floor." But I think it [i.e. improvisation] should be an integral part of the whole programme' (ITEB:6).

Like Expert 'B', Expert 'A' expressed reservations concerning the state of improvisation in schools generally. He/she was, however, convinced that adequate music teacher training was virtually synonymous with effective work in improvisation in schools: 'You have really got to look at how many Kodály people you've got, how many people are really well trained, and then you find out what the reality of improvisation is' (ITEA:6 . Further,
he/she criticized those who would condemn Kodály as a discourager of improvisation: 'Anyone who knows anything about Kodály [implied 'method'] will improvise. If they don't improvise, then they are not doing what he [i.e. Kodály] meant. I am sure Kodály himself would have insisted on improvisation, and so, then, I think we are obligated' (ITEA:6).

Kodály once said: 'Every normal child would improvise if he were allowed to' (Kodály, quoted in Szabo 1969, p.15). Conversely he also cautioned against an inappropriate application of improvisation: 'There is a view, supported mainly in America, according to which the children should perform only music they improvise themselves. This is as though the child were not taught a language, but was left to create it for himself. ... In the same way the child cannot be left to his own resources when shaping the concepts of his musical world' (Kodály, quoted in Szabo 1969, p.5). Szonyi describes the nature of the kind of improvisation which earned the approval of Kodály: 'There is always a fixed framework to improvise in and which is associated with some melodic or rhythmic element learnt earlier.

Improvisation supports the methodically-based training with a view to stimulating the child's sense of form, and to deepen his musicality' (Szonyi 1973, p.74). The absence of improvisation in schools' music would strongly suggest that opportunities for the practising of this skill are being consciously or unconsciously withheld by music educators, for reasons best known to themselves. Kodály was, further, of the belief that an unskilled adult musician is by definition a child in music. 'At first I wanted to help the smallest children. In many ways some grown-ups are similar because "in what a person is inexperienced he is a child"' (Kodály, quoted in Szabo 1969, p.7). If the above criticisms of music education are sustainable, then there may well be more 'child musicians' teaching music to children in Victorian schools than is generally supposed.

(viii) Departures from Kodály's intentions for music education

6-12
This question, possibly because it focused upon third parties, yielded little data. The implication was made explicit by Practitioner 'Bb': '... I haven't actually seen many other teachers teaching the Kodály programme. Once you are in a school you tend, as a music specialist, to take your own programme and ... tend not to go out into other schools to view other teachers' (ITPB:8). Practitioner 'Cc' and Expert 'B' were in agreement over one form of departure from Kodály's intentions for music education when both identified inadequate time allowance for class music as an educational ill. Practitioner 'Cc' said: 'Schools really have to adapt to their own conditions [but] I am sure that Kodály would never have considered one half hour time allotted weekly for Preps adequate. This is what many schools ... are faced with' (ITPC:8). His/her diagnosis of this condition was a combination of low regard by school authorities for music and the demands of a heavily overloaded curriculum. He/she saw that his/her own school authorities and some others regard class music as a kind of 'buffer', enabling 'home room' teachers to take 'time release'. Were this not so, he/she felt that class music would totally disappear from the curriculum in his/her school and perhaps in some others also. 'I've found that music education is really still being taught in schools because ['home room'] teachers need 'time release'. ... The curriculum is heavily overloaded' (ITPC:8). On his/her part, Expert 'B' independently added: 'It's much harder [i.e. to develop pleasing singing voices] when you don't have the children very often during the week' (ITEB:7). He/she continued: '... I think that the higher [school] authorities ... tend to think of music in terms of public performance. And I think some of the public performances are so detrimental to the music programme. And they are not the fruits of the classroom programme being used in the concert arena. ... They [i.e. the school authorities] want them [i.e. the school children] to do musicals and to sing pieces that they think are popular rather than the best for the children' (ITEB:7).

Practitioner 'Bb' spoke of his/her concern over the out-of-tune singing of some music educators when patterning melodies for their classes. This and the tendency to pitch songs too low for children's voices he/she regarded as significant departures from Kodály's intentions. '... There would be one area where I may have seen other teachers teaching
through the Kodály programme, who are singing out of tune. ... And teachers mainly sing far too low for the children's voices' (ITPB:8). Practitioner 'Cc' added a further point concerning the misguided of class music as an integrated subject. Here the class music practitioner is required to furnish songs tailored to the current theme of 'home-room' study, with scant regard for the needs of music education itself: 'Music [tends] to be an integrated subject. Songs are chosen because they fit in with a particular theme: 'Dinosaurs', or 'The Sea', or whatever. There is not really any emphasis given to acquiring music skills in many schools. Music is treated incidentally' (ITPC:8). That Kodály would have disapproved of this situation is beyond contention, for he saw music education as being subservient to no cause other than the greater glory of the harmony of the universe: 'What else is the mission of music other than to reflect the eternal harmony of the universe, and to show people how they can fit in with it' (Kodály, quoted in Szabo 1969, p.4). And again: 'Without music life cannot be complete, nor is it worth anything. We should try to instil the awareness of this into all who have no idea of the beauties hidden in the enchanted garden of music; shut outside the walls of this garden they are deprived of the most beautiful gifts of life' (Kodály, quoted in Szabo 1969, p.4). Finally: 'The purpose of music is not that it should be judged, but that it should become our substance. 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' (Kodály, quoted in Szabo 1969, p.4).

Practitioner 'Dd' saw departure from Kodály's intentions in the neglect of opportunity by music educators to capitalize upon the foundations laid in class by the playing of enjoyable music games by their pupils. 'If it can be called a departure - I think the use of all the material — songs / activities / games, without actually capitalizing on the possibilities presented for teaching concepts and skills would be the most common. Children often seem to have a lot of experiences which can be of great value ... but [which are] never actually 'made conscious'. They don't know what they know, and they have no terminology to describe it' (ITPD:8). This observation was expressed in other terms by Expert 'B', who
also regretted the tendency among music educators to let opportunities of value for music education slip by unheeded. It comes at the end of a text in which Expert 'B' criticizes music educators for their contentment with low standards in music education. The whole is set out below:-

'I think the things that worry me are the fact that people quite often appear to be happy to have a poor standard of performance, that they're not really worried if the intonation isn't good. They don't try to get children to really sing in tune, or to listen. I think those kinds of things certainly worry me a lot, and I think there are two or three reasons. One is the fact of the lack of expertise and lack of qualifications of the teacher, of course, that their standards are not high enough; then secondly, what you can expect children to achieve ... I don't think they set high enough standards for that (and it doesn't mean ramming it down their throat) but it's not just 'fun and games' just all the time. There is the serious element and I think some people just want to play the games all the time — and play them badly. And that really does worry me, because most people can sing in tune, and I think that, with good training, you really can make them into fine teaching models' (ITEB:7).

Although initially Expert 'A' declined to cite an example of departure from Kodály's intentions, he/she did later draw adverse attention to the state of decay into which sight singing in schools almost universally has fallen. His/her words came in response to a question in which a choice between 'note-by-note' or 'music map reading' was invited as the more common method of sight singing currently taught in schools: 'Generally speaking, I don't think they're taught to sing at sight any way! In general, if you look over the wide spectrum of music education, I don't think they're encouraged to sight read' (ITEA:9)

The final comment upon this issue of departure from Kodály's educational intentions came from Practitioner 'Aa' who, in answer to the question, declared: 'Yes, everywhere! The very Hoermann Development Programme is not what Kodály intended. All music educators (not yet dead on their feet) make a music lesson their own - a creative teacher is not an
automaton' (ITPA:8).

In some areas of music education principle Kodály was immovable. The status of singing in the music curriculum was one such fundamental. Kodály warned that there was no compensation for a neglected education in singing: 'Even the most talented artist can never overcome the disadvantages of an education without singing' (Kodály, quoted in Choksy 1981, p.7).

(ix) Singing at sight

Of all the questions asked at interview with the experts and the practitioners, this issue gained the highest level of unanimity. All were in agreement concerning the value of singing at sight and all were equally dismayed at the general indifference with which it is regarded by the majority of class music educators in Victoria. Along with Kodály himself these people saw 'singing at sight' as possibly the central skill of the musician, an ongoing accomplishment for which there can be no effective substitute, the decoding of music notation into sounds perceived mentally and without external support being the very foundation of musicianship in our culture. The observations which follow record the ideal of sight singing and also its current plight in music education.

In answer to the question: 'How seriously is the principle of singing at sight implemented in schools?' Expert 'A' replied: 'Generally in schools? In ordinary music classes? Not too seriously at all! ... We have to set a standard where we say it's important to sing at sight, and it's important to be musically literate ... and unfortunately it's not being implemented, really, in a great number of schools and it's not being implemented at tertiary level. That is discouraging' (ITEA:8). Expert 'B' commented: 'I suppose they [i.e. the pupils] are not [i.e. 'receiving serious training in sight singing'] given that they are not seriously taught sight reading at all! So often children read note by note, I think, partly because there's not the opportunity to develop the skill of 'music map reading' or ... reading through the bars in the
phrase. And again, the time ... the length of time ... and the [implied: 'lack of'] seriousness with which the programme is looked at within the school curriculum ...' (ITEB:9).

For the sake of the reader's fuller understanding, the allusion to 'music map reading' (above) is traceable to Kodály's teaching on the subject of sight singing. At one point he likened the reading of music notation to the skill of reading a map. 'The children should be trained to perceive a tune, not by picking out the notes one by one, but by reading quickly through from beginning to end as though the tune were a map. Thus they can feel it as a coherent whole before starting out to sing it aloud' (Kodály, quoted in Szabo 1969, p.14).

In the almost certain absence of a national campaign to restore the fortunes of sight singing, Expert 'A' saw hope for the future in mature music practitioners who are currently studying to upgrade their skills of musicianship and music pedagogy. When qualified, these people will become ambassadors for higher standards in music education: 'I was taking a class ... last night and they are not just twenty year-olds ... they are really 'getting on', [i.e. in years] and they are really interested in coming and doing something and learning; so ... there's hope! Everyone that we train goes out and someone else sees them ... and that's the way we have to go about it' (ITEA:8). Kodály saw the path to success with sublime simplicity: 'The way of getting to understand music is accessible to everybody: it is musical reading and writing. Having mastered this, anybody can participate in great musical experiences' (Kodály, quoted in Szabo 1969, p.30).

In response to the question posed earlier to Expert 'A', Expert 'B' named the situation and offered a brief analysis of the process of recovery for sight singing: 'I don't think it is taken seriously at all. A few schools ... a few schools, they certainly do. The development of sight singing isn't suddenly created overnight; it's a long, slow process ... a mental process, too. And it's got to be developed beside the skills of rhythm reading. They [i.e. the pupils] can learn to read rhythms (sight-read rhythms) ... and melody as well. I think people so often resort to rote learning' (ITEB:8).
When the practitioners were asked to rate, in terms of musical importance, the skill of sight singing, they offered the following estimates: Practitioner 'Dd' said, 'I would rate it highly.' Practitioner 'Bb' volunteered: 'To be able to sing at sight is certainly an asset, especially if learning an instrument or singing in choirs.' Practitioner 'Cc' stated: 'Sight singing is a valuable skill and one which I can teach at a rudimentary level...' Practitioner 'Aa' responded: 'On a scale of one to ten: eleven!' (ITPD,B,C,A:9 respectively). Clearly none entertained any doubt concerning the importance to music education of sight singing.

Kodály himself shared this elevated view of sight singing, rating it as the fundamental skill of all musicianship. He could accept as a musician nobody who was not primarily a proficient sight singer.

The responses of the practitioners to the question of the appropriateness of the level of sight singing teaching in schools displayed similar accord. Practitioner 'Bb' said, 'No, not in the majority of schools.' Practitioner 'Cc' replied: 'You really need to spend much more time than is allotted to effectively teach them [i.e. the pupils] sight singing. I can teach it to a rudimentary level and I can extend it for those in the Choir, but there's no chance to develop real skill.' Practitioner 'Aa' said: 'No, of course it isn't, because to read requires daily practice (look at the literacy programme in most Primary schools). Music reading can only claim importance if educators (not just music educators) ascribe importance to it.' Practitioner 'Dd' concluded: 'No, hardly ever. St Margaret's (Berwick), Strathcona (implied: 'study sight singing seriously')... It never seems to get past: 's - m, m - s, s - l - m, m - r - d, s - f - m - r - d'. At the point where singing gives way to instrumental [study], the ability to sing out loud or in your head, off the page, is no longer seen as important. Far more important [implied: 'or so it would seem'] to know the absolute names of the notes, than the intervallic relationship between them. A great pity, especially for violinists, who then need to develop that skill themselves' (ITPB,C,A,D:9 respectively). If from the above statements one were to conclude that the majority of music educators is indifferent to the skill of sight singing and that the efforts of the knowledgeable few are almost nullified by
the restrictive timetabling of the curriculum and the uncaring manner of their colleagues, then music education would be (and possibly is) facing a struggle for very survival. Assuming accuracy for the assessments offered here, the road to recovery for singing at sight in schools' music would seem to be tortuous indeed. The situation would appear to be less daunting for present day music educators than for Kodály fifty years ago, since we have the benefit of the fully-fledged Kodály Developmental Music Programme, whereas Kodály, for his part, was obliged to construct the Programme step by step whilst simultaneously wrestling in his daily work with problems similar to our own, but on a national instead of on a parochial scale.

(x) Australian adults and Kodály-based music education

In pursuit of universal music education in Hungary, Kodály did not neglect those Hungarian nationals who were already adult at the time of his reforms. All were welcomed and encouraged to improve their personal standard of musicianship and the appreciation of music. The research participants were questioned to determine how adults have fared under theDMP since its introduction into Australia in 1971. All accepted that adults (with the presumed exception of music educators) have been almost entirely overlooked in the drive for music literacy in the young. Support, whether qualified or total, was expressed by expert and practitioner alike for adult music education along the lines recommended by Kodály. Some regarded the implementation of such a system as being virtually impossible in our own day, while others saw few organizational problems, given the necessary support of the adult students.

The first part of the question sought to establish whether or not Australian adults are overlooked by theDMP. Expert 'B' considered that: 'Yes, they certainly are! I'd like to see adult-oriented music developmental programmes, and I think they would be very easy to be implemented, if people are serious enough to do it.' Expert 'A' was of like mind in his/her acknowledgement of the oversight of Australian adults in the DMP, and predicted
that they would continue to be overlooked until such time as Kodály's philosophy of music education is more generally accepted in Australia. He/she also anticipated considerable difficulty in the location of trained music practitioners in sufficient numbers to staff the expected adult classes: 'I think that until Kodály becomes much more accepted, then I think Australian adults in general are overlooked' (ITEA,B:10).

As with the response of the experts, so the practitioners were divided in their estimation of the difficulties of setting up adult Kodály-based music education programmes. There was, however, no division in their conviction that the idea was laudable. Of the setting up of such a programme for adults, two practitioners saw the way open for anyone who might wish to organize the venture and two saw major problems which could prevent success. Practitioners 'Bb' and 'Dd' considered respectively: ' ... With the Australian way of life as it is at the moment, there doesn't seem to be a lot of emphasis on vocal work. We have a much freer sort of society, a lazier sort of society... as far as looking for leisure. I just feel that the Hungarian nation [is] not as free and 'easy going', and they [i.e. the Hungarians] are more structured in themselves... I just feel they have different outlooks. *First of all, the question of demand, I suppose: how many adults want to really start again on a music education programme? Secondly, because it's a sequential programme, it's necessary to learn songs which are very simple, and these may not be appealing, I suppose, to an adult ear ... so you are, in fact , taking them back to Infant school and you'd need to disguise it very well. I think that you can't be competent unless you have those early steps in place ... and they will seem very basic. So, I think that will be the biggest difficulty. But also ... the question of demand: adults want to achieve a lot very quickly; they don't want to go along for year after year in order to really get the skill level up. They want instant results because, after all, "We are adults." And it can't be done: it takes time...' (TPB,D:10).

Practitioners 'Cc' and 'Aa' respectively said of the proposal: 'Many adults express regret that they did not 'do' music at school or learn an instrument... A Kodály-based programme
which is geared towards learning an instrument i.e. (sic) keyboard, flute, violin, etc., would have some chance of success.' ... I think it's absolutely splendid that anybody wants to learn music for whatever reason at all! So, that's absolutely great, and especially if their children come home so excited by their music lessons that their parents want to find out, it's even better! Because through doing that kind of thing you'll find that other adults want to know what their friends are doing in these music classes that makes them enjoy them so much. I think there is always a 'thirst' for knowledge amongst adults .. and we could build on it.' (ITPC,D:10). The optimism of Practitioner 'Aa' was based upon personal experience: 'I would not expect there to be any obstacles at all. I think, within the teaching framework, when you say, 'Kodály-based', I guess you mean a programme based on 'solfege' and singing? And that part of it, I found no obstacles (sic) at all when I conducted classes [i.e. for adults] in my home' (ITPA:10). Practitioner 'Dd' was in agreement with Practitioner 'Aa' concerning a strategy for the containment of adult impatience for results: 'The problem is with the strategy which you adopt with the adults, because they often don't want to move as slowly as you need to in the Developmental Programme. And they want to get on to singing a more advanced music, and they want to 'run before they can walk'. But those are obstacles in the strategy of doing it, not in starting them (sic) up' (ITPD, A:10). Practitioner 'Dd"s thoughts on the strategic approach to adult music education may be found thirty lines above, beginning at the fifth word from the end of the line [see *].

This exactly equal division of opinion between expert and expert, and between practitioner and practitioner seems to the researcher to be an intriguing outcome insofar as experience may 'tip the balance' of the feasibility of Kodály-based adult music education in either direction. Of music education for those of maturer years Kodály wrote: 'Throughout this period the greatest attention should be paid to the aesthetic quality of the work done, both with regard to the music used and the standard of performance attempted' (Kodály, quoted in Szabo 1969, p.9).

(xi) Role and influence of KMEIA

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In terms of the overall authority of *KMEIA* all parties rejected the idea of individual music educators working under administrative restrictions in the interests of maintaining the purity of Kodály's principles of music education. The continuation of *KMEIA* in its present role of guide and inspirer of newly-trained Kodály music practitioners (and also of those still undergoing training) was seen by all to be desirable. This position was shown by Expert 'B' to be inevitable since *KMEIA* possesses no legal power to order the actions of any group or individual, whether to restrain or to urge. ' ...legally, I suppose, we can't stop anyone [implied: 'from following their own approaches to music education']' (ITEB:11). Expert 'A' responded similarly: ' ... how are you going to administer it? You really don't have any control over what individual teachers do' (ITEA:12).

The impracticality of implementation was not lost on Practitioner 'Aa', who observed: ' ... nobody can stop a music teacher from making any modifications to any method which will make his or her lessons more effective. And there is nothing legal about adopting Kodály-based methodology, so if one chooses to use some principles of it and to alter them ... [it] is entirely at the disposal of the teacher, who holds total responsibility for what goes on in the classroom' (ITPA:13).

Expert 'A' looked beyond controls to a time, not far off, when Kodály-based music educational practice would be much more standardized, not by imposition from above, but by common consent: 'I don't at all see the Central Committee [implied: 'of *KMEIA*'] dictating to the rest of us, but I think, by consensus, we are going to have a standard 'parcel' by the end of the century' (ITEA:11).

When asked whether or not *KMEIA* exerted influence in their daily work in class music, all the practitioners said that no such influence was apparent. Furthermore they saw no reason to expect such influence from *KMEIA*. Practitioner 'Aa' spoke for all: 'No, *KMEIA* doesn't do anything relevant to exerting an influence on me [implied: 'in my music class teaching'].

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Why should it? ... ' (ITPA:11). As trained and experienced music practitioners the four participants claimed the right of independence of thought and action in their music teaching, simultaneously acknowledging personal responsibility for their decisions. The work of KMEIA, they thought, is rightly directed towards the guidance of inexperienced music educators and should continue along those lines. Tribute was paid by the practitioners to KMEIA in recognition of the support and guidance which they themselves had received when under training as Kodály music practitioners: '...It was very helpful once ... it revolutionized my whole way of thinking about music education. But in teaching me what to do and helping me to arrive at a state in which I could organize my own strategies, of course, the need for the services of KMEIA diminished' (ITPA:12).

Practitioner 'Dd' was of the view that KMEIA is already pursuing its highest goal in the form of superior training for music practitioners in schools: '... I think that with the introduction of Kodály [sic] into Primary school music education, that's been the most positive thing that I can think of ... and I wouldn't think they would wish to offer more than that, to increase the training of music teachers, to offer children a really sound basis to music education' (ITPD:12).

(xii) Modification of the music education principles of Kodály

The group responses to the issue of modification of principle displayed a marked difference, the experts counselling 'no interference' and the practitioners claiming authorization for trained, proficient and responsible persons who are able to act advisedly in this regard. All the practitioners either directly or indirectly signalled the belief that they are able to assume such responsibility within the framework of their pupils' music education and for their greater good. 'Dd' began: '... I feel a trained music educator should be quite capable of making modifications that are not damaging if they feel that it is necessary in a class situation.' 'Bb' independently added: 'One should teach in a manner which suits their [sic] personal style. What a boring world it would be if we all taught in the same way.' 'Aa'
thought that: '... every music teacher must feel that weight of responsibility, and not feel they can blame or pass the praises on to Kodály method ... for failures or successes in the classroom.' 'Cc' concluded with: 'I see no problem with trained music educators publishing Kodály-based work which they have devised to suit our conditions. This is, in fact, what is happening, isn't it?' (ITPD,B,A,C respectively:13).

In marked contrast, Expert 'A' said: 'I really believe that this [i.e. 'Kodály-based DMP'] is the best way to teach children in the classroom. I would never change from that belief ...' (ITEA:12). Expert 'B' implied that it is the individual — and not principle — which is in need of change: 'I don't ever think you necessarily make modifications to the principles. I think the principles are very wide in their significance. Again I get back to the narrowness of the individual. I think it is the individual who conceives some of the principles as being very narrow. When you really look into them, they are as wide and as broad and as adaptable as you wish to make them. ... I think you modify the way in which you adopt the principles, rather than modifying the principles themselves' (ITEB:12).

This last statement was to prove prophetic. Strange as it may seem, there would appear to be no doctrine of Kodály in regard to the observance of philosophical orthodoxy among his disciples. He exhorts, certainly, but he habitually stops short of itemising the consequences of shortcomings.

(xiii) Breaches of Kodály's principles of music education

The question of 'breach', as distinct from 'modification', brought about (with one exception) a unity of thought among the experts and the practitioners. The term 'breach' was interpreted as 'detrimental change' and was variously ascribed, partially or totally, to 'ignorance', 'lack of training', 'lack of personal skill [implied: 'in music teaching']', 'lack of belief in the system [and] not valuing music as part of education [implied: 'owing to the'] lack of a philosophy of music education which values the aesthetic qualities of music and
the feeling of ... "knowing" emotions through music' (ITEA,B:13 and ITPB,C,D:14). Practitioner 'Aa', supported in part by Practitioner 'Bb', maintained a positive interpretation of the word: 'breach', which pointed to sincerity of purpose: 'Because they think that what they do is preferable. Circumstances alter cases' (ITPA:14) and ' ... teachers may deviate from Kodály's principles by making changes which suit their style of teaching ... possibly ... in the hope that it would be easier for the children to understand' (ITPB:14).

McLaughlin (1991) in Melbourne claimed vindication for her eclectic approach to the music education of pre-schoolers: ' ... the various approaches available to teachers are rarely used in isolation, and this eclecticism flouts the pronouncements of the American writers of *Teaching music in the twentieth century* [1986], who condemn the idea of "mixing methods"' (McLaughlin 1991). [The identities of the American writers above are Choksy,Abramson, Gillespie and Woods. The square-bracketted date shown in the quotation is not actually a part of it]. Interestingly there is in the reported thought of the participants no suggestion that a 'breach' of Kodály principle might be the work of mischief-makers or persons negatively disposed towards the Kodály philosophy of music education. Their conclusion, breaches resulting from ignorance, was viewed with sorrow and dismay — but in anger, not at all.

(xiv) **Kodály and the non-Kodály music educator**

When the question was broached: 'Is it reasonable to expect Australian music teachers who have difficulty in achieving even evolutionary change in their approach to music teaching, to embrace the revolutionary changes inherent in Kodály's philosophy of music education?' there was a sympathetic response from all sides, despite some difference in outlook. Both experts thought it unreasonable to seek to impose Kodály's demands upon people such as those described, the necessary complete re-orientation of thought and commitment being considered too great a strain. 'I don't think it's [implied: 'conversion to Kodály-based music education'] reasonable. I think we're going to have to move a great distance before we see
Kodály's principles accepted as the norm' (ITEA:14). 'Yes, extremely difficult! I think a lot of teachers have no knowledge of what really can be achieved in a proper music education programme. So, it's not only foreign to them, they were never taught, they've never had experience of it in their tertiary education, and to make changes in their whole philosophy of education, I think, certainly would be so revolutionary, they don't want to do it: it's too hard!' (ITEB:14).

Among the practitioners, two considered the proposal to be unreasonable — albeit for very different reasons — and two thought it reasonable for music teachers to be made at least aware of the Kodály-based approach to music education. Practitioner 'Bb' said: 'I feel it is reasonable to ask music practitioners to become aware of Kodály's principles, to understand the benefits of such a programme and to keep an open mind' (ITPB:15). Practitioner 'Cc' advocated the 'open field' approach which, by implication, would include the Kodály approach: 'A desirable level of [implied: 'music'] skill development at each level should be outlined but teachers should be able to choose the way which suits them best to achieve these outcomes' (ITPC:15). Practitioners 'Dd' and 'Aa' shared the conclusion of the experts without in the least diminishing their individual stance: '... Even a musician ... of high quality is not going to be able to adopt the methodology without a lot of work because it is sequentially developed, and developmentally planned to suit the age of the child. They have the musical knowledge, but not the methodology to adopt the approach. You cannot take a 'piecemeal' approach. Each new piece of information depends on those that have gone before' (ITPD:15). Practitioner 'Aa' made a return to the notion of personal responsibility among music educators when he/she said: 'Unreasonable. Everyone has their own perception of what ... is appropriate [implied: 'in that which he/she teaches']' (ITPA:15).

As an individual adjunct to the main question, Practitioner 'Dd' was asked whether, in the light of the challenge of Kodaly's philosophy, he/she might consider the committed Kodály practitioner to be in some sense a 'special person?' Came the reply: 'No, ... I don't think
that 'Kodály' people are 'special', but I think that if you see and understand how the methodology works, and how effective it can be, then you'd be *mad* not to use it! But you must have a full understanding of it ... ' (ITPD: 15). A different approach was put to Practitioner 'Aa', who was asked the nature of his/her own encounter with the Kodály philosophy of music education. His/her reply was reminiscent of religious conversion: 'I made it [i.e. 'the change to Kodály method'] on my own initiative because I felt that what I was doing was totally unsatisfactory and I didn't really know how to teach music in an interesting way. ... The fact that I went to a lecture given by Margaret Holden ... and the whole world tumbled around me and started 'to rise like a phoenix from the ashes'... Certainly, everything that Margaret Holden did, and her charisma promoted to me the Kodály approach to music. And from there on, I was totally converted' (ITPA: 5). In Hungary Kodály showed no such scruples in obtaining disciples; it is in fact the case that he won the 'ear' of government in order to make his approach to music education not merely a cultural option, but infinitely more — a part of the very nation's law!

As an aside the researcher asked Practitioner 'Aa' for his/her impression of 'special-ness' among practitioners of Kodály method. He/she reminded him that possibly all people think that they are 'special': 'Perhaps everybody thinks that they're pretty special, not just music teachers? ... But I know other people who are *not* converts to the Kodály method, who do equally brilliant work [implied: 'along with their Kodály colleagues'] in other ... [tape-recording inaudible at this point but possibly ended: '... music educational persuasions']' (ITPA: 15).

Interestingly, Kodály displayed but few of the reservations of the above participants when launching his new system of music education in Hungary. Had he considered the rights of his trainees and the reasonableness of his demands, there would have been few practitioners indeed of the new music. His own simple formula for success within his approach to music education was: 'It only needs some singing teacher who, at the chime of the mid-day bell, does not throw the mortar back into the mortar-trough and for whom a little additional
work is a spiritual need: this can provide the stimulus, [i.e. for striking the spark of music as a reality in a child's life] and is the soul and sense of the teacher's task' (Kodály, quoted in Szabo 1969, p.10). Kodály urged his followers never to despise small beginnings in music education. Addressing the problem of transition from simple tunes for children to the higher musical forms, Kodály quoted the parable of the mustard seed: ""How can we get from these little tunes to the higher forms?"" the Doubting Thomases said thirty years ago. Consider then the mustard seed "'which is the least indeed of all seeds; but when it is grown up it is greater than all the herbs and becometh a tree, so that the birds of the air come and dwell in the branches thereof.'" (Kodály, quoted in Szabo 1969, p.17). It was this belief in the power of faith which enabled Kodály to declare with conviction that 'Hungarian folk music, the music of the people, can be extricated from beneath the rubbish heap and used to build a higher art upon itself'(Kodály, quoted in an anonymous text).

(xv) **Risk taking in the music class for the sake of music education**

This question produced an unusual kind of polarity, not in terms of opinion but of the kind of detail volunteered. While both experts readily agreed that risk taking is a reality for the professional music educator, and that the risk entails vulnerability on the part of the musician, only Expert 'A' provided an actual instance of it in the form of resisting a musically counter-productive idea from the Chairman of an unnamed school council, thus risking the displeasure of his/her superior in having thwarted that school official's love of 'a little bit of rubbish!' (ITEA:15). Actual experiences were offered by only two of the music practitioners, though all agreed that they were willing to put themselves at risk for the sake of music education should the occasion arise. Practitioner 'Bb' felt uneasy in that he/she was continuing to adopt his/her long-favoured Kodály-Orff approach to music education while paying scant attention to the demands of the official *Curriculum and Standards Framework*, a potentially precarious position to assume for the sake of an educational conviction. Practitioner 'Cc' related a recent experience which had persisted for the whole school year (1995). He/she incurred the displeasure of several colleagues over his/her
plans for choir practices. By making personal sacrifices and thwarting a 'sabotage attempt', he/she produced before year's end a choral group of which the school confessed itself proud, the former critics joining in the general praises — though with what degree of sincerity is not recorded. Practitioner 'Cc' still stands in a shadow of possible reprisal for an indefinite period over his/her victory in this contest of wills. Although Practitioner 'Aa' volunteered no example of risk taking in the music class, he/she left the researcher in no doubt of his/her staunchness in face of some future detractor: 'Yes, of course I would risk unpopularity. It isn't an issue with the professional musician, or indeed anyone else who has a strong belief ... And if you are not going to stand by your beliefs because of fear of unpopularity, then you're a pretty weak "bum!" So, if you are asking me whether I personally would stand up for what I believe in, then yes, of course I would!' (ITPA:16).

[The researcher was instructed by Practitioner 'Aa' to retain the 'earthy' expression used above, after having initially suppressed it in the interests of delicacy.] Practitioner 'Dd' saw risk taking in the music class in terms of new ventures which carry no guarantee of success, but which hold potential benefits for the pupils, if only the goal can be reached. Although no major risk situation came to mind at interview (even though the act of consenting to be interviewed was a real risk in itself, taken by the Practitioner for the sake of music education and for the sake of his/her personal cherishing of the Art). Practitioner 'Dd' firmly stated: 'Yes, I would take that risk' (ITPD:16). On a grander scale Kodály risked name, career and fortune for the sake of his proposed music education reforms in Hungary. He submitted his philosophy to the judgment of the world and also took risks in entrusting it to the small army of music educators who would implement it in schools, thereby allowing himself to be scrutinized by proxy, as it were. It must at this point be observed that Kodály, though deceased, takes the very same risks in our own day with a new generation of disciples worldwide.

(xvi) Schools music and public 'image'

The consensus among experts and practitioners was that while music making is always to
be praised and encouraged, the activities of the 'image makers' are definitely not to be encouraged. It was observed by Practitioner 'Aa' that in performing music one is doing no more than that for which music was designed: 'When you're taught music the whole point of it is to perform it' (ITPA:17). In what would seem to be a 'common sense solution to the problem of policy in schools concerning public performance by their students on or off school premises, all participants held versions of the opinion that performance is beneficial to the students, to the cause of music education and to the school (separated from any considerations of 'image creation') as long as there is genuine achievement in music sprung from the the student body as a whole through the school's class music programme. The harm was seen to spring from projects imposed 'from above' upon the most able in music, in order to impress and astonish those sections of the public judged to hold power which could be used to elevate the school's status and attract new enrolments. This latter practice drew disapproval because it has no educational root; students and teachers alike need to recognize the route by which they perceive themselves to have arrived at a given point, since only thus can their next step be planned in an educationally sound manner. There was a general feeling of disturbance at the extent to which unmusical and uneducational practices already exist in Victorian schools, to some extent the result of 'dangerous liaisons' with the 'image makers'.

Expert 'B' urged patience and steady application to work in the classroom programme: 'If only they'd realize that their tours would be a damn sight better if their music education programme was better within their classroom, because their standards would be much higher' (ITEA:17). Expert 'A' was able to find mitigating circumstances in his/her judgment of the 'image projectors' '... the school would be very unwise not to make some purchase out of what they're putting into music, because it's costing them a lot ... But music should be the end and not the means; and that's not happening' (ITEA:16). He/she added his/her personal maxim: 'The very first part of music education is what happens in the classroom' (ITEA:16).
The chief response of the practitioners was one of enthusiasm and support for the concept of school concert tours, Practitioner 'Dd' alone expressing some reserve arising out of personal inclination: 'It would seem overall a positive thing to do: it doesn't thrill me' [ 'it' refers to the idea of a concert tour by a school ] (ITPA:17). He/she agreed with Expert 'A' in regarding the true concert tour as the culmination of a natural process of growth centred upon the music classroom: 'But what I think is good, is to give the 'kids' the opportunity to show what it is that they actually do at school. So, when choosing repertoire ... it needs to be really something that grows out of the curriculum and out of the normal work that you do at school' (ITPD:17).

Practitioner 'Bb' openly recognized the Public Relations / Public 'Image' element in the presentation of a public concert / concert tour and was not perturbed by it: 'I tend to "bend over backwards" to get as many opportunities to perform in public for the school because I feel that this is one of our strengths in our school, our music programme, and we need to go out and 'show it off!' ' (ITPB: 17). 'He/she gave scant credence to the notion that a concert tour might not faithfully reflect the work in music undertaken by the whole of the school in class music: 'I ... feel that it would be an unusual case; if a school concert tour were performing excellently, then I feel it would be very unusual for it not to be a true reflection of the standard of music making in the school' (ITPB:17).

In the case of Practitioner 'Cc' a more personal condition of public performance was added: 'I think that performance groups ought to arise from music education in school. I wouldn't consider any elite choir unless I already had a choir for the rest of the children ... I don't think you should have an elite group unless you have means for the other children to gain admittance to the elite group through a training programme' (ITPC:17).

In his/her keenness to nurture concert tours, Practitioner 'Aa' saw no obstacle, either ethical or educational: 'I'm very positive! An excellent thing! ... I think, really, that you want to
perform music to other people. So, yes, go for it as much as you possibly can' (ITPA:17).

From the writings and sayings of Kodály it is clear that he placed high value upon sincerity of personality and soundness of results. It is reasonable therefore to suppose that Kodály would have approved any genuine, musical venture — including a school concert tour — promoted by sincere and musically able people possessing sound judgement. This belief derives its justification from a pithy comment of his: 'Every tune is meant primarily for singing' (Kodály, quoted in Szabo 1969, p.21). And by 'singing' is presumably implied: 'singing for, and/or with, other people'.

(xvii) Schools' funding and the music budget

In regard to the financing of music programmes in school there was a range of opinion among the experts and the practitioners. One counselled compromise, while another called for a firm stand against the erosion of funds; another held that money was hardly a problem in a well-managed Kodály programme, while someone else advocated a policy of 'charm' towards the school authorities at times of fund allocation. 'Seige' husbandry of diminished funds was also recommended as a way of preserving the essential core of the music programme. By this approach the bulk of the available money could be channelled into the Infants' School class music programme, where it reportedly could be used more effectively.

Quiet acceptance of adversity was the chosen way of Expert 'A' who pointed out the harm which could be done to the cause of music education by a practitioner who adopted an aggressive and divisive stance among his/her colleagues and/or superiors in the interests of maintaining established funding levels for his/her own discipline. It was observed that a shortfall in funding adversely affected the activities of the whole school and not of music
education only. 'I don't think you can do very much, because you have to keep your job. ... It's not only "straitened circumstances for music education", it's straitened circumstances for everybody. You see, you can hang on to that classroom programme being the most important, but I don't think it's a winning situation ... and if we lost our job by being so aggressive and "carrying on" about our principles, then we'd be back to where we once were!' [i.e. 'unemployed'] (ITEA:17).

Expert 'B' saw the Kodály-based class music programme as being largely untouched by problems of funding, it being virtually 'cost free' after payment of the practitioner's salary. He/she was joined in this outlook by Practitioner 'Bb'. Expert 'B' began: ' ... if you run a good Kodály programme, you don't need a lot of finances. The biggest finance would be in employing a qualified music educationist. But once you've got that, you don't need huge financial outlay. ... It's certainly advantageous to have some basic equipment, but we don't need a lot. We can do a ... lot with very little.' (ITEB:17).

In reference to his/her own teaching situation, Practitioner 'B' observed: 'If I were transferred to another school and there were not the instruments available, ... the Kodály approach would ... be more favourable in my eyes, because there are less demands on the use of (tuned) instruments - which is where a lot of moneys go to ... ' (ITPB:18).

In contrast Practitioner 'Aa' advocated militancy and resistance of attempts to reduce the budget of the music programme. His/her advice was: 'Get more money' (ITPA:18). No argument in favour of this policy was volunteered.

Practitioner 'Cc' recognized in this difficult situation an occasion in which the 'playing of politics' would be justified in the interests of preserving the music programme in a school. The researcher notes here a possible implication that the practitioners of other disciplines might be 'playing politics' also, in their own interests. At all events, Practitioner 'Cc' expressed willingness to adopt diplomacy to win for music the 'good graces' of those who
allocate school moneys: 'If music is of critical importance, as I feel it is, then I would use whatever means was necessary. If the school authorities need "buttering up", then I'll "butter them up" (ITPC:18).

Earlier Practitioner 'Cc' noted (as did Practitioner 'Dd' also) that the Infants' school should be regarded as the area of music education which must be protected most carefully of all. He/she said: 'If choices must be made, the Infant department must receive musical priority. A well-run Kodály-based programme: P - 3, will equip children with an inner, basic, musical knowledge and confidence without which they would have little chance of ever really appreciating or participating fully in music' (ITPC:18).

Practitioner 'Dd' was similarly disposed when he/she said: 'If this situation arose [i.e. reduced funding for the music programme] I think it would be more valuable to retain music "full on" in the lower Grades (e.g. three or four times a week, if possible) and abandon all hope in the higher levels. ... Repetition is more applicable for younger children and that is what is needed to develop secure sense of beat and pitch. Children are unfailingly enthusiastic in the lower Grades. Why "cast pearls before swine" at Year Six when you can do so much for the lower Grades?' (ITPD:18).

From the above responses it would appear that the question of 'money' in music education gives rise to many and varied emotions. At this point a further reminder of Kodály's famous dictum would seem to be appropriate: 'The greatest trouble is not the emptiness of the purse but the emptiness of the soul' (Kodály, quoted in Bonis 1974, p.126). Kodály's own campaign for the reform of music education in Hungary was launched against a backdrop of truly 'grinding' national austerity forced upon the country by World War II. Like the Education Act of 1944 in Britain, the launch of Kodály's visionary project was a monumental act of faith in the future of humanity at a time when all around was ruin and despair. It has been said (and in the view of the researcher, truly said) that the most unstoppable thing in the universe is an idea 'whose time has come'. It was certainly true of
Kodály's idea and he demonstrated, by simple logic, how crushing problems could be solved. An anecdote preserved by Erzsabet Szonyi will admirably illustrate this point. "'What do you do with your non-singers?' a visitor to Hungary asked him [Kodály]. 'We teach them to sing!' Kodály answered' (Choksy 1981, p.57)

(xviii) Music as background to other (non-musical) activities

It was generally considered by the participants that the employment of music as a background to other (non-musical) activities constitutes a misapplication of its true purpose in our culture. As an art form music can stand independently, having no need of any prop. Importantly it was affirmed that music is fundamentally misused when employed as a 'silence filler' in any given situation. Expert 'B' stated: '... It [i.e. 'music'] is a performance and performances deserve to be listened to, whether one be the audience or the performer' (ITEB:18). He/she added that he/she resisted attempts by others to use the talents of his/her music students to provide background noise, although occasionally it did happen.

Expert 'A' also was opposed to such misuse of music and declared that it gravely compromised the integrity of the Art: '... It is contrary to the wishes of Kodály and it would be contrary to the wishes of any music educator worth his salt! And I don't think it's a good idea to integrate music with other subjects either, because in the end music's the one that gets sacrificed. No, I don't like it' (ITEA:18).

Practitioner 'Bb' was not personally in favour of recorded music used as a background during Art and Craft lessons (since it encouraged noise among the pupils), but conceded that others might find such an application of music helpful: 'This approach may suit some individuals but not others. I personally like to concentrate on one thing at a time. I find that if I put music on in the background of an Art lesson, the children just tend to speak louder!' (ITPB:19).
Practitioner 'Cc' commented pithily: 'Background music becomes background noise. ... We are assailed by too much "elevator music" (ITPC:19). He/she accepted, however, that music could legitimately be used in Art and Craft but as a focal point rather than as background: 'If children are drawing as a response to their ideas about the music they are listening to, then they are listening - not talking or being noisy' (ITPC:19).

For his/her part Practitioner 'Dd' disagreed with Practitioner 'Cc's last comment, saying: 'I am not in favour of playing music and asking children to write or draw what they think the music is about, or what it makes them think of.' No reason was offered in support of this view, but in another place Practitioner 'Dd' pointed to the existence of scientific evidence which found educational value in the use of Baroque music as a background to other studies: 'I agree with the concept of music used as a background provided it is Baroque. ... Research suggests this is (sic) to open pathways in the brain and help integrate right and left brain functions' (ITPD:19).

Although Practitioner 'Aa' declined to comment on the above issue, he/she unconsciously provided a striking example, at the end of the observed choir practice, of the combination of music and 'other activities'. The choristers, from memory, broke into a three-part canon: 'Non nobis Domine' as they went about their room-tidying chores, replacing tables and chairs and collecting up the music copies. This, it seemed to the observer, could hardly attract criticism since both activities were being conducted 'live' and simultaneously by the same people. Which activity was the focal point and which the background is a moot point, since both the room tidying and the singing were addressed with enthusiasm.

Despite the necessity for exposure to the human singing voice and physical human contact in the auditory development of the young child, many parents continue to leave infants in front of a television screen or in the care of a stereophonic CD sound system, mistakenly believing that from these stimuli language and musical skills may unconsciously be absorbed. Herbert and Hoermann wrote: '... auditory development in the young child is
almost totally dependent on the human voice and human contact' (Herbert & Hoermann 1979, p.6). Music, if it is to be at all effective in child education, needs to be the focus of attention and to be supported by an atmosphere of genuine caring and of close physical contact by a loved and loving adult — preferably the child's mother.

(xix) Structuredness and the Kodály approach to music education

In addressing the question of 'structuredness' and (according to some) 'over-structuredness' in the Developmental Music Programme (Kodály-based), neither expert sought to deny the presence of 'structuredness'. On the contrary they saw it as evidence of the educational worth of Kodály's particular approach, since all learning demands structured teaching methods if it is not to be haphazard. Expert 'B' asserted: 'Of course it's structured! Every learning programme is structured. If you are going to learn the piano or learn any instrument it's also structured, too! It's not a haphazard, happy go lucky thing' (ITEB:19).

Expert 'A' was of the opinion that: '... for many years the teaching of music ... was very haphazard. And so we [i.e. the Kodály movement] came in then with a structured way of teaching, where one skill depended on another for success. And to me, this is logical' (ITEA:19).

Similarly neither expert refuted the jibe sometimes directed against Kodály's disciples, of being 'people of the book', instead claiming a crucial place for 'the book' (used here as a euphemism for 'structuredness in the DMP*) in Kodály's philosophical teachings. Expert 'B' suggested that the sneerers might even benefit from consulting 'the book' (meaning here: 'the Developmental Music Programme teacher's manual) themselves in preference to passing shallow judgment based upon the strivings of under-trained music practitioners in schools: 'And I think, quite often, the problem there is that people don't really understand what the "method" is about. ... It's very easy to say it's structured [implied: 'in a disparaging sense'] (ITEB:19).
The responses of the practitioners showed approval of the concept of 'structure' in the presentation of the Developmental Music Programme (Kodály-based), particularly in relation to the guidance of newly trained and partially trained music teachers in their class work. Practitioner 'Bb' recalled: 'It has a very definite framework and steps to be followed which certainly helped me in my early years of teaching' (ITPB:21). Practitioner 'Cc' saw the DMP as being: '... well structured at the early levels' (ITPC:21), while Practitioner 'Dd' regarded his/her knowledge of the 'ground rules' as the gateway to independence in music education: '... when you understand the principles and the methodology you can teach in your own idiosyncratic way' (ITPD:21).

On another occasion the practitioners were asked a question which grew directly from the notion of 'structuredness', namely: 'As a music practitioner, do you find that the Kodály-based Developmental Music Programme encourages or inhibits your professional spontaneity in teaching?' Practitioner 'Dd' answered by drawing a parallel with structure and improvisation: 'I think it (i.e. Kodály method) encourages spontaneity in the same way as structure facilitates improvisation. It clarifies and illuminates possibilities and you always have a "fall back" position to take' (ITPD:20).

Interestingly, Expert 'B' expressed a similar sentiment in relation to spontaneity: 'There is spontaneity, but it's not all spontaneous, and spontaneity comes out of the structure in the same way that improvisation, extemporization, creativity ... all those things come out of the structure' (ITEB:19). Practitioner 'Aa' found the question irrelevant to his/her situation, declaring: 'It has nothing to do with spontaneity. The Kodály Developmental Music Programme provides a structural framework for me to build on — like 'Lego' or 'Meccano' ' (ITPA:20).

The advocacy of Kodály for multi-faceted learning situations in music education was found by Practitioner 'Bb' to be a stimulus to his/her own professional spontaneity: 'Having an
understanding of Kodály's principles certainly encourages spontaneity in my teaching. Whenever I am trying to teach a certain concept I use as many different approaches as I can think of to get an idea over to children ' (ITPB:20). In the given context it is assumed that the particular 'principles' alluded to by Practitioner 'Bb' (above) are the ones which pertain to 'structure' in learning and teaching.

Practitioner 'Cc' was in no doubt: 'Encourages. It gives me the vocabulary to discuss music with the children and very quickly point out what I require (or them to tell me what they are thinking). [For example] hand signs give a concrete way of expressing pitch...' (ITPC:20).

It is perhaps worthy of note that these committed Kodály method educators did not consider themselves under restraint from their adoptive philosophy and yet external critics perceive such people to be so, expressing themselves accordingly. Perhaps the disparity may be traceable to insufficiency of conversation between representatives of the different persuasions, thus creating danger of a 'festering' of misinterpretation, in place of a hoped-for 'fostering' of true understanding. Expert 'A' pointed a solution in a manner that apparently held more of challenge than invitation: 'Let them come and see a well-prepared Kodály classroom, then perhaps they wouldn't feel it was so restrictive' (ITEA:19).

Structure and freedom of expression would seem to be another manifestation of the paradox of freedom under law. Without rules there can be no true freedom, but only anarchy. Without structure there can be neither improvisation nor learning. Because Kodály recognized this truth he devised a music education programme of a sequential nature combined with spiral learnings which incorporated materials in common at increasing levels of difficulty. This pedagogical strategy combined reinforcement of the structural elements with economically 'recycled' song material.

Choksy defends the structuredness of Kodály's approach to music education and elaborates
upon the theme: 'One criticism sometimes leveled\(^1\) at Kodály practice is that it is rigid, that it is too narrowly defined in scope and sequence. Yet it is this very rigidity, this knowledge of where one is, where one is going, and how one is going to get there, that makes it possible for the Kodály teacher to create an environment in which musical development can take place' (Choksy 1981, preface p.xvi).

**(xx) Music education and environmental noise distraction**

In the context of class music all participants expressed the desire to allow music to be experienced free from the distraction of extraneous noise, so that the act of listening might be focused on the music alone. In terms of music in the wider world, however, a spirit of reasonable compromise was in evidence, among the experts, at least. It was acknowledged that one cannot always attend exclusively when music is performed, despite one's best intentions. Expert 'B' felt strongly that society carelessly insults composers and performers by using their work as 'background noise' at parties and other social functions. Of party goers he/she said: '... you should be able to find enough invigorating conversation and not be dependent on other background noise' (ITEB:20). In the estimation of Expert 'B', modern society has a fear of silence, which possibly it may associate with the grave. Existence in a Babel of sound is, according to this theory, an assurance that the individual continues to live. 'Perhaps our society associates silence with the grave and so we make a lot of noise just to show that we are still alive' (ITEB:20).

The addictive properties of background noise were mentioned by Expert 'A', who suggested that some people actually need noise as their life's companion: 'I think, unfortunately, people's ears are so bombarded with 'heavy' music that they find it quite difficult to work in silence' (ITEA:20). He/she further expressed willingness to compromise on the issue of silence and music:... 'I think it is reasonable, in our noisy world, to insist upon the observance of listening and focusing on good music, but I don't think that it entirely

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\(^1\) The American spelling was used by Choksy in this example.
excludes listening to music while you're doing other things as well. It all depends on the reason for listening ...' (ITEA:20).

The question addressed to the practitioners focused upon the class music situation and so did not attract comment upon music and silence in society as a whole. The need for silence during music listening was keenly felt by all, though Practitioner 'Cc' observed the parallel need among children for a visual focus when listening, the popularity of television 'video' clips having turned school children into a generation of visiles in an age group which once functioned well as audiles: 'Children must listen to music against a 'backdrop' of silence, but I think they need a 'focus point' [implied: 'a visual focus point']' (ITPC:22) and again: 'Yes, but in this world of 'video clips', children do need a point of focus [implied: 'visual focus'] (ITPC:22). Practitioner 'Dd' was adamant in his/her conviction that silence be maintained when listening to music: 'Absolutely! It is the only way to hear only the music and all the music. It allows you to concentrate on and separate out the different parts. One can look at texture, instrumentation, dynamics, etc., and the relation between these variables' (ITPD:22). Similarly Practitioner 'Bb' laid emphasis upon the desirability of silence when listening to music: 'If music is the focus of attention then a background of silence must be insisted upon — as far as this can be achieved (some background sounds being beyond one's control' (ITPB:22). The comment of Practitioner 'Aa' was essentially practical: 'Yes, you have to be able to hear (separated from other sounds) what you are focusing children's attention on' (ITPA:22). An example of the adaptability of musicians to less than ideal listening conditions emerged from Practitioner 'Aa's choir practice at a point where the choristers were listening critically to a tape recording of their own singing. Suddenly, loud voices of children were heard outside but the disturbance was completely ignored, the choristers continuing to check the recorded sounds against their music copies with intense concentration.

Kodály regarded music as the highest of the arts because it enables the individual, at any point in time, to make contact with universal truth, expressed by him as 'combining with the
harmonies of the celestial spheres'. To Kodály the demands of music were totally absorbing of the attention. Not for him the happy chatter of a cocktail party against a tasteful (but largely ignored) recorded background of Vivaldi's 'The Four Seasons'.

Herbert and Hoermann view with concern the increase in the number of children who are entering school and growing older in school with virtually no auditory skills at all. They write: 'The ear is now subjected to an increasing amount of random noise and noise pollution. The need to develop adequate listening skills in children is becoming a critical factor for classroom learning. An increased stability of auditory functioning is needed to counteract a high level of noise distraction' (Herbert & Hoermann 1979, p.6).

(xxi) Universality of application for Kodály-based teaching strategies

When asked whether or not the Kodály-based strategies could be applied to every music educational situation, the practitioners made a mixed response. Two thought that such an application was possible, one did not, and one saw a possibility only if a competent teacher were in charge. Practitioner 'Aa' set more store by relevance than possibility: 'Syncopated rhythms of modern 'sheet music ' are ludicrous in 'Kodály' time names. 'Blues' sol-fa is ridiculous to a 'once-a-week' Sixth Grader (and irrelevant, too)' (ITPA:23).

Practitioner 'Bb' showed stronger faith in the DMP (Kodály based) than in the average teacher who might be expected to work from it. It was in the judicious choice of music practitioner that he/she saw the DMP's only chance of universal application to music education. Unwittingly he/she echoed the sentiment of Practitioner 'Aa' (in Question 1), who observed: ' ... I think, that there is a degree of 'goodness' in the actual programme ... but that a poor teacher can 'muck it up' totally' (ITPA:1). Practitioner 'Bb' named two essential skills for the would-be successful Kodály-based music practitioner: 'A teacher
must be able to sing in tune and keep a steady beat. (There are many teachers who can't!)’
Assuming that a proficient teacher is in charge, Practitioner 'Bb' went on to say: 'However, if the music education is being taught by a trained music teacher, then Kodály's strategies can be adopted in any situation. There must always be a teacher-directed time in every music programme, otherwise how are children able to learn certain skills?' (ITPB:23).

Practitioner 'Dd' explained his/her opinion as follows: 'Kodály teaches the basic elements which make up music — beat, rhythm, pitch, then this is overlaid to produce various levels of sophistication. The training leads to an ability to analyse what you are listening to, and therefore it will be applicable in every music education situation according to the level of expertise of the child' (ITPD:23).

Practitioner 'Cc' cited a number of examples to support his/her positive view, including: ' ... describing a particular rhythmic sequence, 'fixing' what is going wrong with a tune, remembering 'slabs' of musical sound by categorizing mentally into 'blocks', describing chords and working out tunes to go with chord sequences' (ITPC:23).

With Practitioners 'Cc' and 'Dd' was raised the paradoxical issue of the musician who sees in the Kodály method a universal application to music education and yet expresses the need to modify Kodály's educational principles in particular situations. They explained their respective views in this way: 'I think the principles governing Kodály-based education are sound and the strategies are simply good teaching practice. But all teaching practice has to be modified as required by the conditions in which you teach' (ITPC:23). Then: ' ... I think the strategies 'can be applied to every music educational situation'. Modifications are made within the boundaries of Kodály principles, so I don't see that as a problem. I don't think the strategies that are brought in by teachers are because there are shortcomings in the Kodály system. I think it's just in response to particular situations. So, yes, I'd include all under the Kodály principles ... ' (ITPD:23).
From these two testimonies it would appear that semantics play a part in the matter of modification of Kodály's teachings, since what first was described as a modification of principle later proved rather to have referred to teaching strategy within principle. This in turn would suggest that trained Kodály music practitioners are not departing from Kodály's aims for music education; where this occurs it is more likely to be traceable to the ignorance of under-trained music educators. It may be recalled that a very similar view was advanced by O'Leary (1986) earlier in this chapter. The reference may be found in paragraph two of section 6.2 (iv): 'Apparent departures from Kodály principle by Kodály music practitioners'.

With these findings the research study closes. It is hoped that some of the intriguing topics brought to mind by the participants may stimulate another researcher to examine further this aspect of music education, possibly covering a greater geographical area and including a larger sample than has been possible here.

6.3 Comparison of practitioner with expert views, and with the substantive literature

6.31 Introduction: Criteria for selection of music practitioners

In the selection of music practitioners for this research, care was taken to approach only people known to be soundly informed in the teachings of Kodály. That their genuinely independent responses were very much in accord with Kodály's philosophy, with the views of the experts, with the findings of the substantive literature and with each other should have been expected, since all acquired their knowledge and skills from the central source. What may be surprising however, is the fact that so little divergence from orthodoxy had occurred over the years in terms of educational principle. Since all the practitioners are independent in action and thought, their loyalty to a philosophy first embraced up to twenty years (and more) ago, would strongly suggest that it contain some element of enduring
worth. First they would appear to endorse the statement made by O'Leary: '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 learning environments' (O'Leary, 1986).

6.32 Qualities discernible in the music practitioners

The music practitioners at interview, and also in their own work places, were clearly egalitarian in outlook. Neither in word nor manner was there the slightest trace of elitism, all present being enfolded in a single music-educational conviction. On this subject Kodály declared: '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.' (Kodály, quoted in O'Leary 1986). In keeping with Kodály's vision, the music practitioners aim for ' ... an education system that could produce people to whom music was not a way to make a living but a way of life.' (Kodály, quoted in Choksy 1974, p.15). From personal observation the same goals of musicianship were offered to every child member of the group. This was very much the spirit of De Souza (1988, p.86) who wrote: 'Music education should be for all students. The elitist aspect of this subject should be avoided and instead the aim should be to provide learning experiences, understanding and enjoyment for all students.' Kodály himself put the idea more succinctly: 'Music belongs to everybody.' (Kodály, quoted in Szonyi 1973, pp.7-8).

All the practitioners demonstrated in their work that they are primarily caring teachers of children and only secondarily exponents of a superior educational philosophy of music education. This intensely personal element was most clearly observed in the choral rehearsal of Practitioner 'Aa', whose affection for his/her choristers (whilst simultaneously working them very hard for two hours and more) was an emotionally moving experience. In this regard all the practitioners demonstrated their conviction that children do not need
'soft' treatment but a clearly delineated and challenging task to awaken their excitement.

As was mentioned earlier, Kodaly believed that 'children have a limitless capacity for learning' (Kodály, quoted in Szabo 1969, p.6) and again: 'Our young people's voices and their sense of music is so excellent that they can fulfil perfectly any task suited to their spiritual and physical development, however difficult such tasks may be. So very much depends on the teacher' (Kodály, quoted in Szabo 1969, p.23). Finally: 'A child can learn anything provided there is someone to teach him properly' (Kodály, quoted in Szabo 1969, p.4). Kodaly offers the teacher no avenue of escape from responsibility, the successful growth of children in music resting firmly upon the vision and effort of the music practitioner. 'So much depends ... ' and ' ... provided there is someone ... ' (sources above) and Kodaly's classic cautionary saying, 'It is much more important who is the music teacher in Kisvárda than who is the director of the opera house in Budapest ... for a poor director fails once, but a poor teacher keeps on failing for 30 years, killing the love of music in 30 batches of children' (Kodály, quoted in Choksy 1974, pp.7-8). The attitude required of a music educator, in Kodály's view, is a soul-based longing to work harder and longer than regulations demand. (Please refer to Kodály's analogy of mortar in the mortar-trough which occurs in paragraph five of section 6.2 [xiv] above: 'Kodály and the non-Kodály music educator').

(i) Music literacy

That the four music practitioners were convicted of the value of 'music literacy' was evident in most aspects of their observed work. This concept, central to Kodály's philosophy of music education, was given practical application in the three music classrooms and the rehearsal room. The need to realize this principle in practical terms in the lives of their pupils was acknowledged by their approach to the task of teaching music. Basically an application of the skill of 'inner hearing', Kodály himself said of it: 'It is the richness of both the musical experiences themselves and the memory of them that makes a good
musician. Individual singing plus listening to music (by means of active and passive well-arranged experiences) develops the ear to such an extent that one understands music one has heard with as much clarity as though one were looking at a score; if necessary — and if time permits - one should be able to reproduce such a score' (Kodály, quoted in Choksy et al 1986, p.91).

As with all great educational concepts, the concept of music literacy, has on occasion been misunderstood by critics who in their attacks placed too heavy an emphasis upon the reading of notation. Such criticisms were energetically refuted by Herbert and Hoermann: 'Because of the linking of this term with basic reading skill, the assumption is made that the learning of the musical notation is the explicit goal leading to literacy for all. An examination of the curriculum will show that the learning of notation is implicit in the process and a natural outcome of musical understandings' (Herbert & Hoermann 1979, p.5). Nothing in the actual research suggested anything other than that music literacy is a universal good — and yet it has suffered considerably at the hands of detractors in various quarters and at particular times.

(ii) Educational benefits offered by Kodály method

All four music practitioners had extensive experience in the teaching of music to young children and had studied formal courses in the music of early childhood under the auspices of KMEIA. By virtue of their continuing involvement over many years, their belief in the benefits of the DMP may reasonably be assumed; indeed, the researcher's personal knowledge of their belief was instrumental in their invitation to participate in the inquiry. One of the foremost of these would be the belief that an early beginning in music education has incalculable potential for good. This concept, once a revelation in education, today is common knowledge (among Kodály practitioners at least) and beyond contention. 'Studies undertaken in Hungary with children under two years of age show marked differences in the acquisition of speech and music between children who are sung to every day and children
who have no music in their environment. The importance of the early childhood years in general education has long been known: that importance is, if anything, even greater in music than in other areas' (Choksy et al, 1986 p.71). Kodaly himself stated: '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 spoilt or omitted at that age cannot be rectified later; these years seem to be decisive in a man's whole life' (Kodály, quoted in O'Leary, 1986).

Broadly speaking and in order of priority, the benefits of the Kodály approach to music education in early years are: the development of superior musicianship culminating in music literacy at an early age, the early development of speech and a similarly early acquisition of written language proficiency in the form of reading and writing. Skills in mathematics receive encouragement and children cultivate muscular coordination, notably between the hand and eye, guided by aural stimuli in addition to a general enhanced alertness and self-awareness. All this constitutes the ground upon which the research stands without being itself an area of inquiry in the research. No data is offered in support of the above claims since they are well documented in the substantive literature under the authorship of Bann (1977), Bonis (1974), Bresciani (1987), Choksy (1974, 1981 and 1986), De Souza (1988), Herbert and Hoermann (1979), McLaughlin (1991), O'Leary (1986), Szabo (1969), Szonyi, (1973), and Wolff (1983).

(iii) Students of Kodály method

Kodaly's preoccupation throughout his innovative career was with amateur musicians 'from their cradle to the grave'. The professionals enjoyed his esteem but were not considered to be in the desperate state of need in which he found the unschooled potential musicians, the general population of Hungary. His unwavering effort was aimed at the raising of the average quality of musicianship in his own country; virtuosi not being considered by Kodály to be eligible for inclusion in the calculation of national averages in musicianship.
No one was considered too unpromising to embark upon a music education: 'Music belongs to everybody' (Kodály, quoted in Szonyi 1973, pp.7-8). The three observed music classes echoed Kodály's cry in that they contained 'all comers' and all were accorded equal care and equal respect. Kodály's wry common sense in this regard was evidenced earlier in the anecdote of the foreign visiting music educator: "But what do you do with the non-singers?" Kodály replied, "We teach them to sing!" (Choksy 1981, p.57).

The practitioners concerned were evidently well aware that to raise the average quality of music learning in a class requires a standard of teaching that is anything but average! In this they were in accord with Kodály's own sentiments. 'Several years' complex study, together with cultivated taste and sensibilities, are needed for the delicate and intricate work of the Kindergarten teacher. It is she who can also work wonders in music with the little ones. A child can learn anything provided there is someone to teach him properly (Kodály, quoted in Szabo 1969, p.4). The observed choir rehearsal was, admittedly, something of a special case in that membership was subject to audition. Nevertheless, membership was open to all who could meet the requirements of audition and there was no discrimination on any other grounds. Being a boys' choir was not considered discriminatory, any more than a girls' choir would have been. Here, as in the classes, the members were treated with equality, affection and esteem by the musical director and never treated as 'singing machines'. The treatment of children, such as was observed, must surely have won Kodály's approval, since humanity towards pupils was a central feature (one of several) in his philosophy of music education, being included among those fine influences which are best for 'the little ones'.

Not to be overlooked are Kodály's words of encouragement to his fellow composers concerning the worthiness of composing music of quality for child consumption. They are cautioned against any ideas of being too exalted for a youthful public and are led by Kodály's own example. 'No one is too great to write for the little ones; indeed, one must do his best to be great enough for them' (Choksy 1981, p.6). Szonyi records that '... Kodály
had high principles and was fastidious in his creative work, and was no less so when composing his miniature masterpieces for children. Many foreign visitors have remarked that their own countries would be in a far better position if they had a composer, with the quality and skill of Kodály, and who would devote himself as unselfishly as Kodály did, to the needs of educating the young' (Szonyi 1973, p.71).

(iv) A 'skills-based' philosophy of music education

In an article written in 1993, Fogarty praised the wisdom of Kodály in having pursued a policy of skills acquisition in music education in preference to the acquisition of mere facts. Skills were seen by Fogarty to surpass in value the acquisition of factual knowledge in music education, her reason being as follows: 'In our music teaching today we need to concentrate on teaching skills rather than facts. Facts today can become obsolete tomorrow, but knowing how to think, create and deduce are skills always in vogue' (Fogarty, 1993, p.5). The skills of thinking, creating and deducing are by no means exclusive to musicianship, but of the rightness of their place there can surely be no doubt.

The apparent emphasis in *Curriculum and Standards Framework: the Arts (Board of Studies 1995)* upon creativity in music education at the expense of skills such as sight singing, music writing and inner hearing led two of the four participants to comment anxiously upon the likely prospects for a music philosophy such as that of Kodály. One person even ventured to suggest that he/she was taking a professional risk in continuing to use the DMP music education programme in preference to the recommendations of the CSF. ' ... I am tending to go along in the same particular way of teaching Orff and Kodály, and I'm just trying to adapt to the CSF as much as I can, but yes, I am taking a risk in that particular area because I believe so firmly in the Orff and Kodály approaches' (Interview Transcript for Practitioner 'Bb', Question Response 16 [hereinafter abbreviated to ITPBb:16]).
The other person expressed grave reservations concerning his/her ability to counter the erosion of music skills in pupils in face of a creativity-oriented official policy in music education. The statement was made in an unrecorded conversation following the observed music lessons. Although 'off the record' in the physical sense of not being preserved on magnetic tape, the practitioner's viewpoint was not intended for the researcher's ears alone and so it is included here. On the basis of observation it was apparent that all four music practitioners saw skills proficiency as the 'key' to success in musicianship and directed their educational strategies accordingly. In this respect they were either consciously or intuitively in accord with the tenor of the substantive literature.

(v) **The dilemma of the Australian 'mother tongue' in music**

The substantive literature addresses with gravity the problem of the identification of a musical mother tongue of music in a multi-cultural society such as is to be found in present day Australia. Extensive scholarly research culminating in the compilation of an 'indispensable textbook' is seen by Bann (1977,p.11) as the only realistic way of confronting the problem. She discounts any likelihood of a simple solution to the problem. The mother tongue cannot be established in Australian society at present owing to the lack of '... amassed Australian national folk and art music and the scholarly work necessary for its preparation to form the backbone of the repertoire' (Bann, 1977, p.11). This sombre view is endorsed elsewhere: 'The facility for research into song material, indigenous or immigrant, is not available in Australia' (Herbert and Hoermann, 1979, p.36).

Should these pessimistic findings prove to be reflections of Australia's true case, then the opinion of music Practitioner 'Aa' is a fitting endorsement. Speaking of multi-culturalism in a musical rather than in a socio-political context he/she says: '... And as a mixed culture, I think we're in a mess' (Interview Transcript for Practitioner 'Aa', Question Response 2 [hereinafter abbreviated to ITPA:2]). This same person independently agreed with Bann concerning the eligibility of Aboriginal music for recognition as the musical mother tongue.
of Australia, a common ground for song material in music education. 'You could think about Aboriginal culture as being the native one for Australia, but it's not readily [absorbed?] by other Australians around (ITPA: 2, one word in the tape recording being inaudible). Bann's view was: 'Aboriginal music is predominantly vocal music. Aboriginal rhythm practices go well and complement naturally the most common devices used in the Kodaly method, clapping, tapping and finger snapping' (Bann, 1977, p.78). Aboriginal music is thus seen by both as being suited to an Australian song system, even if it could not form its foundation. In the quest for a source of musical mother tongue Fogarty's suggested solution scarcely simplifies the problem: 'We should concentrate on learning the folk songs of our heritage but because Australia has such a multicultural mix there are many possibilities to pursue' (Fogarty, 1993, p.5).

(vi) The environment for music listening

The music practitioners agreed with the experts that music, by its nature, demands a backdrop of silence against which to sound. Music Practitioner 'Aa': 'Yes, you have to be able to hear, separated from other sounds, what you are focusing children's attention on' (ITPA:22). Music Practitioner 'Bb' said, 'If music is the focus of attention then a background of silence must be insisted upon, as far as this can be achieved, some background sounds being beyond one's control' Interview Transcript for Practitioner 'Bb', Question Response 22 [hereinafter abbreviated to ITPB:22]). Music Practitioner 'Cc' commented: 'Children must listen to music against a 'backdrop' of silence, but I think they need a focus point ... Sometimes it [i.e. the music itself] provides that focus, but yes, they should listen against a 'backdrop' of silence: focused silence' (Interview Transcript for Practitioner 'Cc', Question Response 22 [hereinafter abbreviated to ITPC:22]). Music Practitioner 'Dd' concluded: 'Absolutely! It is the only way to hear only the music and all the music. It allows you to concentrate on and separate out the different parts' (Interview Transcript for Practitioner 'Dd', Question Response 22 [hereinafter abbreviated to ITPD:22]).
One substantive source presented an additional consideration, that of the development of listening skills to counter the almost inevitable presence of extraneous sound during music listening or performance in class. 'The ear is now subjected to an increasing amount of random noise and noise pollution. The need to develop adequate listening skills in children is becoming a critical factor for classroom learning. An increased stability of auditory functioning is needed to counteract a high level of noise distraction' Herbert and Hoermann, 1979, p.6). A striking example of this skill in operation was given earlier in connection with the rowdy disruption outside the choir rehearsal room. This must surely represent the kind of defensive listening skill advocated by Herbert and Hoermann in order to combat the noise stimuli which readily distract many children from their learning tasks.

(vii) Departures from the music educational principles of Kodály

It was agreed by practitioners and experts alike that ignorance of Kodály's teachings is the cause of much educationally ill-advised music class work. Since ignorance in a professional person is, directly or indirectly, traceable to inadequate or inappropriate training, then all implied some degree of criticism of teacher training methods in Australian tertiary institutions. With the experts two of the practitioners stated this view. Practitioner 'Bb', in ascribing causes of educational departure said, '... Changes which are totally wrong ... would surely be made through ignorance and lack of sufficient training.' Practitioner 'Cc' saw other causes in addition to inadequate teacher training: School timetabling and the place of music in the educational climate/expectations of the school community play a huge part in determining musical outcomes. Also the expectation that music will be used as part of an integrated or thematic approach with little attention or idea of any skill acquisition being possible/desirable. Lack of training by teachers' (ITPA,B,C,D:14).

Herbert and Hoermann are direct in their diagnosis of the ills of music education in Australia: 'There is a lack of training courses designed to develop musical skills' (Herbert
& Hoermann 1979, p.20). Bergman & De Pue (1986) remark: 'We believe that music teachers are not developing the musical skills of much of the population' (pp.37-40). Bartle adds his own criticism of the Australian colleges of teacher training: 'As far as music is concerned the situation within these institutions as well as the entire public education system leaves much to be desired' (Bartle 1968, quoted in Bann, 1977). This conviction of a need to reform the teacher training colleges of Australia in order to allow music education a fair chance may well be a repetition of history, for Kodály also began his reforms of the Hungarian education system at the level of teacher training.

The most important difference between the Hungarian music education situation of fifty years ago and the one facing Australia today lies in the absence of an antipodean neo-Kodály who could take charge of the campaign of reform. Among the music educators who have worked in this research study there is not one but who does not heartily desire to see improvement in schools' music at every level of learning and teaching, and an end to misleading doctrines of music education in any form. 'As they [i.e. music educators] make students better musicians, they also make them better human beings' (Kodály, quoted in Boughen 1990, p.24).
CHAPTER SEVEN

CONCLUSIONS AND RECOMMENDATIONS

7.1 Introduction

At the opening of the final chapter it may be useful to restate the objectives which have driven this research. The underlying question which coloured all others pertained to a consideration of the progression or retrogression in Australia of the original music education principles set out by Kodály in Hungary half a century ago. The assumption of a degree of cultural modification of the content of the pedagogy, as instituted by Deanna Hoermann, was adopted as the starting point in the inquiry against which subsequent modifications by Australian music educators in their daily work might be judged.

The central concepts and skills of the Kodály approach to music education and the individual responses made to them by Australian music educators became focal points of the study. Of particular interest were the skills of singing at sight, 'inner hearing' and improvisation.

Another objective lay in the determination of the nature of the relationship between music education and the local community, and also between the music department of a school and the school authorities: — the aspirations and outcomes.

Arising directly out of the question of human relationships came the issue of personal commitment and willingness of music educators to take risks for the sake of their own cherishing of the art of music and music education.

The role of the singing voice, so highly regarded by Kodály, was investigated in order to ascertain its status in contemporary Australian music education.
In a given area of structural modification, one objective was the discovery of its true nature, whether of fundamental principle or of pedagogical strategy without disturbance of principle.

The alliance of the Kodály and Orff approaches to music education currently in vogue was seen to be a potentially fruitful area of inquiry in terms of the practice of the music educators who figured in the case studies.

Determination of the importance of funding in the success or demise of the Kodály approach to music education (in the view of the participants) was included among the objectives of the inquiry.

It was hoped to establish the fairness or otherwise of the common criticism that the Kodály approach is too heavily 'structured' and that Kodály music educators are consequently inhibited in their creativity in class.

Within the Kodály movement itself, it was hoped to discover the relationship between experienced music educators and central policy making body, the Kodály Music Education Institute of Australia, its perceived influence and its role.

A final objective was a determination of the value placed upon silence in contemporary music education, particularly in the primary school music class, in view of the importance laid upon silence in music by Kodály. (It may be of interest to recall that Mozart regarded silence in music as the most exciting aspect of the Art, surpassing even the notes.)

This final chapter seeks to bring together several aspects of the current state of the Kodály philosophy in Australian music education as perceived by a small number of music educators active in the field. Included are some causes of modification, the integrity of the
Kodály philosophy in Australian music education, suggested reasons for the under-achievement of music pupils in some circumstances, the superiority of music skills over vicarious music learnings, the expectations that a Kodály practitioner might reasonably have when dealing with traditionally trained music educators, the dangers of 'image' in the music community, the role of the Kodály Music Education Institute of Australia, limitations of the study and lastly, suggestions for further research.

### 7.2 Summary of Findings

The findings referred to above arise largely from the interviews with the practitioners. Only in very specific situations would findings be drawn from the questionnaire. The reason is that the interview represented a synthesis of significant features from the questionnaire and lesson observations. Consequently any reference to earlier sources would tend to duplicate the data and obscure the outcomes of the interviews.

#### (i) Causes of modification to the Kodály principles of education

Much of the data suggests that considerable modification to the educational principles of Kodály is being attempted in Australian education, not least in institutions of teacher education. Many of these modifications were judged to detract from Kodály's vision for music education. Such turning from Kodály's plan was generally seen to be the result of inadequate training of music educators at various levels, rather than a deliberate rejection of Kodály's educational principles. If music educators were more familiar with the philosophy of Kodály, it was agreed, then fewer cases of ill-advised modification of his teachings might be expected to arise, there being correspondingly greater understanding and appreciation concerning Kodály's aims.

There was, however, a difference of opinion among informants regarding modifications to Kodály's principles of music education. The experts viewed the principles as being
sufficiently broad to embrace all practical teaching situations, whereas the practitioners tended towards the making of informed changes in response to particular classroom needs. All, however, were in agreement that nothing of Kodály's plan should be altered by the possessors of 'a little knowledge'.

(ii) Present day effectiveness of the Kodály philosophy

Given that Kodály died nearly thirty years ago (1967), the effectiveness of the Australian version of his approach to music education lies in a very real sense with his antipodean disciples. The music-educational skill and humanity of these people, in practical terms, mark the limit of Kodály's effectiveness in the eyes of Australian society. Therefore, those who value the teachings of Kodály should pursue them to the uttermost, in their own classroom teaching. It seems unfair that an educator of genius should be judged upon the performance of his comparatively less-talented disciples but such, it would often appear, is the situation. Indeed, it may be that for some the only face of the Kodály method is that heard (and occasionally seen) in the work of the class music teacher in the local school.

(iii) Integrity of the Australian adaptation of the original Hungarian Kodály philosophy of music education

The suggestion that the Developmental Music Programme currently employed in Australia may be 'a compromise based upon a foreign import' was not supported by the participants at either level. While it was admitted that the DMP certainly is derived from 'a foreign import', this was the only concession. It definitely was not seen as a 'compromise' of any sort since it remained true to the principles of Kodály; beyond translation into English and orientation towards Australian culture, only strategy and content were modified to suit local conditions. As a philosophy of music education the Developmental Music Programme (Kodály based) stands firm.
(iv) Some reasons for musical under-achievement among students of Kodály music education

Although perhaps not a major deficiency in Australian Kodály-based music teaching, three causes of under-achievement were found to be traceable to educational administrators rather than to any defects in Kodály's principles. The first cause was the result of misuse by school authorities who sometimes view music as a convenient subject against which to slot a free period for a 'home room' teacher. In primary schools, the skills-based portion of music education is sometimes forced from its place by requests for cooperation in integrated topics (e.g. 'Dinosaurs' or 'The Sea'). This swing in current music curriculum against skills-based approaches in favour of thematic emphasis was regretted by Practitioner 'Cc' in particular. Such requests tend to be made without regard for the current music educational needs of the children and thus, by being denied the necessary allocation of study time, the music programme suffers disruption at a time in children's lives which cannot be made good at a later date. Beyond the age of seven years, a child's pattern of learning undergoes a fundamental change, never again returning to the 'sponge-like', all-absorbing quality of early childhood learning. Music educators who appreciate the necessity of musical skill in their own classroom programmes too often find that the designated practice time has been usurped by activities of less importance.

Secondly, undertrained music educators sometimes curtail the music education programme in order to omit some aspect which may be unfamiliar to them and thus a source of discomfort or of professional embarrassment in the music classroom. Unfortunately such omissions may on occasion be concepts and/or skills of educational importance, one area frequently mentioned being that of improvisation and another, singing at sight.
The third reason for under-achievement is perhaps the the most serious and certainly the saddest. It is (according to the participants) not uncommon to encounter music educators who deprive their pupils of experiences in class music in the belief that they (i.e. the children) are incapable of attaining the necessary standard to make a profitable response. Thus unchallenging goals are set before children who are fed, figuratively, lukewarm gruel when hot plum pudding is freely available.

(v) Value of theoretical knowledge linked with practical experience

The following conclusion is valid for this inquiry and the Victorian educational context, although it may not be universally applicable. The study of Kodály's teachings to an advanced standard coupled with great practical teaching experience and a wealth of musicianship reduces the desire among such disciples to alter the teaching principles advocated by Kodály. The experts in the present investigation spoke independently of each other and yet were, to an astonishing degree, in accord. They perceived Kodály's principles of music education to be perfectly adequate and in no need of modification. This would suggest that Kodály has already set out the route at every turn for the guidance of those who have the dedication to follow.

(vi) Common element of Kodály music education

In the deliberations of those who participated in the present study (including the authors cited in the review of the substantive literature), one element was common to all: Kodály's approach to music education places people before regulations. Thus the interpretation by various educators laid emphasis upon the 'spirit' of Kodály's philosophy rather than upon the 'letter'. Nowhere did the researcher encounter even a hint that people are to be subordinated to the cause of art. This would suggest that the philosophy from which the Kodály method continually grows has a shared base in spirituality and humanism.
(vii) Sight singing in class music

Music skills teaching was recognized as having far greater educational value than any of the teachings about music. And of all the musicianly skills to be mastered, none surpassed the skill of singing at sight. This skill was seen to be at once the fundamental accomplishment of any musician and also (ironically) one of the most neglected skills in music education in schools. The skill of improvisation was thought to suffer, with sight singing, equal neglect but it was not seen to be of such crucial importance in the life of the child and adult musician, desirable though it may be. Regrettably, those few educators who do recognize the gravity of the situation vis-a-vis sight singing see their reforming aims frustrated by a shortage of teaching time and by the apathy of the majority of music education practitioners. General dismay was expressed over the prospects of the restoration of sight singing to its former status as one of the most respected skills in musicianship.

(viii) Increase in learning opportunity

Although the class music practitioner would initially appear to hold maximum potential for the extension of children's learning opportunities in music education, both the practitioners and the experts looked further afield. They considered that the the optimum opportunity was with the tertiary education institutions for the training of teachers. A trainee teacher, well versed in the skills and philosophies of music education and possessing strategies to enable the teacher's skills to be transmitted to the pupils, would not only have confidence as a teacher but would also enjoy the motivation born of success. To this end it was felt that realistic music training courses should be devised by tertiary institutions, courses which would not shrink from difficulties in the teaching of music nor allow trainee teachers to neglect their own skills in music. Too often, new music educators enter school
insufficiently informed and under skilled after completing a pre-service training course ostensibly designed to equip them with the tools necessary for the practising of their art.

(ix) 'Structuredness' and the Kodály practitioner

The popular view that the Kodály method (and consequently the teaching strategies of his disciples) is over-structured was held by all participants to be unjust and misinformedly founded either upon weak Kodály models or upon an inadequate study of Kodály's ideas. It was agreed that the Kodály method is 'structured', but the charge of 'over-structuredness' was firmly refuted. 'Structure' was seen to be a sign of high organization in common with the best learning and teaching practice and therefore a source of pride and confidence.

Music educators who follow Kodály do not feel themselves constrained by the structure of the method, since with the growth of expertise the teacher is increasingly liberated to follow his or her path within the broad principles. The notion of 'stricture' arising from 'structure' would appear to exist largely in the minds of those who do not practise the Kodály approach to music education.

(x) Responsibility of the music educator

There was general agreement among the participants that the Developmental Music Programme cannot reasonably be expected to suit the needs of every Australian music educator at every level of education, even though Kodály's philosophy would certainly embrace every level. It was conceded that the Kodály approach to music education presents a challenge to the music practitioner which might prove too daunting. This being so, it was considered reasonable to expect that every music practitioner would at the least acquaint him/herself with Kodály's philosophy and the workings of the Developmental Music Programme, if for no other reason than that of professional self respect.
(xi) The building of 'image' in the community

The concept of 'image' in music education was viewed with deep concern owing to the overtones of deceptiveness carried by the term and its association with 'public relations'. Some schools were thought to actively promote a self-aggrandizing 'image' in the community which could not be sustained in action. Such policy attracted disapproval by both the experts and the practitioners.

Where 'image' was a true reflection of the school's standard of music education, however, no harm was found in this. Much good, for example, could be derived from a music concert tour by school children provided that the material presented in concert was the natural outcome of the children's work in class music and not an imposed programme studied for the purpose of concert performance only. The long-term road to the winning of community respect for music education must therefore be that of integrity and steady application to work. Only this can withstand the scrutiny of external evaluation. Public relations pronouncements are not in themselves undesirable provided always that the message reflects the true situation of music education in the school. There was thought to be no reason to seek the concealment of true excellence in music!

(xii) The place of funding in music education

This issue represented the widest area of disagreement in the whole study. Opinion ranged from: crucial to advantageous-but-not-of-great-importance. On the one side, a militant stance was advocated in the protection of music education funding at any cost, and on the other a feeling that the DMP was very inexpensive to operate in class and could therefore (assuming always the presence of a well-trained music practitioner) run without very much financial demand. This approach was modelled upon the activities of Kodály himself,
whose pioneering of the new music education in Hungary took place against a backdrop of poverty and government austerity.

(xiii) Role of the KMEIA in music education

The suggestion that the KMEIA ought to take a more active role in maintaining the purity of Kodály's music educational philosophy in schools' music was roundly rejected by all the participants. They saw the KMEIA as a body with a dual allegiance. On one hand, it must be loyal to Kodály's teachings as represented by his principles of music education (from whence it derives its philosophical authority); this is its custodial function. On the other hand, it owes its executive powers to the will of its membership in Australia. In this regard the role of the KMEIA would seem not dissimilar to that of a constitutional monarchy. It was thought that this was an appropriate role for the KMEIA which ought not to seek closer contact with the work of the class music teacher. In addition to the impracticality of such an initiative it was seen to be intrinsically undesirable.

The above topics were the main conclusions to emerge from the interviews and questionnaires. The reader may well discover others which are not included here but, in the opinion of the researcher, the conclusions set out above represent the most important and significant considerations to emerge from the study.

7.3 Recommendations for Kodály-based music education in Australia

The following section includes recommendations which have arisen directly or indirectly from the present inquiry. They are recommendations only, there being no intention to make them prescriptive. But if they were to become reality, in part or in whole, then the fortunes of Kodály-based music education in Australia could well improve. At all events, they are
offered for the consideration of the reader in the hope that other ideas may spring to mind in the process.

With regard to music education in general, it is the experience of the present writer that the community at large does not have strong awareness. Fewer people, for instance, have heard of Kodály or can pronounce his name correctly. Few can describe Kodály's special approach to music education, nor does this appear to be of any concern. The time may well be ripe for the mounting of a 'community awareness campaign' in support of one or other approach to music education. One recalls the effectiveness of the advertising campaign, just a few years ago, which promoted the (then) new music system: *Upbeat* (Leask and Thomas, 1980). Suddenly it seemed that this name was on the lips of every parent, along with strong urgings to install it in place of the Kodály (and other) approaches to music education. Advertising affects even the apparently least-likely members of the community and it has already proved effective in at least one area of music education.

A concerted effort should be made to equalize the worthiness of choral music and instrumental music (choirs, orchestras and bands) in schools in the mind of the general public. For some years the preference in Victoria has been for bands, choirs trailing in popularity. Fine choirs exist and are worthy of recognition, not only in terms of verbal praise but in personal attendance at concerts.

Class music practitioners ought to have frequent opportunity to visit colleagues in other schools in order to observe teaching practice. Arrangements should also be in place to enable other teachers to make reciprocal visits for the observation of music classes. Too often a specialist (or semi-specialist) teacher is isolated, by lack of a common language, from colleagues in his/her own school and from specialist colleagues in other schools through sheer volume of classroom commitment. Informal discussion between colleagues at in-service professional development gatherings is useful but it cannot adequately be substituted for direct classroom observation. This sense of isolation can have a negative
effect upon music education, as the present writer can testify. Visitors were restricted to university students on teaching rounds and numerous prospective clients to the school. Though socially pleasurable, these visits contributed little in the area of professional development in music education.

School authorities should be brought to an appreciation of music in the school community, both for its actual value and for its potential in making a valuable contribution towards the development of the whole person. In either role, music should be valued for itself and ought not to be misused as ammunition in petty 'point scoring' against rival schools in the district.

The need for singing at sight in the music curriculum is one of resurrection rather than of remedy. The most fundamental skill of the musician has virtually vanished from the class music lesson and is producing a musically-illiterate population which increasingly turns to external sources for its musical pleasure and inspiration. Music making must be restored to the individual through facility in the reading of music notation. This desirable state is attainable only where sight singing receives genuine recognition as a skill totally removed from the singing of songs. The notion cherished by some educators, of sight singing skills being 'picked up incidentally' during the singing class, must now be acknowledged to be erroneous. Kodály himself wrote concerning music reading skills in children: 'Our worthy instrumental teachers are only now beginning to understand that music reading does not spring from itself. It is something that must be learned separately by both instrumentalists and singers. At the same time any normal child can learn it' (Kodály, quoted in Szabo 1969, p.20).

Since the participants in the present study were divided approximately evenly (for and against) concerning the feasibility of adult Kodály-based music courses, it is recommended that such courses of study should be organized as a pilot scheme since, based on the views of the present participants, such classes have a real chance of success.
Class music and class music practitioners should be restored to their traditional position of independence within the school curriculum. A class music programme ought not to be linked with the integrated classroom except by the personal and unobligated choice of the music practitioner, the wishes of the school principal and the 'home room' teacher not being relevant in this instance. If this concession to music education is not willingly granted, it is probably unrealistic to expect a sequential programme of music education to flourish.

Class music practitioners should investigate the music skills inherent in the music games played during class lessons and make full use of them. Music games, though intrinsically enjoyable, cannot of themselves make conscious their latent skills and concepts. Skills training should rank higher in importance than singing games, for long after the games have been outgrown the musical skills will be of fundamental value to the practising musician. De Souza (1988) echoed the thoughts of Kodály when she drew attention to the difference between fun and the deeper enjoyment which 'comes from understanding and achieving' (p.87). Kodály himself spoke of enjoyment in music being discoverable in proportion to the development of musical skill.

Class music practitioners need to prepare their own individual case for additional time to be devoted to class music each week. Before putting such a request to the school authorities, the music practitioner should calculate exactly how the additional time would be spent. It is important for the educator's credibility as well as for the children's musical welfare that the grant of extra time be seen and heard to be responsibly used.

In schools which have aspirations to an elite choir, band or orchestra, it was recommended at the suggestion of Practitioner 'Cc' that parallel training choirs, bands or orchestras be set up also. Members of the training groups must be made aware of the certainty of promotion to the elite group as a reward for progress and reliability. The training group should be held in high regard and given frequent opportunity to perform to advantage. Its members should
be led to the realization that they are regarded as the equals, in value, of the elite group, their difference lying only in breadth of experience. The pitfall for an elite body which has no avenue for the acceptance of new members is that it condemns itself to oblivion whilst damaging the morale of those other musicians who find themselves 'shut out' and denied legitimate advancement in their art.

Newly trained music educators should, as a matter of urgency, be given the opportunity to become better acquainted with the music education principles of Kodály. In this way the possibility of ill-advised teaching strategies would gradually be reduced to a point approaching zero. In addition to the benefits thus accrued in terms of enhanced music class work, such knowledge and skill would actively work towards the eradication of misunderstandings concerning Kodály's beliefs in the minds of observers from other schools of music-educational philosophy.

In his/her pursuit of excellence in music education, the music practitioner should be made aware that zeal for excellence in music can spill over into brusqueness — the failure to accord to child musicians that respect which is their due as persons. Such conduct by music educators is believed by the present writer to be one of the hazards encountered by those whose preoccupation lies with the enhancement of 'school image', a situation in which child musicians are in danger of being regarded as child 'music machines' to the end of promoting favourable 'image' for the school. A more humane and fruitful approach may well be contained in an oft-repeated maxim of the present writer's mother: 'Whatever cannot be won from a child by love is not worth the effort.' In view of Kodály's well-known, deep respect for people — and especially for young people — it may confidently be assumed that the above 'homespun' philosophy would readily find a 'niche' in his own philosophy of child education in music.

Finally it is recommended that a music practitioner should be truthful — school music 'imaging' notwithstanding — in all matters pertaining to music education. Nothing should
be done out of self-interest or the desire for prestige, but only for the sake of the music education of the children in his/her charge. The quest for truthfulness in music education is clearly discernible in the teachings of Zoltán Kodály, in the work of the authors of the substantive literature, and in the thoughts of the music experts and music practitioners as presented in this study. Few indeed would contest the notion that music is, in reality, a form of truth and not merely a dependent link in a truth-forming chain.

7.4 Limitations of the present study

In a study of this kind, a significant limitation must be that of the restricted number of sources available for the provision of data which could be gained. It is very much a problem of size — or more accurately, alack of size. While no apology is offered for the miniscule numbers comprising the sample, it must be conceded that a larger sample could potentially lay stronger claim to being representative. It may be that the present findings actually are representative of the state of Kodály music education in Australia and not of one small part of Victoria only. Such a finding, however, was never an aim of the investigation.

In the selection of participants for this study, the present writer was at pains to approach only those music educators who had actual knowledge and experience of Kodály's music educational principles and who were known to be personally convinced of the worth of his teachings. This was done in order that rich and informed data might be obtained at interview and through the questionnaire. This policy necessarily produced an unbalanced view since such dedicated people can represent only a minority of the music educational population. There must be many music educators who nominally use the DMP without having made a personal commitment to study Kodály's teachings or to advance their personal music skills to a level deemed appropriate for a music educator. Had the study included the views of this type of music educator then the conclusions drawn might possibly have more closely reflected music educators at large.
Another limitation of the study was the brevity of the time available for the observation of classes. An extended period of observation could have produced additional data for later use at interview. However, in the time available, it was not possible to absorb more than a little of an educator's style and to savour the atmosphere of the music class. Having been fully occupied with note-taking, the observer could not relax and move with the flow of the proceedings. Any further study along these lines ought to ensure a more generous amount of time for non-participant observation.

7.5 Suggested agendas for further research

The reader is requested to regard the following ideas as suggestions only and neither prescriptive nor exhaustive. They are simply research avenues which have appeared, as it were, spontaneously during the present inquiry. It is hoped that they may be found to be of interest at least, even where circumstances may preclude any immediate response.

7.51 Larger scale of music education research

In order to extend research on this topic, it is suggested that a far larger sample be used - as large as resources of funding and personnel permit. The sample should not only draw proportionately from the committed, the uncommitted, the critical, the committed, but to an alternative philosophy of music education and the uninformed. Such a sample would more closely approach true representation in terms of opinion and the understanding of the Kodály philosophy in the wider community.

7.52 Specialized study of a selected skill in musicianship

Some significant aspects of the present study - e.g. singing at sight or improvisation - could be extracted and used as the basis of a more specialized study in order to determine the
overall state of these skills in schools' music, to isolate positive and negative influences, and to plan possible strategies for improvement. Importantly, a question such as the following might be addressed: 'If, as has been claimed, the skill of singing at sight is fundamental to true musicianship, how can it be that so many music educators ignore it completely?'

7.53 Comparative studies between Australia and other countries concerning degree of cultural modification of Kodály-based music education

Given scope for a larger-scale investigation, the reception of the Kodály method overseas—in countries where cultural modifications to the content of his teachings have been necessary—might better illuminate the position of Australia in this regard. A key question here would be, 'Has the modification of Kodály's teaching content in other countries caused greater or less educational upheaval than in Australia?'

7.54 Feasibility studies for reducing professional isolation among music educators

During the course of an interview, Practitioner 'Bb' commented that there was scarcely any opportunity for music practitioners to visit one another for the purpose of professional development through the observation of music lessons. An inquiry might determine whether such a scheme would be either professionally profitable or financially practicable or both. If the experience of Practitioner 'Bb' is representative, then many music educators in Victoria perceive themselves to be working in isolation and without the support of colleagues.

In the present study, both the experts and the practitioners spoke of the relationship between music educators and school authorities, in particular immediate superiors. Generally it was felt that school authorities are musically uninformed and unsympathetic, and that they occasionally (though unintentionally) undermine the work of the music educator. A study
which focused instead upon the manner in which school authorities view music educators might well furnish lively data which could be compared and contrasted with the findings of the present inquiry. The present writer has not, to date, encountered such a study.

It has largely been assumed that tertiary institutions involved with teacher training are to be held responsible for the ignorance of music philosophy and lack of musical skill apparent among all too many music educators — generalists and even among some who might style themselves 'music specialists'. This assertion has yet to be tested and a future study might address this issue. Is the ignorance and/or lack of skill of an individual music education practitioner the responsibility of a tertiary institution or is that individual responsible for his/her own ignorance and/or lack of skill?

The influence of music-inspired public relations within schools and its effects upon the self-regard of the school population might be a fruitful area of study, particularly if the researcher considered the effects of the same public relations upon the people living in the locality, with regard to their estimation of the calibre of the school as a musical institution. Would their response be one of uncritical acceptance or of scepticism?

A study of the condition of music education in Australia since 1971 (the year in which the Kodály method was introduced into Australia) might be another possibility. Is music education currently in decline? Have similar conditions applied in the past? Where is music education currently headed? How is the Kodály method responding to Australianization?

Further research might be undertaken among music practitioners who have only recently adopted the Kodály approach to assess the extent of their knowledge and skill, to discover areas of uncertainty and to identify sources of anxiety in their work. To whom do such people turn for help? What professional support is available to them? Music educators
who follow a philosophy other than that of Kodály might be questioned on their knowledge of Kodály, his principles of music education and his aims. What is the level of their awareness? How is Kodály regarded?

Teacher-training institutions ought in fairness to be given the opportunity to defend their offering of educational expertise against the criticism recorded by Expert 'A' in this study. A research project might focus upon such institutions to provide them with a mouthpiece.

A study with the duration of a child's primary school years might measure the music literacy of children who study under different music education philosophies, data being obtained at pre-arranged times during their development. Wastage in such a study might be excessive since a significant number of children could be expected to change schools at least once during their primary years and thus be lost to the study. Complications would include the possibility of a child from a participating Kodály school moving to, for instance, a participating Orff school during the course of the study. This suggestion follows the approach adopted by Bresciani (1987) with a sample of 273 children in Years Six and Seven, whose levels of music literacy and academic achievement were tested.

It is the experience of the present writer that little in the general community is known of Kodály and his approach to music education. A survey might be organized for the purpose of gauging community awareness of various philosophies of music education: e.g. Kodály, Orff, Suzuki or Yamaha. It would be useful for music educators to be aware of the informedness of the adult population when conducting classes with the children of these adults.

A choice of polarized studies might be possible arising from the question of inadequate levels of musicianship among newly qualified music educators:

(i) Should criticism of the teacher training methods of tertiary institutions be sustained by further inquiry, a remedial programme might be compiled.
(ii) Should tertiary institutions prove to be undeserving of criticism in their approach to the training of music teachers, then the investigation could be redirected into other areas of music educational deficiency, wherever they may be located.
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