

**KODALY TEACHERS' PERCEPTION ON AURAL AND
MUSICIANSHIP TRAINING IN MALAYSIA**

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**CULTURAL CENTRE
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MUSICIANSHIP TRAINING IN MALAYSIA

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KODÁLY TEACHERS' PERCEPTION ON AURAL AND MUSICIANSHIP TRAINING IN MALAYSIA

Abstract

This study investigated the perception of three experienced music teachers in Malaysia who apply Kodály method in their music teaching. A qualitative research approach was employed to investigate how aural and musicianship training in Kodály method being carried out in Malaysia. Narrative interviews were conducted for interviewees to share their teaching experiences using Kodály method. There are six core philosophies in Kodály method as follows: (1) Music literacy is the right for everyone, (2) The most authentic instrument is human voice, (3) Music education should start as young as possible, (4) Singing is the basis for all music, (5) Folk songs is the 'musical mother tongue', (6) Child-centered approach is vital (Casarow, 2015). This study aims to understand teacher's training in Kodály teaching method in Malaysia. Kodály teacher and students have to prepare, present and practice when planning for music lesson. Perception of three music teachers in Malaysia who apply Kodály method in their music teaching were investigated. Data collected was analyzed and transcribed for discussion. In general, the result showed that Kodály method is a way of teaching that stimulates learners' innate ability and can help to improve students' aural ability and musicianship.

Keywords: Kodály Method, Aural, Musicianship, Teacher's perception

Persepsi Guru Kodály Mengenai Latihan Aural dan Muzik di Malaysia

Abstrak

Kajian ini bertujuan mengkaji persepsi tiga orang guru muzik yang berpengalaman di Malaysia yang menerapkan kaedah Kodály dalam pengajaran muzik. Pendekatan penyelidikan kualitatif telah digunakan untuk menilai bagaimana latihan aural dan kemahiran pemuzik dijalankan dengan menggunakan kaedah Kodály di Malaysia. Temubual naratif telah dijalankan bagi tujuan berkongsi pengalaman guru-guru muzik tentang penggunaan kaedah Kodály dalam pengajaran muzik. Enam falsafah teras dalam kaedah Kodály seperti berikut: (1) Literasi muzik adalah hak untuk semua orang, (2) Suara manusia adalah instrument yang tulen. (3) Pendidikan muzik harus bermula seawal mungkin. (4) Nyanyian adalah asas muzik. (5) Lagu rakyat adalah 'ibu bahasa muzik', (6) Kaedah berpusatkan kanak-kanak adalah penting (Casarow, 2015). Kajian ini bertujuan untuk memahami pelatihan guru dalam kaedah pengajaran Kodály di Malaysia. Guru dan pelajar Kodály perlu menyediakan, mempersembahkan dan perancangan latihan ketika pengajaran muzik. Persepsi tiga orang guru muzik di Malaysia yang menerapkan kaedah Kodály dalam pengajaran muzik telah dikaji. Data yang dikumpul telah dianalisis dan diterjemah untuk perbincangan. Secara umum, hasil penyelidikan menunjukkan bahawa kaedah Kodály adalah satu kaedah pengajaran yang telah merangsang keupayaan kepada pelajar dan dapat membantu meningkatkan keupayaan kemahiran aural dan latihan bermain muzik.

Kata kunci: Kaedah Kodály, Aural, Muzik, Persepsi Guru

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Chapter One

Introduction

1.1 Research Background

The Kodály method is a music education approach that originated from Hungary and established by a Hungarian music educator, composer, and pedagogue named Zoltán Kodály (Penny, 2012). It was then evolved to what we have now with reserve of its initial philosophy.

Apart from Malaysia, the Kodály method was first introduced in Taiwan by a music educator named Tian-hui Xu (Liu et al., 2013). In the year of 1985, a Kodály method workshop had been held in Taiwan by a well-trained music educator named Diane Doron. Kodály principles were first introduced in this workshop. The fundamental teaching material used was American folk songs and instruments used was the human voice. Movable Do solfège syllables, Kodály rhythm syllables, hand signs, and stick notations were adopted in the workshop as well. In the same year, similar workshops had been held in other four major regions in Taiwan including Tainan, Hualien, Taipei, and Keelung.

Dr. Pattye Casarow (2015) wrote a book on the Kodály method which covers Kodály's philosophies, teaching materials, and pedagogy. It clearly stated that there are six core values as shown below:

1. Everyone can learn and enjoy music literacy.
2. Singing is the groundwork of all types of music.
3. Music education should start as young as possible.
4. Folk songs are the 'musical mother tongue' of every child and it is the most authentic learning material.
5. Music used in teaching should show artistic merit.

6. Music lessons should be child-centered and a good teacher plays an important role in bracing the atmosphere during the lesson.

Materials that are essential in the Kodály method are movable Do solfège syllables, rhythm syllables such as “ta-” and “ti- ti-”, Curwen hand signs, folk songs, folk tales, some movement activities and some instruments such as recorders or percussion instruments. He also stated that there are three principles of planning in Kodály pedagogy, which is prepare, present, and practice.

A study has been carried out in Malaysia on children’s solfege singing skills in terms of diction, pitch accuracy, and rhythm using the Kodály method and without using the Kodály method (Luen et al., 2017). The study used two groups of solfege notation which is *so-mi* and *so-mi-la*. Children that sing using hand sign in the Kodály method showed higher accuracy in terms of pitch and rhythm, and also skills in diction. Some good feedback in musicianship training have resulted from the application of Kodály training methods too. Other than that, potential implementations in piano training should not be overlooked. Young children targeted for Kodály training methods are advised to start their music education as young as possible.

1.2 Problem Statement

The number of music students who sit for graded music examinations such as the Associated Board of the Royal Schools of Music (ABRSM) and Trinity College London external examination increases each year (Abdullah, 1990). This condition keeps students to learn and appreciate Western classical music. In addition to that, learning classical music has also become popular in Malaysia. However, apart from the positive influence mentioned above, there are impacts that cannot be neglected. It has caused a conservative and narrow

musical perspective; the music teaching and learning has become less creative and flexible (Leung, 2002). Students learned under the conventional ways would teach in the same way as they were taught. Every student achieved effective learning in a different way (Adams, 2011). By using a single method, students hardly achieve a satisfactory learning outcome.

Hence, with the consideration shown above, this study aims to clarify how aural and musicianship training in the Kodály method being carried out in Malaysia. At the same time, it is to explore Kodály teacher's training in Malaysia. This study also intends to find out the teacher's perception of students' learning outcomes of aural and musicianship training under the Kodály method in Malaysia.

1.3 Research Objectives

This study will look into the Kodály teaching method used in music education systems in Malaysia. The main focus of this study will be placed particularly on the perception of three Kodály trained music teachers in Malaysia.

The research objectives as follows:

1. To investigate the application of the Kodály method into aural and musicianship training in Malaysia.
2. To understand and determine teacher's training pathway on the Kodály teaching method that is available in Malaysia.
3. To investigate teachers' perceptions of students' learning outcomes of aural and musicianship training under the Kodály method.

1.4 Research Questions

Upon the completion of the current study, these are the few questions that needed to be answered.

1. How and in what way is Kodály method implemented into aural and musicianship training in Malaysia?
2. What is Kodály's teacher's training process to become qualified Kodály teachers in Malaysia?
3. What are the students' learning outcomes on aural and musicianship under the Kodály method according to Kodály teachers?

1.5 Definition of Terms

1.5.1 Movable Do Solfège

Solfège, also known as solfeggio, is a solmization syllable (*do, re, mi, fa, so, la, ti*) that used in helping aural and sight-singing training ("Solfège | Definition of solfege by Oxford dictionary on Lexico.com also meaning of solfege," n.d.). Movable Do's solfège *do* mean for tonic for any keys (Council, 1925). The relative sense of intervals in movable Do does not easily cause confusion because as the *do* is adjusted to the tonic for the respective key, other solfège will be adjusted accordingly (Siromoto, 2016).

1.5.2 Kodály rhythm syllables

Kodály rhythm syllables are rhythmic sound for especially for Kodály learners. It is an organized way for students to think and practically read and count the rhythms. A half note is pronounced as "too-", quarter note as "ta-", eighth note as ti- and four sixteenth note are "ti- ka- ti- ka-". The dotted eighth note is pronounced as "tim-".

1.5.3 Curwen hand signs

The Kodály method uses Curwen hand signs to strengthen the pitching practice by providing a visual aid for the solfa system. The different hand signs represent different pitch. At the same, the position of hand sign does signify the high or low pitch of the sound sang. The space interval between the hand signs of each pitch directly correlates with the pitch interval.

1.5.4 Stick notation

Stick notation is an approach of writing notes without the note head. This method is used in the Kodály method and in other methods as well ("Pros and cons of stick notation," 2018). In the Kodály method, the teacher will write stick notation which is a vertical line (|) for each lyric sound sung and beam up those vertical lines (|) which are from the same beat using a horizontal line on the top part (¯).

1.6 Delimitations

This study focuses particularly on perceptions of three experienced music teachers in Malaysia who apply the Kodály method in their teaching. Hence, the study result should not be generalized and used to infer on other music teachers with different teaching experiences from different regions who use the Kodály method in their teachings. Moreover, these three music teachers conducted music classes for the different age groups. Hence, students' age is not within the scope for data analysis of the current study.

1.7 Significance of Research

This study aims to investigate the insights of the the Kodály teaching method in Malaysia. At the end of the research, perceptions of the three music teachers will be

presented. The findings of this research can be used as a reference for music instructors and music learners who attempt to apply the Kodály method in their musical activities. At the same time serves as a significant reference for future research on Kodály implementation for aural and musicianship training.

1.8 Conclusion

This chapter discussed the research background inspired by other researchers in these recent years. It also raised problem statements and highlighted the significance of this study. The definition of key terms used in this study was defined. The research questions and objectives of this study where mainly focus on the perceptions of three experienced music teachers in Malaysia who apply the Kodály method were clearly stated in this chapter.

Chapter Two

Literature Reviews

2.1 Aural and Musicianship training

Aural and musicianship training is an important part of music education. Aural training in music divided into two categories: (1) listening skills and (2) reading and performing skills (Karpinski, 2000). Listening skills include the ability to understand and identify basic features of music such as tempo and dynamics, before going into an understanding of the pulse, meter, and pitch. Aural training cultivates students' attention to musical features such as intonation and tone quality. Other than that, students have to be able to do melodic dictation, polyphonic, and harmonic dictation. For reading and performing skills, students have to be able to sight-read music and perform modulation or transposition. In aural training, the aim is to cultivate auditory imagery, eyes and hands coordination, and steady pulse-keeping, etc. (Cleland & Dobrea-Grindahl, 2013).

2.2 Zoltán Kodály and Music in Hungary

Zoltán Kodály is a well-known music composer and music educator in Hungary (Karpeles, Eosze, & Kodaly, 1963; Szabolcsi, 1972; Mason, 2012). In the early 1990s, he found that musical literacy among music students in the top music school in Hungary, Zeneakademia is unexpectedly low (Choksy, 1988). Their music reading and writing abilities were poor and the Hungarian musical heritage was often neglected. The main focus back then was on German and Viennese music instead of their Hungarian folk music. Hence, Zoltán Kodály perceived that he had to increase the musical literacy level among Hungarian people and educate them on their musical heritage (Choksy, 1988; Schaeuble, 1994). To do so, he realized that he had to start from music education entailing his touch

(Mason, 2012). He has then started an education reformation. After years of education reformation, music education was then become a part of the compulsory subject in Hungarian elementary schools (Tiszai, 2016). Now a man without a musical education in Hungary is considered illiterate (Choksy, 1988). This statement explained how common and essential music in Hungary now.

Zoltán Kodály started improving teacher training in Hungary (Choksy, 1988). He strongly believed that a music teacher plays an important role to cultivate music interest in students. In the long run, it would influence the growth of musical literacy among generations of Hungarian people. Hence, to make music part of everyone's life, the first move is to instill music literacy from music education. All music educators have to be well-trained to provide good music education (Richards, 1966). Zoltán Kodály worked together with his colleagues and his students and they got involved in improving elementary education other than higher education levels because he believed that a good music education has to start from young (Richards, 1966; Kokas, 1970; Choksy, 1988; Dick, 1996; Ittész, 2004).

Zoltán Kodály's second focus was on the collection and analysis of Hungarian folk music (Eősze, 1962; Choksy, 1988). The compilation work on Hungarian folk music initiated by him and Bartók and continues today at the Academy of Sciences in Budapest (Eősze, 1962; Szabolcsi, 1972; Choksy, 1988).

2.3 Kodály's Method of Music Education

Kodály method, a method developed by Zoltán Kodály, a Hungarian composer and music educator. However, he did not have a complete and fixed set of Kodály teaching method but there are a few important Kodály's core principles established. Pedagogues

after him slowly emerged and expanded his method to what we know today (Houlahan, 2015).

In the Kodály teaching method, child-developmental comes before subject logic (Choksy, 1988). Subject logic is a way where the presentation of musical knowledge does not relate to an easy learning sequence of children. For example, music teachers usually teach rhythm from the whole note and slowly proceed to the sixteenth note. For melody teaching, music teachers usually start with the diatonic major scale. Young children are not usually capable of understanding how long the value of the notes last, and how to sing a diatonic scale accurately (Choksy, 1988). Child-development is different from subject logic, where the presentation of musical knowledge is arranged according to children's ability (Choksy, 1988). Children are to experience through listening, singing, and movement before learn to notate the musical concept.

Kokas (1970) explained that in the relative solmization, the melody is the foundation that can be divided into phrases and words. Syllables firstly derive from the words and lastly divert to sounds. Transferring effects are produced resulted from relative solmization. A Musical relationship is taught within a short musical sentence. Knowledge of musical pattern and form attained through singing is the foundation to do aesthetic judgment, assisted by music writing and reading exercises.

In his research Kokas (1970) also found that music education plays a more important role than special content or material of music where it helps in psychological development. Psychological research has proven that to maintain humans in a state of relative stability, cortical, and subcortical activity must be in balance (Kokas, 1970). With musical movement training, rhythm, and singing, both cortical and subcortical activity can be obtained in a well-balanced effect. A combination of singing and movement helps

children to respond to subcortical motives in a good way. These psychological bases ease the transfer effect (Barkoczy & Putnoky, 1967; Kokas, 1969; Tiszai, 2016). The transfer effect here refers to the transfer of mental habit from music to other subjects where it will mentally and physically affect the readiness of learning or even on future musical growth.

2.4 Core principles of the Kodály Method

Kodály method is a philosophy that covers few core values as the foundation.

Core values as follows:

2.4.1 Music as an essential subject in school

He believed that music was among the must-learn subject in school. Kodály method helps to improve focus and learning quality of children by excites children's active and creative learning (Luen, 2017).

2.4.2 Voice as the universal instrument and singing is a must

The human voice is the most accessible, authentic, and universal instrument. everyone can start learning music by using their voice as the elementary instrument as this is the most common and accessible instrument that everyone can have (Ittzés, 2004; Houlahan, 2015).

2.4.3 Music should be taught in a sequential manner

One should sequentially teach music in three stages: preparation, presentation and, practice (Mason, 2012).

2.4.4 Music learning should start as early as possible

Kodály method emphasizes the importance of good music foundations at pre-school age as this is the best time for them to learn (Overy, 2000; Waterhouse, 2002). At the same time, the Kodály method also specifies the importance of music education for

other age groups (Kokotsaki, 2007). Everyone, except those with hearing and speaking deficiency, can understand music if they are musically trained at young age when one is more receptive (Zatorre, 2005). Kodály believed that music education should start as early as the beginning of the prenatal period, which is nine months before the child is born (Amtmann, 1997; Friedman, 2000; Chen-Hafteck, 2012). In the pre-speech stage, the direct contact, for example, actions and emotional tone of the guardian, plays a very important role in the characterization of the respective child (Allport, 1937; Kokas, 1970). Children perform a better sense of physiology well-being when chanting rhymes, rhythms of songs, and poems accompanied by movement and positive facial expression by the guardian. In addition to that, the relationship between children and attended adults will get closer and have more intimate interaction. Impressions last longer when children are exposed to music education in this most receptive period (Michel, 1973).

At the age of 1 to 3, children learn music based on passive absorption (Kokas, 1970). Children in this age range start to learn the oral shape of the words. Children begin to be responsive to sounds at the age of 4 to 6 (Gordon, 2003). First musical contact plays an important role in developing their speech ability. Personal and active contact helps in absorbing musical experiences efficiently as children learn by imitation in this age range (McPherson, 2009). Sooner or later, they can digest the musical experiences as personal experiences, and this will be the foundation for their future knowledge. Sound organ, aesthetic sense, and musical ability to develop in this age range by having musical training.

From age 6 onwards, the Kodály method starts to develop movement patterns or motor skills learning (McPherson, 2009). Rhythmic movement by doing actions such as walking in and out, squatting, and moving specific parts of their body helps to improve movement coordination and helps in learning how to balance their body to create stability.

Singing games in the Kodály method is to encourage emotional development (Chiengchana, 2014). Children need to pay attention to the voice and tone of the attended parents, teachers, and classmates while keeping their eyes on the movements. Children need to follow the movement with correct rhythm while maintaining good posture, movement, rhythm, and intonation. The enjoyable experience will be remembered until they grow up, as well as the tune and rhythm that they have learned during musical training. Sound and rhythm are starting points to develop musical concepts that can be effectively linked with movements, songs, and positive musical experiences. This is one of the Kodály's principles where Kodály believed that learning music should be full of contentment and enjoyment.

2.4.5 Folk songs as musical mother tongue

Besides, Kodály stressed that the heritage and culture of each individuals play an important role in their music education. Hence, music learning will be more efficient when one starts learning music from a folk song (Kokas, 1970). Kodály perceived that folk songs are ones' musical mother tongue (Kokas, 1970; Kalmar, 1987; Choksy, 1988; DeVries, 2001). Similar to language, one learns his mother tongue before foreign languages. Kodály also thinks that folk music represented a living art (Kodály, 1963; Choksy, 1988). Folk music is suitable to be used to teach music concepts and skills as it fits well into a systematic scheme (Choksy, 1988; Campbell, 2010; Campbell, 2018). Nonetheless, when folk music and art music are connected, well composed music is necessary for children to sing (Choksy, 1988; Ittész, 2004). Kodály philosophy highlighted that music education should be adapted to different cultures (Tiszai, 2015) and it was when Kodály starts to compose music for children's choirs and further went into musical education. Kodály and Bartók emphasized on the importance of folk songs via their collections of traditional Hungarian folk songs (Abril, 2016).

2.5 Materials of the Kodály Method

Teaching materials in the Kodály method include authentic children's games and nursery songs, authentic folk music, and well composed music (Choksy, 1988; Houlahan, 2015). Well composed music refers to music that is composed by well-known composers. Kodály perceived that nursery songs and folk music are close to life, without any pedagogical setting (Choksy, 1988). The language used in these materials is usually simple and easy to understand as it is similar to the usual speech pattern. Besides, according to Kodály, there's a connection between folk music and well composed music (Houlahan, 2015). He considered that introduction of art music and contemporary music should be started from learning folk songs (Houlahan, 2015). Children will love to learn masterpieces after they have the knowledge and love of their folk music (Choksy, 1988; Houlahan, 2015). Kodály and his colleagues collected and compiled numbers of folk songs. At the same time, Kodály himself wrote music for children too.

2.6 Lesson Planning: Prepare, Present, and Practice

♦ Kodály's method encouraged a sequential teaching plan to be arranged beforehand. The focus of Kodály teaching is to develop students' knowledge of repertoire, performance skills, critical thinking skills, creative skills, and listening skills (Houlahan, 2015).

There's are three main stages in a lesson plan which are prepare, present, and practice (Mason, 2012; Houlahan, 2015). In the preparation stage, teachers prepare their teaching via kinesthetic activities, aural activities, and visual activities. Students will be given chance to experience the music that contains the musical elements (Abril, 2016).

Teachers would ask students to differentiate high or low pitch to see if they are ready to proceed to the next stage (Mason, 2012). After this, when it comes to the presentation stage, teachers teach the musical elements, for example, rhythm syllables or solfège. At the same time, teachers can proceed to teach notation. In the practice stage, teachers have to involve the musical elements taught in the presentation stage into the practices of reading, writing, and improvisation (Mason, 2012; Houlahan, 2015; Abril, 2016).

2.7 Rhythm Syllable

A rhythm syllable system is an approach to count rhythms verbally using mnemonic sounds or words (Fust, 2006). In the Kodály method, the rhythm syllable system used is similar to French solfège (Colley, 1987; Choksy, 1988; Furst, 2006). For example, “ta-” is refer to quarter note and “ti-” for eighth note represented by stem notation in writing. Syllables “ta-” and “ti-” are the expressions of duration, not names of the note value (Choksy, 1988; Fust, 2006) (Figure 2.1)

Rhythmic Element	Kodály Rhythm Syllables
Duple Meter	
	<i>ta</i>
	<i>ti-ti</i>
	<i>ta ah</i>
	<i>ta ah ah ah</i>
	<i>ti-ri-ti-ri</i>
	<i>ti—ti-ri</i>
	<i>ti-ri—ti</i>
	<i>tim-ri</i>
	<i>ri-tim—</i>
	<i>tie-----ti</i>
	<i>syn--co--pa</i>
	<i>tri-o-la</i>
Compound Meter	
	<i>ti---ti--ti</i>
	<i>ta</i>
	<i>tati</i>
	<i>ti~ta</i>

Adapted from Kodály today.

Figure 2.1 Kodály Rhythm Syllables

2.8 Movable Do

Movable Do, also known as tonic solfa, is an extension of Guido's hexachord (Bentley, 1959). In a report published by Educational Council at Kansas City Meeting in 1925, it states that the National Research Council of Music Education favors on practicing the movable Do music training method rather than the fixed Do's. This is because *do-mi-so* in movable Do system always means singing the same intervallic order by memorizing it. This makes sight-singing easier to be taught even to young music learners (Council, 1925). The *do-mi-so* sounding is an oral nomenclature, which can be applied to any key. In the 10th and 11th centuries, it is a hexachord, which means it has only six relative sounds and soon is added to seven relative sounds in the 19th century. Hexachord was then taken over by heptachord, the major, and minor octave scales. By mean it evolved from one semitone (*mi-fa*) to two semitones (*mi-fa* and *ti-do*). In the major key, the home tone is *do* while it is *la* in a minor key (Choksy, 1988).

2.9 Solfège

Solfège is any system of training, as distinct from specific training for performance on some instrument or the voice, which promotes musicianship (Smith, 1934). In a study by Melville Smith (1934), he concluded that solfège training is necessary for the development of musicianship. One's musicianship is developed when he can appreciate the beauty of the piece which the composer tries to convey by correlate pitches, rhythms, and intensities. With that, one will be able to express his musical thought in the same way. At the same time, one will be able to communicate with others using music as such in using language.

Music is like language, both are analogous in such a way that practice always comes before theory (Smith, 1934). In research done by Melville Smith (1934), there were only ten applicants who could differentiate major from minor chords. Music learners often learned numerous pieces and sufficient techniques in music institutions but however, passion and pleasure of music is often been neglected. This statement is made upon the result at the end of the research.

Lavignac (1902) says that solfeggio comprises of singing whilst naming the notes and beating the time. Solfège tends to correlates three important senses: hearing, sight, and touch. Solfège is also about rhythm training. Dictation is considered as a part of training as a response to the correlation of hearing, sight, and touch. Sight-singing and ear training method are some of the examples for this correlation as well.

2.10 Curwen Hand Sign

Curwen (1816) emphasizes on the use of hand signals, while Kodály (1965) come out with solfège singing. Kodály method is where solfège singing associates with hand signals increasing the effectiveness in solfège singing learning. Kodály method has selective rhythms, movement, and teaching syllables where the selection of learning material is from children themselves (Kokas, 1970). The research by Luen (2017) proved that the Kodály method is effective in improving musical skills in diction, pitch accuracy, and rhythm accuracy in children even after two weeks of Kodály's musical training. In the study by Luen (2017), fifty children from preschools were selected where they divided into two groups, treatment group, and control group, each twenty-five children. The treatment group trained to sing using hand signals while the control group sang without hand signals.

Results have shown that the treatment group show improvement in skill of diction, accuracy in solfège pitch, and rhythm compared to the control group (Luen, 2017).

2.11 Advantages of Kodály learning

Learning using the Kodály method can help in developing music literacy. Kodály method can also help to improve singing. This is because singing is the first thing to start in the Kodály method. Kodály believes that the human voice is the most accessible instrument hence everyone can sing. Besides, learning using the Kodály method also helps in intellectual development. During the learning process, students need to do multi-task for example tapping beat and singing rhythm at the same time. This can help to facilitate concept formation and motor skills (DeVries, 2001).

2.12 Summary

This chapter is about the Kodály method from Hungary. Kodály method is a philosophy developed by Zoltán Kodály. Kodály method does not have a fixed teaching syllabus but it comprises of few core values: (1) Music as an essential subject in school. (2) Voice as a universal instrument and singing is a must. (3) Music should be taught in a sequential manner. (4) Music learning should start as early as possible. (5) Folk songs as musical mother tongue. A lesson plan is carried out in three stages: prepare, present, and practice. Kodály method uses musical elements for example rhythm syllable, movable *do* system, solfège, and Curwen hand sign to facilitate music learning. It has been proved to show improvement in aural, musicianship, and further to intellectual development.

Chapter Three

Methodology

3.1 Introduction

Research is a process of looking for a specific question in an organized, objective, and reliable way (Payton, 1979). Through research, data is collected, analyzed, and interpreted to understand a phenomenon (Leedy & Ormrod, 2001). Research outcomes can be significant and influential for future use and bring a great impact on every individual.

The objective of this study is to find out how is the teacher's training for the Kodály method and to investigate how aural and musicianship training being carried out in the Kodály method in Malaysia. At the same time to discuss Kodály's teachers' perception of the learning outcomes of aural and musicianship training under the Kodály method in Malaysia. This chapter targets to explain briefly the research methodology to answer the research questions. The outline of this chapter will be constructed as follows: (1) research design; (2) research process; (3) data collection mode; (4) data analysis procedure.

This chapter discusses the methods used to examine and thereby answer the following research questions:

1. How and in what way is Kodály method implemented into aural and musicianship training in Malaysia?
2. What is Kodály's teacher's training process to become qualified Kodály teachers in Malaysia?
3. What are the students' learning outcomes on aural and musicianship under the Kodály method according to Kodály teachers?

3.2 Research Design

For the current study, qualitative research is carried out. Qualitative research is an approach for exploring and understanding the meaning of individuals or groups and ascribing to a social or human problem (Creswell, 2014). Data is collected and analyzed based on the researcher's interpretation with adequate supporting literature. Ethnography research design and narrative research design are used for this research. According to Angrosino (2008), data can be collected through three modes which are through observation, interviewing, and archival research. For this study, data will only be collected through interviewing and archival research. In narrative research design, data will be collected through real stories shared by one or more individuals through writing or telling stories.

3.3 Research Process

The research process varies from every research but generally complies inductive logic as shown in the table below (Figure 3.1).

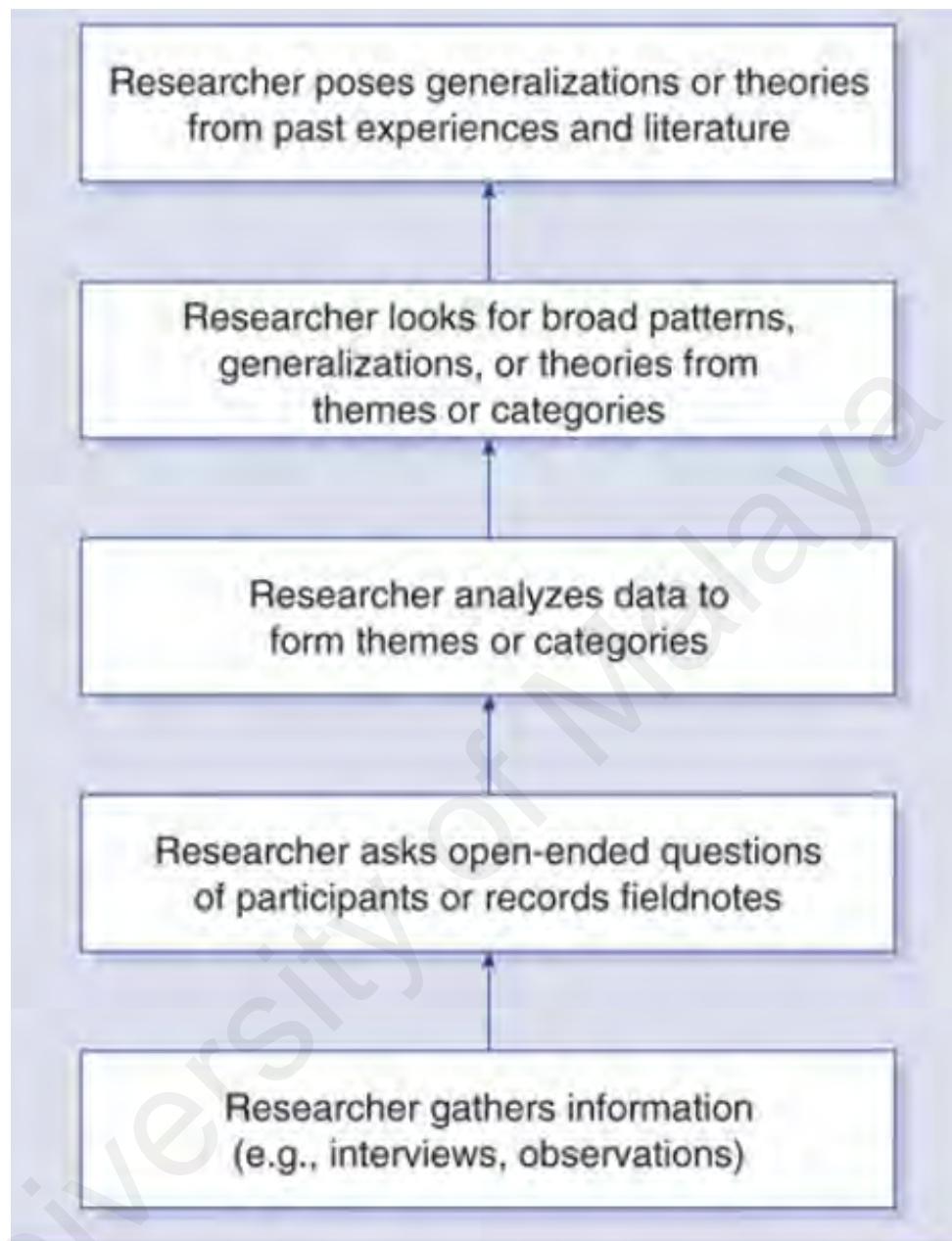


Figure 3.1 The Inductive Logic of Research in a Qualitative Study (Creswell, 2014)

The field of study is identified where this study will look into music education systems. The scope of study will be limited to one teaching method, which is the Kodály method that are blooming among existing music education in Malaysia these recent years. Literature reviews of Kodály methods are done before data collection. Data is collected through interviews with three professional trained and experienced Kodály method music

instructors and through archival research include hardcopy or softcopy documents that are used related to the Kodály teaching method. Data is being transcribed, analyzed, and discussed.

3.4 Data Collection Mode

For qualitative research, data collected through an instrument or test, or observation on the behavior of the individual involved (Creswell, 2014). Data can be obtained using emerging methods, asking open-ended questions, through interviews and observation, sometimes involve audiovisual, text, or image. The triangulation research strategy is used to verify the validity of vast information obtained through various methods and different sources. Research through triangulation strategy provides reassurance on the study outcome as it answers a research question with more than one method of data collection.

3.4.1 Interviewing

Interviewing is a process of directing a conversation to collect information (Angrosino, 2008). In the current study, it will be carried out based on narrative interviews. Interview protocols are followed between interviewer and interviewees during the process of interviewing. Nevertheless, the certain structures are remained to explore more useful information which is essential to contribute to the result of this research. This interview method provides flexibility at the same time interviewer can focus on the essential questions which need not be overlooked. Interviewees are targeted to be three professional trained and experienced music instructors for the Kodály teaching method from Malaysia.

Interview sessions were carried out one-to-one between researcher and one interviewee only based on time availability from both researchers and interviewees. The English language was used during the interview sessions with Kodály's teachers from

Malaysia as the English language is the most comfortable communication medium for both researchers and interviewees. Hence, they can convey their opinion more clearly and accurately. Questions asked were based on direct or indirect involvement of interviewees on the Kodály teaching methods and experiences sharing to fulfill the research objectives and answer the research questions. There were two rounds of interviews being executed and each takes approximately one hour for each interviewee.

The first interview session was focused on general questions to understanding the overall background of interviewees. The first interview sessions were based on the narrative interview. The narrative interview will be carried out in four main phases, which is initiation, main narration, questioning phase, and concluding talk ("Narrative interviewing," 2017). Interviewees will be asked for recording permission before going into an explanation on the interview procedures. A recording is necessary to ensure accuracy and to support further discussion and analysis. The initial topic will be presented and interview questions will be asked in sequence. In the main narration, interviewees are free to answer without any interruption. The interviewer shall not give any comments or try to stop the interviewees when the narration started. Interviewees are given the freedom to talk on the questions asked until they have done answering. Once the narration is done, the questioning phase is initiated. This is when the interviewer starts to follow up on the answer given in the main narration phase. However, interviewers can only ask immanent questions while contradicts opinions should not be pointed out. In the final phase where the interview has come to an end, the recording session will be stopped, and now the interviewer can start to ask eminent questions.

Second interview sessions were carried out after the researcher analyze the answer obtained from the first round of interview sessions. The second interview is essential

to discover more in-depth of the interviewee's perception of musicianship and aural training for the Kodály method. All interviews were being recorded for further reference.

Questions for the first interview as shown below:

1. What is your educational background?
2. What is your music education background?
3. Any other additional training or workshop attended?
4. How is your teaching experience?
 - On general music teaching experience
 - Kodály teaching experience
5. What is the focus for the Kodály method used in Malaysia, is it standardized in a way? If not, could you explain?
6. How do you relate or integrate the Kodály method into lesson plan & class activities?
7. What is the teaching material used?
8. How are the learning condition, level of participation, and the overall engagement among students and parents during the class?
9. What are the challenges you face in the class?
10. Is the Kodály method in Malaysia adopting Hungarian folk songs or your regional sources? Describe the significance of folk songs in the Kodály method.
11. In your opinion, what is the role of hand sign with solfa syllables in Kodály?
12. In your opinion, does hand sign enhance students' musical perception, and do they enhance students' musicality? If yes, please explain.
13. Under the Kodály method, how is rhythm teaching or practice being carried out?

14. In Malaysia, if there is any room for fine-tuning, in your opinion, what are the things to note among the training system and teachers?
15. What is your perception of Kodály?
- based on students' involvement.
 - how to develop music literacy?
 - how to enhance music intellectual development?
16. How do you conclude specifically how aural and musicianship training is carried out using this method?

3.4.2 Participants sampling

In a grounded theory study, the researcher chooses participants who can contribute to the development of the theory. (Creswell, 2014). The target of the population for this study is all Kodály trained teachers in Malaysia. The sample was chosen three experienced Kodály trained teachers from Malaysia.

3.4.3 Purposive sampling

Purposive sampling is a subjective sampling in which the researcher perform a non-probability sampling depending on the particularity of participants to achieve objectives of the research (Crossman, 2020). By being selective on individuals that are exclusively experienced and perceptive on particular knowledge, purposive sampling is recommended (Creswell & Clark, 2011).

Purposive sampling suitable for a research which only limited data sources available. This is the most effective method for the use of limited resources (Patton, 2007). In this study, three experienced Kodály trained teachers were chosen as the sample.

3.4.4 Archival research

According to Angrosino (2008), archival research is an analysis of existing materials stored for research, service, or other purposes officially and unofficially. Reliable sources for archival research can be hardcopy documents or digital materials including electronic databases such as recordings, audiovisual materials, or even web pages (Ventresca & Mohr, 2017). Teaching text and syllabus for Kodaly teaching methods will be great sources to analyze. At the same time, audio materials affiliated to both methods should not be overlooked.

3.5 Data Analysis Procedures

In this study, data collected through the interview was being transcribed into the written text from the recording according to the theme on Kodály teacher's training, training procedure of student on aural and musicianship, and teacher's perceptions. Hardcopy materials and audio materials collected through archival research were being transcribed into the written text as well. Data collected was being studied and discussed.

As suggested by Roper and Shapira (2000), data for ethnography research should be done by using a few procedures. These procedures including coding, sorting for patterns, distinguish outliers, generalizing constructs and theories, and memoing with reflective remarks.

Data analysis was then being carried out after the data collection procedures were completed. Raw data such as transcripts or images were organized for analysis (Creswell, 2014). Research needs to read through the data and proceed to code the data. Themes and descriptions obtained resulted from coding will need to be interconnecting with each other. After then, the researcher will need to interpret the meaning of the themes and descriptions.

3.6 The trustworthiness of the Final Report

Trustworthiness is a way where researchers can persuade themselves and readers that their research findings are worthy of attention (Lincoln & Guba, 1985). To produce a convincing and trustworthy outcome, six trustworthiness criteria will be needed to be complied with. These six criteria include credibility, transferability, dependability, confirmability, audit trails, and reflexivity (Nowell et.al., 2017). The final report was submitted to interviewees for review as this procedure is essential to ensure the accuracy of the interview and to avoid misunderstanding on the message conveyed between interviewer and interviewee.

3.7 Conclusion

This chapter explained the methodology adopted in this study. Qualitative research method was used in this study. The research design stated above was carried out and followed closely. Two data collection modes which were interview and archival research were used to make sure the outcome of the study is sufficiently supported. A total of six interviews were completed using the narrative interview method. Data collected in audio form was recorded and being transcribed into written text. The data analyzing process was carried out before concluding the study.

Chapter Four

Data Analysis and Findings

4.1 Interviewees' background

4.1.1 Education and training background

Here I will pronounce the three interviewees as music teacher A, music teacher B, and music teacher C. Music teacher A studied at Chinese primary school Pei Hua, Seremban, Malaysia, and continued her study at King George V secondary school, Seremban. She started her music journey in piano learning at the age of five and completed her ABRSM graded exam at the age of fourteen. She further continued her preparation on ATCL Trinity and completed the program within two years. Subsequently, she pursued her study at International College of Music (ICOM) Kuala Lumpur on music production and technology. After that, she furthered her study at Kodály Institute College in Hungary on her master's degree. The subject in her master's degree includes solfège, methodology and teaching, Kodály's philosophy of music education, Kodály's philosophy of teaching, etc.

Apart from the academic study mentioned above, music teacher A attended several level courses at Young Choral Academy Malaysia before a master's degree in Hungary. She completed all the primary levels and early childhood levels of Kodály music teaching training. After returning from Hungary, she attended several Kodály and Dalcroze workshops and conferences focusing on musicianship, methodology and teaching materials, introduction to conducting, rhythmic, solfège, and plastique animée.

Music teacher B studied at government primary school Sekolah Rendah Kebangsaan Convent Kota Taiping, Malaysia, and then continued her study at government secondary school Sekolah Menengah Kebangsaan Convent Taiping, Malaysia. She obtained

her degree at Monash University Malaysia in Bachelor of Music Communication. She started to learn music at the age of eight. She has actively participated in band playing and choir singing since high school. She pursued her music training to diploma level. She took the ATCL exam held by Trinity College London. She encountered the Kodály methodology in the Kodály Symposium hosted by UiTM when she started teaching in the year 2007. She continued to take up the Australian Kodály Certification in Primary and Early Years Music Education held in Young Choral Academy before pursuing a Master in Kodály Pedagogy at Kodály Institute College in Hungary. The curriculum in her master's degree in Hungary includes Zoltán Kodály's lifework, solfège, methodology and teaching materials, Kodály's philosophy of music education, Kodály's philosophy of teaching, etc.

Other than Kodály courses, music teacher B attended Dalcroze workshops and Musical Futures. She mentioned that Dalcroze is another school of thought similar to Kodály. Kodály draws from Dalcroze and hence Dalcroze also has musicianship component and piano playing. Dalcroze's approach is a bit different where they focus more on movement. Dalcroze encourages music learning through body movement, playing, and feeling the music. Dalcroze using fixed Do which is very distinct with Kodály. There is a segment called *plastique animée* in Dalcroze. In *plastique animée*, students will need to create movement by looking at the structure of the piece. Students do the movements and express it through their bodies. In addition to the Dalcroze workshop, she also attended Musical Futures. Musical Futures is a music program developed from all these schools of thought. Musical futures have its unique program design drawn from different teaching concepts. This program has a lot of teaching materials for teachers to use. Musical futures focus more on band play, they encourage students to practically play more.

Music teacher C went for elementary education at Chinese primary school, Sekolah Rendah Kebangsaan Chong Hwa Miri. She continued on her secondary education at Sekolah Menengah Kebangsaan Chong Hwa Miri and completed the form six at Sekolah Menengah Kebangsaan Riam Miri. She then pursued tertiary education in Bachelor in Performing Arts (Music) at University Malaya. She also completed a master's degree at Kodály Institute, Hungary on Master's in Music Education. Subjects taught in the program were Kodály's philosophy of music education, choir, solfège, Kodály's philosophy in practice, international folk repertory, etc.

Music teacher C attended Suzuki Conference in the year 2011, Asia Kodály Symposium 2014, Dalcroze workshop in the year 2015 and 2016, Australian Kodály Summer Course 2017, and International Kodály Symposium 2019. There are workshops and paper presentations that comprise of adaptation of the teaching method in the current context from presenters around the world. Folk songs and dances are one of the topics to be discussed in the symposium.



Figure 4.1 24th International Kodály Symposium 2019

Adapted from

<https://www.facebook.com/iks2019/photos/a.120196115293773/120198048626913/?type=1&theater>

In conclusion, three music teachers had similar educational backgrounds. They had their primary and secondary education in Malaysia. They started to learn music at a young age and they obtained their degree in courses related to music. They all completed a master's degree at Kodály Institute, Hungary in different years. In addition to their school training, all of them attended to music workshops, conferences, or symposium related to Kodály, Dalcroze, etc. They explored in a different field other than the Kodály method.

4.1.2 Teaching experiences

Music teacher A started one-to-one piano teaching on ABRSM and Trinity examination board at the age of eighteen. She conducted some aural group classes for children three years later. She started implementing the Kodály teaching method in her teaching nine years ago after she attended her first Kodály workshop and completed her series of Kodály training. According to her, the Kodály method or inspiration is a part of the music lessons. However, she does not teach specifically and merely with the Kodály method. She is currently teaching at university level.

Music teacher B has started teaching since the year 2005. She started as a freelance piano teacher and branched into classroom music in the year 2007 till now. She currently teaches in an international school for primary and early years level. In addition to that, she has expanded her teaching into the secondary level this year. She initiated the application of the Kodály method into her teaching since the year 2010. She revamped the music curriculum with a Kodály emphasis in the school that she taught in.

Music teacher C started teaching from the year 2012 after she graduated from Hungary. She conducted choral singing for primary and secondary level, general music classes, aural skills, and ear training classes. She is also involved in individual piano teaching

and individual aural training classes. Currently, she teaches in an international school. Music teacher C infused the Kodály method into her music teaching since the year 2012.

In conclusion, three music teachers have similar music teaching experiences. Music teachers A and B started with piano teaching and later proceeded into classroom music before further study at Hungary. Music teacher C started her teaching after she graduated as a master's degree holder. She also taught piano and classroom music. Currently, music teacher A teaches in a university while music teachers B and C teach in international schools.

4.1.3 Pre-requisite and path to become a Kodály teacher in Malaysia

According to music teacher B, the usual path for a Malaysian music teacher to becoming a Kodály teacher in Malaysia is going through the Australian Kodály Certification brought in by Young Choral Academy Malaysia. This is certified by the Australian Kodály Society and also recognized by Kodály Institute in Hungary. There are three levels in Australian Kodály Certification, which are Early Childhood, Primary, and Secondary. Each level of study consists of six modules. The candidate has to complete all three levels to become a certified Kodály teacher. A 30-minute DVD of teaching demonstration reinforced from a pre-designed teaching plan have to be submitted with a digital file of a prechosen song as a teaching sample. Once these submitted together with three certificates for three levels to Australia, they will send it back with a certificate. It is a two-week-long summer course and the candidate can do it across the year anytime. However, the maximum duration for the certification process is five years. All three levels, DVD and song retrieval files have to be submitted within five years duration. The candidate can also further study in Hungary for diploma, degree, or master's degree. By completing the certification, the candidate has to go for an audition. In addition to that, teachers of the candidate can write the recommendation letter for him or her to further study in Hungary.

Under the Kodály method, one needs to have competence in singing despite one's instrumental domain. They expect the teacher to have good singing skills, piano playing skills, and musicianship. It will be great if one is a keyboardist or pianist because he or she will need to sing and play on the piano. They have conducting class, choir training and theory. In Kodály philosophy, singing and musicianship are vital during the teaching process. Hence, keyboard proficiency is a must.

4.2 Understanding and Perception about the Kodály method

4.2.1 Core principles of Kodály

According to music teacher A, there is no such thing as standardized Kodály method whereby there is no specific textbook or syllables to follow. Every Kodály teacher will have their way of approach in the lesson depending on the topic that they want to teach and also the age group of the students and experiences that the students have. Kodály method itself is a philosophy that carries a few core values as shown below.

1. Singing as the most important tool.
2. Teaching from sound to sight.
3. Teaching from known to unknown.
4. Starting music learning as early as possible.
5. Using the most authentic music.
6. Child-centered learning.
7. Creative class activity or music game.

In her perception, the Kodály method of teaching is much more of artistic value and pedagogical philosophy with no fixed approach and the materials.

For music teacher B, the focus of the Kodály teaching method is ‘singing as the first medium of music learning’. The usage of rhythm syllables and solfège notation is relatively important. She mentioned that there is a set of teaching sequences that she follows to build her music curriculum. However, there is no fixed way of applying the method as long as the philosophy behind the methodology is the same. Zoltán Kodály encouraged teachers to adapt the methodology according to their own culture and mother tongue. The four important points of Kodály philosophy in music education as follows:

1. Music should be taught at a young age.
2. Use singing as the medium to learn music because it is the most accessible and universal instrument.
3. Use folk songs in their mother tongue as musical material.
4. Music should be taught logically and sequentially.
5. Reading and writing of music based on relative solmization.

In music teacher C’s perception, the usage of the Kodály method is not standardized as every teacher uses and adapts the method differently. For herself, she focuses on systematic pedagogical teaching. She highlighted a few core values in the Kodály method:

1. Everyone can sing.
2. Music learning should start from a young age.
3. Folk song is everyone’s musical mother tongue
4. Use of vocal as a medium to learn music.
5. Child-centered learning.

In conclusion, all music teachers highlighted a few common core values, which include learning music as early as possible and vocal is the most authentic and accessible instrument to use for music learning. Besides, most of them emphasize on use of folk songs

as teaching materials and singing is an important component in the Kodály method. Kodály's method also focuses on the sequential learning procedure.

4.2.1.1 Role of folk song

Music teacher A stated that Kodály has always believed that the folk song is the mother tongue of every child. In Malaysia, Hungarian folk songs are not adopted in the Kodály teaching method as it is not part of Malaysian culture. We do not speak the Hungarian language therefore there is no linguistic connection to musical elements in Malaysian folk songs. For example, Hungarian folk songs are always very pentatonic but in Malaysian folk songs, pentatonic is very difficult to find. Malaysian folk songs are usually diatonic due to the historical influence left from the Western colonial period. In teaching Malaysian folk songs, Kodály music teachers in Malaysia instilled both musical heritage and cultural heritage.

She does not try to change the nature that Malaysian folk songs that are mostly diatonic. Hence what she can do is to search for Malaysian folk songs that contain more musical elements that she can use in her Kodály-incorporated teaching. She uses English folk songs in her lesson as well, because Malaysia is a multicultural country and English is one of the important spoken languages. Therefore, in Malaysia, according to her, Kodály teachers do not use only Malaysian folk songs as teaching materials.

Music teacher B uses mostly English folk songs to teach music elements. According to her, this is due to scales range and length of the music in English folk songs. However, she does mix folk songs from other countries when she wants to enhance better intonation in singing and topics during teaching, in the meantime introduce different musical cultures.

She also mentioned that the biggest misconception is that the Kodály method is a fixed method. Kodály method is just a tool. One has to do one's lesson plan that matches with the local culture. She believed that it is about the knowledge that she brought back. The usages do not deviate from the Kodály teaching philosophy, such as stick notation, solfège, singing, starting at an early age, usage of folk songs, and using simple teaching material. She practices the philosophy, but at the same time, she adapts it to the local culture according to the situation that she is in.

For music teacher C, she uses very little Hungarian folk songs in her teaching. When coming to cross-cultural adaption, Kodály concept does not emphasis on using Hungarian folk songs but uses the mother tongue of the kids as teaching materials. She uses mostly English songs in her teaching. For example, "*See saw*", "*Teddy bear*", "*Sea shell*", "*Let's put the rooster in the stew*" and "*Lucy locket*" etc. The preference of songs will be based on musical elements that she wants to deliver during her teaching. For instance, when she wants to teach semiquavers, she will choose folk songs that contain more semiquavers rhythm. Although music teacher C teaches in an international school, most of her students are local. Therefore, she chooses folk songs in foreign languages to stimulate their interest.

In summary, three music teachers acknowledge the importance of folk songs in the Kodály method. They usually use English folk songs as their teaching materials due to the social and cultural environment in Malaysia. Anyhow, Malaysian folk songs are not preferred due to its musical elements not appropriate for novice music learners.

4.2.1.2 Hand signs

According to music teacher A, hand signs is to enhance children's pitch perception. Hand signs are presented in figure 4.2. In the conventional way of learning music, students are taught to read on the stave but the hand signs provide symbolic meaning for the

students to identify high or low pitch. When each hand sign changes, it shows the position of the notes. As an example, hand sign for *so* is always positioned higher than *do*. This is the very beginning step to introduce sight singing to students. Instead of reading right away from the stave, the hand signs are there to assist the students to understand the position of pitches better before they proceed into stick notation and stave notation reading.

“In a way, hand signs do help to enhance the students’ ability to sight-sing better,” said music teacher A. Hand signs not only helping students to understand high and low pitch, but students are also able to relate the intervallic relationship between one note to another. Hand signs are more of the technical aspect of the method. She said that it does not help much on musicality as musicality is more towards the artistic side, not technical.

Music teacher B thinks that hand signs help students to experience the melodic contour in an aural, visual, and kinesthetic form. This is because hand signs are shown on different levels by moving up and down. For example, the hand signs start from *do* which is placed in the tummy level and move higher when it comes to *re* and so on. When students progress to a higher level, the hand placement might vary for example hand sign for the *do* might need to be placed higher as lower *so* is introduced.

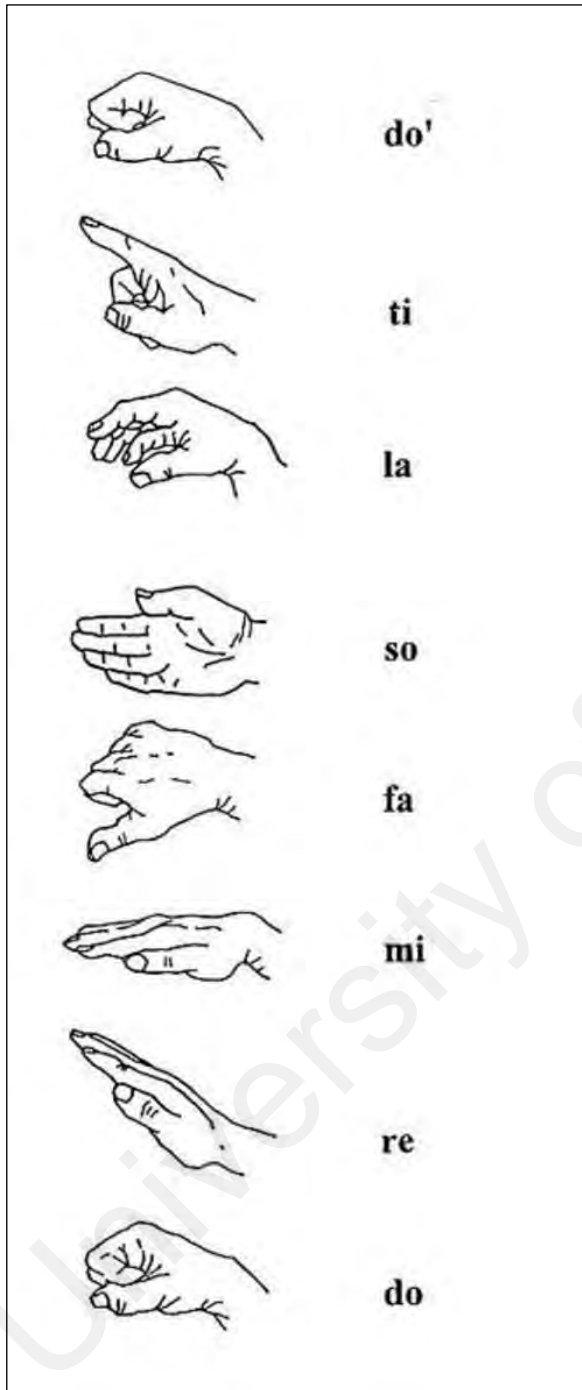
Students learn different hand signs from a young age in a step by step manner. For students that have never gone through the hand signs training before, she just uses the hand to point or position up and down in step by step form. This is to show the melodic contour without using the hand signs. By doing so while singing, though they do not know what it is about, she wants to show students that the notes are moving up and down and are not stay at the same level.

In music teacher C’s opinion, the use of hand signs associates with sound and space, at the same time it enhances visual imagination of sound. This is because when one

uses hand signs, one has to use up space in front of you. When the sound is in high pitch, your hand will be placed higher. As you proceed from *so* to *mi*, your hand has to move lower. By doing a bigger leap, students will realize that this is a skip. This is especially useful for students who are more visual learners.

Visual learners can internalize the sound via consistent use of hand signs. Students start to develop their hand signs language since young. They need to associate hand signs with the songs sung in every lesson. In turn, when someone shows them hand signs without singing it, they can hear the sound intuitively and internally. This is how the inner hearing process is established.

To conclude, hand signs are one of the most significant elements in the Kodály method. Every solfège has its hand sign. Placement of hand defines the position of the pitch sung. While moving hand position, fingers have to do gestures that work in accordance with the pitch sung. The main purpose is to cultivate the internalization of inner hearing.



Adapted from Kodály today.

Figure 4.2 Hand Signs

4.2.2 Prepare, Present, and Practice

According to music teacher A, there are few stages in the Kodály method, which are to prepare, present, and practice. In the preparation stage, students will need to experience

songs first. They will need to sing together with the teacher without understanding the counting of the song. Students will need to tap the beat on their lap or any body parts. Teachers and students can do a walking game with only tapping beat without counting it. This step is for students to learn beat unconsciously.

In the present stage, the teacher will start to introduce rhythm syllables such as “ta- ti- ti-”. The teacher will choose one suitable song to teach according to students’ age group and rhythm difficulty level in the song. This step is to teach students on counting theoretically and visually.

Lastly, in the practice stage, it is for students to respond to practice that teacher demonstrates. There are many different practices to be carried out including aural practice, visual practice, creative practice, and written practice. An example, for aural practice, the teacher would ask students to sing solfège while the teacher shows hand signs. For visual practice, the teacher would write a rhythm pattern on the board, students would need to read with rhythm syllables (eg. “ta- ti- ti-”). In written practice, teacher would sing a melody with a given rhythm, and students will need to dictate the solfège letter underneath the given rhythm. As the example of creative practice, students improvise a 4-beat rhythm by clapping or playing on a percussion instrument. In this stage, the teacher would be able to know students’ learning outcomes and see if the preparation and present stage is performed well.

4.2.3 Piano teaching and aural training using the Kodály method

Instead of teaching right and left hand playing on the piano, music teacher A states that she analyses the piece before she going to teach. Musical elements such as melody, rhythm, or harmony that are re-occurred in a piece will be analyzed. Also, she firstly prepares the students aurally where students need to feel or experience the rhythm or the melody by

echo clapping or singing. Once students have experienced aurally and kinesthetically, they can easily apply in piano playing.

For aural training, she has the class sing the songs that consist of the musical elements that she wants to teach. For example, if she is going to introduce a major scale, she will have them to sing through a few songs that are actually in the major tonality. After that, she will analyze aurally the tone in the song and from there they will experience the major tonality and later on to teach them consciously about the scales.

4.3 Kodály's Method in class

4.3.1 Lesson plan and class activities

Music teacher A stated that the main part of the Kodály method is singing. She used a lot of singing in her class, especially in aural training. This is because singing and listening are very much tied together. The concept of the Kodály method is to teach from the known to the unknown, which means teachers need to unfold the musical concepts in music materials that the students have experienced or learned. This does not only apply to children's class but also for adult music classes. Her adult students always start with experiencing a song or any piece of music by singing or clapping and then the teacher will unfold the music elements one by one.

For instance, when she wants to teach the rhythm concept in the simplest form, she can use a rhyme. For example, she uses a famous rhyme "*Eeney meeney miny moe, catch a tiger by its toe*", as shown in Figure 4.3. First of all, before she teaches the concept of rhythm, the students would have already been able to perform the beat accurately by tapping on the lap or any part of the body. This is what is accomplished in the preparation stage. Once the students can able to secure in beat while chanting the rhyme "*Eeny Meeny Miny Moe*",

the teacher would introduce the concept of beat visually, for example, by drawing certain icons on the board as the students chant the rhyme. For example, “*Eeny meeny miny moe, catch a tiger by its toe*”, there are eight beats. After having the eight beats written on the board, the students are then guided to figure out how many sounds are there in a beat. In the first beat “*Ee-ny*”, second beat “*mee-ny*”, third beat “*mi-ny*” and forth beat “*moe*”, the students will notice aurally and also visually that there is only one sound on the forth beat “*moe*” compared to two sounds on the first, second and third beat. Only then the rhythm syllables “*ta-*” and “*ti- ti-*” are introduced to the students. In this way, the students will learn to analyze and derive the rhythm aurally and visually before they are introduced with the rhythm syllables “*ta-*” and “*ti- ti-*”. After understanding that some beats would have one sound and some beats would have two sounds, the students will then be guided to learn the rhythm syllable of “*ta-*” and “*ti- ti-*” as the teacher draw the sign of “*ta-*” which is a straight line (|) and the “*ti- ti-*” which is two straight lines connected by a beam (┌┐). This is how the concept of sound to sight works, and to experience the unknown before knowing the terms or the name of a certain elements.

Eeny, Meeny, Miny, Moe

Lyrics	Ee - ny,	mee - ny,	mi - ny	moe,	Catch a	ti - ger	by its	toe.
Rhythm	ti- ti-	ti- ti-	ti- ti-	ta-	ti- ti-	ti- ti-	ti- ti-	ta-
Syllables	ti- ti-	ti- ti-	ti- ti-	ta-	ti- ti-	ti- ti-	ti- ti-	ta-

Lyrics	If he	holl - ers	let him	go,	Ee - ny,	mee - ny,	mi - ny,	moe.
Rhythm	ti- ti-	ti- ti-	ti- ti-	ta-	ti- ti-	ti- ti-	ti- ti-	ta-
Syllables	ti- ti-	ti- ti-	ti- ti-	ta-	ti- ti-	ti- ti-	ti- ti-	ta-

Figure 4.3 *Eeny, Meeny, Miny, Moe*

Music teacher B create her lesson plans and class activities in the framework of Kodaly philosophy. Usually, there will be around eight to ten activities in a lesson depending on how seasoned the class is. The more seasoned the class is, the more activities can be accommodated. Music teacher B usually does a little warm-up and focuses exercise before getting into music components. For example, she would do an activity called ‘be my echo’. In ‘be my echo’, students would need to sing after the teacher in a canon form. For the students in the advanced level, this exercise can come together with action where students have to do the action while singing. Students have to continue singing and moving to be the echo until the teacher stops. Next, she would do some singing games. It could be a partner game or individual singing.

Let’s say the song called “*Doggie doggie where’s your bone?*” (Figure 4.4). “*Doggie doggie where’s your bone?*” is a game where they have to guess who sang the last line (as shown in figure 4.5. Students have to stand in a closed circle with their eyes closed. One student will be the doggy sitting in the center of the circle and another one acts as the thief that has the bone. The doggy in the center has to guess who sang the last sentence “*I stole your bone*”. The singing game as follows:

The rest of the class: “*Doggie doggie, where’s your bone?*”

Doggy in the center: “*Somebody stole it from my home.*”

The rest of the class: “*Who stole your bone?*”

The thief: “*I stole your bone.*”

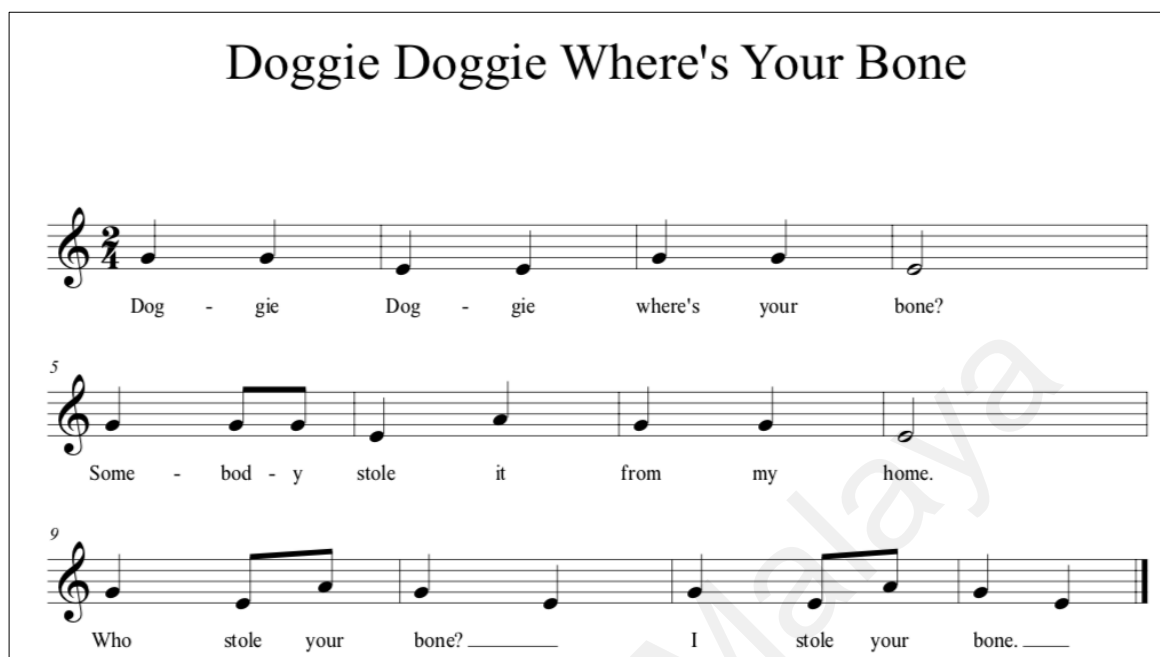


Figure 4.4 *Doggie Doggie Where's Your Bone*



Figure 4.5 Students playing the game “*Doggie doggie, where's your bone?*”

Then the doggie standing in the center have to guess the thief who answered: “*I stole your bone*” by listening and identifying where the voice comes from. This game might look easy but for a young kid, to sing individually is a very shy thing to do. This is a way to encourage students to sing, which corresponds to the philosophy that singing is important. Another game

that she usually does is melodic echo games. Once students master the beat and rhythm, she would give students a castanet. For example, she will tap the rhythm for a song. Students have to tap back the same rhythm. After some time, students will gain more confidence and they will volunteer to lead their friends instead of the teacher. After the warm-up and singing exercise, music teacher B will go into the main component.

As an example, she wants to teach students how to differentiate between beat and rhythm. She will use the rhyme “*See Saw*”, as shown in Figure 4.6 which is already well known to students. This rhyme is only eight beats long with only 2 pitches all along with the song.

“See saw, up and down, in the air and on the ground”

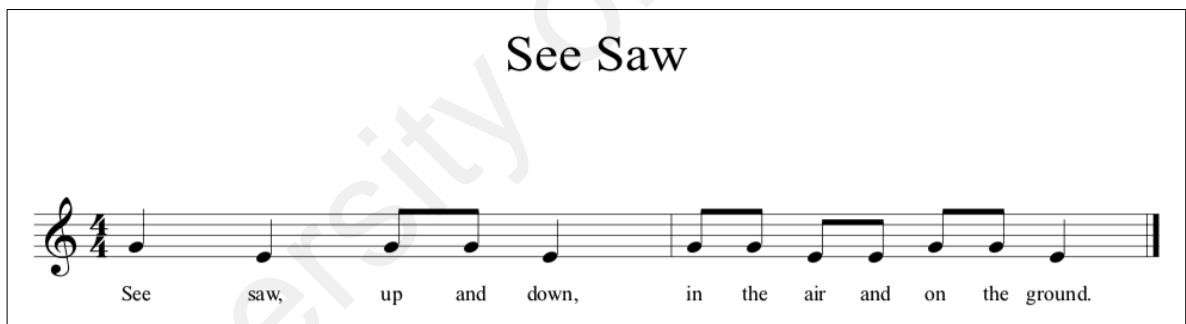


Figure 4.6 *See Saw*

Students have to show the beat or rhythm component with any medium while singing the song. In another way, the teacher would perform either beat or rhythm by clapping or tapping body parts. Students have to answer if the teacher is showing the beat or rhythm. This is one of the beats and rhythm exercises. After that, she usually introduces a song depending on the age group.

Another big component that music teacher B emphasizes is how to differentiate between singing voice or speaking voice. This is because many children do not realize that

they are not singing. They sound like out of tune but in fact they just do not know how to use their singing voice. If they do not use the singing voice from young, it will get worse when they grow older. They will start to forget their singing voice and end up not singing anymore. Hence, this has to be a continuous effort until they get into the secondary level.

Music teacher C integrates Kodály's concept in all of her teaching. It includes singing, sequential learning, and pedagogical tools such as hand signs, solfège, stick notations, flying notes, rhythmic names, etc. The lesson plan depends on which music component that she wants to teach. For example, if she wants to teach year one students *so* and *mi*, she will use the rhyme "See Saw" (Figure 4.6).

"See saw, up and down, in the air and on the ground"

This song can be used to teach high or low pitch. She would ask students to sing along for a few times. At the same time, students can do the action while singing. When they get more familiar with the song, she would start to lead them doing up and down hand signs while singing this song.

4.3.2 Teaching materials

Music teacher A stated that it is always encouraging for teachers to use art music or folk music in the Kodály method. She mentioned that folk songs play an important role in the Kodály method as what we can see from any Kodály method book or the literature. Kodály method encourages the use of folk songs that are peculiar to the students' culture. Kodály believes that there is always a link from folk songs to Western classical music. Therefore, in Hungary where the Kodály method is originated, teachers always link the folk songs to the art songs. They also teach from known to unknown in any musical material that is available, whereas it could be a pop song or children song etc.

She used a Malaysian folk song “*Bangau oh Bangau*” (Figure 4.7) as an example. This song is based on the pentatonic scale and it is actually in *la*-pentatonic or minor pentatonic. The tone set is (*low*)*la do re mi so la*. Therefore, if she wants to present the concept of *la*-pentatonic scale, this song will be a good song for her to use. She would start with singing the song with the students and from there she would try to derive the rhythm that the students have presumably already known in the song. From there she would try to lead the students to analyze the tone set. For example, the first phrase “*Bangau oh Bangau*” is *mi mi do re mi*. Having that in mind, the students would have already understood and learned the *do*-pentatonic scale which is *do re mi so la*. Before learning the *la*-pentatonic scale, the students should have understood the *do*-pentatonic scale and realized that the *la*-pentatonic is just only one additional note from the *do*-pentatonic scale which is the low *la*. From the folk song “*Bangau oh Bangau*”, the student will find out the tone set of (*low*) *la do re mi so la* and from there she can guide them to discover the *la*-pentatonic scale.

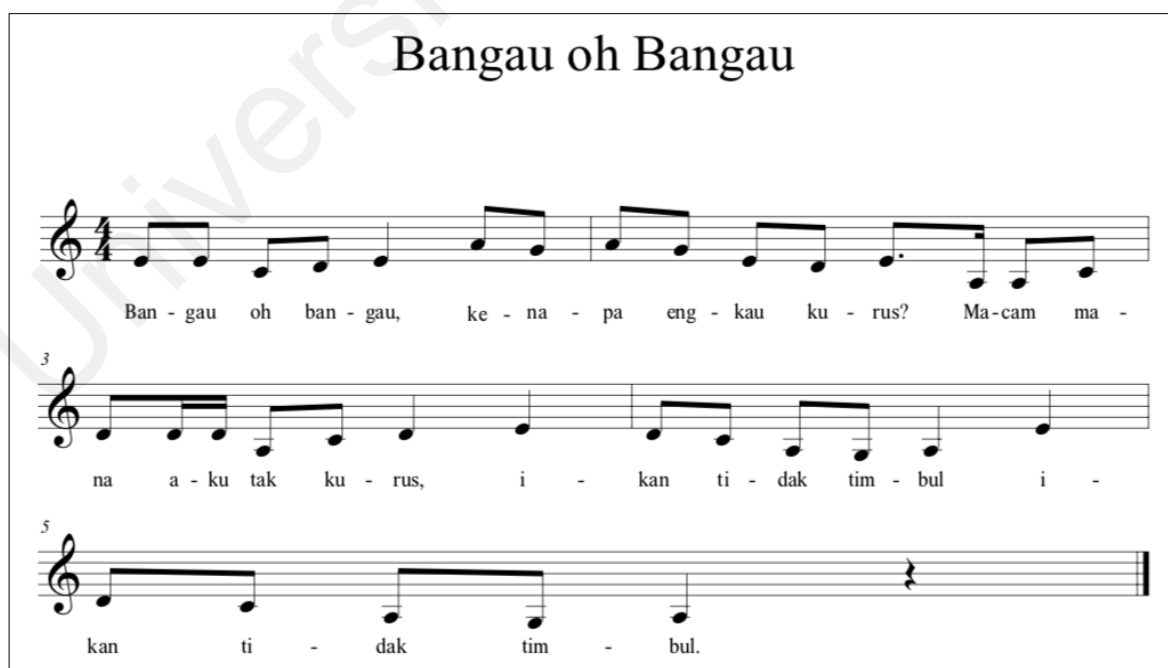


Figure 4.7 *Bangau oh Bangau*

Music teacher B uses folk songs as her teaching materials but not specifically to a particular mother-tongue. This is due to the international environment that she currently worked in. Most of her teaching materials are English folk songs except a few. She uses Malaysian folk songs to teach beats and rhythm. “*Burung Kakak Tua*” (Figure 4.8) and “*Wau Bulan*” (Figure 4.9) are among her favourites. To teach solfège, she usually uses English folk songs because Malaysian folk songs usually have a wide pitch range. Therefore, when she introduces pentatonic scales, major scales, or minor scales, she would use Malaysian folk songs.

Burung Kakak Tua

Bu - rung ka - kak tu - a, Hing - gap di jan - da - la.

8
Ne - nek su - dah tu - a, gi - gi - nya ting - gal du - a.

16
Le - trum, le - trum, le - trum, ooh la la. Le - trum, le - trum, le - trum, ooh la

24
la. Le - trum, le - trum, le - trum, ooh la la. Bu - rung ka - kak tu - a.

Figure 4.8 *Burung Kakak Tua*

Wau Bulan (Wau Bule)

e - wa bu - le, e - wa bu - le, e - wa bu - le te-ra - ju ti - go. e - wa bu -

5 go. i - ni ma - le, sa-mo sa - mo, sa-mo sa - mo, ber-su - ko ri -

9 o. i - ni ma - o. e - wa bu - le, e - wa bu - le, e - wa bu -

13 le te - ra - ju ti - go. e - wa bu - lan te - ra - ju ti - go.

Figure 4.9 *Wau Bulan*

Malaysian folk song “*Wau Bulan*” can be used to teach formal structure. When she wants to teach AB form or ABA form, she will use this kind of song in dance mode to teach students. “*Wau Bulan*” is in ABA form. Firstly, she would teach the song by rote learning. Rote learning is a memorization technique based on repetition. Students will learn the song by singing. After that, she would teach dance movement to this song. There are three parts in this song. The first part is dance pattern A, followed by the second part in dance pattern B, and then the recapitulation of dance pattern A. Students will realize that the first and third parts of dance are the same which in turn leads to the understanding of the ternary form. Students will feel it by body movement first, then only conceptualize the form. During the process, music teacher B does not tell students about ABA form but just teach them the

dance moves. Sometimes, she would prompt them to see if they can identify the return of the dance pattern A.

Music teacher C uses any song that she thinks it fits the requirement of her lesson planning. She uses mainly English children's songs, game songs, and some folk songs or game songs of other languages. She thinks there are fewer choices of folk songs in Malaysia. Another issue is the wide leap of the intervallic range of Malaysian folk songs. For her, she seldom uses Malaysian folk songs due to the international setting that she currently works at. For lower-grade students, she would use "*Ke Ren Lai*" (Figure 4.10) to teach 'so mi re do'. For Malaysian folk song that has big interval like "*Rasa Sayang*" (Figure 4.11) is not suitable for lower grade students.



Figure 4.10 *Ke Ren Lai*



Figure 4.11 *Rasa Sayang*

4.3.3 Learning condition, level of participation, and overall engagement

In class, music teacher A usually plans the lesson to involve everyone and makes it an active learning setting where the students will always be singing, moving to the beat or rhythm, or playing children's musical games instead of a teacher-centered setting. The students are always involved in the activities and this is also one of the core values of the Kodály method which is child-centered or student-centered learning.

In her experience, for the young children's classes, the class itself will be interesting. This is because they will be playing a lot of children's games and singing a lot of children's songs with actions involved. When she connects the singing with body movements or even a game such as chasing games and partner games, they will automatically make the students engaged because they have to be in a social setting to play the game. It is not one-to-one or teacher to student learning. Rather, the teacher acts as the facilitator of the song or game and the students will need to sing or play the game. In such a way, the students will always get engaged as they actively participate in the game. For instance, the songs that can facilitate the partner game usually require clapping with partners or holding the partner's

hands and walk together in a circle, which is the nature of children songs. Most of these games are from the western culture such as British, therefore she uses English songs in her class as well.

In music teacher B's perception, the music lessons are usually relatively interactive. Students will need to move and sing a lot. The activity that makes students engaged is games. For example, partner games are always interactive. The song "*Bow, Wow, Wow*" (Figure 4.12) is music teacher B's favourite. In this song, students get to change partner and make friends. In a way, it helps them with their socializing skills as well. Students will need to face each other in pairs and sing "*Bow, wow, wow*". And then they will point to each other and sing "*Who's dog art thou*". Next, they will switch place with each other when they sing "*Little Tommy Tucker's dog*". They will stamp their feet and say "*Bow, wow, wow*" and turn to the back, and they will get a new partner. The game would keep going on and on. Once the students are familiar with this game, music teacher B would play the song on the piano. She always gives students an introduction for four beats and then adjusts the speed of the song as the game unfolds to train students to identify the tempo change. Thus, students can enjoy the game while getting their listening trained at the same time.

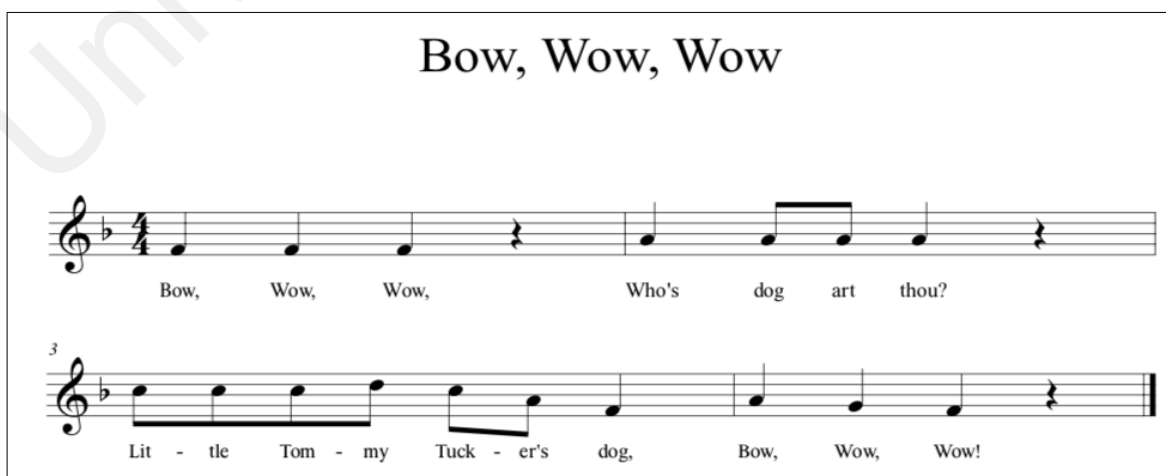


Figure 4.12 *Bow, Wow, Wow*

In music teacher C's perception, learning condition in class depends on the students and the dynamic of the class. Some classes are very engaged and learn very fast, while some learn slower or showed lower interest in learning. However, it is the usual phenomenon in other subjects as well. The level of participation varies not based on a particular subject but based on students in the class. When students are engaged very much, they will participate actively in class and learn fast. The class dynamic is good and positive. Based on her experience, students show a lower interest in learning due to low-class dynamics. Problems or arguments arise between students or family issues might cause lower class dynamic and lower the level of students' participation in class. Overall, it is about classroom discipline and classroom management rather than music lessons or other subjects itself. Some students may dislike music class due to their experience in music learning or their interest. It is not about the method used. However, it is undeniable that games in the Kodály method do make the students engaged.

4.3.4 Challenges faced in class

For music teacher A, the challenge that she is currently facing is the different levels of students in a class. Some students might be more receptive musically and some students might take a longer time to get certain musical concepts. She will have to think of how to balance up through her lesson plan and teaching approaches. Usually, in a class with students at different levels of music capabilities, she would try to find the average benchmark of the students in the class for her to plan her lesson. Subsequently, she will try to identify the students who are musically less receptive and more receptive ones. For the musically less receptive ones, she would slow down her teaching progress and try to explain the same musical concept in different ways. Sometimes, she would guide the students that have already

perceived the concept to demonstrate it proactively or conduct a few activities to help them to experience it in different ways. For the students how are musically more sensitive, she would design activities on the spot to challenge them. The lesson plan is usually based on the average level of students as there are different types of learners, for example, aural learners, visual learners, and kinaesthetic learners. Hence if she notices that there are students from different levels in a class, she would plan the activities to incorporate all three aspects holistically.

In music teacher B's perception, to create a lesson plan which is inclusive and with differentiation to cater different needs of students is very much challenging. Especially to students with prior music experience, no music experience, special needs children, etc. For example, in teaching beats, if the student is very good at keeping beats, she might send the student straight to the instrument eg. drum for him to keep the beat. The student will do the beat keeping on his own and lead the class. For a slow learner, she will send a friend to help them or to play together with them. Otherwise, she might tap gently on their shoulder for them to feel the beat. For students with special needs, she thinks that they are very temperamental sometimes. She would not force them to do anything, but just need to make sure that she is checking them from time to time. Usually, she has an assistant in class, therefore if a student has a tantrum day, she would allow the student to sit down and calm down. When they are in good mood, she would encourage them to join the activity or give them a role to do. This is to let the students feel like they are part of the class. She also mentioned that she does not have a specific plan, except for when it comes to assessment, she would justify according to the background of each individual. For those who can do more, she would give them a harder and more challenging task. Or else they will feel bored easily and start disturbing their friends. However, for those who are not interested, she would try to

figure out some simple tasks for them to do. Based on her experience, students will eventually immerse themselves into the class culture. When they see everyone has fun, they will start to join the group.

Music teacher C pointed out that classroom management is the most challenging part that she faced. Some students complained that the songs used were too childish, or some said that they are not interested in music. All these issues need to be solved through some communication and explanations. Most of the problems arise is due to student's individual problems. Nonetheless, it may be due to family issues, causing the student to feel depressed or is not in the good condition of learning. When it comes to this point, communication and explanation with patience are especially important. She has to be their friend and try to talk to them, to understand why they resist joining music class. In her experience, she faced a student who resisted to join a music class. The student's mum came to her and told that her daughter did go for a private piano class and like singing very much and wonder why she did not enjoy music class in school. Music teacher C explained to the parent that it might be due to different approaches by different teachers. Another reason that she lost interest was that the music knowledge taught in the class had been introduced already during her private music lesson. Another scenario is that some students think the children's songs used are childish because they watch music videos from Youtube nowadays and think children's songs are childish compared to pop songs. She will explain to them that children's songs are easier to transcribe compared to pop songs. If they can't even transcribe children's songs, how are they going to transcribe pop songs? From there, students would try to accept and participate the music activities. Occasionally, music teacher C will choose some selected pop songs for the students as well.

4.4 Perception of learning outcome

4.4.1 Students' involvement

Music teacher A states that in her experience, she feels that the Kodály method makes students engaged and students find it interesting when they learn from the known to unknown. This is what she has observed from the students and classroom in the past, including the younger children, community choir, and the university students. Students learn better when they start playing games and from there, they unfold some of the musical elements from the songs that they have learned.

Music teacher B says that the Kodály method is a non-conventional way of teaching music. She found that students become involved more proactively in class to learn music elements instead of passively listening to the teacher. It is more of a two-way learning rather than one-way spoon-feeding.

In music teacher C's opinion, Kodály method is a student-centered approach. By using the concept, teachers should find a way to encourage the involvement of the students.

4.4.2 To develop music literacy

In music teacher A's perception, music literacy in the Kodály method is built from learning numerous children's songs or games. The children's songs and games are usually built on the "ta-" and "ti- ti-" rhythm within a narrow pitch range. For example, some of the folk songs are ranged within intervals of 5th or 6th. The song range is constricted in terms of pitches and rhythm. The students are guided to unfold the rhythmic elements or melodic elements by starting from experiencing the beat and rhythm and learn how to differentiate between rhythm and melody. From there, they can distinguish that a beat might contain one sound or even more than two sounds, and from there they are introduced to "ta-"

and “ti- ti-” rhythm syllables. For learning the melody, they will be guided to listen to the high or low pitches within a confined range such as between *so* and *mi*. When there are just two pitches, it is easy for students to identify the higher pitch and lower pitch. After they have aurally identified the high and low pitch, they are then guided into learning through hand signs and from there they will notice that the hand position for *so* is higher than *mi*. Hereafter they are brought into the stick notation and then stave notation. This is how music literacy is built-in the Kodály method. In conclusion, learning is from aural to visual.

Music teacher B says that the teaching sequence and use of solfège and rhythm syllables give another perspective to present musical elements. In her perception, the ideal teaching sequence is to start with listening and singing the songs. In the Kodály method, teachers and students do a lot of songs, beat keeping, games, and comparative activities of distinguishing between fast and slow tempo or loud and quiet sound. Class is designed in a way to trigger students to think relationship among musical elements and how it arouses sensitivity. After students are familiar with the songs, she would go into beat and rhythm. Students can show the beat on an instrument or by pointing on some visual cartoon of that song. Songs used are often very short. After that, she would guide students to differentiate between beat and rhythm. After the concept is stabilized, she will introduce “ta-” and “ti- ti-” to teach rhythm. When students can internalize the beat and rhythm, the next elements to be taught are solfège and hand signs. While progressing from one musical element to another, students will be in reviewing other musical elements in the practice phase. The practice phase has four phases, which are dictation, writing, improvising, and reading. That is the way to develop music literacy using the Kodály teaching method.

In music teacher C's opinion, from simpler rhythmic and melodic patterns, students learn to sing, read and write music in stick notation and stave notation form. Students have to be able to visualize the music when they listening to music. For one to do so, music learning has to train in a very systematic way. Inner hearing is very essential. By developing inner hearing, students can read notes and hear the music internally when moving to stave notation.

4.4.3 To enhance intellectual development

Music teacher A stated that there is always analysis involved when the children learn the rhythm and pitch in the Kodály method. Hence, in her music lesson, she guides students to think analytically. This is somewhat different from how the conventional music lesson being carried out. She guides them to think logically and critically in very small steps therefore the process becomes reflexive, and in turn, it enhances the intellectual development in children.

In music teacher B's perception, learning in the Kodály method activates all senses from listening, creating, improvising, reading, and moving. In the physical aspect, motor skills are built by doing beat tapping and wiggling fingers. When one can keep a good beat, it helps not only on the physical development but also in writing, swimming, or other activities. All these cross-lateral movements will help with brain development. Other than that, by playing games, students learn how to follow instruction and be nice to others, which cultivates social skills. By keeping the beat while singing the rhythm, students learn to multi-task and they will become smarter. At the same time, they develop listening skills and they will be able to focus better when doing things. All the above is how the Kodály method helps to enhance intellectual development.

Music teacher C stated that music develops the intellect. Implementation of the Kodály concept is the process of facilitating such development. As it is a long-term commitment, it will not show the immediate effect. But, learning music can help in building structural and form concept which helps in structural subjects such as mathematics and science. Therefore, learning music already helps in intellectual development and Kodály helps in enhancing the process.

4.5 Training system and teachers

In music teacher A's perception, in general, teacher's training is yet to be fine-tuned in Malaysia. This refers to all music education including the Kodály method. She suggested that music teachers should attend more workshops to improve themselves, otherwise everyone will teach conventionally. With that teachers will be able to provide better teaching quality on musicianship or aural training, which is more likely neglected in any instrumental lessons. Secondly, adapting the Kodály method into the local culture is another issue yet to be solved. For example, the Kodály method emphasizes a lot on folk songs. In Malaysia, we do not experience enough folk materials. Therefore, she thinks a good place to start is to instill cultural awareness through music teaching in Malaysia. She also said that Malaysians should know our own culture on top of learning western culture. As Malaysia is a multiracial and multicultural country, it is quite difficult to identify exactly what our folk songs are. There are students from all races in one class, therefore she thinks that she cannot follow exactly what is being done in Hungary. Because Hungary is a one-race country where they have only Hungarians in the class. Folk songs for Malaysian should be diverse and applicable to all students in the class and not just the native language used by each race. Malaysians do not experience enough Malaysian folk songs as we do not have a

good compilation of them. She suggested have a collaboration between music teachers and musicologists to compile Malaysian folk songs to solve this issue.

Music teacher B suggests that teachers should have sequential learning in musical elements. Besides, music teachers in Malaysia should teach in a way where students discover and understand musical elements instead of being spoon-fed without understanding. Music teachers should increase their musicianship skills by attending courses and keep studying. She noticed that many teachers do not have enough self-study. After they completed their diploma or degree, they get swapped into work and do not allocate energy to upgrade themselves through life-long learning. In her opinion, a teacher should keep learning from time to time to maintain learned skills and to learn new things. She pointed out that in Malaysia, music teachers often teach students based on the music exam syllabus. Preparation only for yearly graded exams limits music students' horizons. Teachers and students are caught in such circle and this teaching convention was passed from one generation to another. She used to be teaching in a conventional way too but attending courses opened up her eyes. Therefore, she always has new ways to help her students in learning.

Music teacher C think music teachers themselves need to do more in-depth research on certain teaching method or musical concept. She found that music teachers in Malaysia always look for a ready-made system. Even if they teach by these systems, the effect will not be pronounced, as they might only know the surface of the concept rather than deep understanding. By doing more research on teaching methods or musical concepts, music teachers can dive into the concepts and apply the method to their students to achieve better results. Furthermore, in the government sector, music is one of the most neglected subjects. Teachers specialized in music are often sent to teach other subjects. For the private sector, the quality of music teachers greatly diversifies. Despite there are some good teachers, some

only finish their graded exams without any teaching experience. Most of them do not have much-needed knowledge of the musical concepts and usually teach conventionally. For private schools, the situation will be better as they usually hire music teachers with certain qualifications and teaching experience. At the same time, music training is available for self-improvement. Generally speaking, music teachers in Malaysia need to improve more by keeping updating with new teaching methods and more in-depth musical learning.

4.6 Summary

In conclusion, three music teachers have similar education and professional background. Besides formal school training, they attended different workshops related to music education for self-improvement. They all major in piano. They teach piano and conduct classroom music. They all stated that singing and keyboard proficiency is essential in applying the Kodály method.

One of the main concepts of the Kodály method is to teach from known to unknown. It is also from sound to sight which is usually from aural to visual. In this way, students are always guided to sing and listen. Through singing and listening, the students are guided to listen to high and low pitch. From there they can learn on specific intervals or chords and it is always through singing. This is because Kodály believes that our voice is our main instrument, and it is the most authentic one. In formulating the musicianship, it is through singing and listening combining with the concept of learning from sound to sight, which is from aural to visual.

Folk songs playing an important role in Kodály but the preference of folk songs can be vary depending on the cultural and social phenomenon of each region. In teaching songs, hand signs help to strengthen students' pitch perception. It can be done in a simpler

way where hands move up and down to show the position of the pitch or together with hand signs for each solfège sung. This is especially effective for visual learners. Furthermore, Kodály teachers would teach sequentially way in three phases, prepare, present, and practice. Games during the Kodály lesson make students engaged. However, there are some challenges when students are not in a good condition of learning. This happens especially in young children classrooms. As for adult students, to teach students in different receptive level is challenging.

Learning using the Kodály method helps to develop music literacy and enhance intellectual development. Different from the conventional way of teaching, the Kodály method encourages more students' involvement. Students experience the music first then go on to understand the musical elements. It helps to develop students' inner hearing and arouse students' sensitivity to music in visual, aural, and kinesthetic forms. Learning using the Kodály method helps in strengthen students' physical movements and social skills. At the same time, it also helps in developing analytic thinking skills and makes students more focused.

Teacher training is the neglected part much in Malaysia. Music teachers need to keep updating their teaching knowledge and plan. They need to attend more workshops to enrich themselves with different teaching methods. From there, they can improve their teaching skills to cater for different types of students.

Chapter Five

Summary, Discussion, and Recommendations

5.1 Overview

This chapter aims to summarise the research findings and to answer the research questions stated in chapter one. The research findings obtained are further discussed in this chapter. Implications and recommendations for the study are discussed. Research findings and analysis are linked to the literature review in chapter two.

The purpose of the study is to investigate the way of aural and musicianship training being conducted in the Kodály method in Malaysia. The teacher's training in the Kodály method in Malaysia was highlighted. Teachers' perceptions on students' learning outcomes of aural and musicianship training under the Kodály method was discussed.

Research questions below were to be answered and discussed thoroughly in this chapter:

1. How and in what way is Kodály method implemented into aural and musicianship training in Malaysia?
2. What is Kodály's teacher's training process to become qualified Kodály teachers in Malaysia?
3. What are the students' learning outcomes on aural and musicianship under the Kodály method according to Kodály teachers?

Consequently, this study contributed to the understanding of Kodály method and its current situation in Malaysia. Discussion in this chapter offered a broader view on the learning outcome of aural and musicianship training using the Kodály method in Malaysia.

5.2 Summary of the Results

This study focused on how the Kodály method was used to carry out the aural and musicianship training in Malaysia. Data collected from three experienced music teachers using narrative interview and archival materials such as music excerpts were transcribed and discussed.

All three music participants came from a similar educational background. They mentioned that the Kodály method is a philosophy supported by several core values. Kodály method offered a teaching method different from the conventional teaching method. The participants agreed that the Kodály method worked well for students as they can explore and experience the music before they learn music knowledge. Furthermore, students showed more engagement during the lessons. Hence, the participants applied the Kodály method in their teaching.

5.3 How and in what way is Kodály method implemented into aural and musicianship training in Malaysia?

Aural and musicianship training in Kodály can be carried out in three stages: prepare, present, and practice stage. All participants stated that they helped students to experience songs in the prepare stage. They encouraged singing because one of the core values in the Kodály method is singing and using vocal is the most accessible and universal instrument that everyone has. They did games while singing to make students engaged in the class. They started to present the musical element that they have planned in the present stage. Musical elements include beat, rhythm, rhythm syllables, pitch, solfège, etc. They chose songs from the preparation stage to present the respective musical elements. In the end, they evaluated the learning outcome from these two stages by carrying out the practice stage. They

tested students via aural practice, visual practice, creative practice, and written practice. Kodály method focuses on teaching from the known to unknown. Students learned to sing many songs before they get to know the musical elements in the song. After undergoing prepare, present, and practice stage, they can unfold the musical elements in the song and be able to understand them better.

According to all participants, folk songs and hand signs are two major components in aural and musicianship training by using the Kodály method. This is to address one of the core values in Kodály's philosophy: folk songs are children's musical mother tongue (Kokas, 1970; Kalmar, 1982; Choksy, 1999; DeVries, 2001). Music teachers need not teach using Hungarian folk songs, but to teach folk songs that are suitable for the respective region based on its cultural and social environment. In Malaysia, these three participants used English folk songs due to historical influences. Malaysian folk songs were seldom used due to its diatonic nature. If music teachers were to use Malaysian folk songs, they would choose songs that suit their teaching plan. On the other hand, hand sign is another must-learn component in the Kodály method. The application of hand sign was divided into two parts, the position of the hand and gesture. Music teachers in Malaysia started by positioning their hand up and down for students to understand on high or low pitch. After the introduction of solfège, hand signs for each solfège were taught. Students need to show hand sign for each solfège sung. This helped to build their inner hearing and enhanced pitch perception.

In summary, students can be trained visually, aurally, and kinesthetically using the Kodály method. Aural and musicianship training with the application of the Kodály method can be different among teachers. There is no fixed approach to apply the Kodály method.

5.4 What is Kodály's teacher's training process to become qualified Kodály teachers in Malaysia?

Kodály method is a pedagogical philosophy rather than a fixed teaching method. Teachers need to be well trained to teach well (Choksy, 1999). Music teachers in Malaysia get exposed to the Kodály method through introductory workshops or symposium held in Malaysia. In addition to that, music teachers who are interested in the Kodály method can enroll in Australian Kodály Certification brought in by Young Choral Academy Malaysia. This certification is accredited by the Australian Kodály Society and acknowledged by Kodály Institute in Hungary. There are three levels in Australian Kodály Certification, which are Early Childhood, Primary and, Secondary. Each level can be completed in two weeks' duration. After completing these three levels, the candidate has to submit a teaching demonstration of a pre-designed teaching plan, together with a digital file of prechosen teaching material for the final certification process.

5.5 What are the students' learning outcomes on aural and musicianship under the Kodály method according to Kodály teachers? What are the students' learning outcomes on aural and musicianship under the Kodály method according to Kodály teachers?

All the participants stated that students had to experience and sing many songs when learning in the Kodály method. The learning was from aural to visual where students sing songs and then learn the musical elements. In this way, they can develop their music literacy.

Based on their experience, students developed music literacy after the aural and musicianship training. Under the Kodály method, students sang songs and learned how to

differentiate between rhythm and melody. This statement was proven in research done by Luen in the year 2017. According to Luen (2017), two weeks of Kodály's musical training was sufficient to show improvement on musical skills such as pitch accuracy, diction, and rhythm accuracy. Students were introduced with rhythm syllables 'ta' - as crotchet beat and 'ti- ti'- as semiquaver beat. When beat and rhythm were stabilized, they were introduced with pitch. During the aural training, students learned to identify high and low pitch. From there, they were then taught the solfège and hand sign. After practice, students were able to connect solfège with a respective hand sign. Subsequently, teachers introduced the stick notation and then the stave notation. This is how aural and musicianship were developed by using the Kodály method.

Besides, aural and musicianship training by using the Kodály method also enhance intellectual development. According to the participants, learning in the Kodály method activated all sense from listening, creating, improvising, reading, and moving. Students learned to think analytically as there were analyses involved during the learning process. Furthermore, learning music helped in building structural and form concepts. Students learned how to synthesize the concepts and put them into practice as there were too many musical elements to be dictated when a song was played. From there, they learned to handle tasks and focus better.

According to the participants, learning by Kodály method also helped in cultivating social skills as there are games taken place quite often and students had to learn to follow the instruction and communicate with their friends. In the physical aspect, students improved their motor skills by wiggling fingers and beat tapping. Using hand signs when doing cross-lateral movements helped with brain development.

Musical elements such as beat, rhythm, rhythm syllables, pitch, solfège, etc. were learned more enjoyable because the Kodály method is a child-centered teaching method. Lesson plans are needed to be carried out accordingly in a sequential way for effective teaching. In summary, all three participants agreed that learning using the Kodály method showed a better outcome compared to the conventional teaching method.

5.6 Conclusion

In conclusion, this study focused on the teachers' perception of aural and musicianship training by using the Kodály method in Malaysia. Kodály method is different from the conventional teaching method where it promotes teaching the unknown from the known. Students get to experience the song before knowing the musical elements of it. To be specific, the Kodály method is not a teaching approach but more towards a philosophy, where the application can vary based on each individual. Under the umbrella of Kodály philosophy, there are six core values. These include : (1) Human voice is the most authentic and universal instrument, (2) Folk songs is the 'musical mother tongue', (3) One should learn music as early as possible, (4) Singing is the basis for all music, (5) Child-centered approach is vital, (6) Everyone has rights to learn music (Kokas, 1970; Casarow, 2015). When applying these core values in teaching, proper, and sequential lesson plans should be arranged in three stages: prepare, present, and practice. In the result of this study, three participants agreed that students' music literacy was increased after aural and musicianship training using the Kodály method. On top of that, improved intellectual development and physical development should not be overlooked. Students gained improvement in social skills and confidence levels through interacting with teachers and classmates. Hence, the Kodály method is a teaching method that is worth promoting to achieve better learning outcomes.

5.7 Implications of the Study

The conclusions of this study mainly focused on the perception of three experienced Kodály teachers on aural training and musicianship training in Malaysia. Three Kodály teachers provided clear and in-depth knowledge of Kodály philosophy. They also shared their teaching methods, teaching materials, and teaching experiences during the interview.

These interviews open my eyes and deepen my understanding on the Kodály method. Their passion for teaching and the proactivity of self-improvement worth regard with respect.

5.8 Recommendation for Future Study

This study has attempted to have an insight on Kodály's method and investigated the ways to apply it. Through the narrative interviews and analysis of the data obtained, many teaching experiences were shared and discussed. The findings of this study focused on Kodály teachers' perceptions of aural and musicianship training in Malaysia. There were only three participants involved in this study. Hence, due to the small sample size, the results of this study may not represent the general phenomenon of the current music field.

In consideration of the different ways of application of the Kodály method, the research findings would have been enriched if the sample size is bigger. By this, future studies can look into various teaching deliveries used by different experienced Kodály teachers. In addition to this, in depth-discussions on each delivery is recommended to discover more effective ways of teaching.

Meanwhile, the teacher's training program can be explored as a teacher's training is especially important in the Kodály method. Research on a compilation of Malaysian folk

songs can be done as there is a lack of research that has been carried out on this aspect and this is an essential reference for music teachers and functions as a cultural resource for Malaysia.

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