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FROM THRESHOLD TO MUSIC TO EDUCATION THROUGH MUSIC:

A COLLABORATION OF THE PRINCIPLES OF ZOLTAN KODALY

AND THE WORK OF MARY HELEN RICHARDS

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During the 1960's and particularly the 1970's, hundreds of teachers in North America made drastic changes in the way they taught music to children. For many, Threshold to Music (Richards, 1964) was the first introduction to Hungarian Zoltan Kodaly's innovative ideas for music education. Although the irrevocable impact of those charts on American music education has been generally recognized, few teachers know that the author discontinued her work with Threshold to Music shortly after the materials were published.

What caused Mary Helen Richards to redirect her work at the height of Threshold to Music's popularity? Ironically, the principles outlined by Kodaly himself diverted Mrs. Richards' work in developing a way to teach music. Beginning to formulate about 1968, this new direction eventually was titled Education Through Music (ETM).

This writing will track the roots of Education Through Music from Kodaly's principles, through the beginning phases of their implementation, to the current characteristics of ETM's goals, strategies and techniques.

The Kodaly Connection

In 1957, when Sputnik's launching resulted in more emphasis on the math and science programs and less emphasis on the arts programs, Richards was a music teacher in the California schools. As music's place in the curriculum became more and more threatened, a friend's comment that there seemed to be a unique and exciting music program being taught in Hungary prompted Richards to inquire further. The story goes that she sent a postcard to the Budapest schools in 1958 asking, "How do you teach music?" (Richards, 1978a, p.42)

The response to that inquiry was a set of two "method" books sent by Zoltan Kodaly showing simplified rhythm symbols, simplified solfa notation and children playing games. Based on the figures, drawings and text (which had to be translated), Richards used those two books to create some charts that employed similar strategies. These charts were home-made, were drawn by daughter Trudi, and were used with the children at the Richards' neighborhood Portola Valley School as unpublished materials (1959-1961) (Richards, 1978a, p.43). As the beginning ideas for the later publication Threshold to Music (1964), these charts were developed prior to Mary Helen Richards' meeting Zoltan Kodaly.

In 1962, Richards traveled alone to Hungary to visit the Budapest schools and to observe the music classes. After seeing many children in many classes, she was in awe of the amazing musical skills witnessed. Excitedly, Richards asked their teacher, Ilona Andor, "How do you do it?" The non-English speaking teacher, frustrated with the language barrier in expressing herself, shrugged, threw up her hands and said simply, "With love" (Richards, 1985b; Richards, 1974a, p.vi). Richards considered this simple exclamation to be a fundamental principle for teaching; and, consequently, emphasized that the attitude with which a teacher works with children deserves considerable attention.

Later in 1962, Richards returned to Budapest and for the first time, met with Kodaly. Together Kodaly and Richards looked at the Threshold to Music materials which would soon be published in the United States.

During this meeting, Kodaly offered several suggestions on how an approach for music education should be developed in America.

"Oh--the children are much too young to study triplets! You should wait until they are 9 years old for that!" Mrs. Richards said, "But listen to 'Humpty Dumpty'!" He listened, smiled and said, "I think you are right!" He then issued a series of statements and on the truths therein--Education Through Music was born!

1. "You must base all your teaching of music to your children on your own folk songs! Folk songs carry the language well."
2. "You must study your language--the way it moves--study the anacrusis in your folk songs. It is very characteristic of your language, and non-existent in ours."
3. "You must teach your children the way children are in your country!"
4. "The children must sing every day. If children were allowed to speak only once or twice a week, they never would learn to speak, or read, or write!" (Richards, 1985b)

Ending One Phase, Beginning Another

As a result of Kodaly's recommendations, a closer look was taken at the Threshold materials. The musicality of how music was being taught also became an issue. Richards began to question whether musicality must be sacrificed in order to provide the simplification and repetition necessary for teaching children. Combined with Kodaly's suggestions, maintaining musicality became a touchstone for selecting methods and materials.

Almost simultaneously with their publication, the songs, activities and sequence for studying music were seen to be too limiting. While Threshold to Music was a first attempt to adapt the Kodaly philosophy to American music education, the music material was still too rooted in the Hungarian heritage of songs, language and culture.

I was feeling my way very slowly, and it wasn't until about 1966 that I realized that I was going at the whole thing backwards! I had tried desperately to begin with notation. The children didn't have the sound in their minds so that they could recognize the notation. I tried to use the Hungarian ordering of concepts. They did not match our songs at all. I had tried to lead my children to that which I understood. They did not have in them sufficient background to be able to follow. What I was doing was too teacher-directed. They were imitating and singing well, and having a great deal of "fun." But more was needed.

(Richards, 1978a, p. 54)

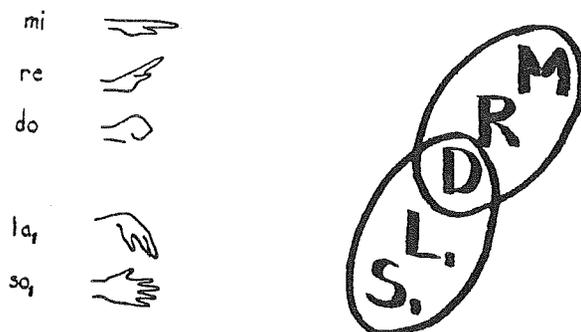
By 1966, Mary Helen Richards had stopped working with Threshold to Music, and, although the charts are still available today, the original author's contribution to their content ended over 20 years ago. The four points Kodaly made regarding a system for music education in American schools became guidelines for "starting from scratch." Threshold to Music became a threshold to Education Through Music.

It was two years after his [Kodaly's] death that I finally took steps to restructure the whole program. I really began to base everything on our songs, and I found lots of them when I looked clearly at them without the image of 'reading' clouding my vision. I ignored the harmony that accompanies every song in almost every book and went straight to the melodies and found a wealth of material. The children loved to play the games and were full of ideas for making them more exciting. We also began to find many ways to play with the elements of the song. I became aware of the necessity of the 'whole' experience and that the 'whole' experience of song needed to precede its symbol, and that the symbolization needed to be built on that whole experience. But starting over was not easy, involved as I was with so many other people. Many of them could not understand my determination to change, and there was a difficult transition time of several years. (Richards, 1978a, p. 55)

The first two textbooks published after Threshold to Music were Mary Helen Richards Teaches: From Folksong to Masterwork (1969) and Mary Helen Richards Teaches: The Child in Depth (1969). Both these texts were published by the author. While no mention was made of a title for this new approach, several changes from the earlier publications were apparent.

Folksongs collected from North America were used. Considerable attention was devoted to the ascending pattern of So up to Do, while the more typical pattern of So-Mi was minimally present. Larger, arm movements were used for Curwen hand signs. Triple rhythms and anacruses were stressed. And, the technique of mapping was introduced.

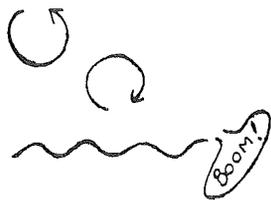
The old time songs in this book may be enjoyed by beginners of all ages. The common characteristic is their range which extends from So below Do to the Mi above...This particular arrangement of tones seems to be the simplest and most natural tonal idiom for the people of our continent to sing. Rhythmic idioms in our songs are determined by language characteristics. The anacrusis (or pick-up) and the triple as well as duple breakdown of the beat occur frequently and must be presented early in our teaching. For these reasons I have changed the ordering of concept presentation in my teaching. (Richards, 1969a, p.ii)



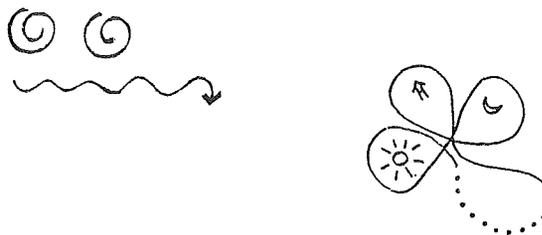
(Richards, 1969a, p.4, 5)

Music maps, lines drawn to the flow of the song, were introduced as a technique for showing the form of the song and/or the movement in playing a game. In these early publications, maps were prepared by teachers and presented for students to read by following with their finger. Some maps resembled "pictures" of sections of the music. In later materials, these picture maps were named "ideo-graphs" and were treated as a technique separate from mapping (Richards, 1980, p.41).

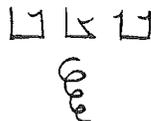
SALLY GO ROUND THE SUN



RING AROUND A ROSY



POP GOES THE WEASEL



SANDY MALONEY



(Richards, 1969a, p.8 ; Richards, 1969b, p.16)

Frequent mention is made in these two books about keeping the song and the music class "alive" for the students. Responding to a perceived trend in the misuse of the Threshold to Music charts, Richards warned teachers not to drill songs or elements of songs. "Begin with singing games and use them all through the year. They represent the joy and free flow of music. Do not kill songs by drilling on beat, pattern and form" (Richards, 1969a, p. 8).

Songs are taught first for the joy of singing the song... Do not talk to the children about the song but have them sing it, move to its natural movement, and enjoy it, learning it thoroughly. LATER when it has become a part of the child's being, take the song apart and discover what it is made of. During this more advanced deductive process, the child feels each part, hears it and sees it, and then situates it back in the song as part of the whole. (Richards, 1969b, p.1)

Experiencing the song as a whole and studying the parts as related units of that whole is a common thread in these materials. Taking this Gestalt approach differed from characteristics of the Threshold to Music charts and the Kodaly method in which tonal and rhythmic patterns were studied separately from a song.

Patterns must be experienced in the whole song first. The game assures this. Our music skills are dependent on the recognition of the existence of patterns within the whole song and their identification. The perceiving of the pattern, first as a part of the whole song, then isolated as a clapped sound,

and then reinserted into the whole song, is an extremely important part of rhythmic training. (Richards, 1978a, p.41)

Although teachers were encouraged to match the style of movement to the style of the song, Richards was, at this point, still suggesting that teachers have children move to the steady beat as they sing the song (Richards, 1969b, p. 24). This manner of focusing on the beat would soon disappear from her writings.

Noticeably present in these materials was emphasis on the children's involvement and feedback during music study. Asking children questions about what they hear or notice was suggested in several lessons in these two early texts, and later became a basic teaching strategy in the Education Through Music approach.

"Can anyone think of a way for partners to make scissors?
Will you describe what you are going to do, and then show us?"
(Richards, 1969b, p.28)

"What do you notice when I do this?" (draw beat map on chalk board) (Richards, 1969b, p.47)

Thoughtful questioning of children during music class is one example of an overall trend in these precursors of Education Through Music. The texts focused on developing the whole child through music, and therefore, the study of music became rooted in study of the needs of the child. Topics such as "Language Arts Readiness", "The Individual Child", and "Stages of Developmental Growth" were included to help music teachers understand children. Emphasis on child development received even more attention in the next Richards' publication.

The Language Arts and Reading Connection

By 1971 in California, the positions of elementary music specialists were insecure and daily music classes were a rarity. These facts, combined with Richards' continued efforts to learn about "how children learn", resulted in new efforts 1) to experiment with the potential of a song to enhance extra-musical learning; 2) to examine the skills being developed during the singing games and study of musical elements; and 3) to offer classroom teachers a way of working with music that was non-threatening and valuable to them in accomplishing their classroom goals.

In 1971 Language Arts Through Music was published, presenting ideas for a collaboration of music and classroom teachers. A principal consultant and co-author for portions of this text was first grade teacher Alicia Seebold. In the Forward, Richards hints at her motivation for trying to enlist the cooperation of classroom teachers for remedying the dwindling amount of time allotted for music class.

By her attitude toward and her participation in the music of the classroom, the classroom teacher determines the attitude of the class toward music. It is necessary that the group sing together every day for the full musical development of the children. The singing games are natural tools for the use of the classroom teacher....When the [music] specialist is in the classroom, the classroom teacher's participation in the learning of music sets the tone of the class...In determining that the overall attitude of the children towards music is one of joy, interest and respect, the classroom teacher is the greatest "music teacher" in the child's life. (Richards, 1971a, p.I-4)

With this text some major goals and objectives for the Education Through Music program were outlined. Without apologies for the shift in emphasis, focus was changed from "what shall we teach?" to "how shall we teach?" How children learn to read became a study that saw its way into how music was taught. Respect for a child as an individual and as a social being was a guideline which would shape the planning and teaching of each music lesson.

Language Arts Through Music seemed to unashamedly pioneer a trend that made two major requests of musicians: 1) to study children in order to help them study music and 2) to study the language in order to treat the music with sensitivity.

Even when the writings of Mary Helen Richards' are cited in recently collected bibliographies, seldom are the publications after 1971 recognized (Mark, 1986; Swanson, 1981; Bergethon, Meske & Montgomery, 1986). Actually, the Language Arts Through Music text was only an important beginning to the momentum for further development of methods and materials in the Education Through Music approach.

As indicated in the 1971 copyright, the Richards Institute of Music Education and Research had been formed as a "nonprofit education organization dedicated to the furtherance of education through music " to publish and disseminate materials. Because "education through music" appeared in this definition and references are made to "ETM" in the text (Richards, 1971a, p.I-4,I-5), a title for the program was apparently adopted around the time of this publication (Sweeney, 1970).

The Richards Institute was incorporated under the laws of the State of California on December 12, 1969. The Articles of Incorporation state its purposes as: the conduct of research in education through music at primary, secondary and college levels; development of instructional practices through teacher training; and demonstration, dissemination and implementation of research results. (Richards, 1971b, p.12)

Education Through Music--The Principles

Throughout the published materials (1969-1985), Mary Helen Richards has given Zoltan Kodaly credit for establishing the set of principles on which the Education Through Music approach is based (Richards, 1974a, p.iv-vi; Richards, 1978a, p.3, 4, 34, 42-43, 54; Richards, 1980, p.158; Richards, ETM Newsletter, Jan/Feb 1985).

Portola Valley, California
December 1971

Dear Friends:

I would like to tell you a little bit about my understanding of Kodaly, and about my feelings about him and his work. He was a very great man, and a very great educator. I was lucky enough to be one of the first people in this country to be aware of what was happening in music education in Hungary, and he was very kind and helpful. He asked questions for which I am still finding answers. He pointed out the differences in our two countries, in our languages and in our songs and said, "You must find out how to teach the music using all the rhythms of your own songs and your own speech."

At that time I didn't understand, but I tried for 10 years to find the answers---in other words I am still trying. We are beginning to have success and it will take us many many years before we can say, "Now we know the answers." Indeed, we will never know them all.

It is my feeling that Kodaly's work cannot be described as a method. It is, rather, a set of principles. He knew that the music of a people is built on their language. In order to teach the music, one studies the language. He knew that people learn when they are happy and successful, and that the movement and joy of singing games helps the little child to love singing. He knew that the first instrument of a little child is his own body---the movement, the feeling, the speaking, the singing, the hearing, the seeing---all experienced together.

The way one teaches changes with every child---with every class---. The one thing that does penetrate through all languages and all peoples is that we must teach with love. Only that penetrates through everything and transcends all differences.

Mary Helen Richards
(Richards, 1971b, p. iii)

Believing them to be solid tenets on which to base her work, Richards let Kodaly's four suggestions lead her on a search to find the most effective ways to interpret and to implement them in American music education. These principles, cited earlier, continue to shape and to guide the parameters of the Education Through Music approach.

(1) Finding folk songs from the North American continent was a task that resulted in a body of approximately 150 songs (Richards, 1985a). These songs are the principal repertoire of ETM and have been selected for their simplicity, their balance in form, their carriage of the language and their resilience

to activity and repetition (Richards, 1978a, p.3). Studying a few songs in-depth is characteristic of ETM. Therefore, the process through which songs are studied receives a great deal of attention (Richards, 1980; Richards & Langness, 1982; Richards, 1984 ; Richards & Langness, 1984).

(2) Study of the language is approached as a spirited examination both in the teacher-training courses and in the texts. Of primary interest to Education Through Music teachers is the way language is patterned, the way language is acquired, and the role language plays in learning and performing music. Invaluable to this study has been early work with hearing-impaired children (Allen, 1974), with "English as a Second Language" students (Richards, 1982) and with mentally-handicapped students (Sweeney & Wharram, 1973).

(3) "The way children are in this country" is not easily summarized. The fact that diversity seems to be the rule most definitely affects what approach can be taken for music education. The lack of music experiences (i.e. singing and playing) prior to formal schooling; the mobility of parents, students and teachers; the need for personalizing and socializing the learning experience; and the need for developing pride in accomplishment are each characteristics of schools and children which shape the tenets by which Education Through Music operates. Capturing students' attention so that they will be motivated to study has resulted in numerous "vitalizing" techniques to intrigue and interest them (Richards, 1977, p.71-73; Richards, 1980, p.26).

(4) Singing everyday in the form of a distinct elementary music class is a rarity in many regions. At the genesis of ETM in 1967-70, regular classroom teachers played a significant role in helping Richards

and her colleagues understand how children learn. Texts and courses during those early years gave the impression that the emphasis of ETM was not on the music curriculum but on the language arts, mathematics and grammar skills that could be learned through music (Sweeney, 1970; Richards, 1971a; Carson, 1971; Allen, 1974; Langness & Kopischke, 1974; Richards, 1975c).

From about 1976, however, using music for development of other subject areas has been slowly phased out of course offerings. Instead, training of classroom teachers was shifted 1) to analyzing the social, intellectual, motor and language skills that are practiced and developed through the study of music (Bartholomew, 1978; Levi, 1984; Richards, 1980; Richards, 1984 ; Thurman & Langness, 1986) and 2) to studying musical information and skills at a level with which teachers and children can be comfortable. While the original incentive for involving classroom teachers in music education was for children to be assured of musical experiences during their day, the partnership seems to have resulted in unexpected mutual benefits.

Education Through Music--The Goals

In a booklet titled "Education Through Music" (Richards, 1971), the first published definition and purpose appeared.

Education Through Music is a way of reaching children--through music. Music, by its very nature, focuses and organizes the child's responses. Through its form, rhythm and tone it appeals to all the senses and carries the child along in an atmosphere of spontaneity and joy. Thus it provides the environment needed for positive learning in all areas of education, and is a natural safeguard against discouragement.

(Richards, 1971b, p.1)

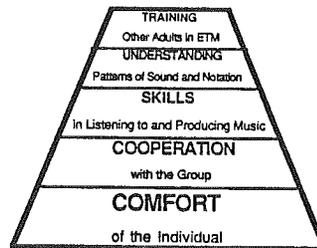
In succeeding years' publications, the Education Through Music approach maintained this stance on its definition and purpose. Even as the texts began offering more specific methods for instruction in the subject matter of music, the goals for that instruction were either overtly or covertly aimed toward the well-being of the individual as steps toward music literacy were taken.

To bring the child to a knowledge as well as a love of music is the academic goal of Education Through Music. In order to bring him to this knowledge, the first concern is to provide interesting and constructive experiences which he may find to be aesthetic-foundational experiences on which he can build an ability to respond to all music. The natural way to do this is through play (Richards, 1978a, p.7)

Informal attempts have been made by those who have studied it to determine whether Education Through Music could best be described as a "method," an "approach", a "way of life", an "attitude", a "curriculum", a "system", a "program", or a "philosophy". The search for an ultimate definition is probably futile. A more important question may be to ask "What does Education Through Music try to accomplish?"

Because the methods and materials of ETM are considered to be as effective for a classroom teacher as for a music teacher; for a teacher of mentally-handicapped children as for a teacher of gifted children; and for a parent as for a university professor, the goals of Education Through Music vary greatly. Much like Abraham Maslow's hierarchy of human needs, ETM goals work from a wide, general base of focus on the person to the narrower, refined levels of music knowledge and expertise.

Goals of Education Through Music



(Bennett, 1986a, p.25)

Level 1--Comfort of The Individual

Level 2--Cooperation Within the Group

Goals of Level 1 and Level 2 are considered bases for maximum achievement at the other three levels. Psychological and emotional comfort of individuals within a group is of primary concern to any music lesson using the ETM approach. Cooperative effort given to a groups' endeavors of singing, playing, problem-solving and studying reflects an emphasis on developing social and communication skills within the context of musical activities. Implemented in these two goals as essential to the music education process is Mary Helen Richards' perception of Kodaly's principle of "teaching with love."

While functioning as a backdrop for lessons presented in the texts, this conscientious attitude toward students' needs and understandings also receives considerable attention in teacher-training courses. Teachers examine the extent to which the attitude they are modeling can influence the quality of their own and the children's involvement in music study. In addition, teachers are trained to watch, to listen and to respond to children as they teach. Working with the children while the lesson is in progress, rather than simply executing the lesson plan, is considered basic to Education Through Music lesson teaching.

Taking the position that learning is a dual responsibility between teacher and student and that "mistakes" during the lesson are valuable indicators, teachers learn 1) to elicit students' responses during the music lesson; 2) to incorporate students' responses appropriately into the music lesson; 3) to assess what understandings and misunderstandings are apparent in these responses; and 4) to allow the information they gain from students' responses to shape subsequent strategies and plans.

Some teachers, depending on their teaching situations and curriculum demands, use ETM almost exclusively at these two basic levels where the focus is on creating an environment for effective and efficient learning. For this reason, the Education Through Music approach has achieved a certain popularity with classroom teachers and others who are not musically trained, but who see ETM as a valid means of offering children educational music experiences.

The tool which is used to accomplish the goals of Education Through Music at each level is the song-experience-game. More commonly referred to as a singing game, the "song-experience-game" terminology seems to have been adopted to recognize the variety of experiences inherent in the game in addition to singing. Song-experience-games are credited with providing experiences in four general categories: movement, language, music and social interaction. Each of these aspects of the games is valued as important to a child's development, and the approximately 150 song-experience-games used within the approach (Richards, 1985a) include varying degrees and combinations of these elements.

Song-experience-games supply the musical material, the lively setting, the freedom of singing and the varied repetition that ground further music study. Simple folk songs are sung by the children as they play the games, and through numerous repetitions geared to maintain interest, children have opportunities

to practice producing and listening to music. Because they are fundamental to musical study, song-experience-games are not used as rewards and punishments by the teacher.

Level 3--Skills in Listening to and Producing Music

Capitalizing on the comfort and cooperation established, several procedures have been developed which aim to continue the freedom, comfort and enthusiasm of the game as more refined skills are developed. During this phase, children are focused on the sound of the song. Although eventually leading to traditional music notation, activities at this point focus on ear-training before symbol-training. Teachers are encouraged not to hurry through this phase but to recognize its value in auditory preparation for further music study. "Procedures for Highlighting Sound," chinning, movement, inner hearing and antiphoning, are the four basic means of focusing students on patterns of sound as they sing and play (Bennett, 1986a).

In recent years increased emphasis has been placed on voice education within the ETM approach (Richards & Langness, 1982, p.6-7, 9,19; Langness, 1983; Richards, 1984 , p.14-17, 19-20, 105-111; Richards & Langness, 1984, p.5-6; McChesney, 1985). Therefore, from the vantage point of Level 3, attention is given to helping children 1) listen to their own and others' speaking and singing voices; 2) experiment with vocal range and production; and 3) gain control of their own voice and vocal habits (Bennett, 1986b). Teachers are encouraged to model a light, "lifted" voice for speaking and singing and to monitor the extent to which their voices may overshadow the students' singing.

Level 4--Understanding the Patterns of Sound and Notation

At this level, students are led to study the content of music through singing it, writing it and reading it--music literacy. The framework provided in the previous 3 levels is considered prerequisite preparation to maximum achievement and efficiency in "knowing music." In this level particularly, the music curriculum of ETM is most apparent (Richards, 1980; Richards & Langness, 1982; Richards, 1984; Richards & Langness, 1984).

Education Through Music uses many techniques, materials and principles which are also common to other approaches. Principally a vocal approach, ETM characteristics are:

- 1) singing games;
- 2) folksongs;
- 3) moveable "do";
- 4) Curwen hand signs [arm signal variations were developed] (Richards, 1978a, p.53)
- 5) solfa syllables;
- 6) rhythm syllables based on the Galin-Paris-Cheve system of ta, ti-ti, etc. [variations were developed] (Richards, 1978a, p.43; Richards, 1969a, p.57);
- 7) masterworks (Richards, 1969a, p.83-91; Richards, 1969b, p.68; Richards, 1970; Richards, 1973, p.126-128, 158-159, 258; Richards & Langness, 1982, p.35-36; Richards, 1974a, p.36-43, 56-57, 275-276, 206-207, 279, 287-289, 309, 322, 328, 314-318; Richards, 1974b; Richards, 1975b; Richards, 1976; Richards, 1977b; Richards, 1984, p.12-13, 32-35, 56-61)
- 8) sight-singing exercises (Bartholomew, 1975; Bartholomew, 1977; Bartholomew, 1979; Richards & Langness, 1982, p.40-45)
- 9) folkdances (Richards, 1974a; p.310; Richards, 1974b; Richards, 1975b; Richards, 1985a, p.106-111); and
- 10) gradual progression from sound to symbol.

Several characteristics of ETM, however, are decidedly different from other approaches.

The perspective that undergirds Education Through Music methodology is rooted in language. As stated earlier, folksongs collected on the North American continent and generated from the English language offered a somewhat different body and sequence of patterns from those used in the

Kodaly method (Choksy, 1974; Hensley, Hudspeth, Rober, Smith and Watson, 1980). Also, language itself is seen as an organizer of sound into patterns; therefore, the study of music generates from exploring the language in song. Resulting characteristics are:

1) Language, rather than bar lines, provides an organization of patterns within songs, and focusing on the sound of words without the context of word patterns can distort both their sound and their meaning. Therefore, songs are analyzed by the teacher for pattern units based in the "chunking" of the language. Then, within the whole song, those units are highlighted to study the rhythm and/or tonal pattern they have delineated. Rhythm and tonal patterns are not studied separately from a song. (Richards, 1980, p.28-29, 65-66; Richards & Langness, 1982, p.48-53; Richards & Langness 1984, p.20-23; Bennett, 1981)

2) Because distortion easily results, notating speech onto traditional rhythm symbols is avoided. Therefore, symbols which are flexible in duration, yet indicate the stressed/nonstressed sounds within the pattern are preferred.

Ex: Jennifer is not  or  , but could be ... ;  ; or  .

(Richards, 1980, p.28-29; Richards, 1984, p.55; Richards, 1978a, p.45-48; Bennett, 1981)

3) Anacruses are constantly present in the English language, i.e. the boy, a car, there was, if I. Therefore, anacruses are felt and identified early in music instruction and are common to many of the beginning tonal and rhythm patterns (Richards, 1978a, p.44-45) Because anacruses are so omnipresent, using measures, bar lines and note beams to determine pattern units within a song can easily distort the language and the music. (Richards, 1978a, p.43-44)

4) Triple and dotted rhythms, such as those spoken in nursery rhymes, seem to be spoken and sung as naturally or more naturally than even, duple rhythms. Therefore, natural ways that children sing the language take precedence over how the song has traditionally been notated. "It is important to remember that the songs are sung by the children as they move and that the notation used conforms as closely as possible to the rhythms of the spoken language (Richards, 1973, p.1). Triple and dotted rhythms are not considered too difficult to introduce in early music study, because children are already adept at performing them.

5) Prescribed movement to the beat can have an amusical influence on the quality of singing and the flow of the song; therefore, focus is placed on word rhythms and the flow they give to the song rather than on childrens' movements to the beat as they sing and play.

The mechanical sound that so often is the hallmark of the beginning instrumental student is partially caused by too much emphasis too soon on the "steady beat" in the music--emphasis that is well-intentioned, but misplaced.

The music teacher concentrates on the beat so that the students can learn to read the symbols and signs of music. The sound of the music may then be constructed from its symbol and not from the sound of music itself. In other words, the symbol, the notation, becomes symbolized by the sound, instead of the other way around....In this kind of music training, music is not treated as a language, but as a mathematical arrangement of sound. (Richards, 1978a, p.48)

Rhythm is studied and notated before the beat, and when the beat is introduced it is felt within the flow of the song. The beat is then situated onto the rhythmic pattern. (Richards & Langness, 1984, p.14-19; 36-43)

6) The tessitura for many songs ranged from So below Do, to the Mi or So above Do; therefore, tonal patterns of S,D; S,L,D; and R S,D are commonly sung in the songs and are labeled early in the tonal sequence. The strength of the low So and its predominance in folksongs seem to be influenced

by the melodic inflection of the anacrusis. *Note: The sub-marks by the solfa consonants indicate the tone is below Do as in S,.

Despite Kodaly's constant advice, "Look to your folk songs and take all that you do from them!", I searched in our folk songs for that which would match the Hungarian melody patterns. I looked for So Mi and for So La Mi. I found a few good examples "Bluebird" and "Ring Around a Rosy" and "Tideo." There did not seem to be very many songs that had any combination of those three tones in prominent, easy to hear places in the songs. I discovered that the natural chant "I am bigger than you are" which was sung on SSMLSM, and was well known by children everywhere, could be used easily. So I tried it and the children responded, learned the arm signals for those tones and used them happily. Unfortunately (or perhaps fortunately) that connotation of teasing and jeering is too strong. The sound always brought teasing and jeering to my mind, and soon I began to hate that progression of sounds. (Richards, 1978a, p.53-54)

7) Most folksongs collected cadence on Do, and Do is commonly the tonal center; therefore, initial tonal patterns in the scope and sequence of Education Through Music include Do, i.e. MRD; S,D; R S,D. (Richards, 1978a, p.55; Richards & Langness, 1982, p. 48-53; Richards & Langness, 1984, p.20-23, 48-51)

8) Music notation evolves from students' perceptions of sound; therefore, the two techniques of mapping and song dotting are used as beginning notation systems for students. Mapping is a line drawn to the flow of sound as the song is sung. The map can then be read and studied, and parts of the song can be highlighted and notated within the map. Also, form books use prepared maps to show gradually notated sections of the song (Bartholomew, 1975; Richards, 1978b; Richards, 1979; Richards, 1985a; p.140-150) and masterwork maps lead students in formal analysis of composed music (Richards, 1970; Richards, 1974a, pp. 40-42, 56-57, 65, 67, 237, 276, 279, 287-289, 321, 329-333; Richards, 1980, pp. 83, 84, 107, 110, 127; Richards, 1976; Richards, 1977b; Richards & Langness, p. 12). In song dotting a student simply transfers a practiced melodic rhythm movement to notation by tapping/dotting a pen or pencil in a line on paper.

In this way a student performs the individual sounds heard within the song context; records those sounds on paper; and reads the dots simultaneously with the song or sound pattern. Eventually, song dots are given solfa syllable or rhythm syllable labels and transformed into traditional music symbols.

Both mapping and song dotting are techniques of notating sound that aim 1) to capture the flow of the song as the student is singing; 2) to provide notation systems for students which are not dependent on prerequisite musical knowledge; and 3) to allow students to notate sounds according to their perceptions rather than immediately channeling perceptions into an elaborate notation structure. Choosing to delay the quest for correct answers in musical perception, Education Through Music utilizes these two notation systems to allow first for students to respond to what they hear, then to read and compare their response/notation to further hearings and variations.

Level 5--Training Other Adults in Education Through Music

An organization aimed primarily at training and supporting teachers to use Education Through Music with children, the Richards Institute of Music Education and Research has offered workshops and courses throughout the year in the United States and Canada since 1970. Mary Helen Richards and her staff of ten Trustees oversee the on-going development and design of curriculum and course offerings. Rather than being a place to go to study, the Richards Institute address is functional for correspondence and ordering materials. Comprising the Richards Institute is a network of people (primarily teachers) whose aim is to further study, support and develop the Education Through Music approach.

Summary

Education Through Music is not yet 20 years old. Although it has its roots in the principles by which Kodaly himself worked, it cannot be considered "the Kodaly approach." Since 1969 the materials, methods, teaching strategies and study techniques that characterize the Education Through Music approach have been gradually adopted and clarified in over 37 publications and in numerous courses.

A central goal for each ETM lesson is creating an environment that is conducive to learning. Valued most highly in ETM is the well-being of the individual and the group as they participate in music. Musical participation occurs most often within the context of a song-experience-game that uses an American folksong to interest the students in singing, moving and listening through varied repetitions of the song.

Not all applications of ETM are taught by music teachers nor aimed toward music literacy. Music teachers who include music literacy among their teaching goals, however, follow a sequence and format that varies from other approaches.

The effect of English language inflection on tonal and rhythmic patterns in songs caused Mary Helen Richards to reconstruct a sequence for teaching music that differed considerably from Threshold to Music and the Kodaly method. During music class, students are asked to contribute ideas to an activity; to describe what they hear and understand; and to demonstrate their perceptions of musical sound. The teacher then uses this student feedback to custom-tailor succeeding lessons for building students' skills and understandings.

Through the notation systems of mapping and song dotting, students can "record" a song as they sing it and subsequently "read" their own and others' "scores." In this way, music literacy generates from students' singing and exploring sound patterns within a song to their notating, writing and reading those sounds before they read similar patterns in new musical materials.

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