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IMPORTATION, ADAPTATION AND EVOLUTION FROM HUNGARY TO NORTH
AMERICA:

The Story of Mary Helen Richards' Shift from the Kodaly Method
to Education Through Music

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I. Importation and Adaptation of the Kodaly Method

1957 Sputnik was launched and music programs were threatened
1958 MHR wrote to Budapest to inquire about the Kodaly method
1959-61 Music charts were developed and used in California by MHR
1962 MHR visited Hungary, meeting and consulting with Kodaly for the first
time. Kodaly's suggestions:

1. Base your teaching of music on your own folk songs.
2. Study your language and the way it moves, especially the
anacrusis.
3. Teach children the way they are in your country.
4. Children must sing everyday.

1964 Threshold to Music was published in the U. S.

II. Evolution of Education Through Music

1966-67 MHR began restructuring program and materials
1968 Education Through Music (ETM) began
1969 Richards Institute was incorporated as a non-profit organization
1969 Publication of first two ETM books: From Folksong to Masterwork
and Child in Depth

III. ETM Developments in the Early 1970's

Emphasis on whole child development, language arts through music and game variations
Study of the music and language connection
Materials for and explanations of ETM
Summer and winter courses in the U. S. and Canada

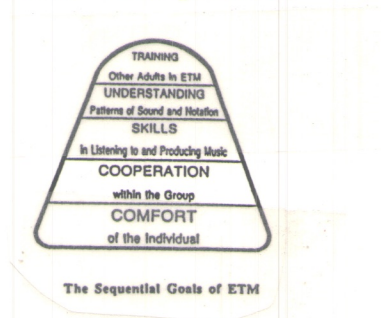
IV. ETM Developments in the Late 1970's

Various applications in classrooms: movement education, band instruments, piano skills,
perceptual skills, special needs children
Explanations and descriptions of ETM
Masterwork maps and study strategies for masterworks
Concept of "aesthetic foundations for thinking" as basis for texts and courses
Activities for pre-school, elementary and junior high school students

V. ETM Developments in the 1980's

Specific strategies and sequences for attaining music literacy
Vocal awareness and health in speaking and singing
English as a Second Language materials and strategies, especially in Japan
Cooperative work between elementary children and the elderly
ETM in the family and a variety of support group applications
ETM News publication

VI. Goals of Education Through Music



VII. Similarities in ETM and the Kodaly Method

1. Singing games
2. Folksongs
3. Solfa syllables
4. Moveable "Do"
5. Curwen hand signs
6. Rhythm syllables
7. Masterwork study
8. Sight-singing exercises
9. Folkdances
10. Gradual progression from sound to symbol

VIII. ETM Characteristics that Differ from the Kodaly Method

1. Chunking of the language in a song, not barlines, determines units for study.
2. Rhythm and tone are combined, not separated, while patterns are studied.
3. Because distortion often results, speech is not translated into rhythmic notation.
4. Anacrusis and triple and dotted rhythms are frequently included in early song and notation experiences. Study is not limited to quarter-note and eighth-note patterns.
5. Less emphasis is placed on teacher-prescribed movement to the steady beat as students sing and play. Care is taken to avoid amusical performance of the beat.
6. Tonal patterns studied come directly from the songs themselves. Common patterns include So below Do and patterns of Mi Re Do, not So Mi. Do is the most common cadence tone and is present in all of the early tonal patterns studied.
7. Students' notation of sound (mapping and song dotting) evolves from their perceptions of the "whole" or a pattern and is guided to eventual, accurate traditional notation.
8. More emphasis is placed on engaging a student for examining and "playing" with sound than on immediate expectations of accuracy and traditional notation.

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