

# WHY MUSICIANSHIP TRAINING ACCORDING TO THE PRINCIPLES OF ZOLTÁN KODÁLY

The Kodály approach to music education is child centred and taught in a logical, sequential manner. There is no “method” - more a series of guidelines. Tools used according to Kodály guidelines are relative solfa, rhythm names and handsigns. Consider the following:

## **WHY MUSICAL READING AND WRITING?**

*“There is no good musician who does not hear what he sees, and does not see what he hears”*  
– Kodály

Train the ear before the eye – the ear should be familiar with the sounds of the notes before the symbol is introduced in notation.

## **WHY MUSICIANSHIP TRAINING THROUGH SINGING?**

Singing engages **INNER HEARING**- you cannot sing without first hearing a sound in your head – you can reproduce a sound on an instrument without inner hearing

Singing is available to everyone.

Vocal exercise such as singing one part and signing the other encourages harmonic hearing.

## **WHY RHYTHM NAMES?**

The rhythm names convey the length of musical sounds – they are not meant to replace “actual” names but to make a more logical approach e.g. the word crotchet has two syllables but the word **ta** has one –this enables a more fluent reading of rhythmic patterns.

A child who cannot clap a rhythmic pattern is unlikely to play it accurately.  
A child who says rhythm names accurately will play them accurately.

## **WHY RELATIVE SOLFA and MOVEABLE DO?**

Relative solfa reduces all major/minor scales to one common pattern – singing in solfa is just as simple in ANY KEY and in any clef!

Each solfa name has a function within the given tonality e.g. **do** is the home note in a **major** key - **la** is the home note in a **minor** key

An understanding of solfa helps in the hearing of intervals, triads and inversions etc.

Solfa simplifies transposition.

Singing in solfa helps intonation

## **WHY PRE - INSTRUMENTAL MUSICIANSHIP TRAINING?**

If the musician has already been created (i.e. the child already understands musical concepts) there will only be the technical difficulties of the playing an instrument to think about.

If the child can hear what is on the page before playing, he will have a greater understanding of the music.

An understanding of pitch relationship through singing is likely to lead to better intonation.

## **WHY HANDSIGNS?**

Handsigns are particularly useful as a visual aid – they immediately show the relative positions of each pitch.

Handsigns are a useful tool for two part singing (Therefore harmonic hearing).

Handsigns give character and function to each pitch e.g. handsign for **ti** points upwards and the leading note usually rises.