

**SIGHT SINGING AND EAR TRAINING  
AT THE UNIVERSITY LEVEL**

A Case for the use of Kodaly's system of relative solmization.

BRUCE E. MORE  
School of Music, University of Victoria  
Box 1700, Victoria, B.C., V8W 2Y2.  
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## TABLE OF CONTENTS

	PAGE
Definitions.....	3
Historical Precedents.....	4
Kodaly's Solutions: a Synthesis.....	8
Application of the "Kodaly" System.....	9
Beyond Kodaly.....	10
The Geographical Factor.....	11
Some Thoughts on the Teaching of Skills.....	11
Beyond the University.....	12
Footnotes.....	13
Bibliography.....	15
Tables I - IIb.....	17
Tables III -VI.....	18

DEFINITIONS

1. Solmization - is used in the broad sense, i.e. the substitution of any syllables for letter names or scale-step names. Although most dictionaries of music include all systems of syllables from "hocedization" through "Lancashire Sol-Fa" in their discussion, the most specific definition of solmization could be one which cites those systems using Guido's syllables, i.e. those including sol and mi, hence Solmisation.
2. Sol-fa, Solfege, Solfeggio - although these terms have the same etymology, their separate meanings are somewhat varied in modern day usage. Where they are used in this paper, their specific usage will be defined.
3. Sol-fa syllables - do (ut), re, mi, fa, so (sol), la, ti (si).
4. Relative solmization - any system which uses syllables to denote function, rather than pitch. This could include the tetrachordal system of the Greeks; the hexachordal system of Guido; or the heptachordal (octave) systems, e.g. "Tonic Sol-Fa".  
Synonyms: scale step denominators  
function denominators
5. Fixed-Do - "do" denotes "C" and its alterations;  
"re" denotes "D" and its alterations, etc.  
Synonyms: although usage allows solfege and solfeggio, the terms are sufficiently confusing in their broader usage to necessitate their avoidance, with the exception of the specific designation of "Conservatoire Solfege".
6. Movable-Do - Heptachordal or Octaval systems in which "do" denotes the major tonic in any key (but not its alterations). Consequently, "re" denotes the supertonic in any major key, etc.  
Synonyms: "Tonic Sol-Fa"  
"Tonika-Do"
7. "Kodaly" - when in quotes, refers to the system synthesized by Kodaly, rather than to the man. For an example of the system's syllables, see pg. 7. The use of "Kodaly" to designate the Hungarian music education system, seemingly common on this continent, is not in use in Hungary. Originally, it was probably an identification tag placed on the system by our own pedagogues and musicologists.

This paper wishes to deal with the theoretical advantages of the relative-solmizations system it supports. More practical discussions and explanations of the other tools of the system: hand signs, rhythmic duration syllables, and descriptions of methodological procedures are not considered to be within the scope of this study.

HISTORICAL PRECEDENTSGuido d'Arezzo

Earlier syllable systems did exist, notably Egyptian, Greek and Chinese, but the first written explanation of sol-fa syllables, per se, is of those which Guido d'Arezzo used in the early 11th century. His system was based on a hexachord, using the syllables ut, re, mi, fa, sol, la, the initial syllables of the first six lines of the hymn, "Ut queant laxis." A type of modulation or "mutation" of the syllables involving use of pivot tones enabled the singer to use this system within a range of two and one half octaves (G - e", significantly the bass-soprano range of human voices; see Table 1). In that the syllables were movable, "the method embodied the main principle of all present-day 'movable do' systems".<sup>1</sup> A detailed explanation of Guido's system can be seen in the Harvard Dictionary of Music under "Hexachord". Guido's system took strong hold and through the influence of the church seems to have been in wide use throughout Europe until the end of the 16th century. The modal nature of the music of these centuries seems to have insured the success of this system.

Regardless of the system used, Western musicians have been using these syllables since Guido's time for two fundamental reasons:

- a. They are more singable than letter names or numbers.
- b. They possess the additional quality of having more individuality in their respective sounds than letter names.

The Renaissance

There is much evidence that the use of Guido's relative solmization prevailed during the 16th century and even into the 17th, 18th and 19th centuries. Putnam Aldrich states:

*In learning new compositions all performers--instrumentalists as well as singers--solmized their parts, singing the same syllables not necessarily to the same notes but to the same intervals.<sup>2</sup>*

A detailed example of the use of Guido's system in the 16th century, specifically, can be seen in James Haar's article, "A 16th Century Hexachord Composition".<sup>3</sup>

During the Renaissance, the most important development regarding the notation of absolute pitch (in the sense of its international impact up to the present day) was the use of letter names by the Germans to denote pitch in their keyboard tablature after 1550.<sup>4</sup>

After 1600

Two students of the great Italian master, Nicholas Porpora, make reference to the use of relative solmization in Italy as late as 1850. Domenico Corri (1744-1825) and his student Isaac Nathan (1790-1864) reveal much of the singing instruction tradition of the time in their writings.<sup>5</sup> These writings also allude to the confusion which exists to the present day about the use of "solfeggi" for reading exercises as opposed to vocalises. There seems to have been a lack of emphasis on the use of syllables to enhance the sense of interval and function in Porpora's world.

The Beginnings of Fixed-Do

As in all other aspects of western music, great changes took place in solmization in the late 16th

early 11th C.  
late 16th C.



+ 17-19th C

Letters 1550+

and early 17th centuries. Greater use of transpositions and altered tones made Guido's system far too complicated, and solutions were sought by musical thinkers of the time. The most significant departure from the traditional use of relative solmization was the increasing tendency of French musicians from 1600 on to equate "ut" (do) with "C": the "fixed-do" system. This was the beginning of that country's use of sol-fa syllables as pitch denominators rather than Guido's and all previous systems' use as scale step denominators. Although the French did not attempt to provide inflected syllables for sharps and flats, Otto Gibel, a contemporary German theorist expanded and altered Guido's syllables in a manner very similar to John Curwen's relative syllables 200 years later.<sup>46</sup> (See Table IIa) Other attempts to provide syllables which denoted pitch were the "bocedization" system of Hubert Waelrant (1517-1595)<sup>47</sup>, the "bebization" of David Hitzler (1575-1635)<sup>48</sup> and the "damenization" of Karl Heinrich Braun (1704-1759).<sup>49</sup> None of these other syllable systems has survived.

Fixed ut  
France  
1600+

The Evolution of "Movable-Do"

The continuation of the use of scale-step denominators was somewhat less dramatic. Toward the end of the 16th century, a proposal emanated from Geneva, which suggested the use of only four syllables: fa, so, la, and mi, to sing all music.<sup>50</sup> The mutation (or more accurately, repetition) process was the same as in the Guidonian system, albeit of necessity more frequent. Thomas Morley<sup>51</sup>, Thomas Campion<sup>52</sup>, and other writers at the turn of the 16th century show an increasing awareness and preference for this system which has become known variously as "Fasola", "Lancashire Sol-Fa", and "Old English Sol-Fa". (See Table II) This system was widely used throughout England until the late 18th century. Its influence was therefore strongly felt in the colonies, and to this day societies exist in the United States which are dedicated to the preservation of this tradition.<sup>53</sup>

Fasola  
late 1500's

The French System

The "fixed-do" system (actually "fixed-ut") took strong hold in France after 1600. Around 1650 the syllable "si" was added to complete the octave, the point of repetition to the present day. In Italy, ut was changed to do, ostensibly by the Italian teacher Doni<sup>54</sup>, although in France the use of ut continued.<sup>55</sup> The focus of the French system's development from the late 18th century onward was the Paris Conservatoire. The rigor of that system is legendary. A series of graded sight-singing exercises or "solfeggi", were provided for the students of the Conservatoire, and it is clear from the extreme difficulty of the advanced exercises that a great deal of emphasis must have been placed on the teaching of sight-singing at that time.<sup>56</sup> However, some doubt has been raised about the continuing effectiveness of the Conservatoire system by Herman Klein in his article on solfeggio:

addition  
of "si"

*The exercises were never departed from nor improved upon. On the other hand their technical difficulty showed an almost continuous tendency to descend to a lower plane, in order to presumably meet the requirements of a less exacting age. The result was to lessen the value of this form of study and to affect the standard of the art of vocalization.<sup>56</sup>*

In his discussion of various European music education systems, Zoltan Kodaly expressed a different view:

*The French and Italian Schools have practised the right methods with increasing care, yet always finding something to be improved upon.<sup>57</sup>*

see p. 8  
odd quite - is  
the of actual  
French  
to syllables?  
(Italian movable  
however)

In 1815, in the schools of the Society for Elementary Education in Paris, Guillaume-Louis Bocquillon

Wilhelm introduced a new method which used the syllables in the traditional French way. The unique character of this method was the systematic manner in which the classes and the information to be taught were organized. Senior students helped junior students, competent helped less competent, and so on. This type of "family" approach seems similar to that used in many choir schools of today.

1815 Wilhelm

The Italian System

In Italy, the systematized use of sol-fa syllables to denote pitch rather than scale degree is somewhat hazy even into the 19th century. Although dictionaries of music invariably include Italy with France in this regard, there are several sources which would indicate less than universal use of "fixed-do". One source, Foreman's "The Porpora Tradition", has been cited already. W.S. Rockstro in his article on solmization in Grove's Dictionary makes the following observation:

both movable & fixed

*In France, the original syllables with the added si, took firmer root than in Italy; for it had long been the custom in the Neapolitan schools, to use the series beginning with do for those keys in which the thirds is major. For minor keys the Neapolitans begin with re, using fa for an accidental flat and si for a sharp.<sup>18</sup>*

Naples movable

Bologna

An edition (1750) of "Solfeggi" by the Bolognese teacher Angelo Bertalotti gives examples of the use of relative solmization to sing difficult 2, 3 and 4 part exercises involving modulations.<sup>17</sup> The fortress of fixed-do was not without its attackers in France. The most notable criticism came from Jean Jacques Rousseau. His stance, critical of a French tradition, was hardly unusual for this man who was at the epicenter of artistic polemic in 18th century Europe. Rousseau's "Dissertation sur la musique moderne"<sup>20</sup> strongly supports the use of relative solmization, and his ideas for figure notation strongly influenced the writings of Emile Chevé. In addition to the use of numbers to visually identify scale steps, Chevé used the traditional French syllables (retaining ut but adding chromatic alterations--see Table III). Although there is some evidence that these syllables were used in a movable fashion,<sup>21</sup> it seems highly unlikely that such a contravention of the traditional fixed-do syllables would be undertaken by a Frenchman of the time.

why not?

The English System

It is very interesting that a French professor of music named Berneval<sup>22</sup> was one of the main influences upon the establishment of the "tonic sol-fa" system by John Curwen.<sup>23</sup> Berneval's early 18th century treatise, "Music Simplified", does not actually suggest a pattern of sol-fa syllables, but it stresses the need for a monogamic method which emphasizes the properties of scale steps and their functions. The great importance of Curwen's countrywoman, Miss Sara Glover,<sup>24</sup> however, must be stressed here. A large number of the tools, symbols and adaptations which Curwen used were her invention. This fact seems to have caused a long-standing bitterness between followers of the two.<sup>25</sup> (See tables IV and V). Notwithstanding the influence of Lancashire Sol-fa and the strong attempt of John Hullah (see Table VI), from 1841, to establish a "fixed-do" system in England, tonic sol-fa was established by Curwen as the sight-singing system of Britain in the second half of the 19th century.<sup>26</sup> Curwen's most significant change from previous systems was the invention of a new notational system in which the first letter of each solfa syllable was given instead of staff notation, the latter being abandoned entirely.<sup>26</sup> The key feature of Curwen's use of solfa syllables was the addition of chromatic syllables which reflected function and which were consistent with vowel-vocal pitch tendencies. Ascending chromatic alterations took on a brighter sound: doh, dei; (pronounced dee) ray, re; etc. and descending, a darker sound: doh, te, tah, etc. With these alterations the necessity of changing si to te as the controversial seventh step became apparent, although it was actually Miss Glover who first thought of it. There are many other details of Curwen's system, not the least of which was the use of hand signs, but the explanation of these details is not essential to the present discussion. The Curwen system, or "tonic solfa", has had a

1850's + movable (Glover/Curwen) (Sticks) notation s-f Chromatics

wide following since the 19th century. Most British and some North American publishers of choral music up until the middle of this century printed choral music with both staff notation and tonic sol-fa "tablature". The Welsh singing tradition uses this notational system to this day. The development of singing schools using relative solmization was widespread in Europe in the 19th century. The reader is encouraged to read the works of Paul Weiss and Bernard Rainbow listed in the bibliography.

### Unsolved Problems

The various solmization systems in the first half of this century were widely divergent and fraught with practical and theoretical problems. The tonic sol-fa system's elimination of staff notation was highly unrealistic since it separated singer and instrumentalist. This major departure from musical notation undoubtedly contributed to the downfall of relative solmization in Russia by the end of the 19th century,<sup>28</sup> and to this day has affected the credibility of tonic solfa in training musicians. Furthermore, with no reference to specific pitches, the development of a sense of absolute pitch was severely hindered. The greatest problem of all was one which will always plague supporters of relative solmization: the obvious difficulty in using the system with atonal music.

The fixed-do or "solfege" system, having pitch denominators but no scale-tone indicators, necessitated the complete separation of sight-singing and functional analysis. Transposition was also extremely difficult in this system. Modulatory passages would not necessarily be noticed while reading using fixed-do.<sup>29</sup>

Perhaps one of the most serious problems in the present day in this regard is the polarity between fixed-do and movable-do systems. This is due at least in part to the inappropriateness of both terms. Movable-do implies that do is always tonic. In fact, in most current relative solmization systems, do is the major tonic only, with la being the minor tonic. This creates initial conceptual problems to the student using a relative solmization system, even though the concept of harmonic relativity is much better served by such tonic designations.<sup>30</sup> It is important to note that historically, no significant system has used do for the tonic note in a minor scale.

Fixed-do implies that a given syllable denotes a fixed pitch. Although there have been many attempts to solve the problem, the Conservatoire system of using no syllable alterations for sharps and flats prevails in the world of pitch denominating systems. This omission causes problems of pitch discrimination in tonal and particularly in chromatic or atonal music. For example, D-D#-D-Db-D would be solmized: re-re-re-re-re,<sup>31</sup> the syllables providing no apparent advantage. The problem is compounded when one approaches the study of intervals. For example, do-mi can be heard nine different ways: C-E, C-E#, C-Eb, C#-E, C#-E#, C#-Eb, Cb-E, Cb-E#, and Cb-Eb, thereby aurally representing any interval from a major second to a tritone.<sup>32</sup>

German letter names used as pitch denominators, e.g. D=D, Db=Des, and D#=Dis, etc., use the same concept in pitch alteration as did Curwen's later system (brighter vowel for sharps, darker vowel for flats). There is however, less individuality in the sound of each syllable, and the consonant ending of the altered letter names places and undue emphasis on chromatic tones.

The use of numbers as function denominators works well, particularly in view of our pedagogical tendency to refer to scale degrees and chord progressions by number. The main problems with such systems relate to the severe difficulty of naming altered tones, in addition to being less singable, consonant ending and, in the case of "seven", having two syllables.

The perspective of two such distant sources as a member of the Royal Musical Association in the late 19th century and a priest in Chicago in the 1930's should give us an idea of the needs facing Kodaly at the time of his search for the most usable pedagogical tools. The British scholar W.G. McNaught, concludes that:

Considering how extremely difficult it is to alter habits of nomenclature, it is too much to hope that musical Europe will some day agree to separate pitch-tone denominators. Both facts must in some way be named by the advanced as well as by the elementary student. As it is we find that the Sol-fa syllables are used to name both absolute pitch and position in scale. In this country, at least, where movable Do is so extensively used, it would certainly be a great advantage if we could agree to allow the alphabetical names to stand for pitch and the Sol-fa names for scale-sounds.<sup>33</sup>

Pitch + position  
both needed  
(2 systems)

Father William Finn observed:

Continued examination of the merits of the two surviving methods of reading vocal music has convinced me that the "Movable" Do plan provides the easier starting point, clearing away by its own lucidity the multiple riddles of keys, major and minor modes, and solving the enigma of sharps and flats. The other plan seems at the start "obscure per obscurius", the explaining of the obscure by something more obscure.<sup>34</sup>

#### KODALY'S SOLUTIONS: A SYNTHESIS

There is no good musician, who does not hear what he sees and does not see what he hears.<sup>35</sup>

The proliferation of music teaching systems in this century has resulted in the growth of separate schools of thought and consequently has engendered suspicion between proponents of these many "schools". In our present age it has taken the strength and perseverance of an important scholar, composer, and educator such as Zoltan Kodaly to make a significant impact upon the world of music instruction by evaluating the strengths and weaknesses of the legacy left to him and by formulating a system which would solve the greatest number of problems presented by those earlier systems.

From the "tonic sol-fa"-ists he chose the basic tenets of relative solmization, including Curwen's chromatic alterations. Although the "Kodaly" system is commonly equated with movable-do, it was substantially after his interest and work in education had started that he chose this particular tool.<sup>36</sup> Correcting Curwen's error, staff notation was as an essential element. It must be pointed out that several details of the tools of the "Kodaly" system have been added subsequently by his disciples. It is sometimes difficult to ascertain whether Kodaly himself used certain of these tools or whether they were added later in the spirit of the philosophy.

From the solfege of the Conservatoire came the taking of dictation in staff notation and generally the systematized teaching of musical skills through a progressively more difficult "gradus". This can be seen in Kodaly's own series of graded reading exercises,<sup>36a</sup> as well as in the many other excerpts from international music literature commonly used by "Kodaly" teachers. It is very clear from his writings that the example of the Paris Conservatoire was the major inspiration for Kodaly's emphasis on mastery of musical skills.<sup>37</sup>

From the Germans, Kodaly adopted the use of letter names and their alterations to denote absolute

movable with  
pitch position

system with  
the syllables



pitch, with the change of the German "H" to "B" and "B" to "Bes", thereby making more logical what had long been an inconsistency in the German system.

The following illustration should give the reader a practical view of the symbols of Kodaly's system:

#### The scale-step denominators

(do is major tonic, re is supertonic, etc.)

(la is minor tonic, ti is supertonic, etc.)

Raised scale step: di ri fi si li  
 Natural scale step: do re mi fa so la ti  
 Lowered scale step: ra ma lo ta

#### The pitch denominators

Sharps: Ais Bis Cis Dis Ees Fis Gis  
 Naturals: A B C D E F G  
 Flats: As Bes Ces Des Es Fes Ges

#### The octave denominators

Subscript - X<sub>1</sub>

Superscript - X<sup>1</sup>

e.g. ascending natural minor scale:

l, t, d, r, m, f, s, l, t, d<sup>1</sup>, r<sup>1</sup>, m<sup>1</sup> (etc.)

e.g. opening phrases of Haydn's "Liebes Madchen, hor mir zu".

(see table 11b)

*remove confusing commas, add superscripts from upper l onward*

### APPLICATION OF THE "KODALY" SYSTEM

A major misunderstanding about "Kodaly" by university music departments seems to be that it is synonymous with tonic sol-fa and all the problems of that system. As discussed previously, Kodaly's "solutions" are eclectic, combining the best of each system and making minor changes where inconsistencies occur. The proponents of the system are, and hopefully will always be, more interested in that which works best for the mastery of musical skills than in strict dogma.<sup>39</sup>

The goal of developing a sense of absolute pitch seems to deter some musicians (notably instrumentalists) from accepting relative solmization as a viable system. When one sings from staff notation, it is essential, whether using sol-fa syllables or letter names, to sing at the actual pitch indicated, except when consciously transposing, either as an aural exercise or in order to ease vocal strain. In this case the interval of transposition must be pointed out and understood by the student. Attaining absolute pitch has an important value in the Kodaly system, and it presents fewer barriers to that end than other systems. In "fixed-do" systems the problem of a single syllable denoting one of three pitches and no function clearly does create a barrier to the attainment of "perfect pitch". The German-originated letter names, adapted by the Kodaly system, perhaps come the closest to the ideal.

Any sight-singing system must begin with a given pitch and proceed unsupported by an instrument in order to teach the concepts of pitch and interval. The ability to stay on pitch is only as great as the teacher who insists upon it. No system can guarantee pitch retention, i.e. any system can



become movable". Because of the functional nature of movable-do, the retention of pitch in tonal music must be somewhat greater than in other systems, the tonality and/or clear sense of modulating being retained throughout.

Among those university educators who can accept a Kodaly-based system of solfege training for its value in instruction of sight-singing are many who feel that ear-training should be taught separately. This separation of two such closely related functions of the brain--hearing and singing--is unfortunate and unnecessary. Musicians singing a melody in relative solmization can also recognize its tonal implications and simultaneously analyze it. Already much "ear-training" has occurred.<sup>39</sup> It is virtually impossible to separate the two completely. Any attempt to do so duplicates time which can ill afford to be lost in any music program curriculum, not to mention the fact that it diminishes even further the role of the human voice, which for so many centuries reigned supreme in the world of music.

With a written and verbal musical language that really does work, the systematic use of relative solmization to teach all aspects of sight-singing, ear training, harmony, and analysis has become a reality rather than simply a potential.

*When one reads using movable-do, one is as likely to produce the correct pitches as they would using any other system; unlike other systems, however, readers also comprehend! In the reading of music, as in the reading of literature, comprehension must surely be the final goal<sup>40</sup>*

*Erno Kodaly*

#### BEYOND KODALY

Like all great teachers, Kodaly encouraged his students and colleagues to think for themselves and to develop new ideas. Although some teachers of the system, not unlike those of any other "method group", have an apparent tendency toward rigidity, this writer has been continually impressed by the actions of the better teachers. These teachers (better in terms of experience and training, as well as results) are willing to innovate and to take seemingly broad excursions from the center of the so-called method.

*atonal* ✓  
The matter of sight-singing atonal music has long been a thorn-in the side of proponents of relative solmization. If function or tonality no longer exists, how can a system which uses syllables as tonal function denominators possibly work? By definition it cannot. As the possibility of analyzing a piece of music in tonal terms disappears, so does the need for using syllables of any kind. A student who has been carefully prepared to sing all intervals fluently in any system, must ultimately sing atonal music by interval, and absolute pitch sense. The "Kodaly" system's consistent use of intervallic study and alphabetic pitch names facilitates this skill.

At this point, the sight-singing teacher must consider the frequency with which the music student encounters atonal music. When most of the music used in the undergraduate curriculum is tonal, then a system such as described by William Finn (see p.12) makes much more sense than a system which will facilitate (from some points of view) the singing of the minority of music encountered. The teacher must also consider how many musicians have been encountered (singers or instrumentalists) who really learn atonal music by singing it first at sight before using an instrument, or when available, even a recording.

This is not to say that there are no uses for relative solmization in advanced musical study. Erno Lendvai, in his article "Modality: Atonality: Function:", has made a strong case for the use of the system in the analysis of music far into the 20th century.<sup>41</sup> Readers who are interested in the theoretical study of 20th century music are strongly encouraged to investigate Lendvai's ideas.

## THE GEOGRAPHICAL FACTOR

When making such an important decision as what aural skills system to use, one must consider the "musical language" of the area which provides the majority of students to the institution.

Although Messrs Rousseau, Cheve, and Berneval, among others, have tried to convert the French, their efforts have always met with one fundamental problem. In France, do does not denote C--do is C. Although the writer has found no evidence of any theorists attempting to "storm the ramparts" of Wales with pitch denominators, the musical language of that country dictates that do is the tonic in any major key.

It would certainly be difficult to make such a case for Canada and the United States, Quebec being an obvious exception, but there are tendencies even here which we must consider. In spite of a few institutions or individuals who teach solfege in North America, the evidence is very clear that the vast majority of colleges and universities which use a system of solmization today use a relative one. The same is particularly true of the public schools in Canada and the U.S., where the use of sol-fa syllables as pitch denominators is quite rare.

## SOME THOUGHTS ON THE TEACHING OF SKILLS

*The greatest deficiency in our culture is that it is built from above....There are no leaps in nature. Culture is the result of slow growth....We put up the fancy spires first. When we saw that the whole edifice was shaky, we set to building the walls. We still have to make a cellar. This has been the situation, particularly in our musical culture.<sup>42</sup>*

With the proliferation of fairly comprehensive music programs in colleges, universities and conservatories throughout North America has come increasing controversy regarding the quality of the job they are doing. The focus of such discussions seems to involve some lamentations about the loss of influence of "the old masters". This is not surprising since for all the years up to the Second World War, the finest teaching of music on this continent was being done by highly experienced performers, usually of European background and training, either privately or in conservatories. In spite of the rapid numerical growth of all types of musical institutions in North America since then, our departments of music have been doing a creditable job of turning out the new generation of scholars and virtuoso performers. But what about their aural acuity, and that of the average music student, whose future in the world of music is less clear? What detractors of university music programs and music professors alike do not realize or seem willing to admit is that emphasis placed on sight-singing and ear-training (the "cellar" of Kodaly's quote), both from the standpoints of time spent and of systemization, is precisely the missing element from the old schools and the old masters.

One need not look too far into the curricula of such old bastions of musical instruction as the Paris Conservatoire, the Royal or Liszt Academies, or into the methods of teaching of a Nadia Boulanger or an Erzsebet Szonyi, to realize by comparison what a tremendous loss of emphasis on rigorous skill development there has been in the past few musical generations in North America.

Admittedly, colleges and universities have the perennial problem of academic requirements and thus tend to put the teaching of basic skills low on their list of priorities. Sight-singing and ear-training sessions are usually labs attached to the "written" theory course, occupying considerably less than one-half of the course time. Moreover these courses are usually taught by graduate assistants or, at best, by junior faculty. The prevailing notion that virtually anyone who holds a

position in a music department can teach basic skills seems questionable at best.

*The Master Teacher's book is always a 'Gradus ad Parnassum', each step being ascended in unbroken sequence. In the teaching of music reading, no other manual can take the place of a 'gradus', for each item is dependent upon a preceding one, and all upon an unconfused start.*<sup>43</sup>

Faculty trained in or with the maturity to have developed a "gradus" are essential to the successful teaching of basic skills. But even a trained pedagogue cannot achieve desirable goals in one hour per week. A sensible amount of time must be committed to the task.

### BEYOND THE UNIVERSITY

From the arguments of this paper, it must be clear that Kodaly's view of musical training was much more "populist" than "elitist" at all levels. His main slogan was, after all, "music belongs to everybody."<sup>44</sup> This is not surprising considering the political and social needs of Kodaly's Hungary. The question remains, however: does the North American university music program have a similar responsibility to serve all of its students to the best of its ability, or only to serve the elite who are able to "decode" the divergent approaches and "obscurum per obscurius" of our current theory programmes? Do we continue to turn out music graduates, a disturbingly high percentage of who are, from the standpoint of aural skills, musically illiterate, or do we strive to prepare the largest percentage possible for the responsibilities of their musical world? The following quotation of Kodaly may appear on the surface to be a statement exclusively in support of quality teacher-training, but it becomes much more significant in the context of the "real musical world":

*It is much more important who the singing master at Kisvard is than who the director of the Opera House is, because a poor director will fail. (Often even a good one.) But a bad teacher may kill off the love of music for thirty years from thirty classes of pupils.*<sup>45</sup>

## FOOTNOTES

1. Percy Scholes--The Oxford Companion to Music, London: Oxford, 1977, p.468 ("Hexachord").
2. Putnam Aldrich--An Approach to the Analysis of Renaissance Music, Music Review 30: 3-5, n 1, 1969, p. 3.
3. James Haar--A Sixteenth-Century Hexachord Composition, J. Music Theory 19: 32-45, n 1, 1975.
4. Willi Apel--Harvard Dictionary of Music, Cambridge, Mass.: Belknap, p. 829 ("Tablature I").
5. Edward Foreman--The Forpora Tradition, Champagne, Ill.: Pro-Musica Pres, 1969, pp. 8, 317.
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12. George Pullen Jackson--White Spirituals in the Southern Uplands. Chapel Hill: University of N. Carolina Press, 1933.
13. McNaught, op. cit., p. 43.
14. From personal observation of the teaching of Nadia Boulanger and subsequent discussions with other colleagues who have studied in France, it would seem that "ut" was changed to "do" at some point in recent history. It is somewhat confusing, then to read in Grove's Dictionary and the Harvard Dictionary, among many other sources, that "ut" is in official use in France to the present. Eric Blom, ed.--Grove's Dictionary of Music and Musicians, 5th ed., London: Macmillan and Co. Ltd., 1954, p. 787 ("Pitch Notation").  
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32. Bruce E. More--Do vs. La Minor, Watertown, Mass., KMTI, 1980.
33. McNaught, op. cit., p. 49.
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36. Laszlo Dobszay--The Kodaly Method, Studia Musicologica, XIV, 1972, p. 17.
- 36a. Zoltan Kodaly--Choral Method, London: Boosey, 1952-76 (several volumes).
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38. The pedagogy involved in the teaching of the Kodaly system is intricate and, since it was eliminated from the present discussion at the outset, the reader is encouraged to consult the many other writings devoted to that purpose. See: Barron, Hegyi, Szonyi etc. in the Bibliography.
39. Dobszay, op. cit., p. 19.
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42. Bonis, op. cit., p. 127.
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TABLE I

cc	la
dd	la sol
cc	sol fa
ll	mi
bb	fa
aa	la mi re
g	sol re ut
f	fa ut (hard)
e	la mi (soft)
d	la sol re
c	sol fa ut
l	mi (natural)
b	fa (natural)
a	la mi re
G	sol re ut
F	fa ut (hard)
E	la mi (soft)
D	sol re
C	fa ut
l	mi (natural)
A	re (natural)
f	ut (hard)

TABLE II

fa sol la fa sol la mi fa

TABLE II a

Gibel's names

do di re ri ma mi fa fi so si lo la na ni do

TABLE II b

modulation

solfa: m m s s f f r m m f m m r m m s s fi r t r' m i r' d' t r' d'

TABLE III

CHEVÉ'S NAMES.

♭	♮	♯
seu	si	sò
leu	la	lè
jèu	sol	jè
feu	fa	rè
meu	mi	mè
reu	ré	rè
teu	ut	tè

TABLE IV

MISS GLOVER'S NAMES.

	Doh	
	Te	
(♭7 <sup>th</sup> ) Cole		Minor.
	Lah	Lah
(♭6 <sup>th</sup> ) Gah		Ne
	Sole	
(♯4 <sup>th</sup> ) Tu		Bah
	Fah	
	Me	Me
	Ray	
	Doh	

TABLE V

CURWEN'S SYLLABLES.

	doh'	
ta	ts	le
la	lah	se
(in minor.) ba	soh	fe
	fah	
ma	me	re
ra	ray	de
	doh	

TABLE VI

HULLAH'S SYLLABLES.

♭	♮	♯
so	sl	le
lo	la	sal
sul	sol	fe
	fa	
fo	mi	
me		ri
ra	re	da
du	do	