

The Kodály Methodology

Zoltán Kodály

December 16, 1882 (Kecskemét, Hungary) - March 6, 1967 (Budapest)

- Authority in Hungarian folk music
- Composer, ethnomusicologist, educator, linguist, and philosopher
- Learned violin, cello, piano and sang in cathedral choir
- Studied composition in Budapest in 1902 and received his teacher's diploma in 1905
- Enrolled at the Academy of Music in 1906 and received his Ph.D.
- Went to Paris where he studied with Charles Widor and discovered the music of Claude Debussy.
- Became teacher of theory and composition at the Budapest Academy of Music (later known as the Franz Liszt Academy of Music) from 1907-1941.
- In 1921 and 1937, Kodály and Béla Bartók published two significant books on the subject of Hungarian folk music.
- Through his efforts in ethnomusicology he provided a greater understanding of other people and culture through the art of music.
- Interested in the problems of music education and wrote a good deal of educational music for schools, as well as books on the subject.
- Had a profound effect on musical education both inside and outside his home country.
- He laid down a set of principles for music education
 - Although he is sometimes acknowledged as the creator of the “Kodály Method,” this is something of a misnomer as Kodály did not actually devise a comprehensive method.



Philosophy	Pedagogy
<ul style="list-style-type: none"> ● Fought for music education in schools and appreciation of music among the arts in society ● Believed music should be for everyone ● Believed students learn best through <i>doing</i> music, specifically through singing ● Believed in the importance of music reading and writing ● Believed folk music, “the musical mother tongue,” taught children good musical taste 	<ul style="list-style-type: none"> ● Repertoire is based in folk music ● Approach emphasizes ear training (like Gordon) and is defined as the basis for all music making ● Use of solfege hand signs as the bridge between heard and written music ● Moveable DO ● Tonal sequence begins with SOL and MI, then adds LA about a year later, then DO, then RE, then FA, and TI in later grades ● Major pentatonic until fourth grade, then minor pentatonic is added ● Students begin learning modes in fifth grade ● Use of TA, TI, TIRI-TIRI, etc. for rhythm syllables