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RELATIONSHIP BETWEEN THE USE OF KODALY APPROACH OF TEACHING MUSIC AND PRIMARY TEACHER TRAINEES' PERFORMANCE IN MUSIC EXAMINATION IN NANDI COUNTY, KENYA

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ABSTRACT: Music education is a field of study associated with the teaching and learning of music. Music teachers should apply appropriate pedagogical approaches that best suit specific level outcomes. Over the years, practitioners and educationists have noted a decline in teacher trainees' performance in music at primary teacher education level. There is little indication on whether the use of music-based pedagogical approaches relate to the teacher trainees' performance in music examination in teacher training colleges. The current study is prompted by the need for pedagogical approaches that would help in raising efficiency in teaching music. The purpose of this study therefore is to establish the relationship between the use of Kodaly approach and teacher trainees' performance in music examination in Nandi County, Kenya. The study adopted quasi experimental research design and was conducted in Nandi County, Kenya. Selected experimental group was exposed to the Kodaly approach while control group continued with the traditional approaches used by the tutors. Purposive and census sampling was used to draw participating tutors teaching music and teacher trainees studying music in year two. A sample of 3 tutors teaching music and 167 teacher trainees studying music in year two participated in the study. Data was collected and generated through questionnaires, interviews and pre-test and post-test. This served as an opportunity to check and triangulate the observation data. Findings indicated that the use of Kodaly approach relates to the teacher trainees' performance in music examination and has beneficial effects on teacher trainees' learning outcomes which include cognitive and non-cognitive skills. Improvements on melodic and rhythmic elements were apparent. The study also found out that the Kodaly approach tested in this study is an effective tool to aid in the teacher trainees' music performance. The findings will sensitize the policy makers and educational planners plan for relevant, efficient and effective music pedagogical approaches. The findings will also help music teachers adopt music pedagogical approaches that will gear towards equipping teacher trainees' with musicianship skills.

KEY WORDS: Kodaly approach, music education, music pedagogy, Primary teacher education

I. INTRODUCTION

Music is a significant tool of education in terms of gaining certain behavior to students within the education system in a constructive way. The opportunity of music as an education tool has paved the way for its being in the teaching program as an important field of education (Moralista 2016). Most of the music teachers suffer from poor conditions and inadequacies of curriculum, course books and the songs in them, instructional approaches and excessive theoretical information (Emel & Ilkrun, 2018).

Kodaly approach is regarded as an approach providing music education with efficient opportunities and enables effective proceeding of music education with teaching methods it involves (Breen, 2011). According to Breen (2011), the philosophy of Kodaly enabled the development of pedagogy where the music teaching elements are gathered under one method. Hence, it is possible to offer students several instructions within one experience. In Kodaly approach, the application is prior to the theoretical knowledge. Within this, the scope of music education and sound characteristics can be analyzed (Emel & Ilkrun, 2018).

The Kodaly approach was advocated by a Hungarian known as Zoltan Kodaly (1882-1967). He advocated for the use of folk music in teaching music in schools. He believed that folk music of a people contains all the basic characteristics needed to teach the foundations of music. This is in line with Gault (2013) who observes that the use of folk music leads to learners reconnecting and associating with the music learned

within their environment. The choice of folk songs as proposed by Kodaly encourages the learner to identify with the music of his/her people (Gault, 2013).

According to Blom, Diana and Poole (2015) Kodaly music teaching approach uses the folk music repertoire in the classroom for students to learn what music is. The use of folk songs as classroom activities in a music class enhance students overall academic achievement (Blom, Diana & Poole, 2015). Kodaly approach was useful to the current study when it comes to the aspect of the use of folk music in teaching music in primary teacher training college as the songs used are familiar to trainees and will enable them to experience the melodic and rhythmic concepts that are taught.

The Kodaly approach is characterized by the use of singing as the primary vehicle for music participation, folk music as the initial repertoire and musicianship as the goal for all children (Benson, 2016). Ann and Tillman (2015) posit that music activities such as singing, composing, rhythmic patterns, playing instruments have a dramatic effect on reading and literacy. Lowe (2011) in the article 'Class Music Learning Activities' highlights that learning activities such as singing folk songs are described by students as being more relevant to them when they have the opportunity to engage practically with topics. Lowe (2011) further observes that the value students attach to any subject is enhanced through active participation in a classroom setting hence improvement in the academic performance. However, Kenyan music tutors tend to be more teacher centered than learner centered which denies the teacher trainees an opportunity to work with various musical sounds that would lead to a wholesome musical experience.

The Kodaly approach incorporates moveable-doh, solfa-hand signs and rhythmic syllables (Hanson, 2003). The tonic sol-fa approach is where the movable 'doh' system applies. The 'doh' is the home tone in major scales while 'lah' is the home tone in minor scales; a series of hand signs showing different pitches in the scale. This helps the listener hear patterns, intervals, phrases and form; and a system of rhythm duration symbols used to emphasize the concept of time in music.

Tonic Sol-fa System

Sol-fa syllables have long been used in music education. Tonic sol-fa is a system of notation that uses sol-fa syllables (Dilek, 2012). It is a holistic approach to music education through singing. It builds a comparative relationship between the tonic and other degrees of the scales which assists in pitch discrimination in music (Sarrazin, 2016). The sol-fa syllables represent seven different pitches of the diatonic scale. They are written using the first letter of the syllable:

d=doh is the key note of the tonic

r=ray the supertonic which is a major second above the tonic

m=me the mediant, a major third above the tonic

f=fah the subdominant, a perfect fourth above the tonic

s=soh the dominant, perfect fifth above the tonic

l=lah the submediant, a major sixth above the tonic

t=te the leading note, a major seventh above the tonic.

The movable 'doh' system in which 'doh' is the home tone in major scales and 'lah' in minor scales is to be used. Movable 'doh' is a system where every note of a scale is given its own unique syllable, which is used to sing that note every time it appears (Dilek, 2012). For example, C is 'doh' in C major; D is 'doh' for D major. In F major scale, the seven notes include F G A B^b C D and E (often continuing on to F an octave above the first 'doh'). If we sing the scale of F major on sol-fa, the F would always be sung as 'doh', G would be sung as *ray* and so on. The whole scale looks like this on sol-fa

Example 1: Movable 'doh' for F major

F	G	A	B ^b	C	D	E
<i>doh</i>	<i>ray</i>	<i>me</i>	<i>fah</i>	<i>soh</i>	<i>lah</i>	<i>te</i>

Example 2: Movable 'doh' for E minor

In minor scales 'lah' is considered as the tonal center. For example in E minor the notes are E F[#] G A B C and D (often continuing on to E an octave above the first 'lah').

Example 2: Movable 'doh' for E minor

E	F [#]	G	A	B	C	D
<i>lah,</i>	<i>te,</i>	<i>doh</i>	<i>ray</i>	<i>me</i>	<i>fah</i>	<i>soh</i>

Hand signs

Hand signs are physical gestures that represent sol-fa. Hand signs were introduced by John Curwen in 1870. They are useful for reinforcing intervallic feeling (Dilek, 2012). It is a method where each syllable is represented with a particular hand sign (Benson, 2016). The use of hand signs presents visualization in space of the high-low relationship among the notes being sung (Lihan, 2018). Each hand sign represents a particular sol-

fa syllable. The signs are made in front of the body and the distance between the hand signs to some extent reflects the size of the interval to be sung. Octaves are shown by the same sign with the lower 'doh' sign occurring at the waist level and the higher 'doh' above the eye level. The sign for the half steps fah points down to me while 'te' points up to 'doh' thus emphasizing the smallness of these half steps.

Hand signs were created by John Curwen as a way of showing the tones. Kodaly borrowed the hand signs and emphasized their use in music education. Benson (2016) affirms that Kodaly also used Curwen hand signs to represent each pitch in the scale. In the use of Hand signs, music teachers can use only one hand for pitch or both hands to show two different pitches. The music teacher can also present chord changes by use of hand signs. The use of hand signs will help to visualize the distance between the pitches and enable the teacher trainee to match pitches given the right sound.

II. RHYTHM DURATION SYMBOLS

Rhythm duration syllables are a system where each rhythmic pattern is represented with different syllables and counted verbally using mnemonic sounds (Dilek, 2012). The rhythm names have been used in Kodaly approach to make students understand the concept of time in music. The students clap/tap rhythmic patterns while saying the names representing individual beats in the pattern. The counting of rhythm is done using French rhythm names.

In this method, Kodaly trained teachers to begin by teaching one beat which is the quarter note and later notes of longer and shorter duration are incorporated. All quarter notes are counted as 'taa', all eighth notes counted as 'ta' while two eighth notes would be counted as 'ta-te'. Half notes counted as 'taa-aa' and whole notes as 'taa-aa-aa-aa'. However grouping of four sixteenth notes is counted as 'ta-fa-te-fe'.

For example;

<u>Duration</u>	<u>French rhythm names</u>
One beat (quarter note)	taa
Two half beats (eighth notes)	ta-te
Four quarter beats (sixteenth notes)	ta-fa-te-fe

Kodaly also uses rhythmic and melodic patterns that are encountered in songs and later in visual form. The rhythmic names are used to represent the length or duration of a note or rhythmic pattern. The rhythmic system of mnemonic syllables is considered an efficient means in learning rhythmic values and their relationships in a pattern. The chanting of ta-fa-te-fe is used by students of every level for mastering difficult rhythms. The review highlighted the key features and uses of Kodaly approach which mainly aims at promoting creativity among teacher trainees when they create their own music.

According to Gault (2013) Kodaly- based approach to teaching music utilizes a clear sequence of musical concepts that are presented based on when they appear in the repertoire used during instruction. Abril and Gault (2016) note that educators using Kodaly approach provide music instruction that is child centered and in a logical and sequential process. Hence the approach is experiential, meaning that students participate in musical experiences and then use the experiences to develop a conceptual understanding.

Studies regarding the use of Kodaly approach show that there is a significant relationship between the approach and students' academic performance. A study by Moralista (2016) on 'factors affecting music education in Philippines confirmed that the use of Kodaly approach has a positive influence on students' academic performance. According to Laczó (1985) cited in Smuta (2017) Kodaly based music instruction improve spatial recognition (reasoning skills) and non spatial abilities (general intelligence) though not significant. However, Hurwitz (1975) cited in Hanson (2003) observed that Kodaly music instruction produced significant effect ($p=.05$) on students' spatial recognition and non spatial abilities using Raven's Progressive Matrices.

A study by Barker (2016) on adaptation of the Kodaly in USA found out that there was improvement and achievements of the students who were preparing for final external academic examinations. Sheridan (2015) observed that Kodaly approach to music teaching and learning provide music teachers with methodological techniques that can be applied in the classroom to build learners' music literacy and understanding hence increase in auditory and improvement in academic performance. A study by Lori (2012) in Canada found out that Kodaly based music instruction can result in increased academic achievement, creativity and self-esteem. These findings suggest that the use of Kodaly approach improves not only students' musical growth and maturity but also their academic performance.

III. FINDINGS OF THE STUDY

The study sought to establish whether there was statistically significant relationship between the use of Kodaly approach and teacher trainees' performance in music examinations in Kenya.

Respondents were requested to rate the extent of which they experienced the use of Kodaly approach in music lessons. The information was analyzed by determining the mean and standard deviation on eight items on a 5-point Likert scale where: To a Very Large Extent=5; To a Large Extent=4; To Moderate Extent=3; To a Small Extent=2; To a No Extent at All=1. The ranges of mean scores were interpreted as follows: To a Very Large Extent=4.2 – 5.0; To a Large Extent=3.4 – 4.2; To Moderate Extent=2.6 – 3.4; To a Small Extent=1.8-2.6; To a No Extent at All=1.0 – 1.8. The results of the analysis are presented in Table 1.

Table 1: Extent of Teacher Trainees' Experience the use of Kodaly Approach

Kodaly Approach	N	Minimum	Maximum	Mean	Std. Deviation
Clapped rhythmic patterns	167	1.00	5.00	4.5689	.68967
Chanting the rhythms using French	167	1.00	5.00	4.5689	.68967
Sang back melodic patterns before	167	1.00	5.00	4.1737	.61096
Participated in composing melodies	167	1.00	5.00	4.5689	.68967
Participated in composing rhythms	167	1.00	5.00	2.7665	.56978
Practiced folk songs in a music lesson	167	1.00	5.00	4.5629	.69025
Sang melodic phrases using hand signs	167	1.00	5.00	2.7844	.58206
Played simple accompaniments on pitched	167	1.00	5.00	4.5928	.63203
Overall mean	167	1.00	5.00	4.07125	.64375

Key N=Sample size

The results in Table 1 show that the overall mean of all the respondents was 4.07 out of the maximum mean score of 5 points. This suggests that teacher trainees' experienced the use of Kodaly approach to a large extent. Teacher trainees' to a very large extent experienced Kodaly approach in the clapping rhythmic patterns, chanting rhythms, composing own melodies, practicing folk songs and playing simple accompaniment on pitched and non-pitched musical instruments as indicated by the mean of 4.56 and 4.59 respectively. This finding corresponds with those of Wenona (2015) who found out that students understanding in rhythmic and melodic elements and singing improved remarkably. The Kodaly approach to learning music enhances deeper learning and greater engagement (Wenona, 2015). It was further established that teacher trainees to a moderate extent experienced Kodaly approach in composing own rhythms and using hand signs as it is depicted by the item mean of 2.76 and 2.78 respectively. These results suggest that there was teacher trainees' greater experience of Kodaly approach in music lessons which relates to their learning outcomes that is performance in music examinations in Kenya.

Similar findings were obtained from the interviews with the college music tutors who indicated that they had knowledge and experience in the use of Kodaly approach. Music tutors descriptions are given in Excerpt 1.

Excerpt 1

Researcher: To what extent do you use Kodaly approach in teaching music?

Respondent 1: To a very large extent

Respondent 3: To a large extent

Researcher: What do you think about the use of Kodaly approach in teaching music?

Respondent 1: The Kodaly approach is practical oriented and motivates the teacher trainees

Respondent 3: Kodaly approach is sequential and develops a good rapport with the trainees

Researcher: Which are your favorite approaches that enable teacher trainees to get most music concepts? Why are they favorable

Respondent 2: Kodaly approach. Because it is the most sequential and orderly of all the approaches (Orff and Dalcroze). Also, it is interactive and its tenets of learning are multisensory

Respondent 1: Kodaly approach. The fact that it is based on the theories of child development makes it very effective in providing a solid music foundation

The findings from the music tutors reinforce the experience of use of Kodaly approach. The music tutors were of the view that Kodaly approach is practical in nature and Kenya Institute of Curriculum Development (KICD) could provide more time in the music curriculum for the use of the Kodaly approach in the current curriculum reform. This is supported by Goopy (2013) who noted that increased time allocation to Kodaly based music instruction in a music program enhances academic results significantly. They further argued that in primary teacher education music curriculum, the practical aspect of music is not tested and teacher trainees' do not appreciate what is not tested nationally (PTE music examinations).

The music tutors reported that, it was through the experience of Kodaly approach that the teacher trainees acquire music skills and show good academic performance. The findings of the study confirm what Barker had found in his study on the adaptation of the Kodaly approach in USA where there was improvement and achievements of the students who were preparing for final external academic examinations (Barker, 2016). This finding is also in support of a study in China by Luhan (2015) who found out that the students who received Kodaly instruction showed statistically significant gain in music theory performance.

According to the college music tutors, Kodaly approach is the most sequential and orderly approach of teaching and learning music. This is consistent with Gordon's theory of Music Learning as reported by Valerio (n.d) who posits that the key component to Gordon's approach to music learning is the idea and the role of instructional sequencing. The finding is in support of Smuta (2017) who observed that Kodaly approach embodies a sequential process by which a culture's folk songs and active, authentic singing games are implemented to rhythm, melody, harmony in addition to the skills of singing, listening, moving, reading and writing notation. Sequence accounts systematically for the readiness needed to learn each new musical skill. This sequential process teaches the music educator to introduce more abstract concepts and skills gradually, through sequential learning.

In addition to the teacher trainees' questionnaire and the music tutors interview, Pearson correlation coefficient was carried out to determine the relationship between the use of Kodaly approach and teacher trainees' performance in music examinations in Kenya. The result of the correlation analysis revealed that use of Kodaly approach was significantly related to teacher trainees' performance in music examinations. This raises a fundamental question as to why the teacher trainees' are not performing in music examinations especially the national examination (PTE music examination).

The results of the pre test and post test were interpreted in the light of literature reviewed and the theory used in this study. From the results of the experiment it was observed that there is a difference in achievement between the experimental and control groups. The experimental group performed better than the control group. However, the post test mean score for both groups was higher than the pre-test mean score. The effect size index calculated indicated that Kodaly teaching approach had a positive impact on teacher trainees' music performance. A possible explanation for effectiveness of the Kodaly approach was the teacher trainees' active involvement in the learning process coupled with systematic music instruction.

IV. CONCLUSION

The study has established that teacher trainees' experienced the use of Kodaly approach to a large extent. With a correlation coefficient (r) of 0.97, it is apparent that there is a strong relationship between the use of Kodaly approach and teacher trainees' performance in music examinations. In this case, regardless of music based pedagogical approaches used, the Kodaly approach is a strong predictor to teacher trainees' performance in music examinations. Teacher trainees' believed that experiencing Kodaly approach improves ones academic potential to undertake the music examination. It was also established that majority of the college music tutors had a positive attitude towards the use of Kodaly approach.

V. RECOMMENDATIONS AND FURTHER RESEARCH

Based on the findings of the study, the following recommendations are made:

Extend the instruction treatment period beyond 4 weeks to possibly 12 weeks to determine if successive instruction would enhance teacher trainees' performance in music examination.

Use a larger sample of teacher trainees' from different primary teacher training colleges in Kenya to improve generalization of results.

There are advances in music technology involving E-learning and college music tutors would benefit from new information being developed.

Further research on the use of computer technology in teaching music skills at the teacher training college level should be carried out to explore this rich resource.

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