

A Comparison of the Teaching Philosophy and Methods of Philip C. Hayden and the Kodály Approach

By Casey Gerber

Philip C. Hayden (1854–1925) was an influential music supervisor from Keokuk, Iowa, during the early part of the 20th century. To demonstrate his method for teaching music reading, which he called rhythm forms, he called a meeting of music teachers from across the United States to be held in April 1907 in Keokuk. As a result of this meeting, the Music Supervisors National Conference (now MENC: The National Association for Music Education) was formed. Hayden was elected the first president of this new organization of music educators. Though his method of music reading through rhythm forms is no longer in use, the broad principles he employed are still applied by music educators today.

Philip C. Hayden's formal music training was at Oberlin College in Oberlin, Ohio, where he enrolled in 1878. While at Oberlin, Hayden sang in various vocal ensembles. Hayden left Oberlin to become a music teacher in Mt. Vernon, Ohio, in November 1881, possibly for financial reasons. However, he returned to Oberlin in 1882 to continue his music education, including vocal study.¹

Hayden left Oberlin again in 1883 at age 29, and there is no record that he earned a degree. His career continued in Quincy, Illinois, where he taught voice and worked for the local newspaper, the *Quincy Daily Journal*. While in Quincy, Hayden started choral unions, or vocal classes, for people in the community. He taught similar classes in Hannibal, Missouri; Hamilton, Illinois; Liberty, Illinois; Clayton, Illinois; Camp Point, Illinois; and Keokuk, Iowa. Hayden was also active at the First Congregational Church in Quincy, where he conducted a chorus.

The first significant milestone in

Hayden's teaching career was his appointment as supervisor of music in the Quincy public schools in 1888. The academic subject of music education, as taught in the public schools of the United States as well as institutions of higher education such as conservatories and normal schools, was growing rapidly. However, the position of a public school district music supervisor was still uncommon during this period. A music supervisor was typically responsible for all music instruction in a school district. This could include directly teaching music lessons, directing ensembles, or implementing curricula to be taught by classroom teachers. At the time of Hayden's appointment in Quincy, there were only three music supervisors in the state of Illinois, located in the larger cities of Chicago, Peoria, and Rock Island. Other major cities such as Boston and Cincinnati also had successful programs and, as a result, were experiencing growth in music education. This growth included the inclusion of instrumental performing ensembles in the school curriculum and the development of music appreciation and general music classes out of established vocal instruction in the public schools. Ralph L. Baldwin, a prominent music educator from Hartford, Connecticut, stated, "During the decade from 1890 to 1900 music spread very rapidly, and it is possible that by 1900 the number of towns and cities having music in the schools [in the United States] was well over 1,000."²

Hayden's influence extended beyond his role as music supervisor in the classrooms of Quincy. He was instrumental in the organization of a music section of both the Illinois State Teachers' Association and the Southeastern Iowa State Teachers' Association. He also began the first publication

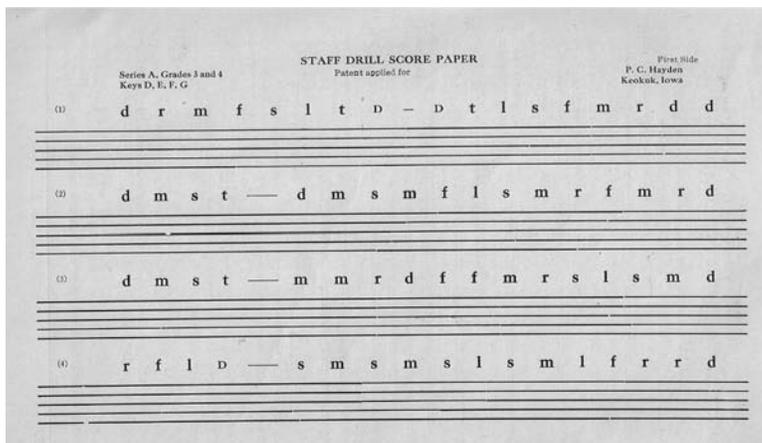
dedicated exclusively to music education. This journal, called *School Music Monthly* (later called *School Music*), was founded in Quincy in 1900.³

Hayden was employed as a part-time music supervisor in Keokuk in 1892. After the Quincy schools discontinued his position for financial reasons, he moved to Keokuk in the spring of 1900 to continue his supervisor position there full-time. While in Keokuk, he continued to publish *School Music Monthly* and to build the Keokuk music program.

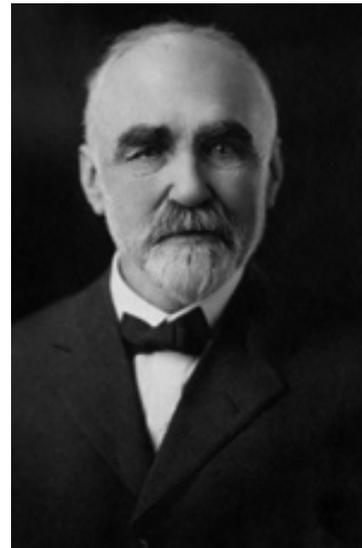
After several years of using rhythm forms in his Keokuk classroom, Philip Hayden wanted to share his new teaching method with other music supervisors. In 1906, he sent a letter to music teachers in the region about a possible meeting. The letter expressed Hayden's wish to share his new method of teaching in rhythm forms and to have the method critiqued through a discussion by those present. Because of the interest expressed, he published a call in his journal inviting music teachers from across the country.

The Keokuk demonstration of ear training through rhythm forms occurred on Thursday morning, April 11, 1907. Hayden explained in a March 1907 article in *School Music Monthly* that the sole purpose of using his Keokuk classes for demonstration was to show the method of music training, regardless of the quality of teaching.⁴ Six classes participated, with the first-grade class first on the program followed by each subsequent grade.

The demonstration produced mixed results. Some of the classes performed admirably in their reading exercises while some classes, especially the fifth-grade class



Staff drill paper. Reprinted from *School Music* XI, no. 50 (May 1910) 66.



Philip C. Hayden. Courtesy of MENC: The National Association for Music Education, used by permission.

whose best singer was absent, performed poorly. Even though the demonstrations did not display the rhythm forms method in the light in which he had hoped, Hayden remained confident in their use. In the years after the Keokuk meeting, Hayden continued to use his ear training in rhythm forms. Philip Hayden taught in Keokuk until his death on May 15, 1925, after suffering a stroke, which occurred only a few days after he and his son Van Brocklin were in a car accident outside of Keokuk.⁵

Hayden's Rhythm-Forms Method

Hayden's system of teaching music reading, called rhythm forms, was sequential and advanced from easier to more difficult patterns as students progressed through the grades. Tonal patterns presented in the seven rhythm forms were taught through imitation, dictation, and improvisation. Only after the students had abundant experience with a specified form were they allowed to read it in printed music. Through the use of the rhythm forms, Hayden believed that all students would develop an understanding of all musical elements through reading and dictation by the eighth grade.

In a March 1907 issue of *School Music Monthly*, Hayden wrote this description of his teaching method using rhythm forms: "Ear training in rhythm forms is the name applied to this system of practicing the ele-

ments of music, which is based on the proposition that rhythm and tone should not be separated in the practice of music."⁶ The rhythm forms provided a system to describe and classify the actual musical elements instead of the written symbols.

The pedagogical practices of music educators at this time often focused on the traditional processes that had been used by past generations. Methods such as rote teaching and music-reading drills were common in the late 19th century music classroom. Visual representations of music symbols were often the first music lessons presented to students. These visual representations could consist of written rhythms, pitches, modulators, or pitch ladders, all of which were popular with music educators at the time.

As a self-described "progressive" in music education, Hayden gave an outline for music learning as it relates to tone and rhythm and their representations in a 1910 *School Music* article. At the time the article was published, Hayden had already received much criticism regarding the use of rhythm forms. Demonstrations of the rhythm forms showed mixed results, and music supervisors were slow to adopt the method. Hayden challenged established teaching methods and remained true to his methodological beliefs when he wrote:

This is a departure from the old time-honored method of written

instruction in the subject of music, but the writer believes that the statements will stand the test of critical attention—the only fair test to apply to them. The test we would apply to them is to discover whether they really describe the subject matter of tone and rhythm as it is found in music. If they stand this test, they are valuable. If they do not stand it, they are valueless. The statements should not be condemned because they are new. Neither should any other statement be approved because it is old. The reader is asked to study the new contained in this outline, to get the thought contained in the statements, and then put them to the test of comparing them with the elements of music as we find them.

It is not easy for a supervisor somewhat new in the work to discard the methods of the schools and the methods of old and well-established teachers and to take up something new; and this should not be done lightly, but it should be done wherever comparison and close investigation show that the new is in accordance with facts as we actually find them and the old is not. In this case there is another question—that of the proper way of presenting the facts.⁷

Another subject that music supervisors taught in their classrooms during this time was music theory. This consisted of teaching key signatures, which included visual recognition of tonic pitches and the related scale degrees, as well as meter signatures, including rhythmic note values. Some supervisors' teaching focused heavily on music theory, starting in the first grade and continuing through the junior high years. Hayden did not teach any theory until the fourth grade, making sure that music theory did not interfere with music reading or song singing.⁸ Since he did not teach theory in the early grades, Hayden concentrated his teaching on the elements of music (e.g., students singing and internalizing tonal relationships or classifying rhythmic patterns in relation to the beat) that would promote successful sight-singing through ear training.

During his career, Hayden lobbied for standardizing the school music curriculum as well as the teacher-training curriculum. These topics were widely discussed by music supervisors in the early 1900s. As a leader in the field of music education and an active member of national committees, Hayden took an active role in shaping the national music curriculum.

Zoltán Kodály's Philosophy

While Hayden was a leader in music education during the early part of the 20th century in the United States, he was not alone in his pursuit of improving music teaching. Zoltán Kodály (1882–1967) developed ideas to advance music education in his native Hungary at approximately the same time. Both men believed that music reading was vitally important in the total education of a student. Hayden's rhythm form method can be seen as a precursor to the current Kodály approach in the United States, as the two methods share some similar characteristics.

During the time that Kodály was the chairman of Music Theory at the Academy of Music in Budapest (1907), he saw the need for change in music education that made its study more relevant to Hungarian students. For decades, Hungarian music education was taught from a Germanic perspective, often using German folk songs with Hungarian texts. Sister Lorna Zemke,

a Kodály educator at Silver Lake College in Manitowoc, Wisconsin, described Kodály's actions in her book *The Kodály Concept: Its History, Philosophy, and Development*. She stated, "Believing the music training at the Academy [of Music in Budapest] needed reform, he devised his own methods for teaching dictation and solfeggio in his classes."⁹

Importance of Music Literacy

The philosophies used in the Kodály approach apply to a highly structured learning environment. Kodály said that all people are capable of lingual literacy and are also capable of musical literacy. Music should be available, like reading, as general knowledge to all people. Kodály's thoughts on the value of music reading can be found in a collection of his quotes and speeches, *Music Should Belong to Everyone*. Kodály said, "The only way to be receptive to the adventure of sounds is through reading and writing music." He also added, "without the acquisition of reading and writing, music remains inconceivable and enigmatic. 'Music reality' can only be achieved by reliable music literacy."¹⁰

Philip Hayden saw the importance of music literacy as well. During an address to the Department of Music Education of the National Education Association (NEA) in 1893, Hayden stated that sight-reading was the most important aspect of school music instruction.¹¹ Instruction in music reading was a major part of Hayden's teaching. Hayden's teaching of sight-singing began with his early use of the traditional scale methods and continued with the implementation of the rhythm forms until his death. Hayden determined success in the music classroom by a student's ability to think sounds when looking at printed music.

Importance of Singing

A philosophy shared by Hayden and Kodály is that singing is the best foundation for musicianship. Since singing is a natural human activity, it is a useful medium for music learning. Kodály believed that "musical knowledge acquired through singing is internalized in a way that musical knowledge acquired through an instrument (an external appendage) can never be."¹² Hayden realized the practical use of singing for students when he stated, "all have organs

adapted to produce and distinguish musical sounds. Every child can vary the tones of his voice; and if he receives early instruction, it will be as easy for him to learn to sing, as to learn to talk or read."¹³

Singing instruction through imitation is common to both the Hayden and Kodály ways of teaching. The process of imitation was the only method employed by Hayden when teaching tonal patterns in combination with rhythm. Hayden would sing a two-measure phrase in a chosen rhythm form and that phrase would be imitated by the students.¹⁴ Through this process, the students would memorize the combinations found in each rhythm form.

Kodály educators also use the process of imitation to teach melodic combinations found in music literature. This is often the first exposure a student will have to a new tonal pattern. The use of imitation in a Kodály classroom differs from Hayden's use of imitation. Hayden would present specific patterns for the class to imitate, practice, and eventually memorize. Though Hayden fashioned the rhythm forms with song literature in mind, there is no evidence in his writings that any of the patterns presented for imitation related specifically to song literature that the class would sing or read. In addition, Hayden insisted that no visual representations of tone and rhythm were to be used when introducing or practicing these concepts. This contrasts with Kodály practice, which employ movement (e.g., Curwen hand sings or body movement) or visuals when leading imitative exercises.

Hayden created his rhythm form exercises from recurring melodic patterns found in music appropriate to the students' ages. Hayden's students would read from graded song series texts such as *First Steps in Music* by George Loomis, *The Hollis Dann Music Course*, *Natural Course in Music*, and *Modern Music Course*.¹⁵ These song collections would have been read only after the students were proficient in the rhythm forms appropriate to their grade level. Although Hayden's method emphasizes rhythmic elements, the rhythm forms contained tonal elements carefully selected and presented by Hayden. He chose frequently occurring tonal patterns coupled with the rudimentary rhythms commonly found in children's song

repertoire and chose exercises that could be found in actual compositions as sequences or simple melodic phrases. Since Hayden felt that tonality had consistent characteristics that could be varied, he would incorporate the common tonal patterns into rhythm form practice at various pitch levels.¹⁶ The careful attention to tonal patterns found in the standard repertoire coupled with the specified rhythm work dominated much of Hayden's teaching.

Hayden became an important figure in this transformation of music teaching. His methods would continue the drill of rhythmic and melodic concepts but within the context of authentic music repertoire appropriate for each grade. Although the issue of rote singing versus music reading had been discussed among music educators for years, Hayden did not completely commit to one of the two approaches. He offered his opinion on the mixture of rote singing and music reading later in his career in a 1918 *School Music* article:

However, I do not believe that exclusive rote singing is the best use to make of the music time during the first year in school. I am fully convinced that after fifteen to thirty songs have been learned by rote, the child should begin to learn the tones of the scale, in rhythm, using the sol fa syllables. I believe this work should be introduced at the end of the third, fourth, or fifth month, and my belief is derived, not from theoretical conditions, but from practical experience extended over many years, fortified with the experience of others and the observation of work and results in many schools.¹⁷

Importance of Early Childhood Music Education

Music education for the young child was very important to Hayden and Kodály. They both believed that music education must begin in the primary grades to be most effective. Hayden began the process of music reading through the rhythm forms at the beginning of first grade¹⁸ and continued training through the seventh grade.

Kodály believed that the folk songs of a child's own heritage were to be used for all early instruction. Since language and melody fit together very well in folk songs, it is easier for a young child to identify with the teaching. These folk songs are cherished as a valuable art form and provide a cultural identity for the young singers. Kodály and fellow Hungarian pedagogue Jenő Ádám published some of the first books for the elementary grades that contained authentic Hungarian folk songs.¹⁹ Kodály felt strongly that only music of the highest artistic value should be used in the classroom. Folk music, as well as composed music, continues to be the primary source of musical literature for Kodály educators today.

The teaching strategies of each method are based on an understanding of child development. Kodály-trained teachers use a sequenced or spiraled curriculum when introducing the various rhythmic and tonal concepts. This sequenced learning follows hierarchies of all aspects of music. Prior knowledge of folk songs is used as a point of reference when new concepts are presented. Teaching resources also must lie within children's capabilities.

Likewise, Hayden structured his teaching in a sequential manner. The rhythm forms were most effective when students could master one form and use it as a building block toward the next. After initially using a subject-logic method that based music learning on drill of the scale, Hayden developed the sequential rhythm forms, which produced more satisfactory results.

Ear Training

As Philip Hayden learned of findings in early music-perception studies done at Clark University, the issue of ear training became quite important in his teaching. The basis of the rhythm form method came from Hayden's belief that music is perceived in the ear before the eye and can be retained in the mental ear. Hayden thought that the eye only reinforced what had already been learned.²⁰ This would enable a student to recall previously learned tonal and rhythm patterns when they were required to read from printed music.

Kodály educators also place great emphasis on ear training. This is often ac-

complished through an "aural-cerebral" approach where new tonal and rhythmic concepts are taught from previously learned music. Ear training can be taught with all other concepts. Sr. Lorna Zemke says, "The ear training concept, then, permeates every facet of the music curriculum."²¹ Examples of ear training in a Kodály classroom could include distinguishing between high and low pitches, recognizing songs sung by the teacher without words, memory work, and soundless singing to train inner hearing.

Kodály specialists Ann Eisen and Lamar Robertson advocate aural training to prepare concepts and elements. They state, "it is utterly important that the student hear the new sound accurately."²² Eisen, Robertson, and other Kodály educators also use physical and visual tools when preparing concepts that, in contrast, were not employed by Hayden. Current educational thought supports combining aural and visual methods.

Tonic Sol-Fa and Melodic Sequence

The singing tools of the Hayden method and Kodály approach did not originate with either man. They both employed tonic sol-fa (*do, re, mi, fa, sol, la, ti, do*) with movable *do* major and *la* minor, which grew out of the solmization system invented by Guido d'Arezzo in the 11th century. Kodály's preference for movable *do* is shown in the following statements:

The movable *do* is a secret tool by which children learn much more quickly how to sing from the score than by any other method. No matter what else one may experiment with, it cannot be defeated. It is not a Hungarian invention: an Englishman called Curwen started it more than a hundred years ago; since then it has been alternately used or abandoned. Now we have taken it again, and it has proved to be very useful.²³

Regarding moveable *do*, Kodály also said,

If we name the note in relative solmisation we indicate its role.

This substantial advantage must be seized upon, for with relative solmisation we define not only the name of the note in letters, but also its function. Moreover, if the piece moves to another key, we define that key, for the *do* will immediately become different. Thus we have at the same time defined the modulation as well.²⁴

Teachers trained in the Kodály approach use tonic sol-fa, or solfège, in singing and sight-reading, as did Hayden. The difference lies in the presentation of the melodic sequence. Lois Choksy presents the melodic sequence in the following order: *so, mi, la, do, re, low la, low so, high do, fa, and ti*.²⁵ This sequence may be presented in a slightly different order by other teachers using the Kodály approach (largely because the melodic sequence is derived from the folk songs of the culture) but would not vary greatly.

Hayden's rhythm forms did not follow a melodic sequence. All tonal patterns were presented in short, two-measure phrases but could include any pitch in the diatonic scale. A certain tonal pattern would not necessarily be stressed at any grade level more than any other, even those containing half-steps. Although Hayden was opposed to tonal learning directly from the memorization of scale degrees, students would be expected to learn and memorize all of the short patterns with knowledge of the entire scale resulting from the drill.

Kodály believed that it was wrong to begin music education through scale study because children could not accurately reproduce half-steps. Therefore, he advocated the use of the pentatonic scale first with the omitted semitones added later.²⁶ The pentatonic scale could also be found in most Hungarian folk songs. Tonal concepts, as well as rhythmic concepts, are learned in the context of the folk song. In contrast, Hayden would teach a tonal concept or pattern before it would be applied to real music.

Philip Hayden preferred the use of sol-fa syllables and encouraged other music supervisors to use them if music reading was to be taught. He said that if a supervisor did not teach music reading, only teaching

songs by rote, then the syllables were of no use. Hayden was also in favor of the moveable *do* system, although he admitted that it could be difficult to teach to children because of the changing tonic pitch. In a 1924 *School Music* article, Hayden estimated that 95% of music supervisors of the time used sol-fa in their classrooms.²⁷ In an editorial column from the same issue, he noted that the Educational Council of the Department of Music Education of the NEA had approved the use of the sol-fa system in their standard course of study. He stated,

With the use of the sol-fa syllables so universally prevalent, it will be hard for those who oppose their use to make such headway in the discussion. American Supervisors have been successful in developing a great system of music education by the use of the sol-fa syllables and they will be slow to relinquish their use.²⁸

The system of hand signs that originated with John Curwen in England are generally used with the solfège syllables in the Kodály approach. Many Kodály teachers also use pitch ladders or other types of visual aids to assist students in understanding solfège pitch relationships. Philip Hayden was adamantly against the use of hand signs, pitch ladders, or modulators as an aid in learning the tones. He believed that pitches were only to be given to the ear and that visual representations of the pitches were not necessary. In a January 1909 *School Music* article he stated,

I have the greatest respect for everything in tonic sol-fa which is valuable. Its greatest weakness is the fact that it gives drills in the practice of the tones by using hand signs and a modulator. These signs may be perceived by the eye, while the facts in music can be only perceived by the ear. This being true, the instruction should be addressed directly to the ear.²⁹

Staff reading is an important procedure in the Hayden method as well as the Kodály

approach. Teachers who are trained in the Kodály methodology employ a variety of staff-reading exercises in their classrooms. These could include visual representations of high and low pitches using pictures or shapes for the preparation of reading an interval, placement of solfège syllable letters on a staff of one to five lines, and the placement of actual note heads on the staff.

The Kodály approach always includes reading in the initial practice of a tonal element, which could include placement on the staff. Students learn to read motives in songs in various placements on the staff. This idea of teaching short melodic patterns and reading them from different staff positions is similar to Hayden's. Students in Kodály-oriented classrooms may also transcribe songs from dictation or write songs on the staff after solfège syllables and rhythms have been memorized.

Staff reading was included in the early development of the Kodály philosophy in Hungary. Sr. Lorna Zemke states that Jenő Ádám modified existing reading methods by using a *do* clef to mark the placement of *do*.³⁰ Hayden used a system of marking the placement of *do* on the staff as well. He did not teach key signatures but marked the position of *do* with a square or a cross or by writing the solfège syllable under the first note. After his students had memorized a specific tonal pattern, they would read it from a chart with *do* in various positions on the staff.³¹

Hayden felt that a system of staff study would improve the sight-reading skills of his students. The first step in staff study was extensive drill using tonic sol-fa. Hayden then required his students to identify and read intervals in thirds on the staff with *do* in various positions. Students were additionally required to visualize all the tonal patterns they had studied on the staff.³²

Beat and Rhythmic Sequence

The importance of teaching rhythm, including the sequential presentation of rhythmic elements, was shared by Kodály and Hayden. Hayden believed that rhythm was deeply rooted in the most primitive parts of every student and that it touched the senses and the intellect.³³ Therefore, he used rhythm as the basis for all of his music

instruction. Kodály emphasized the value of rhythm when he stated, “clumsiness in rhythm and general uncertainty are the chief causes of poor reading. Thus rhythm should always be our first consideration.”³⁴

Hayden’s seven rhythm forms were sequenced as follows (see figure 1):

1. One note to one beat
2. Two equal tones to one beat, or two eighth notes with the first tone accented
3. Two tones of unequal value, or a dotted quarter note followed by an eighth note
4. Two unequal tones to one beat, or a dotted eighth note followed by a sixteenth note
5. Triplets, along with any rhythmic pattern found in compound meters
6. Four equal tones to one beat, or four sixteenth notes, with the first tone accented
7. Syncopation

Hayden did not separate tonality and rhythm when teaching music reading. His students sang common tonal patterns, using solfège, within the framework of a specific rhythm form.

Kodály teachers introduce rhythmic concepts by using the beat as a unit. The understanding of the beat becomes the building block for all future rhythmic learning. However, Kodály educators may use different techniques for teaching rhythmic patterns in relation to the beat. When teaching eighth notes, for example, some teachers may instruct students to find divisions of the beat, therefore teaching that each note receives one-half beat each.³⁵ Other teachers may instruct students to identify the number of sounds they hear on the beat (two sounds).³⁶ This concept is comparable to Hayden’s concept of teaching rhythmic patterns in relation to the beat. Hayden’s rhythm forms identified the number of sounds per beat. Prior to Hayden’s time, music educators taught using the entire measure as a unit.

Hayden did not employ rhythm syllables in his teaching. Students were expected to memorize each rhythmic element through imitation during singing exercises. Students were not allowed to beat time or look at visual representations of the rhythm forms until they were internalized. Hayden was conscious of presenting the rhythm exercises only to

the students’ ears. Conversely, teachers who use the Kodály approach teach rhythmic elements through clapping, tapping, and walking. Katinka Daniel, an influential Kodály pedagogue, states that a goal of rhythmic teaching is musical hearing and a feeling of the rhythm. Beat awareness and rhythmic elements are taught through movement.³⁷

Hayden believed that rhythm and tones should not be separated during music reading instruction. He thought this was the most effective method for students to internalize the rhythmic and tonal elements presented to them. Teachers who use the Kodály approach often separate tonal and rhythmic concepts, especially when preparing and making conscious music concepts. The idea of extracting concepts is described as the whole-part-whole approach to teaching. Kodály educators present the entire song as a whole, often as preparation for learning a concept. They subsequently isolate the part, or musical concept to be learned, before reapplying the part to the whole song, resulting in a greater understanding and application of the concept. Kodály stated,

The difficulties of rhythm and melody are so complicated that if we do not overcome them one by one, we will never be able to cope with them. First, one must be able to read rhythm and if one can do that fluently, then, separately, one may go on to pitch. Only afterwards are the two connected. The teaching of notes placed on the five-line staves can be started later.³⁸

The goal of the Kodály method is to produce universal musical literacy. After many years of sight-reading using rhythm and pitch syllables, students should be able to function as well-trained music readers. Through Kodály training, students will be exposed to music of their own culture as well as art music of the world “so that through performing, listening, studying, and analyzing masterworks they will come to a love and appreciation of music based on knowledge about music.”³⁹ Likewise, Hayden believed music reading should be taught because music remains part of

a student’s life into adulthood. He knew that a student taught to read music could enjoy music as an adult because “the music book is a more or less constant companion through life.”⁴⁰

Hayden’s rhythm forms and the Kodály approach share similar characteristics. Elements of ear training, sequential melodic concepts, sequential rhythmic concepts, and the use of tonic sol-fa are found in both. The goal of training an educated music reader was important to Hayden and is still stressed by teachers using the Kodály approach today.

While Philip Hayden is often remembered as the founder of the Music Supervisors National Conference (now MENC), his legacy also includes a significant influence on reform in music education. Hayden was an advocate of ear training and music-reading instruction in the elementary grades. Even though his specific methods were not adapted by music supervisors as a standard practice, he became part of a movement in music education that emphasized music reading through a child-developmental approach.

Endnotes

1. Chester N. Channon, “The Contributions of Philip Cady Hayden to Music Education in the United States” (Ed.D. diss., University of Michigan, Ann Arbor, 1958), 1.
2. Ralph L. Baldwin, “The Evolution of Public School Music in the United States: From the Civil War to 1900: Settling the Problem of Reading,” *Music Supervisors’ Journal* 10, no. 2 (December 1923): 10.
3. Channon, “The Contributions of Philip Cady Hayden,” 9–11.
4. Philip C. Hayden, “The Demonstration of Ear Training in Rhythm Forms,” *School Music Monthly* VIII, no. 34 (March 1907): 8.
5. “Prof. Hayden Suffers Stroke after Accident,” (Keokuk, Iowa) *Daily Gate City*, 11 May, 1925.
6. Philip C. Hayden, “The Demonstration of Ear Training in Rhythm Forms,” *School Music Monthly* VIII, no. 34 (March 1907): 8.
7. Philip C. Hayden, “Theory in the Grades,” *School Music* XI, no. 52 (November 1910): 27–28.
8. Philip C. Hayden, “Teaching Theory in the Grades,” *School Music* XV, no. 72 (November 1914): 9–12.
9. Sr. Lorna Zemke, *The Kodály Concept: Its History, Philosophy, and Development*, (Champaign, IL: Mark Foster Music Company, 1977), 14.
10. Ildikó Herbolóy Kocsár, compiler, *Zoltán*

Kodály: Music Should Belong to Everyone (Budapest: International Kodály Society, 2002), 25.

11. Philip C. Hayden, "Music in Public School Education and Some Elements Essential to its Success," In *Journal of Proceedings and Addresses of the National Education Association*, New York: National Education Association, 1893, 532.

12. Lois Choksy et al., *Teaching Music in the Twenty-First Century* (Upper Saddle River, NJ: Prentice Hall, 2001), 82.

13. Philip C. Hayden, untitled editorial comments, *School Music* XIII, no. 63 (January 1913): 17–18.

14. Philip C. Hayden, "Random Remarks: Some Convictions," *School Music Monthly* VII, no. 32 (November 1906): 30.

15. "Music Course Is to Be Changed," (Keokuk, Iowa) *Daily Gate City*, 8 September 1906, 5; The Hollis Dann Music Course advertisement, *School Music* XXIII no. 111 (September–October 1922): 31.

16. Hayden, "The Place of Rhythm in Classifying and Teaching the Elements of Music," *School Music Monthly* VII, no. 28 (January 1906): 22.

17. Hayden, "Teaching Music Reading in the Public Schools—An Open Discussion." *School Music* XIX, no. 89 (March 1918): 10–11.

18. Philip C. Hayden, "Ear Training in Rhythm Forms—Part II," *School Music Monthly* VI, no. 24 (March 1905): 7.

19. Zemke, *The Kodály Concept*, 17–19.

20. Philip C. Hayden, "A Classification of the Elements of Music Which Gives Rhythm Forms Proper Recognition," *School Music Monthly* VI, no. 23 (January 1905): 17.

21. Zemke, *The Kodály Concept*, 45.

22. Ann Eisen and Lamar Robertson, *An American Methodology: An Inclusive Approach to Musical Literacy* (Lake Charles, LA: Sneaky Snake Publications, 1996), 1.

23. Kocsár, Zoltán *Kodály: Music Should Belong to Everyone*, 27.

24. *Ibid.*, 27, 29.

25. Lois Choksy, *The Kodály Method I: Comprehensive Music Education* (Upper Saddle River, NJ: Prentice Hall, 1999), 12.

26. Zemke, *The Kodály Concept*, 24.

27. Philip C. Hayden, "The Sol-Fa Syllables," *School Music* XXV, no. 122 (November–December 1924): 24.

28. Philip C. Hayden, untitled editorial comments, *School Music* XXV, no. 122 (November–December 1924): 14.

29. Philip C. Hayden, "Ear Training in Rhythm Forms," *School Music* X, no. 43 (January 1909): 21.

30. Zemke, *The Kodály Concept*, 27.

31. Philip C. Hayden, "Teaching Music Reading in the Public Schools—An Open

Discussion," *School Music* XIX, no. 89 (March 1918): 14–15.

32. Philip C. Hayden, "Visualizing the Staff," *School Music* XIII, no. 62 (November 1912): 23–24, 26.

33. Philip C. Hayden, "The Place of Rhythm in Classifying and Teaching the Elements of Music," *School Music Monthly* VII, no. 28 (January 1906): 23.

34. Kocsár, Zoltán *Kodály: Music Should Belong to Everyone*, 33.

35. This method is advocated by Sr. Lorna Zemke in *The Kodály Concept*, 28.

36. This method is advocated by Lois Choksy in *The Kodály Method I*, 37 and others.

37. Katinka Scipiades Daniel, *Kodály in Kindergarten*, (Champaign, IL: Mark Foster Music Company, 1981), 3–5.

38. Kocsár, Zoltán *Kodály: Music Should Belong to Everyone*, 25, 27.

39. Choksy and others, *Teaching Music in the Twenty-First Century*, 83.

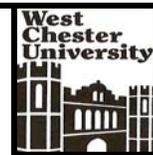
40. Philip C. Hayden, "Teaching Music Reading in the Public Schools—An Open Discussion," *School Music* XIX, no. 89 (March 1918): 9.



Casey Gerber is assistant professor of music education at Oklahoma Baptist University where he serves as the vocal music education coordinator and teaches methods courses for music majors. He completed his level III Kodály training at the University of Oklahoma and level I Orff training at Southwestern Oklahoma State University. Prior to university teaching, he taught eight years in Oklahoma public schools. He can be reached at casey.gerber@okbu.edu.



WEST CHESTER UNIVERSITY
School of Music
College of Visual and Performing Arts
Summer 2011



Earn credit toward NASM accredited master's degree and certificate programs in Kodaly Methodology taught by nationally renowned specialists Janos Horvath, Sallie Ferrebee, Jennifer Irlen, and, Kristen Albert

July 11-22, 2011
M-F: 8:00 a.m.—4:45 p.m.

Kodaly Level I:

MUE 560-31 (2 cr.) Kodaly Level I Musicianship Training
MUE 561-31 (2 cr.) Kodaly Level I Methodology

Kodaly Level II:

MUE 562-31 (2 cr.) Kodaly Level II Musicianship Training
MUE 563-31 (2 cr.) Kodaly Level II Methodology

Kodaly Level III:

MUE 564-31 (2 cr.) Kodaly Level III Musicianship Training
MUE 565-31 (2 cr.) Kodaly Level III Methodology

For information, contact:

Kristen A. Albert, Kodaly Coordinator, (610) 738-0495 kalbert@wcupa.edu
J. Bryan Burton, Graduate Coordinator, (610) 436-2222 jburton3@wcupa.edu
John Villedella, Associate Dean, (610) 436-2495 jvilledella@wcupa.edu

Copyright of Kodaly Envoy is the property of Organization of American Kodaly Educators and its content may not be copied or emailed to multiple sites or posted to a listserv without the copyright holder's express written permission. However, users may print, download, or email articles for individual use.