

The History of Do-Re-Mi in the Netherlands

Two centuries of teaching musical literacy at Dutch primary schools

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Master of Music Education according to the Kodály Concept

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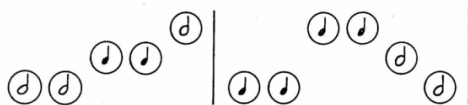
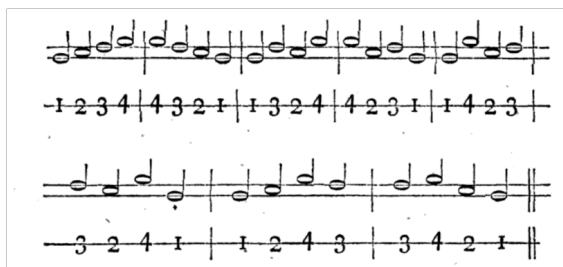
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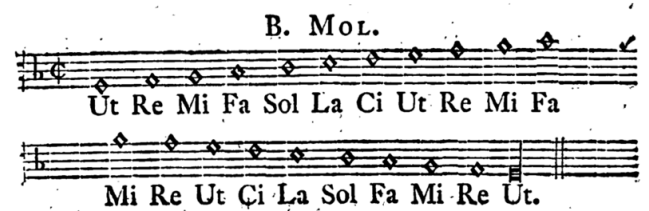
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Introduction and Research Question

Motivation

The motivation for this research descends from my practical experience as a music teacher, where I have observed a significant discrepancy between current music education in primary schools, music schools, and conservatories. The immediate reason for this realization was a discussion that arose regarding the use of (relative) solmization in solfège lessons for a boys' choir. Upon speaking with older generations, many of whom were choir members I know, it became apparent that solmization was taught and applied in primary schools in the Netherlands in the 1950's and 1960's – by or to themselves. A cursory look into important literature, such as Willem Gehrels (1942) and Justine Ward (1950), recommended by these individuals, also confirmed this statement.

However, when we now take a closer look, solmization is often not being taught both at conservatories, music schools, and elementary schools. Moreover, musical literacy is being approached very differently: solmization is not used, but an approach of treating the notes in an absolute and fixed way. Also, the methodology is often varying, where I have the idea, this was not so much the case in earlier times – according to the people I talked with. Additionally, I was very interested in the rich tradition that Hungary has built up within music education, where solmization (as part of) musical literacy is one of the pillars. This raised the question for me of how this tradition in the Netherlands apparently has been in practice, and how the Hungarian tradition, developed by Kodály, compares to the Dutch one. This was therefore my original research question: how does the Dutch methodology compare to the Hungarian one?

Soon it became apparent that this research required a great deal of work, as the practical musical situation in Hungary is well documented but I can't be physically present to witness it.

However, the main reason for abandoning this research question, is that the Netherlands no longer has a practical situation within this tradition and could only be studied through written sources. This led to a change in the research topic. I decided to research the developments within Dutch music education since the nineteenth century, as prior to this period little concrete progress was made in music education - which only became compulsory in 1857 (Hogenes, 2001). That led to the following research Question: *How has the early stage of musical literacy been taught at Dutch primary schools throughout the years?*

As an introduction to the research, it is necessary to deconstruct the question and define its components.

Definition of musical literacy

Musical literacy is a commonly used term in the Kodály method, referring to the understanding of traditional musical notation. It goes beyond mere comprehension, encompassing the ability to read, write, and perform this notation. For this research I want to define two important components of music:

1. Beat and rhythm, which indicate the length of notes within a repeating grouping of a certain number of beats;
2. Pitch, which indicates the frequency of the sounding note.

The understanding of these two components can be achieved through three different methods (De Vree & Toebosch, 2007)

- Through notation: everything related to the written aspect, including the actual notation as well as indications of dynamics, tempo, etc.
- Through sound: everything related to the audible aspect, including pitch, rhythm, beat, timbre, direction, etc.
- Through action: everything related to the performed aspect, including the actual action of singing, playing, etc.

One of the goals of musical literacy, especially in the Kodály method, is to be able to imagine how a written notation sounds through inner hearing, without having heard it before, as well as to transcribe performed music without having seen it before. An important tool for achieving this is through a fourth method of understanding pitch and rhythm components: the name.

By giving a certain name to a sound, the translation from sound to notation becomes easier, as well as from the written notation to the performance.

A brief overview of the structure of primary schools in the Netherlands

From the nineteenth century until 1985, the following structure was in place: At the age of six, children started in the first grade of primary school. Primary school was completed after six years, so at the age of twelve, children left primary school after completing six grades. In 1901, attending school became obligatory at the age of six. It was also possible to start school earlier, in kindergarten, or also called as *"bewaarscholen"*, which children could attend from the age of four. Attendance at age four only became compulsory in 1985 when kindergarten was merged with primary school (Boekholt & De Booy, 1987).

Research methods

I started collecting various materials, mostly methods that taught music for primary schools and pedagogical academies. For this, I established two criteria that this material had to meet:

1. They had to be methods that specifically address the initial stages of musical literacy.
2. They had to be methods that were written between 1795 (the beginning of the Kingdom of the Netherlands) and the present day.

It became apparent that the diversity within these methods could not be greater, but also that the methods seem to have stopped around 1975 (Hartkamp, 2005).

Therefore, I attempted to create a historical overview between 1795 and 1975 in which the key moments in the history of Dutch music education are highlighted. Fortunately, a historical outline has already been written in the past^[1], but it has never been clearly examined what methodological foundation underlies it.

Within the research, a comparison was made between methods on:

1. Whether and how the methods prepare musical literacy: what skills were expected of the students before introducing notation?
2. How these methods present musical literacy: what means do the methods used to understand notation? Is it approached from sound to notation, or vice versa? Is solmization used?

Over the course of my research, I have more than two centuries of collected educational history in my collection. The continued relevance of this researched material is evident, as it provides insights into expanding the didactic tools used in music lessons. This study not only sheds light on the didactic tools that have been used throughout history to achieve musical literacy, but also on how they were used. The Dutch methods clearly demonstrate the music-educational developments that have taken place: since the Renaissance, music has been taught with the proficiency in music notation being seen as an ideal goal.

The reason why this proficiency is still relevant, is that the way we generally notate music has changed very little to this day. Although there are now more ways than just the traditional staff, it is still widely accepted as the standard form of music notation and is still applied in many situations. Therefore, it is important to develop a set of tools with which notation can be understood and applied, as it is a highly abstract form of representing sound. In addition, it also provides an interesting insight into the music and educational practices that the Netherlands has known throughout the years. Because this has been very sparsely researched for the Netherlands, this study produced compelling results that show the pioneering work of our predecessors. Hopefully, this research will make the craftsmanship that has been built up over the centuries more accessible and inspire other musicians and educators.

[1] cf. Sipkens (1949), Van Loosbroek (1964), Hogenes (2001), Hartkamp (2005)

§ 1.1 A brief overview in teaching musical literacy until 1795

During the sixteenth century, most Dutch towns and villages had so-called Low German schools, where subjects such as reading, writing, and religion were taught. Children mostly attended school between the ages of seven and eleven years. Singing the Genevan psalms was seen as part of religious education. This was an important part, as the Reformation and the advent of Calvinism replaced the well-known Gregorian chant with the (more than one hundred melodies from the) Genevan psalter that had to be learned anew (Boekholt & De Booy, 1987; Rasch, *Muziek in de Republiek. Muziek en Maatschappij in de Republiek der zeven verenigde Nederlanden 1572-1795*, 2018).

The reception of music education in the Low German schools was highly variable: some schools did not provide any music education, while in other schools, music was being taught. Mostly this only meant just learning the music aurally ("*Tasteless recitation of psalm melodies*"^[1](Visser, 1879, p. 248)), although there are many exceptions. However, there were also schools that offered musical literacy education, occasionally provided by a specialist teacher if the school could afford it (Rasch, *Muziek in de Republiek. Muziek en Maatschappij in de Republiek der zeven verenigde Nederlanden 1572-1795*, 2018). What is certain is that musical education was solely given through singing lessons.

The first methodological sources describing the pedagogy used date back to the late sixteenth century. In 1591, schoolmaster Dirck Adriaensz. Valcooch described how to learn and use the hexachord system of Guido d'Arezzo through a rhyme (Valcooch, 1591). By giving the first six notes of the diatonic scale the names *ut*, *re*, *mi*, *fa*, *sol*, and *la*, one could learn the notes through singing. This system is called solmization. The names and corresponding sounds could also be visualized through different places on the hand. This method has been frequently used since the Middle Ages to achieve musical literacy.

In the beginning of the seventeenth century, solmization was going through a development in Flanders. Hubertus van Waelrant (1517-1595) is credited with giving the missing note of the diatonic scale the name *ci* (Westera, 1954). For the Netherlands, this system first appeared in the psalm books of Cornelis van Leeuw (1613-1665), which remained standardized in this way until 1773 (Rasch, *Muziek in de Republiek. Muziek en Maatschappij in de Republiek der zeven verenigde Nederlanden 1572-1795*, 2018).

The system of the heptatonic scale (*ut* to *ci*) was used originally in a movable way. Though since the 18th century, in Italy and France, the name *ut* corresponded to the note C on the keyboard and had an absolute function (Rainbow, 2009). In the Netherlands, the name *ut* was used to indicate the first degree of the diatonic major scale. That means, for example, *ut* could also be the note F (in F major) or B-flat (in B-flat major) and had a relative function. Within this relative function, which was used in the Netherlands to teach music, it was mostly limited to two keys: C and F major.

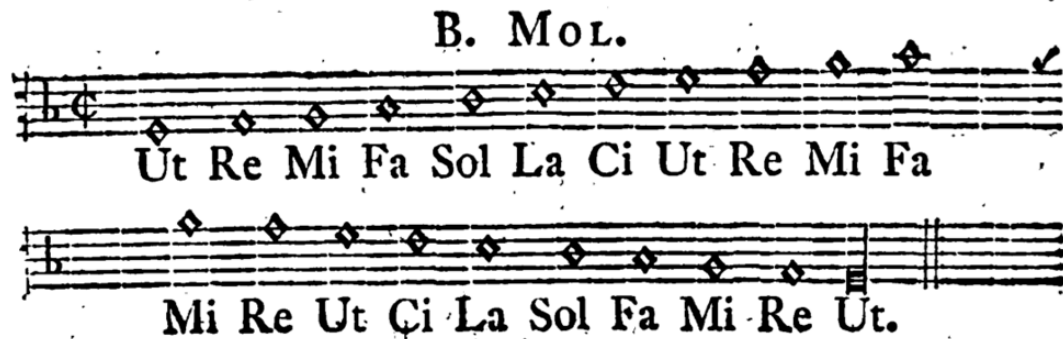
This system has its origin in the Guidonian solmization, in which two hexachords were used: *durum* (the hard hexachord, C major) and *molle* (the soft hexachord, F major). Because the note *ci* was used, solmization was done within the heptachord,

rather than within the hexachord. Many psalm books, like those from Van Leeuw, also contained an explanation of the solmizations in these two keys. Nothing more was necessary for learning to sing the psalms. This system was still used in many village schools well into the nineteenth century, including for non-religious music (Proeve van School-Gezangen, 1802; Hemkes, 1862; Van Sandwijk, 1845; Van Swinderen, Circulaire van de Commissie van Onderwijs aan de Schoolonderwijzers houdende eene vraag betrekkelijk stille bezigheden in de school en eenige opmerkingen over het schrijven en Zangvereeningen van den 19den Junij 1849 no 23 , 1852).

Noteworthy, however, is the following: Attempts to name chromatic alterations were also developed in the Netherlands, by Constantijn Huygens in 1641 and Joan Albert Ban in 1643 (Rasch, 1986), but were not further utilized within primary education in the Netherlands.^[2] An other, more elaborated important source that was probably used in the singing lessons at primary schools during the Eighteenth Century was the *Grondslag van 't vocaalmuzyk* .^[3](1701) by Dirk van der Hoogh (1685-1730). The beginning of the lessons is not learning the names of the scale but keeping a steady pulse in groups of four. Singing the scale, upwards and downwards with different rhythms, takes six to eight lessons. Here too, the use of the names *ut, re, mi*, etc. is used in a relative way, but goes beyond just the keys of C major and F major.

The image shows a page from a Dutch psalm book. At the top, it is titled "Den iij. Psalm." Below the title, there are three staves of musical notation. The first staff has a treble clef and a key signature of one flat (B-flat). The notes are represented by diamond shapes, and letters are placed above or below them: 's', 's', 'R', 'M', 'F', 'v'. Below the first staff, the lyrics "2 Hoe veel is des Volcx Heer/" are written. The second staff continues the melody with similar notation: 'F', 'M', 'L', 's', 'F', 's', 'v'. Below the second staff, the lyrics "Dat my be nijdt soo seer?" are written. The third staff continues the melody: 'M', 'M', 'v', 'F', 'M', 'R', 'v'. Below the third staff, the lyrics "Hoe veel menschen my quellen?" are written. The notation system uses letters to represent solfège notes, which is a traditional method for teaching singing in Dutch psalm books.

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[1] *"Smakeloos opdreunen der psalmwijzen"*

[2] Later in the time, it is part of teaching musical literacy, but only in higher classes of the elementary schools.

[3] *Foundation of vocal music*

§ 1.2 The influence of Pestalozzi's educational reform on music education

In the period around 1800, a large-scale educational reform for primary schools took place throughout Western Europe.

An answer was sought on how education could be improved.

An important figure in this reform was the Swiss educator and philanthropist Johann Heinrich Pestalozzi (1746-1827).

Inspired by the pedagogical ideas of the French philosopher Jean-Jacques Rousseau (1712-1778), Pestalozzi published his own book in 1801: *Wie Gertrud Ihre Kinder Lernt*^[1].

He proposed the following principles:

- Education should start from the child's experience;
- The child should not only be approached cognitively but also as a unity of cognition, emotion, and behavior;
- The curriculum should be made perceptible: one starts from the child's own perception and the child is motivated to do research. (Duijnmayr, 2012; Rainbow, 2009).

The result of these principles is that the curriculum is not only memorized but skills are also gradually built up through self-experience. In other words, to go from experience to explanation. Pestalozzi taught at a boys' school in Yverdon (Switzerland) where he worked with other teachers who followed his principles, including Hans Georg Nägeli (1771-1836). Nägeli applied Pestalozzi's pedagogical elements by dividing musical skills into three elements:

- rhythmic: everything related to the duration of notes, such as beat and rhythm
- melodic: everything related to pitch, such as melody
- dynamics: everything related to expression, such as tempo and dynamics

As a starting point Nägeli used secular songs instead of the church hymns, as had been in practice previously (Rainbow, 2009). For melody-notation, Nägeli used Rousseau's cipher system in which all ciphers correspond to relative note names, in other words: 1 is always *ut*, 2 is *re*, 3 is *mi*, and so on. In German-language publications, the transition from cipher to name is not always made (so they sang *eins*, *zwei*, *drei*).

In the Netherlands, a major education reform took place at the same time, initiated by the Maatschappij tot 't Nut van het Algemeen ^[2] [hereafter referred to as '*t Nut*'], which was founded in 1784. They initiated a revaluation of their own national culture and sought to create a more civilized and educated society by improving the entire education system. This was put into practice by publishing schoolbooks and issuing prize competitions (Boekholt & De Booy, 1987). This was also significant for Dutch music education because there was a demand for improvement and uniformity in music education. In 1802, a prize competition was held to improve music education,

which was won by Dirk van der Reiden. The response to this prize competition consisted of a list of criteria that the education must meet. Van der Reiden made the following suggestions to improve music education: 1. Expert teachers or singers; 2. New methods; 3. A fixed time to start teaching children; 4. Well-written manuals for teachers and students; and 5. the general implementation of improved education (Van der Reiden, 1802).

[1] How Gertrud teaches her children

[2] Society for the Promotion of General Welfare

§ 1.3 The influence of 't Nut and the Pestalozzian method on Dutch music methods

Thanks to the efforts of 't Nut, various methods were introduced to the Dutch school system between 1795 and 1857. These methods also show the influence of Pestalozzi. For example, in Dirk van Dapperen's (1791-1822) method "*Aanvankelijk onderwijs in de muziek en het zingen*" [1] from 1818, which was the first method for music education in Dutch elementary schools. Van Dapperen had studied at Pestalozzi's institute, and in his method, the three principles of Pestalozzi are clearly visible (Van Dapperen, 1818).

The method of German educator Bernard Natorp [2] (1774-1846), also a student of Pestalozzi, was translated by two Frisian schoolmasters [3] in 1818. The methods Van Dapperen and Natorp were very successful in primary schools, as shown by the subscription lists. The methods of Van Dapperen and Natorp were followed by a Dutch translation of a German method from A. Irgang [4] by Wouter Oudshoff (1779-1855) in 1820 and Berend Brugsma (1797-1868) in 1837. They strongly follow the principles of Pestalozzi and Rousseau's cipher method.

The books of Van Dapperen, Natorp, Oudshoff, and Brugsma start step-by-step from simple, delimited rhythmic and melodic figures, and gradually expand them to finally arrive at traditional music notation. Aural and oral training already has been done, in the ideal way as described by Oudshoff in 1830. It is advised to sing the ut-scale many times, up and downwards, and go to short melodic dictation (Oudshoff, 1830). The rhythm is represented by notation, and the melodic progression with cipher notation. The first time that the combination of rhythm and melody occurs, is done by placing rhythm on a single-line staff and the corresponding ciphers indicating the pitch below it (see Figure 5). This method leads to reading the traditional five-line staff, where pitch is represented by the position of the note heads on the staff, rather than ciphers.

't Nut also published a book in 1823, one year after the death of Van Dapperen. It was written by the merchant Joan Christoph Rente Linsen (1782-1855). While the methodology follows the separation of different elements as in Nägeli, the didactics differ significantly as the approach is much more instrumental. The method starts directly with the five-line staff, naming and singing absolute note names (C, D, E,

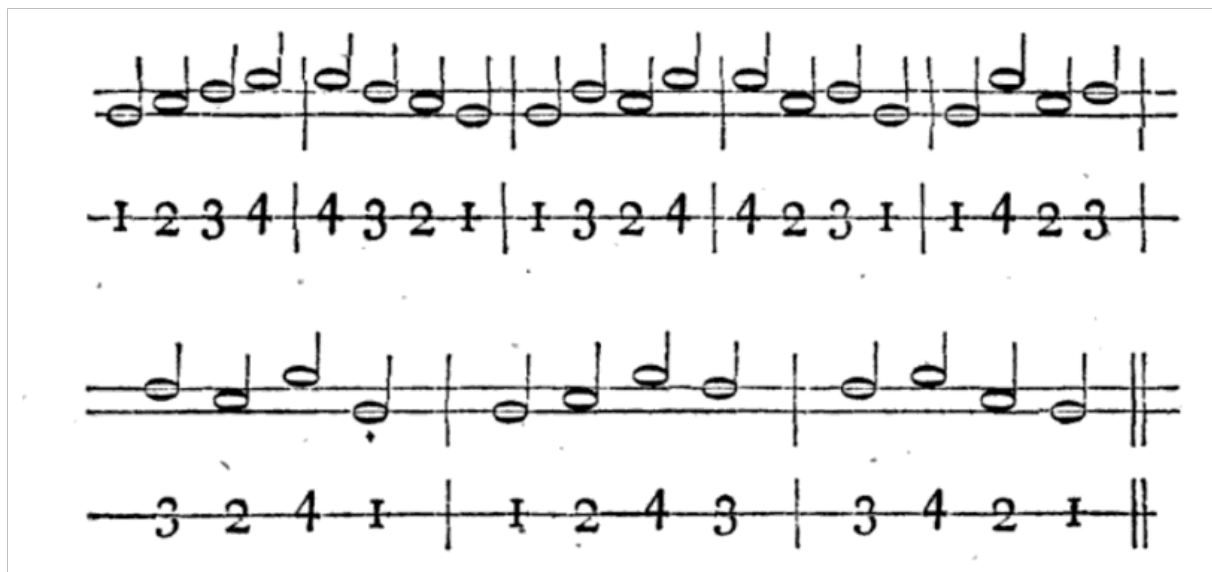
etc.), and explaining all rhythmic symbols. This method was followed in 1829 by a manual written by the Amsterdam musician Adolf Wilbrand Helffer (1794-1844), but in this case, both the relative cipher system and the absolute note names were used.

[1] *Elementary education in music and singing.*

[2] *Lehrbüchlein der Singekunst (1817)*

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[4] *Gesanglehre für höhere Schulanstalten und Singchöre*; personalia could not be found.



In the following table the above mentioned methods are compared and illustrate the differences in teaching the first steps of musical literacy. The following questions are answered:

1. Is there a recommended age to start - if so, which grade?
2. Which elements (melody, rhythm, and dynamics) do the methods contain? If a method includes the element of harmony, which was added by Van Dapperen in 1818, it is marked with a Yes.
3. What is the first element presented? Sometimes, the first element falls outside the three elements of Pestalozzi (see point 2).
4. Is a relative or absolute system used?
5. What note names are used for singing?
6. What tone set does the method begin with? The answer in the table is related to the use of (a.) absolute note names (with letters) or (b.) relative note names (with solmization).
7. Which time signature and note values are used to begin?
8. What is the first way of representing the staff?

In short, we can summarize:

There are six methods, where three are published after the ideologies of Nägeli: Van Dapperen (1818), Natorp (1818), Brugsma (1837). They are very similar since they use both a similar relative note system and first represent ciphers on the one-line staff. Also, the tone set in the three methods is smaller and gradually expands to the diatonic ut-scale. This is different for the other methods: Irgang (1820), Rente Linsen (1823), Helffer (1823). Their approach starts with the knowledge of clefs and their visual representation on the traditional five-line staff. The first tone-set the ut-scale in various ways. The palette of differences is big but can be divided into two kinds of methods: first the ones that give more attention to the sound as a starting point (after Nägeli), and second the ones that give more attention to the symbol as a starting point (as Irgang being the first published one).

Table 1 Comparison Pestalozzian methods (1818-1837)

Method	Advised starting grade	Harmony	First element	Relative or absolute	Note names	First tone set	First rhythmic elements	First notation
Van Dapperen (1818)	None ¹	Y	Rhythm ²	relative	ut-si (reading ciphers)	ut-fa	♩ ♪♩♩ 2/4	Ciphers on one-line staff
Natorp (1818)	3 rd	N	Rhythm ³	relative	ciphers	ut, mi, sol, ut'	♩ ♩♩ 2/4	Ciphers on one-line staff
Irgang (1820)	None	N	Knowledge of clefs	both ⁴	ut-si	Building up the ut-scale	♩ no time signature	Traditional five-line staff
Rente Linsen (1823)	3 rd ⁵	N	Knowledge of clefs	absolute ⁶	C-H	C-major-scale	Explaining all symbols	Traditional five-line staff
Helffer (1829)	None	Y	Melody (along with staff)	both ⁷	ut-ci C-H and ciphers	ut-scale	No meter ..	Traditional five-line staff
Brugsma (1837)	None	Y	Rhythm ⁸	relative	Ciphers, ut-ci	ut, mi, sol, ut'	♩ ♩ ♩♩ 2/4, 2/2	Ciphers on one-line staff

¹ One of the possessors of the singing book, Geertje Honigh (1815-1887) had the book in 1824 and was 9 years old (Private collection). Chances are likely that the singing book was used after teaching the method of Van Dapperen in the 2nd or 3rd grade.

² Awareness of beat (and rhythm)

³ Awareness of short and long notes

⁴ But advises relative names (Irgang, 1820, p. 12)

⁵ "Children, younger than eight or older than thirteen must not be taught singing." (Rente Linsen, 1823, p. 12)

⁶ "Through this way of education, you could confuse the children and therefore cause a bad intonation" (Rente Linsen, 1823, p. 23).

⁷ The solmization syllables (ut re mi) are taught simultaneously with the letter names (c d e) and are firstly used as absolute pitches. Later, the writer continues with using only the solmization syllables as relative names.

⁸ Awareness of beat (and rhythm)

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In the Netherlands, a major education reform took place at the same time, initiated by the Maatschappij tot 't Nut van het Algemeen ^[2] [hereafter referred to as *'t Nut*], which was founded in 1784. They initiated a revaluation of their own national culture and sought to create a more civilized and educated society by improving the entire education system. This was put into practice by publishing schoolbooks and issuing prize competitions (Boekholt & De Booy, 1987). This was also significant for Dutch music education because there was a demand for improvement and uniformity in music education. In 1802, a prize competition was held to improve music education,

which was won by Dirk van der Reiden. The response to this prize competition consisted of a list of criteria that the education must meet. Van der Reiden made the following suggestions to improve music education: 1. Expert teachers or singers; 2. New methods; 3. A fixed time to start teaching children; 4. Well-written manuals for teachers and students; and 5. the general implementation of improved education (Van der Reiden, 1802).

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[3] Meiners en Reidsma, whose personalia could not be found.

[4] *Gesanglehre für höhere Schulanstalten und Singchöre*; personalia could not be found.

§ 1.4 The step towards the obligation of music education

In the period around 1830, music education in the Netherlands began to take on multiple forms, resulting in a lack of uniformity within music education. Therefore, Wilhelmus Smits (1801-1869) made significant changes to music education once again to make an attempt for a unification in the methodology of music education. He became the director of the Volk-zangschool in Amsterdam, founded by 't Nut, in 1847. In 1846, he published a book in which he presented his method of music education. The book is called *Handleiding en schoolboek voor het volks-zangonderwijs*[1].

Like Rente Linsen's method, Smits' approach was also more instrumental and did not build on the Pestalozzian methods: he presented the five-line staff with all the note names associated with the G-clef immediately. The reason for starting with the music notation before the sound, is explained in a letter from Jan Pieter Heije (1809-1876), the lyricist of the accompanying songs of the method, to Smits: "*the ability to understand pitch was already so developed among the beginner students of this method - for the same age as the methods discussed earlier - that 97 out of 100 children could sing a scale flawlessly.*" (Smits, 1857, p. VII) You could say that there has already been done preparatory work in aural understanding of pitch (and implicitly beat and rhythm). This method became very popular, so popular that some of the accompanying songs are still sung in many Dutch primary schools[2].

In 1857, the next major education reform took place in the Netherlands after Pestalozzi. Thanks to the efforts of 't Nut, various subjects, including music education, were made mandatory (Doornekamp & Van Olphen, 1995; Hogenes, 2001). The Smits method became even more popular because music education, in general, gained more support.

However, this does not mean that all schools from that period only worked with a method that also used and taught music notation. There are several sources that describe many schools teaching aurally, as Martinus Leopold's book about the primary school teaching in The Netherlands tells us: "*The question of whether music education in primary schools should only be taught by ear or also supported by music notation does not yet have the same answer everywhere.*"[3] (Leopold, 1896, p. 82).

[1] Manual and schoolbook for folk singing education

[2] One example is the Saint Nicholas Song "*Zie de maan schijnt door de bomen*".

[3] *“De vraag of het zangonderwijs in de lagere scholen alleen naar het gehoor gegeven of ook door notenschrift ondersteund moet worden ontvangt nog niet overal ‘t zelfde antwoord”.*

§ 1.5 First methods after the obligation (1857) and the introduction of the Chevé method (1880)

-

By the end of the nineteenth century, singing education had acquired such a position within primary school education that there was a need for newer methods. The three most important new methods were:

1. Richard Hol (1825-1904), *De Jeugdige Zanger* (1875);
2. Johannes Worp, *Ut-Re-Mi* (1879);
3. Daniël de Lange (1841-1880), *Zangschool* (1880).

A similarity in these methods is that all three methods start with a construction of a smaller tone set and rhythmic elements. With this, singing and reading skills are built up systematically. Another similarity is that all methods also use songs in between the reading exercises. However, the difference in the elaboration of the reading exercises can hardly be bigger. Hol (1875) introduces absolute note names and the traditional G-clef notation directly. This is different in Worp (1879) and De Lange (1880), which are an imitation of the Chevé method developed in Paris. The Chevé method was almost literally taken over by De Lange in 1880, so it was not a free interpretation and implementation of the method, but a translation.

The Chevé method, which has been developed by Emile Chevé (1804-1864) uses relative note names linked to Rousseau's cipher system, which made a comeback in the Netherlands around 1880 after having slightly faded away into the background due to methods such as Rente Linsen and Smits. Additionally, the method employs a relative rhythm syllable system from Pierre Galin (1786-1821), which indicates the relationship of the rhythm to the beat by means of words rather than notation of the rhythmic building block (see figure 5 at the right) (Bols, 1893; Hoffman, Pelto, & White, 1996). The first time of appearance in the Netherlands is in 1821 (Galin, 1821) and in a revised edition in 1823 (Zomerdijs, 1981), but did not gain its popularity until De Lange's translation.

Instead of Nägeli's system with the single-line staff for rhythm, as in Van Dapperen (1818), lines are placed above the ciphers to show the rhythm. De Lange's method only begins the transition from ciphers to the staff much later. In fact, De Lange recommends making this transition only after two or three years. While De Lange can be seen as a translation of the Chevé method, Worp is more of an emulsion of the Brugsma method and Chevé's method: both the staff and the cipher system go hand in hand and develop simultaneously – as the ciphers are shown with the staff at the same time. De Lange's method was so successful that many primary schools no longer needed to make the transition to traditional music notation because singing on ciphers was faster. When English schoolmasters and singing pedagogues John Hullah in 1879 and John Spencer Curwen in 1900 visited Dutch primary schools, it also turned out that the Chevé method was in use at all visited schools, except one in

The Hague, in Haarlem, The Hague, Rotterdam, and Amsterdam (Curwen, 1901; Hullah, 1879). The cipher system was still the standard in the Netherlands until the 1940s.

A fourth method that should not go unmentioned is the method of Frederik Gediking. In 1880, he translated a method for music education for English schools written by the aforementioned Hullah (Gediking, 1880). Initially, this method seems similar to Hol's, but of course, it has a different elaboration. Interestingly, the use of the five fingers, each forming one staff of the five-line staff (see figure 3), is the first method in the Netherlands to use this didactic tool.

8

Schoolfeestliedje No. 3.

Driest. gezet door E. J. BONNESCHANSCHER.

Vraolijk. mf

1 = c.

mf 0 5 | 5 6 7 | i 5 ' 5 |

0 3 | 3 4 4 | 3 3 ' 3 |

1. Wij zin - gen en sprin - gen, Wat
2. Wij zin - gen en sprin - gen, Wat
3. Wij zul - len straks smul - len, Ver-

mf 0 1 | 1 2 5 | 1 1 ' 1 |

mf

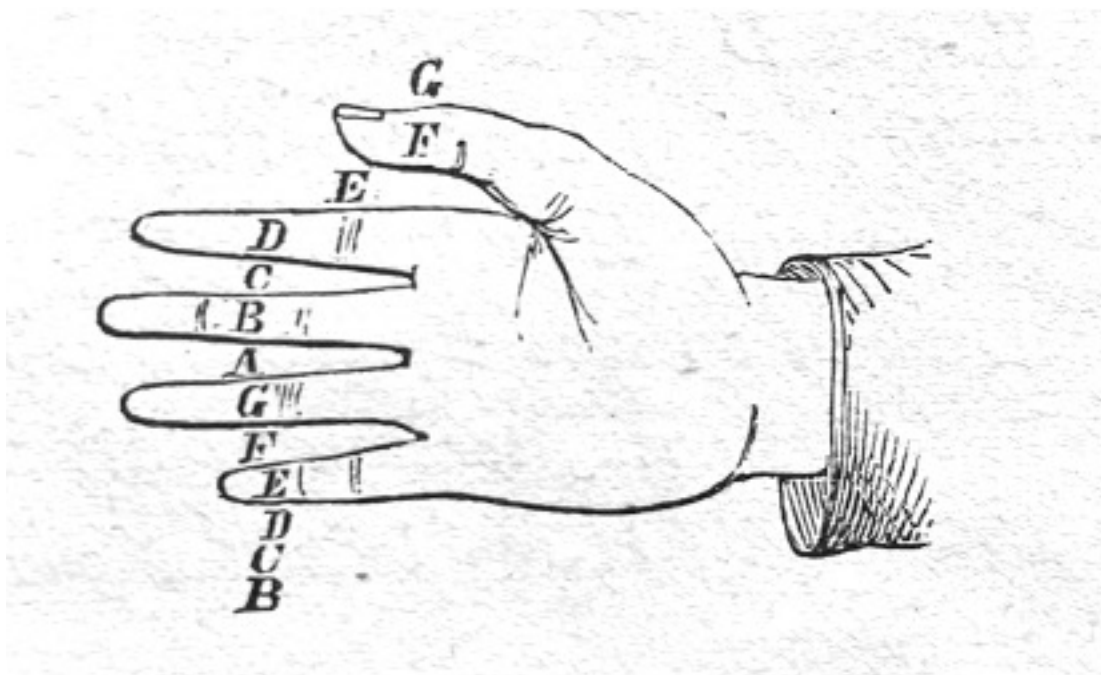
5 3 2 5 | i 0 5 | 5 6 7 |

4 4 4 4 | 3 0 3 | 3 4 2 |

1. heb-ben wij een' pret! Wij zin - gen en
2. heb-ben wij een' pret! Wij zin - gen en
3. hoegd wordt dan de pret! Wij zul - len straks

7 5 6 7 | 1 0 1 | 1 2 5 |

Fig. 2 Song in Chev  and traditional notation (Bonneschanser, 1895)



DE EERSTE VIJF TONEN VAN DE TOONLADDER,
OPGAANDE.

	1.	2.	3.	4.	5.
	ut	re	mi	fa	sol.
1. F.		2. D.			

The following comparison table of these four methods with these elements also builds on the comparison table of the Pestalozzian methods (italicized when the questions first appear):

1. Is there a recommended starting moment - if so, which grade?

There is no recommended starting moment for any of these methods, so this question has been omitted from the table. Probably the second or third grade (based on data of the other methods).

2. What is the first element that is presented?

3. Is a relative or absolute system used?
4. With which note names do they learn to sing?
5. With which tone set does the method begin? The answer in the table is coherent with the use of absolute note names (with letters) or relative note names (with solmization).
6. With which time signature and note values does the method begin?
7. *Is there use of rhythm syllables?*
8. a) What is the first way of representing the staff?
- b) How is the first way of representing the notes?

Table 2 Comparison of methods after the obligatory singing lessons (1875-1880)

Method	First element	Relative or absolute	Note names	First tone set	First rhythmic elements	Rhythm language	First staff	First notation
Hol (1875)	Rhythmical exercises	absolute	C-B	g'-c''	 2/4	none	5-line staff with G-clef	Notes with heads and stems
Worp (1879)	Note names	relative	ut ¹ -ci ²	ut-sol	 2/4	tafatefe	5-line staff, no clef	closed note heads
De Lange (1880)	Singing do-major scale	relative	do-si ³	do-sol	 2/4	tafatefe	none	none
Gediking (1880)	Note names	absolute	C-B	c'-f'	 none	none	5-line staff with G-clef	closed note heads

¹ Changed to do in 1880.

² Represented by ciphers.

³ Represented by ciphers.

§ 1.6 Debate on the Chevé method

This cipher notation sparked a lot of discussion in vocal education. The criticism was that there was no connection to the orchestral and choral world, which used traditional notation. In 1912, a conference was held called "Cijfers, noten, of transpositiesysteem?"^[1] where these three possibilities were discussed among elementary school educators and musicians, including orchestral musicians and choral conductors. Some educators believed that the cipher system with relative note names worked best because the connection between sound and symbol was made quickly. However, the criticism was that when modulations occurred within a piece, there were too many difficulties with this system and the absolute note name system worked better. Another group, particularly instrumental musicians, advocated for the traditional music notation with absolute note names because it had greater alignment with the orchestral and choral world. However, another part of educators criticized this view, as the *"fixed pitch exists only in people's imagination, not in reality"* – referring to the preface in De Lange's method after Chevé (1880). Therefore, some educators promoted a different system, known as the transposition system, as coined by Johannes Hermanus Gunning (1859-1951). This system combines both systems by introducing the music notation simultaneously with the cipher notation, and

consistently using relative note names so that the symbol is connected to the sound in two different ways, as Worp did in 1879. The system used by Worp is equivalent to the same principles as the transposition system.

It seems that the conference preferred the transposition system as a solution, as it received the least criticism. In any case, there was a lot of aversion towards the traditional notation system. However, in practice, publishing methods based on either the music notation system or the transposition system has only led to more differences (Gunning Wz., 1912).

The before mentioned 1912 conference "*Cijfers, noten, of transpositie-systeem?*" examines various authors and their methods, including the following:

1. Gerrit Cornelis Filippus van der Laan (1856-1936), *Ons zangboekje* (1899)
2. Gerard Bunk (1850-1941), *Zangonderwijs op de Lagere School* (1900)
3. Brugt Jan Douwes (1878-1966), *Prettig Zingen* (1907)
4. Pieter Lieverst (1864-1949), *De dubbele do* (1910)
5. Jacques Caro (1881-1933), *Noten lezen en zingen* (1925)

To provide as complete an overview of this period as possible, the following methods are also compared, although they are not mentioned in the conference report:

6. Johanna Veth (1852-1932), *Majeur en Mineur* (1914)
7. Klaas Veldkamp (1864-1945), *do-re-mi-fa-sol* (1925)
8. Bernard Diamant (1872-1936), *Practisch leerboek voor het onderwijs in den zang* (1928)
9. Eduard Flipse (1896-1973), *Prettig en doelmatig Zangonderwijs* (1939)

Notable is the mention of the first music dictation exercises in two of the last-mentioned methods, which are Veldkamp (1925) and Flipse (1939). The main focus on the writing skills are very different from each other. While Veldkamp uses dictation in a stepwise manner (first starting with high and low, then writing down the right place of the notes in the staff (without played notes), and going forward to note heads with note names *do*, *re* and *mi*) - this is different for Flipse. Flipse starts with writing exercises of bar lines and the G-clef. Also, he covers writing the right place of the notes above given note names. It might be the case that Veldkamp has a more sound-before-symbol-approach, where Flipse goes first from symbol towards sound. The comparative table provides answers to the following questions (italicized if not previously mentioned in other tables):

1. Is there a recommended time to start - if so, in which grade?
2. Does this method include songs between exercises?
3. What is the first element that is presented?
4. Is a relative or absolute system used?

5. Are only note names taught, or are ciphers also included?
6. With which tone set does the method begin? The answer in the table is coherent with the use of absolute note names (with letters) or relative note names (with solmization).
6. With which time signature and note values does the method begin?
7. *Is there use of rhythm syllables?*
8. a) What is the first way of representing the staff?
b) How is the first way of representing the notes?

N.B. The publication years of the methods in the table only represent the first year of publication; not the version which has been researched.

Table 3 Comparison between methods 1899-1934

Method	Advised starting grade	Songs	First element	Relative or absolute	Ciphers	First tone set	First rhythm	Rhythm language	First staff	First notation
Van der Laan (1899)	2 nd	N	Shapes of notes and staff	absolute	N	c'-g'	♪ ♯ (2/4)	N	5-line G-clef	Full notes
Bunk (1900)	3 rd	N	Beating	absolute ¹	N	c ²	♪ ♯ (2/4)	N	5-line G-clef	Full notes
Douwes (1907)	3 rd	Y	High and low	relative	Y	d, d'	♪ ♯ (2/4)	Y tafatefe	5-line no clef	Note heads
Lieverst (1910)	3 rd	Y	Shapes of notes and staff	relative	Y	d-m	♪ ♯ (2/4)	N	5-line G-clef	Full notes
Veth (1914)	None	N	High and low	absolute	N	d, s, d'	♪ ♯ (2/2)	N	5-line G-clef	Full notes
Veldkamp (1925)	3 rd	Y	Names	relative ³	Y	d-s	♪ ♯ (2/2)	N	5-line G-clef	Note heads
Caro (1925)	3 rd	N ⁴	Names	relative	N	d-s	♪ ♯ (2/4)	N	5-line no clef ⁵	Full notes
Koster & Diamant (1928)	None	N	5-line staff	absolute ⁶	N	g'-a'	♪ ♯ 2/4	N	5-line G-clef	Full notes
Sprink & Flipse (1934)	None	Y	Shapes of notes and staff	absolute	N	c'-g'	♪ ♯ (4/4)	N	5-line no clef	Full notes

¹ His method starts with learning reading and naming the scale of c, but it is not necessary to start on the pitch c (l), since a pitch between c¹ and g¹ is appropriate (Bunk, 1900, p. 20). His method teaches the five-line staff with G-clef right away, with the scale of c, but the thinking is relative, because the purpose is mainly to sing and hear the difference in pitch (l) rather than linking the sound to the symbol (Bunk, idem).

² Goes quickly into c-f

³ Note names c, d, e, f, g are presented but not practised

⁴ Refers to another song book.

⁵ But in G-clef position

⁶ But with inclusion of the fixed-do

It is clear to see that all methods are a response to the Chevé method, which was used almost exclusively without traditional musical notation in practice. It can be established that:

- all methods begin around the third grade.
- all methods start with a small tone set in the major key.
- all methods present the traditional musical notation, albeit with some intermediate steps.
- all methods that use ciphers also use relative note names.
- all methods that use absolute note names do not have intermediate steps in presenting the five-line staff with key.

§ 1.7 Summary and conclusion 1795-1900

During this turbulent period, attempts were repeatedly made to structure music education in a way that would facilitate the development of musical literacy as easily as possible. The main pedagogical foundation draws on the works of Johann Heinrich Pestalozzi, Hans Georg Nägeli, and Jean-Jacques Rousseau. Particularly in the early 19th century, many methods were developed that built upon the didactics of Nägeli and Rousseau. In practice, there was a significant dichotomy between the instrumental and vocal approaches to teaching notation.

While the instrumental approach often used notation as the starting point for learning musical literacy, the vocal approach reversed this order: it starts with the sound and its relationships between each other. This is also why instrumental approaches typically begin with the five-line staff and employ absolute note names, while vocal approaches begin with a simpler form of notation, often represented by ciphers or relative note names. Most vocal approaches also pay much more attention to the sense of pulse and rhythm. It is not without reason that the authors of instrumental approaches are almost always professional musicians, while vocal approaches are more often written by school educators. The vocal approaches are more constructive and align with Pestalozzi's ideology. One instrumental approach that was very popular in the mid-19th century was Smits' *Handleiding*.

This tension was present from the beginning of the appearance of the first methods, and it has been the cause of continuous attempts to improve and unify music education. Some uniformity was achieved with the introduction of the Chev  method in the Netherlands by Daniel de Lange in 1880. The Chev  method built on the ideas of Jean-Jacques Rousseau and was similar to N geli-based methods that used Rousseau's cipher system. It became so popular that the transition from ciphers to notes seemed unnecessary for learning songs. In fact, significant progress was made in developing students' imaginations, but it was not coupled with a traditional notation system. This led to considerable debate, which was held on a Congress in 1912. Although the cipher system remained popular and was a cause for debate, many educators attempted to use it as a starting point to transition to traditional notation. However, the reality was that the differences in methodology only grew larger. Many methods were developed that used both the absolute system with traditional notation as a starting point to the sound and the relative system that built up from sound to notation. Many of these methods also included (composed) songs that served as applications for the reading exercises.

§ 2.1 The rise of the Catholic methods in the Netherlands

Around 1900, as we have read in Chapter I, music education was facing great division. Shortly thereafter, around 1900, a period began that changed the entire structure of music education. The interest in younger children grew steadily and had significant implications for music education. Two important factors played a role in these changes:

1. A high demand for skilled teachers. There was a severe shortage of good singing teachers, which often resulted in musical literacy being neglected (Doornekamp & Van Olphen, 1995). Despite the efforts of 't Nut and musicians like De Lange, the government did not provide funding for singing education. In 1890, the government finally decided to make music a compulsory subject for teacher training schools (Hogenes, 2001). From that period onwards, the level of education grew, which led to a great need for good methods for pedagogical academies around 1900.
2. The growing interest in folk culture. During the period of the methods Van Dapperen and Smits, the songs were often moralistic in nature, initiated by the ideals of 't Nut, in order to civilize the folk culture. Folk songs and dances were not considered civilized culture, and people wanted to get rid of the "terrible street singing" (Berdens Van Berlekom, 1911). In the nineteenth century, there was a beginning of collecting folk songs and rhymes, often combined with games, as they were played and sung on the streets and at home (Grijp, 2000).

This song collection was expanded by various teachers, including Tilburg friar Albertus Jansen (1854-1928). He was one of the first Catholic teachers who openly contributed to music education. Catholic education was not publicly allowed until 1848 (Boekholt & De Booy, 1987). Jansen developed his method while teaching at the St. Dionysius School in Tilburg. It was first published in 1914 by the friars Realinus Donders and Leonius van der Heyden (Jansen, *Methode van 't zangonderwijs op de R. K. lagere scholen.*, 1914). The method includes a collection of folksongs and games arranged by type and vocal range (Jansen, *Liedjes en Oefeningen bij het eerste deel van de Zangmethode voor R. K. Scholen*, 1914). The first part is called *Voorbereidend muziekonderwijs*^[1] and contains various activities that develop pitch awareness but also awareness for beat and rhythm. It is the first Dutch method that describes preparatory activities within a structured curriculum, although, there are some books which refer to examples of preparatory activities as awareness for pitch, beat and rhythm (De Raaf, 1896; Wildeboer, 1861). Ideally, the music education starts in kindergarden, not in the first or even second grade (as most methods were written for the third grade). Everyday sounds such as animal sounds, church bells, and hammering like a blacksmith or carpenter are used to imitate and analyze pitch and rhythm, gradually leading to a way of notation: from the single line to the five-line staff, depending on the range of the songs being sung. Because of its very preparatory nature, going from sound to symbol, it also explicitly addresses musical literacy for the first time. The notation method not only included the traditional five-line staff, but also the Gregorian notation on four staves with square notes that was popularized again by the Abbey of Solesmes (France) from 1864 onwards.

Donders continued Jansen's method after Jansen's death under the name *Geniet van 't Lied* [2]. This method had its reprints until 1968.

However, it was not the only method that built on Jansen's method. The method *Noot en melodie* [3], developed in 1954 by friar Willibrord van Loosbroek (Pieters, 2012; Noot en Melodie. Een toelichting bij het proefstel), begins in the third grade and is based on a weekly course of two to three lessons of at least 30 minutes (Van Loosbroek, 1964). The method consists of a box of teaching materials and several instructional cards. Although it is not the most detailed description of his methodology, the teaching materials are very clear for this study. Van Loosbroek's brochure *Het aanleren van het notenschrift als onderdeel van de muziekopvoeding* [4] provides insight into the practice of the method by suggesting how to use the materials and which preparatory activities are involved (Van Loosbroek, 1964). Other manuals and methods that build on Jansen's ideas include S.T.R. Evers' *Muziekopvoeding op de Lagere school* [5] (Evers, 1956) and *Zingt en speelt* [6] (De Weerd, Borstlap, & Schouten). Unfortunately, the latter method has not been found in its entirety, making it difficult to describe, but it does address solmization and the rhythmic notation developed by Chev  – this is rather particular in this method and is not used in the former described methods. Noteworthy is that those methods use the solmization names both with absolute and relative functions. What Jansen, Donders, Van Loosbroek, and Evers all clearly have in common is this: solmization is not taught in a structured way, but by singing songs using solmization as a second verse. All methods justify this so that students will naturally make the connections between the name and the sound, and later vice versa.

There is another method that was applied in Solesmes, where the Limburgian schoolteacher Jos Lennards (1899-1986) was the first Dutchman to come into contact with this method (Leenders, 1994). This method, developed by the American Justine Bayard Ward (1879-1975), was brought to the Netherlands by Lennards in the 1930's. Ward also uses Rousseau's cipher system, but quickly moves on to the traditional notation on the staff (Ward, 1950). For a visual representation, they use a board with the written ciphers on the five-line staff. The ciphers are replaced by the note heads going to the traditional staff. The treatment of rhythm is very different and is more in line with the Gregorian arsis-thesis movement, where rhythm is not treated from a fixed pulse, but from tension and relaxation within the rhythm. Movement plays a very important role in this. Her goal is also to teach Gregorian music, as singing Gregorian chants would create a balanced harmony between cognition and emotion (Leenders, 1994). The Ward method was translated by Rodolphe Abbas in 1934. In 1938, the Ward method was applied in 250 Dutch primary schools (Heerkens, 1954). The method flourished because annual courses were offered to teachers and musicians who wanted to learn this method. This method was used only within Catholic schools and therefore had a limited radius of reception. Although the method serves the same end goal as Jansen's method, learning to read and sing Gregorian chant and (through) folk songs, there are huge differences in the approach. As in Jansen is also the case, the self-^{OBJ}OBJ. The biggest difference is maybe that while the method Jansen breaks with the method of Chev , which approaches the singing by ciphers, the method of Ward is a continuation which it based on singing by ciphers.

-
- [\[1\] Preparatory Music Education](#)
 - [\[2\] Enjoy the song.](#)
 - [\[3\] Note and Melody](#)
 - [\[4\] Teaching Music Notation as Part of Music Education](#)
 - [\[5\] Music Education in Primary Schools](#)
 - [\[6\] Sing and play.](#)
- [Go to paragraph § 2.2 and § 2.3](#)



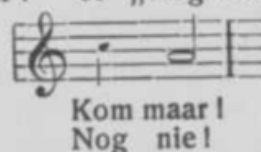


Fig. 1 *Portrait of friar Albertus Jansen* (Regionaal Archief Tilburg, no. 004265)

Fig. 2 *Pitch awareness through familiar sounds in the method Jansen* (Jansen, Voorbereidend Muziekonderwijs, 1914)

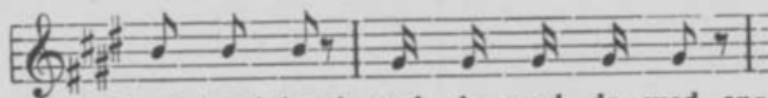


komen?" geroepen: „Kom maar!" of „Nog nie!" met de tonen van 't zelfde interval:



Kom maar!
Nog nie!

c.) 't Gekwaak van den kikvorsch:



§ 2.2 Willem Gehrels (1885-1971) and his *Algemeen Vormend Muziekonderwijs*

A name that definitely should be mentioned in music education reform is Willem Gehrels (1885-1971). Willem Gehrels was a musician and later, more or less out of necessity, became a teacher. He felt a responsibility to change education because even listeners in concert halls were not trained to listen to music, in other words: there was a very large gap between consumer and producer. He published his views and opinions in 1930 after attending a conference in Berlin. The answer to improving the problem of the large discrepancy between consumer and producer was the establishment of *Folk Music Schools* (Doornekamp & Van Olphen, 1995; Gehrels, *Muziek-paedagogische bibliotheek deel IV: De Volksmuziekschool*, 1957). The goal of these schools was to teach general musical skills (instead of mastering an instrument) within an institution that was affordable for all social classes (Gehrels, *Muziek in Opvoeding en Onderwijs: een muziekpaedagogische studie*, 1930). These schools were founded based on the principles of Fritz Jöde's Schulmusik-Reform (Leenders, 1994). After ten years, Gehrels published a book in which he combined his ideals and methodology: *Algemeen Vormend Muziekonderwijs* [1]. Gehrels also criticized the Chev  method, and it became clear that in the 1940s, the Chev  method was still being used by many Dutch schools (Gehrels, *Algemeen Vormend Muziekonderwijs*, 1956)! With his book, he attempted to create uniformity in music education at the primary school level. The methodology is based on twelve principles, of which the following are important for this research (Doornekamp & Van Olphen, 1995):

1. Singing as the starting and central point
2. Above all, focused on the child's interest
4. Pestalozzi's principle: first do, then talk: therefore, starting with the child's own observation before explaining anything
7. The principle of perceptibility
10. Splitting difficulties and systematic construction
11. The relative naming of notes and the natural transition to absolute naming of notes

It is evident that Gehrels himself did not invent much about the basis of didactics in music education. The basis is mainly inspired by Pestalozzi's ideology: Pestalozzi's three principles (1. You have to start from the child's experience; 2. You must not approach the child only cognitively, but as a unity of cognition, emotion, and behavior; 3. You must make the learning material visible: one starts with the child's own perception and the child is motivated to do research) are reflected in Gehrels' principles. That Gehrels is a strong advocate of the transposition system is mainly evident in principle number 11. In addition to giving relative note names an important place within the methodology, Gehrels also devised a systematic approach (principle 10) to expand the toneset from one tone, gradually to all twelve tones of the chromatic scale. Gehrels also included means such as hand singing. Gehrels did not invent this tool, which allows you to indicate a certain tone with hand positions and shapes, but he adopted it from the English music pedagogue John Curwen (1816-1880), which was then transformed by Fritz J de in his *Elementarlehre der*

Musik (1932) (Rainbow, 2009). There are many similarities with the method of the Tilburg friar Albertus Jansen, but due to the divided society between the Catholic south and the Protestant north in the Netherlands, Gehrels did not have an eye for this method: he was actually reinventing the wheel.

The basis of Gehrels' didactic approach is "analysis after synthesis" (Gehrels, *Algemeen Vormend Muziekonderwijs*, 1956). This is based on Pestalozzi's principles: making something conscious (the analysis) after a series of preparatory activities of this knowledge or skills (the synthesis). Gehrels is not the only one who has developed this didactic approach. As described earlier, evidence of preparatory activities for the implicit practice and teaching of musical literacy was already mentioned by pedagogues and musicians such as Ruppe (1818), Van Dapperen (1818), and Van Swinderen (1839) in the first half of the 19th century. This was concretized and made more explicit by the fraters Jansen, Donders, and Van der Heyden. But this model is also a standard approach outside the Netherlands. In the methodology of Zoltán Kodály, developed around the same time as Ward and Gehrels, there is a model called the PPP model, which stands for prepare, present, practice. Each lesson should contain at least one element of preparation and practice, but usually also the presentation of new material. The preparation phase is a very important phase because it provides "*familiarity and security with the new musical element*" (Tacka & Houlahan, 2004, p. 13). There are different stages in this phase: physical, oral-auditory, and visual learning. The presentation phase makes a new element conscious. After this, this new element is practiced in various ways, such as the preparations.

§ 2.3 Methods published after the *Algemeen Vormend Muziekonderwijs*

Because teaching musical literacy according to Gehrels' methodology follows the same path, preparation, presentation, and practice will also be mentioned in the discussion of the methods in this paragraph.

Gehrels himself never made ready-made workbooks and methods for teachers, but he did create a clearly structured curriculum with the *Algemeen Vormend Muziekonderwijs* in which all of his above mentioned twelve principles are covered. However, there was a need for ready-made methods, especially to facilitate schoolteachers. The teachers at the Rotterdam *Volksmuziekschool*, in particular, contributed greatly to the writing of methods: Annie Langelaar, Geert Jansen, Willem Geursen, Cornelis Smaling (Geursen, 1963; Langelaar, *Muziek-paedagogische bibliotheek deel I. Voorbereidend muziekonderwijs*, 1966; Langelaar & Jansen, *Klank in Kleur. Leidraad voor het Voorbereidend muziekonderwijs*, 1954; Smaling, 1962/1966).

This resulted in a multitude of methods that were published between 1948 and 1973. Various means were used within these methods for showing pitch, such as hand signs, but also later the use of percussion - both rhythmic and melodic. As all methods were more or less based on Gehrels' principles, a certain uniformity had emerged within all methods. The use of relative names was consistent. The starting point is to teach awareness of higher, lower (and the same) pitches: usually based on familiar everyday sounds such as animals, clocks, and so on. Then there are activities to practice this - usually by pointing or writing with pitch contour. Most methods start with the pitch inventory *do-re-mi*, and then add *fa*, *so*, and *la*, since this completes the traditional hexachord used in many Dutch folk songs. Later methods do start with *mi* and *so*, but add *do*, *re*, and *fa* fairly quickly.

Most methods use hand gestures that visually represent the relative names (and their function). The method of Jansen & Langelaar stands out for its use of colors as an extra visual representation. The regular sound of the pulse does start with other familiar regular sounds: the ticking of a clock, the falling drops of a faucet, the hammering of a street worker. Practicing rhythms is usually presented as the rhythm of clocks, where a large clock represents a half note with two counts and a smaller clock a quarter note with one count. This idea was entirely invented by Gehrels, but already appeared in Albertus Jansen earlier as a suggestion rather than as a methodological basis (Jansen, *Methode van 't zangonderwijs op de R. K. lagere scholen.*, 1914). In 1971, a form is proposed to code rhythm differently. This is a rhythm instrument that resembles the principles of Kodály's rhythm instrument and does not specifically strike the pulse, but rather its visual representation (Rabé & Smith). Most methods present and practice the two- and three-part meter: this is done with the help of word accents in the songs.

Practicing pulse and rhythm often involves clapping, walking or playing (body) percussion, with (folk) dances and games playing an important role.

The way in which musical notation is presented is divided across different methods. However, there is uniformity in the introduction moment: usually in the second or third grade. There are methods that start with graphic notation (e.g., lines, blocks), or methods that start with the use of noteheads placed on a one- or two-line staff. The relative names are often written in the middle of the notehead. The way to indicate the position on the staff is by means of a *do*-clef taken from Jöde's *Elementarlehre*. The representation of the *do*-clef varies widely. In the first year that music notation is presented, there is a gradual build-up from the one-line staff to the five-line staff as the pitch set is also expanded. All methods use and explain bar lines.

Writing skills are not covered by all methods. Some methods, like Weiss and Langelaar only cover this by placing blocks and lines. With the more Orff-based method of Van Hauwe (1965), there is a simultaneous build-up with hearing and reading skills – often first starting with rhythm, then adding a melody. This is very similar to Rabé (1973), where there is constantly an interaction between developing reading, writing and hearing skills. Hontelé (1961) even has a workbook for writing exercises only, mostly for writing down the known songs by heart. Also, rhythmic (and later on melodic) dictation is often present.

Absolute note names and the C, F, or G clef are not present in the first phase of musical literacy.

In summary, there was a methodology that was uniform and clear, although there was some variation due to personal preference.

RIJMLIED (spelen en zingen).

1 Dit is wit, Dat is geel, Bol-le Gijs die eet te veel.
 2 Dit is groen, Dat is grauw, Jan Slok-op die eet te guuw.
 3 Dit is blauw, Dat is grijs, Mor-gen gaan we fijn op reis.

Lig de staven nu zo.
 Speel het liedje nog eens.
 Nu ook het volgende liedje.

Nieuwe staven:

RIKKETIK

1 Rik-ke-tik-ke, rik-ke-tik, Eerst speel jij en dan speel ik.
 2 Die-die-die-die, die-die-dom, Wie speelt nu eens op de tram?

Ou-we-Jan en jon-ge Jan die gin-gen sa-men pom-pen.
 Ou-we-Jan die brak zijn been en jon-ge Jan zijn klom-pen.

Mie-ke houd je vast aan de tak-ken van de bo-men,
 Mie-ke houd je vast aan de tou-wen van de mast.

mi re do do do re re re re do
 do re mi re do do do re re mi mi re re do

In the table, following methods will be discussed:

1. Willem Gehrels (1885-1971) – Algemeen Vormend Muziekonderwijs (1942)
2. August Weiss (1893-± 1959) – Singht met Aendacht^[1] (1951)
3. Annie Langelaar (1913-2001) & Geert Jansen (unk.) – Klank in Kleur (1953) / Voorbereidend Muziekonderwijs (1953)^[2]
4. Henk Broekstra (1924-2015) – Musica Pusilla^[3] (1954)
5. Willem Geursen (unk.) – Horen, zien en zingen^[4] (1960)
6. Cornelis Smaling (1914-?) – Van Lied tot Lied^[5] (1960)
7. André Hontelé (1922-2005) – De Notenboom^[6] (1961)
8. Ad Heerkens (1913-1985) & Wolf De Lange (unk.) – Van Melodie tot Do-Re-Mi^[7] (1962)
9. Pierre van Hauwe (1920-2009) – Spelen met muziek^[8] (1965)
10. Chris Rabé (1915-?) – Spelend zingen, zingend spelen^[9] (1971)

Following methods are omitted, since they only give a very summarized overview, but are clearly Gehrels-based:

1. Akke de Vries (unk.) – Wij zingen![\[10\]](#) (1948)
2. Gerard van Hulst (1909-1990) – Elementaire Muzikale Vorming[\[11\]](#) (1949)

The comparative table provides answers to the following questions (italicized if not previously mentioned in other tables):

- The advised grade to start the method.
- Whether the use of solmization *and hand signs is present*
- *In what way the pitch awareness is presented*
- The first tone set that appears in the pitch awareness.
- *In what way the awareness of beat and rhythm is presented*
- *The advised grade for presenting the staff notation.*
- *Which clef the method chooses to use*
- How the notes and staff look like in their first appearance

N.B. The publication years of the methods in the table only represent the first year of publication; not the version which has been researched.

Table 1 Comparison Gehrels-based methods 1942-1973

Name and year of the method	Advised starting grade	Solfa & Hand singing present?	Pres. pitch aware-ness	First tone set	Rhythm language present?	Pres. beat and rhythm	Grade of pres. staff notation	Clef	Notes and staff
Gehrels (1942)	2 nd	Y/Y	Graphical, drawings, movement	m,s	Y	Clapping, walking;	2 nd	Do	Note heads 1-line
Weiss (1951)	2 nd	Y/Y	Graphical, drawings, movement	d,r	N	Clapping, walking; visualizing word accents, graphical	3 rd	Do	Note heads 1-line
Langelaar & Jansen (1953)	1 st	Y/N	Buzzing, pointing, reaction games, colours	d-m	Y	Clapping, walking, flash cards, percussion	2 nd [?]	Do	Notes 1-line
Broekstra (1954)	2 nd	Y/Y	Graphical, pointing	d-s	N	Clapping, tapping, percussion	3 rd	Do	Note heads 5-line
Geursen (1960)	2 nd	Y/Y	Drawing, pointing	d-m	Y	Reaction games, clapping, walking, improvising	3 rd	Do	Note 2-line
Smaling (1960)	2 nd	Y/Y	Pointing	d-m	Y	Clapping, walking, flash cards	3 rd	Do	Note 5-line
Hontelé (1961)	2 nd	Y/N	Pointing, drawing, analyzing familiar sounds, instruments	d-m	N	Walking, clapping, percussion	2 nd	Do	Note heads 1-line staff
Heerkens & De Lange (1962)	2 nd	Y/N	Instruments	m,s	Y	Walking, clapping, body percussion	Unkown	Unkown	Unkown
Van Hauwe (1965)	2 nd	Y/N	Exploring pitch only aurally	m,s	N	Body percussion, clapping and walking	3 rd	None	Stick notation 1-line staff
Rabé & Smith (1973)	2 nd	Y/N	Pointing, instruments, colours	m,s	Y ta/titi	Lines, clapping, percussion	2 nd	mi-so	Notes 2-line staff

§ 2.4 The downfall of teaching musical literacy: the reasons and consequences

Nowadays, teaching musical literacy is no longer a requirement and therefore no longer seen as the norm. On the contrary, almost no primary schools offer musical literacy in the curriculum of music education - if there is music education at all. Starting in the 1960s, music methods for primary schools eliminated music notation and therefore teaching musical literacy, for various reasons. One example is “Muziek” by Nico Smit en Trix Gijssels from 1985.

Reason 1: The influence of secularization: new norms and values in society.

At the end of the 1960s, much was changing in European society. Without delving too deeply into the societal developments in the Netherlands, the divided society between the Catholic south and the Protestant north was increasingly fading away. This was precisely in the period when the Catholic Church was breaking with various traditions. After the Second Vatican Council (1962-1965), congregational singing in the vernacular was strongly encouraged, and this meant the end of Gregorian chant. The friars of Tilburg, brothers who developed a lot of methodological knowledge for primary schools in Southern Netherlands between ca. 1910-1965, together with the Ward method that had been used in Dutch schools since 1932, found no successors. This was because the importance of learning Gregorian chant, the ultimate goal of both methodologies, disappeared.

Reason 2: A new educational system and curriculum

In 1968, a law (called Mammoetwet^[1]) was passed that drastically changed the education system in the Netherlands. The main change for primary schools was the disappearance of the pedagogical academies that existed before. It was changed to a different system, that caused a different approach in teaching music. On the other hand, the positive side was that secondary schools were given their own structure for the first time, which meant that music was covered for the first time in The Netherlands.

The guiding principles for the primary schools were:

“a. The development of the personality of the student through the development of their individual mental and physical capacities and through the conscious co-formation of the social side of their being.

b. The preparation of the student for their future role(s) in the family and society. This meant not only focusing on knowledge transfer, but also on the broad development of the entire personality, in which creativity, physical development, cultural and musical education, and social orientation could all find a place. (...)” (Hartkamp, 2005, p. 24)

This caused two important things:

1. The role of music education in primary schools itself. Music was not seen as a subject that offered skills, but more as a form of expression and creativity. As a

result, musical skills were seen as unnecessary. According to Hartkamp (2005), new methods were not published until the 1990s (!).

2. A shift towards teaching musical skills (and therefore musical literacy) in secondary school. From the 1980s onwards, a large number of methods for secondary schools were published. Most of these methods offer musical literacy in the traditional way and is more instrumental-oriented (absolute note names, right on to the five-line staff). Because the children are older and have a greater capacity for abstraction to understand musical literacy, it was easier to teach.

The last methods that fall within the tradition of Gehrels' methodology were written in the 1980s. For instance, in 1980, the Workbook for Guided Music Education in Primary Schools was published. There are 66 (!) different activities and steps included for teaching pitch awareness. Some of them involve the traditional staff notation, also with sol-fa names, while other activities only deal with graphic notation with free forms or crosses. Hand-singing is not really recommended. The sentence "*Possible hand-singing. Do what you can't resist and leave what you can't do*" (de Gooyer, et al., 1981, p. 117) says enough about the urgency of hand gestures in music lessons. The other one is the songbook "*Hoy, een lied!*" that was published from 1974 to 1995 and had great success. In a survey on the subject of music in 1992, 43% of teachers used this book (Hartkamp, 2005). The book is a compilation of songs from many, mostly Dutch, songbooks (including *De Notenboom*; 50 *Kleuterliedjes*; *Kinderzang en Kinderspel*; *Geniet van het lied*). Rhythm metals as proposed in Langelaar (1971) are mentioned. In the preface, the way to the rhythm syllables is also explained (Zaat & Zaat, 1995). For pitch, solmization names are included, and an example is given of a path from graphic pitch contour to staff notation with sol-fa names (Zaat & Zaat, 1995). The use of both elements is not consistent and does not follow a methodological line. In other words, in the whole book, many methodological steps are mentioned for almost every number, usually without any further connection to a curriculum.

Reason 3: The content of songbooks

The publication of the subsequent songbook, *Eigen-wijs* (1999 edition, new edition 2010), removed - in my opinion, very sadly - all these elements of understanding musical notation, like creating pitch and beat awareness, and how to visualise it (together with many songs that were part of the '*Hoy, een lied!*'). The only form of understanding notation is the use of graphic notation in the upper classes (grades 5,6), as used in Weiss (1951) for the first (!) grade. This may be due to the limited time teachers receive for music, even at teacher training colleges. As early as 1971, there was a major complaint that teachers had enormous difficulty teaching music lessons (Hartkamp, 2005). After this period, there was a time when general music education - which includes musical literacy - shifted to instrumental lessons in public music schools, resulting in this part of music education in primary schools virtually disappearing (Hartkamp, 2005). Nowadays, national curriculum plans for primary education are determined by the *Foundation for Curriculum Development*.

In 2002, the goals for the subject of music were:

- The student learns to sing songs from different genres, eras, and cultures,
- The student learns to use percussion instruments as accompaniment to singing (Hartkamp, 2005).

These goals only relate to singing. Musical literacy is no longer seen as necessary. The current curriculum of the *Foundation for Curriculum Development* also mentions graphic notation (Stichting Leerplanontwikkeling, 2006).

Reason 4: The role and style of children's songs

Another reason for the disappearance of teaching musical literacy is the role, but especially the style, of children's songs nowadays. Traditional children's songs and games, which were seen as the starting point and basis of the Jansen, Ward, and Gehrels method, are no longer standard material to use. Pop music has become so prevalent that traditional folk music not only has a different place in the curriculum but also in society. This was even mentioned in 1955 by Ad Heerkens, who noted that popular culture had taken up a large part of music culture, including pop music, "Beatle music," and jazz (Vos, 1993). Of course, pop music still plays a significant and dominant part in contemporary society and its culture. However, the way in which society experiences music has changed significantly. In the 1950s, the forms of musical enjoyment were primarily through personal performances - even by the listener themselves - and sometimes through television, radio, or record players. Since the invention of sound recording, experiencing music has shifted from producing to consuming. Music has become a globalized and individualized business model, meaning that all (newly produced) music has become as accessible as possible (just look at how many people on the street wear headphones, listening to their own chosen music!). The result of this way of experiencing music not only changes people's lack of desire to sing folk songs due to the accessibility of music but also because this music is shared by a much broader society: the heritage and identity of our own culture are being replaced by a new culture shared by the entire global society (Brandellero & Verboord, 2019).

Of course, pop music is now part of the music curriculum. Knowledge of different styles and genres is now more integrated into education than ever before. This results in a much broader curriculum, leaving less time for training musical literacy. This is clearly seen in the songbooks *Hoy, een lied!* and *Eigen-wijs*. Especially in the newest edition (2010) of *Eigen-wijs*, there is a clear tendency towards popular music (or a copy of the style). Most songs are specially composed for this method. Also, due to the growing interest in folk songs from other countries, there are many more non-Dutch songs included in this songbook. This is, of course, due to the growing cultural diversity in the Netherlands. The song book *Muziek Talent Express* of *Aslan* is a good example of this.

A new but also very popular method nowadays is *123Zing*, which is used by around 3,500 schools in the Netherlands, which is about half of the Dutch primary schools (Nederlands Jeugdinstituut, 2023). The method offers the teaching material through audiovisual material, which includes recordings of music lessons, songs, and online games. Most songs have a pop style and are specially composed for this method. There are some interesting similarities to the preparatory music education for kindergarten as Langelaar described in 1956 (preparing and presenting high and low, slow and fast, music and no music, beat and rhythm, indicating pitch levels with colors). Unfortunately, there is not enough practicing in later classes. Because teaching pop genres and songs which follows these genres is a significant part,

musical literacy has no curricular place. Most of the notation is purely graphical. Some songs contain traditional notation but don't give any explanation in how the notation has to be read.

[1] Mammoth Law

2.5 Summary and conclusion 1900-1975

During the beginning of the twentieth century, there was a growing interest in the development of younger children. A demand in a higher quality standard of teaching, and the interest in folk music caused the publication of new methods. The friars of Tilburg were noteworthy pioneers in developing music methods. The methods of the friars cover musical literacy more explicitly than ever before – through analyzing familiar sounds and also (very simple) folk songs and games, abstract terms such as pitch, melody and rhythm could be made aware. Therefore, starting from the sound to name and action went from analysis to synthesis. The method starts, unlike the other described methods, with the kindergarten age instead of second or third grade. The method Ward was constructed similarly and had more success than the Jansen method since it got an institute where teachers could learn the methodology. Because of the divided society in The Netherlands, they only took note of this inside the Catholic society. Around thirty years later, within the protestant society in The Netherlands, there was Willem Gehrels as a leading figure in developing the methodology in music, with a huge stress on musical literacy. Gehrels was not responsible for ready-made books for teachers but bundled all his ideas in a book. Other teachers who worked after the principles of Gehrels, contributed to spreading his work through ready-made methods. Because all methods from that time are Gehrels (or Ward)-based, there is a great uniformity in the methodology of teaching and developing musical literacy. All the methods offered aural and reading skills. Writing skills were included later. Most of the performing was still done by singing, however there was a tendency to use (body) percussion to understand beat, rhythm, and pitch. This uniformity was held until the 1960's, but also meant a total fading away of the methodology in general. This had to do with several sociological reasons: 1. the disappearance of singing Gregorian chant, which was the end goal in the Catholic methods, 2. the Mammoth Law which caused the musical education generally shifted from primary to secondary schools, 3. the changing role of method books to song books only, 4. the rise of popular music which caused the downfall of folk music. Nowadays, around half of the schools offer music lessons, but in a very individualistic manner since there are no uniform methods. One of the most popular methods is 123Zing, an audiovisual application where songs are taught and some musical skills are presented, but not in a structured manner.

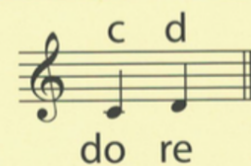
Conclusions and Recommendations

The entire development can be summarized as follows: teaching musical notation was considered a primary goal in music education at primary schools. The Dutch attempted to simplify musical literacy in the 16th century by using the heptatonic solmization, which remained in use over the centuries. In the early 19th century, the radical educational reform initiated by Rousseau and Pestalozzi led to the emergence of new methods, which were first introduced by Nägeli in Switzerland and Van Dapperen in The Netherlands. These methods were based on heptatonic solmization, using ciphers to represent musical notes. Rhythm was taught after emphasizing the beat. The process of notation was structured stepwise, beginning with a small set of notes on one line represented by ciphers and gradually expanding to the five-line staff. At the same time, *'t Nut* played an important role in publishing new music methods for primary schools, presenting absolute note names right away in the five-line staff. One of the most successful methods that followed this approach was the method by Wilhelmus Smits in 1843.

From the 1880s, several musicians and teachers published new methods. Some, like Johannes Worp, combined the ideas of Van Dapperen with ciphers and note representation, while others, like Hol, followed the Smits method but included a stepwise structure to introduce a larger set of notes. The publication of Daniël de Lange's method after Chevé caused a surge in popularity in singing on ciphers, to the extent that most schools did not transition to traditional notation because it was sufficient to sight-read small pieces that were meant to be sung. This led to a heated debate, and in 1912, a congress was held to determine the best methodology of teaching musical literacy. The relative system, which used names and ciphers along with traditional notation, was deemed the most accepted, referred to as the transposition system. However, after this period, there was greater diversity in offering traditional notation, with some methods using absolute note names, while others followed the transposition system. The De Lange method was still reprinted, along with many song books in cipher notation.

Around 1915, the friars of Tilburg and Justine Ward were pioneers in developing music methods that emphasized the explication of musical literacy. Their methods focused on analyzing familiar sounds and simple folk songs and games to make abstract musical terms more accessible. Unlike other methods, the friars' method began at the kindergarten level. Later, Willem Gehrels became a leading figure in developing music methodology with a strong emphasis on musical literacy, which was later spread through ready-made methods. These methods all shared a uniform approach to teaching musical literacy, including aural and reading skills. Unfortunately, this meant also that the methods after Gehrels and Ward had no chance anymore to be developed more, like other methodologies such as Orff and Kodály have. However, this uniformity faded away in the 1960s for sociological reasons, including changes in the role of method books and the rise of popular music. Nowadays, there are no uniform methods for teaching music, and most schools offer individualistic approaches such as the audiovisual application 123Zing.

In de volgende melodieën komt er een noot bij: de RE!
De letternaam van de RE is D.



Zing nu de volgende melodieën; neem een tempo dat je bij kunt houden, maar ook niet té langzaam en blijf letten op de noot waar je naar toe zingt!



Does that mean that the decline in the 1960s now heralds the end of teaching musical literacy in elementary schools? I do not believe so. There are still some initiatives that address musical literacy in the age groups of elementary schools. Methods such as *Jongleren*^[1] by Silvère van Lieshout (2012) and *Nachtegaal*^[2] by Caro Kindt (2010) were developed by children's choir teachers in the Netherlands. Both methods do not start with songs, but rather with "dry" exercises without preparatory activities. There is a strong connection between the symbol and the name which goes later to the sound. This the other way around, compared to the methodology of Kodály.

Muziek van binnenuit^[3] (2012) by Inge Marstal is a solfège handout that is inspired by the methodology of Kodály and therefore shows paths to musical literacy (Marstal, 2012). There are many children's choirs that happen to use the methodology of Kodály, such as the choir schools of Enschede and Dordrecht. The Cathedral Choir Schools in Utrecht and Haarlem also teach musical literacy based on a detailed methodology, mainly based on the principles of Zoltán Kodály. Of course, these schools are not very comparable to other schools due to their very intensive training of several hours per week. There are also plans to release a method by Ingrid Roig and Orsolya Toldi, called *Muziek in je hoofd*^[4]. It covers various preparatory reading and writing exercises after Dutch folk songs, inspired on the Kodály Concept. Worth mentioning is the initiative of *Zingkwartier*^[5], founded in 2020, which offers music lessons based on the methodology of Ward. At least six schools in the region of Arnhem (*Zingkwartier*, 2023).

But the fact that children are capable of developing skills to learn musical literacy is proven by dozens of Dutch examples that are currently being applied in practice, as described before. In addition, the Dutch have contributed significantly to the didactic

knowledge of teaching musical literacy, as seen in the material which is discussed in Chapter Two. It has been practiced, developed, and improved for a long time. However, all these methodological insights have been forgotten and lost - much to the detriment of the lack of good quality of music education and performance at amateur level. The first steps are to create an awareness of these methodological treasures and to revalue the possibilities of reusing this (practical!) information. There must also be a major reconsideration of placing musical literacy at a different level and the benefits of doing so. We know from historical sources that children can learn it at a fairly young age - at least much earlier than is currently the case in the Netherlands.

My recommendations are as follows:

- A digital, online accessible catalogue should be established for everyone, containing all music methods and handbooks used in Dutch primary schools.
- All songbooks that form the basis for these music methods and handbooks should also be included in this catalogue. These can be expanded with accompanying games and (folk)dances.
- Attention should be paid to and evaluated which methodological steps are used to develop musical literacy by 1. Students and teachers in the music teacher training programs at Dutch conservatories; 2. Students and teachers at Dutch teacher training colleges; 3. Students and teachers in the music teacher training programs at Dutch conservatories; 4. Music teachers at Dutch primary schools and music schools.
- All methodologies should be reconsidered for recognition and appreciation. Especially the methodology developed by Frater Albertus Jansen and the subsequent methods of Donders and Van Loosbroek should be examined for opportunities of practice in the present, and more importantly, in the future - of course, together with the more well-known methodologies of Gehrels and Ward.

The main goal of these recommendations is that music teachers can focus on didactic ways of teaching musical literacy, independent of the well-known methods of Orff and Kodály in primary schools, as well as Suzuki, Dalcroze, Waldorf (which are not used in the Netherlands). There is now a trend to use these methods more and more in both vocal and instrumental education, as we have read before. But why not implement the pioneering ideas of Gehrels, Ward, Jansen, which have been practiced on Dutch schools, but also redeveloped and elaborated by other music teachers? There is already a lot of knowledge that provides suggestions for practice within overall music education. This is just the beginning of its reappraisal. Another important step is to make musical literacy important and self-evident again in the primary school curriculum, as it was in the 1950's. I need to say little about this myself, as the benefits have already been described, but these are my personal statements.

1. The musical environment is very large, but the way we experience music is more consuming than producing. Being aware of music, not only auditory but also kinesthetic and visual, will develop our musical experience. Musical literacy is one of the ways to achieve this.

2. Developing musical literacy has a positive influence on other subject areas in primary schools: especially reading and writing skills will improve^[6], in addition to the already existing psychological benefits of music lessons.
3. With musical literacy, learning to play a musical instrument is easier and more accessible. This also has another advantage. If music schools and primary schools have a uniform methodological approach, musical methods can be used at both locations for the same age group. The current situation of music lessons in primary schools is that for 79 percent external music teachers from a music school, music societies or cultural centers are responsible for music lessons or projects (Sardes & Oberon, 2016). This uniformity can also provide a very sustainable way of general music education. This idea has already been put into practice with Gehrels and his folk music schools.
4. By understanding musical literacy, creativity can also be applied in preparatory activities in music lessons. Instead of - or ideally as a complement to - very free improvisation skills: a. limiting to a dosed amount of pitch and rhythmic elements creates an awareness of improvisation; b. limiting also creates a concrete framework that can be developed and elaborated; c. improvisation creates an awareness of the use of pitch and rhythmic elements.
5. Through musical literacy, students' musical skills and development can easily be measured. This has the great advantage of the possibility of differentiated subject areas, which are therefore better suited to the students.
6. Perhaps the most important: learning new song material will be much easier if musical literacy is known and practiced. There is a great sustainability in music education if sufficient time is invested in learning and understanding musical literacy.

How can this revaluation be created? Zoltán Kodály said in an interview I saw at the *House of Music* in Budapest: "*For good lessons you only need two things: 1. Good teachers; 2. Enough time.*" I think this is exactly what needs to be created - in any environment - to achieve the revaluation of musical literacy. Most elementary schools offer music lessons that are no longer than 30 minutes per week - if there is even a weekly music lesson. Offering a weekly course with multiple music lessons taught by classroom teachers or specialist teachers will have a significant positive effect. It is important for songs to be sung alongside music lessons, not just as part of the music lessons. Children improve their singing quality significantly by singing often and learning the songs. If you want to teach musical literacy, singing quality must be assessed and improved. When the songs are sung often and from memory, the methodological steps to learning musical skills, such as musical literacy, are easier - and more importantly, there is time for methodological steps because the songs are already familiar! This is, of course, a great advantage as it creates a more sustainable balance in teaching songs and also for (steps towards) musical literacy. If this is done through a uniform curriculum based on a consistent methodology, every student leaving elementary school will have the same educational foundation (isn't this generally considered the goal of elementary school?!), creating a very solid start to the high school curriculum. The quality of music lessons will also improve, as students already have a solid and thorough musical skill set of reading, writing, hearing, performing, and creating music, with preparing, presenting, and practicing musical literacy playing an important role as mentioned above.

There is a growing interest in teaching musical literacy, especially in preparatory activities - as demonstrated by the arrival of a *Master of Music according to the Kodály Concept* and the *Muziek als Vak*[7] course that offers the same material. There are Dutch students (like me) who are looking for a methodological way to implement musical literacy in music lessons in primary schools and music lessons at music schools. The Dutch are looking at methodological concepts, such as Kodály and Orff, but as I have discovered, there is already a lot of valuable methodological material written in the Netherlands for Dutch primary schools, which proves to be of good quality. Of course, the song material in current music education practice can and should be greatly expanded: with popular music, but also folk music from other countries makes the implementation of methodological sources of current character. Of course, other forms of common musical performances, such as accompanying rhythms with (body) percussion, or playing chords with a keyboard or string instrument, can be implemented in higher classes. Naturally, other didactic tools can be used (as digital). Though we must make it very clear that Dutch folk songs, traditions, and culture, along with former music education, form a very rich part of our heritage and identity that deserves to have a place in the current education. Sharing this valuable information will help us teachers in new ways of musical education, which have been forgotten but at the same time have been sought over the past ten years. Should there be a *Master of Dutch Music Education*? I do not believe so, but it would be very valuable, and it would show respect and honor for the work of our previous masters and teachers by being aware of this source material - ideally by offering this material as a subject at Dutch academies for music education. The educational departments of music education can show us new, but at the same time, old and forgotten ways to teach music in the future.

[1] Juggling / young learning

[2] Nightingale

[3] Music from inside

[4] Music in your head

[5] Singing quarter

[6] Recommended is the reading about “*Comparing elements of aural skills training in music education to auditory activities in phonological awareness training in Dutch primary education, leading to the model of 5 Pathways for musical and phonological training in Kindergarten*” (Kullberg, 2022)

[7] Music as a craft

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