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음악적 이해의 폭넓은 확장을 위한 코다이 교수법과 상징적 표현 활동의 적용

Enriching Musical Understanding through Kodály-Inspired Drawing Activities: An Action Research Study

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Abstract The purpose of this action research study was to delineate the potential pedagogical integration of drawing activities with Kodály approaches in general music instruction. Nine participants voluntarily engaged in this study. They learned three children's folk songs within the Kodály framework (i.e., preparation, presentation, practice, and assessment). Drawing activities were added before and after the Kodály instruction to check how the participants' musical understandings have changed. The results highlighted the utilization of graphical codes and metaphors, the influence of non-English lyrics on personal imagination, the role of class discussions in cooperative learning, alternative visualization as non-standardized stick notations, and playful moments as musical memory aids. These findings hold implications for teaching practices in the context of elementary music classrooms, emphasizing the importance of student-centered learning and the use of drawings and class discussions as a means of assessing students' musical understanding throughout the learning process.

Key words: children's folk song, drawing activity, elementary music education, general music, Kodály

초록 본 실행연구의 목적은 초등 음악 교육에서 상징적 표현 활동과 코다이 교수법을 교육적으로 통합할 수 있는 가능성을 탐구하는 것이다. 이를 위해 연구자는 코다이 교수법(준비, 제시, 연습, 평가)을 기반으로 세 곡의 세계 전래동요를 9명의 참여자들에게 지도했다. 교수법 적용 전후의 악곡에 대한 음악적 이해의 변화는 상징적 표현 활동의 결과물과 학급 토론을 통해 수집된 질적자료를 분석하여 도출하였다. 연구결과는 다음과 같다. 첫째, 코다이 교수법 학습 이전의 상징적 표현 활동에서는 참여자들이 모국어가 아닌 가사를 다양한 그래픽 코드와 은유적 상징을 사용하여 시각적으로 표현하였다. 둘째, 상징적 표현 활동 이후에 참여자들은 학급 토론활동에 참여하여 동료참여자의 시각적 표현이 어떤 악곡을 듣고 창작되었는지에 대해 심미적 느낌을 바탕으로 추론하였다. 셋째, 코다이 교수법 시행 이후 참여자들은 음악적 요소를 기보법의 형태로 그리거나, 수업 시간에 학습했던 전래동요와 관련된 놀이를 음악적 기억의 일부로 묘사하였다. 이러한 연구 결과는 코다이 교수법을 적용해 악곡을 지도할 때 상징적 표현 활동과 학급 토론의 활용을 활용한다면 단순한 음악적 개념의 학습을 넘어 개인이 악곡에 다양한 의미를 부여하는 적극적 학습을 이끌 수 있음을 시사한다.

주제어: 상징적 표현 활동, 세계 전래동요, 음악 교수법, 초등 음악 교육, 코다이 교수법

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Ⅰ. Introduction

The Kodály instruction explicitly emphasizes a "sound before symbol" approach, suggesting that students learn songs by imitating the teacher's vocals rather than relying solely on standard musical notation (Dunbar & Cooper, 2020; Houlahan & Tacka, 2015; Scott, 2016). It ultimately aims to help learners facilitate a conceptual understanding of musical concepts, such as *ta* (a quarter note) and *titi* (a pair of eighth notes) (Bowyer, 2015; Gault, 2016). Albeit students initially listen to and learn a song from the teacher's voice, they are frequently encouraged to repetitively echo the song with a focus on the musical features. The learning process within the Kodály-inspired music class eventually and exclusively leans towards conceptual learning.

It has been acknowledged that students may respond to auditory stimuli in diverse manners, shaped by their imagination, past experiences, cultural backgrounds, and preferences (Kerchner, 2013; Kratus, 2017; Margulis & McAuley, 2022). Music listeners' personal meaning and their a wide range of emotions evoked through their interaction with music can be a pedagogical challenge for general music teachers. To scrutinize one's musical sense-making, extensive scholarly inquiry has underscored the importance of integrating drawing activities into part of music lesson plans (Carroll, 2018; Elkoshi, 2019; Fortuna & Nijs, 2020). Drawing can be an educational tool for capturing sounds and expressing students' varied learning experiences when listening to music (Reybrouck et al., 2009; Verschaffel et al., 2010). Notable strength of drawing activity in music class is that it visualizes how learners recognize, generate personal interpretations, and remember music (Elkoshi, 2015; Reybrouck et al., 2009).

From such perspective, the purpose of this action research study was to explore an integration of drawing activities into the Kodály instruction, built upon previous studies that have illuminated the transformative effect of drawing experiences on students' musical understanding (Carroll, 2018; Elkoshi, 2015, 2019; Fortuna & Nijs, 2020; Pitts, 2014). Prior studies have predominantly centered on student-invented drawings (e.g., Carroll, 2018; Elkoshi, 2015) or instrumental music contexts (e.g., Elkoshi, 2015). However, there is a lack of research investigating the changes in individuals' listening experiences before and after receiving Kodály instruction. Connecting to visual representations to enhance music listening within the Kodály-based approach, this current study delineated a process of how students formulate and change musical understanding before and after the Kodály instruction. This study sought to augment the visibility and comprehension of students' learning processes.

Ⅱ. Literature Review

1. Pedagogical significance of drawing in music education

Incorporating drawing activities in music education has been widely recognized for its educational benefits, including improved music recall and analysis (Blair, 2008; Carroll, 2018; Elkoshi, 2019; Han, 2016). The use of drawings can uncover students' musical cognition by visually representing audible sounds, fostering memory retrieval (Elkoshi, 2019). For example, Elkoshi (2019) found that a first-grade student used drawings to represent low and high pitches while listening to a piece, which facilitated memory retention.

Drawing activities also promote collaborative analysis and sharing of musical ideas among students (Blair, 2008; Carroll, 2018; Han, 2016). Drawings allow students to enter into their peers' musical perspectives, fostering recognition of commonalities and unique viewpoints (Blair, 2008). Carroll (2018) observed that children without formal music education refine their musical understanding through teaching and discussing songs with classmates, utilizing self-created notations. As students extract musical meanings from these notations, they engage in an exchange of musical insights, enhancing their comprehension of each other's musical perspectives in line with the constructivist view on knowledge construction (Choi, 2003; Wiggins, 2015).

2. Symbolic representations of music in drawings

Drawings provide a personalized way of encoding music, allowing students to create symbols that represent their auditory experiences and the connections between musical elements. Extensive research has categorized these symbols based on sonic parameters and affective responses (Gromko, 1994; Reybrouck et al., 2009; Seung, 2004; Verschaffel et al., 2010).

1) Non-linear relationship between sonic parameters and symbols in drawings

Studies have highlighted the non-linear relationship between music's sonic parameters and symbols in drawings (Carroll, 2018; Elkoshi, 2015, 2019; Reybrouck et al., 2009; Verschaffel et al., 2010). For example, older students with musical training tend to depict melodic contours in drawings, resembling non-formal graphical notations (Reybrouck et al., 2009). Even young

students without formal training can capture melodic contours and aid others in understanding the melodic direction (Carroll, 2018). Students' drawings also reflect their focus on pitch, melody, rhythm, or dynamics based on their musical training (Verschaffel et al., 2010). Studies conducted with young children suggest a predisposition to symbolize pitch through geometric forms and abstract symbols (Elkoshi, 2015, 2019).

2) Affective responses in drawings: Exploring emotional expressions

Researchers have discovered emotional responses in learners' drawings (Elkoshi, 2015; Han, 2016). Metaphorical forms and metaphors, for example, are often used to represent individually elicited emotions. Han (2016) observed fear represented as a flying witch by a middle school student after listening to Schoenberg's "*Pierrot in the Moonlight*." However, it is important to consider the influence of instructions, as students were shown expressionist paintings related to the music before drawing. In a different study, Elkoshi (2015) found that 4 to 9-year-olds listening to Claude Debussy's "*Jimbo's Lullaby*" without prior musical knowledge expressed feelings of tranquility through drawings of peaceful seas and dread through drawings of dragons. Collectively, these findings highlight the impact of contextual information and musical knowledge on students' emotional responses to music.

3. Kodály approaches as multiple learning modalities

According to Bruner et al. (1966), humans acquire knowledge in three stages: through movement (enactive), visual representation (iconic), and symbolic coding. In music education, this suggests that students can transfer their understanding into musical notation when they internalize concepts through movement and visual representation (Gault, 2016; Houlahan & Tacka, 2015). Kodály-inspired educators utilize these modalities to promote conceptual understanding and engage students in music (Houlahan & Tacka, 2015; Mason, 2012). They follow a sequential approach of preparation, presentation, and practice, allowing students to actively participate before focusing on reading notation (Bowyer, 2015). Movement and visual representations enrich students' grasp of musical concepts and serve as a bridge to interpreting notation. Hand signs are also used to enhance pitch awareness. This immersive approach caters to multiple learning modes, as music stimulates listening, observation, feeling, movement, and response (Miller, 2002). As a result, students develop proficiency in visual, auditory, and kinesthetic learning (Campbell & Scott-Kassner, 2019).

Taken together, the literature shows that Kodály approaches facilitate visual, auditory, and kinesthetic understanding of music. Yet, there is limited research on how students respond to music through drawings and interpret others' drawings within the context of Kodály approaches. Most studies have revolved around instrumental music and English-language children's songs (Elkoshi, 2015, 2019; Han, 2016; Reybrouck et al., 2009; Verschaffel et al., 2010). Correspondingly, it is crucial to investigate how non-English children's songs impact students' aural experiences when they sketch and verbally explain what they hear in educational settings.

4. Purpose and research questions

This action research study explored the effect of adapted Kodály-based instruction on how college students express their aural experience while listening to songs through drawings. Drawing activities have frequently been used in music classes as a tool for enhancing learners' musical comprehension. Examining changes in students' drawings during music listening can shed light on the process of building their musical understanding. The results of this study may have implications for music pedagogy by demonstrating the use of drawing as a formative assessment tool and an activity that allows learners to express their imagination inspired by musical experiences. The following research questions guided this study:

Research Question 1: What do college students' drawings show about music they heard before Kodály instruction?

Research Question 2: How do college students interpret peers' pre-drawings during class discussion?

Research Question 3: How does Kodály-based instruction affect their drawings and verbal explanations?

Ⅲ. Method

This study employed an action research design where teachers conduct research in their own classrooms to improve instruction and enhance student learning outcomes (Conway & Borst, 2001; Kim, 2022). Action research encourages critical self-reflection and acknowledges the interconnectedness between teaching and student learning (Bresler, 1995; Laprise, 2017). As a teacher-researcher, I investigated the impact of drawing activities in higher education settings

on college students' musical understandings and their interpretation of pictorial symbols in others' drawings. Additionally, I examined how a Kodály-based instructional approach influenced students' perceptions expressed through their drawings.

1. Participants

After obtaining the author's university Institutional Review Board (IRB), nine undergraduate students voluntarily participated in this study. All participants were enrolled in Music for Children and Youth, an elective music course designed for all baccalaureate students. I served as an instructor of record for this course and as a researcher for this study. Eight of the nine participants were female, while one was male. Their degree plans and academic levels varied (see <Table 1>). Each student was given a pseudonym to ensure anonymity.

<Table 1> Study participants' demographic data

Name	Degree plan	Academic level
Alice	Psychology	Freshman
Catherine	Psychology	Sophomore
Danielle	Psychology	Junior
Elena	Psychology	Senior
Grace	Family & Human development	Sophomore
Helen	Digital business innovation	Sophomore
Isabella	Digital culture	Senior
Kelly	Elementary education	Junior
Timothy	Music therapy	Senior

2. Data collection and procedures

This action research study was conducted during the Fall 2020 semester. The data were generated through college students' drawings of music, verbal descriptions of those drawings, individual interviews, class discussions, and reflection papers.

This study consisted of three sequential phases. In phase one, students received three audio-recorded samples of children's songs via Canvas, an online learning platform. The samples were: (a) "*A Ram Sam Sam*," (b) "*Jimba*," and (c) "*Ye Toop Doram*." The selection of folk music was intentional, as it was defined as folk music, including children's songs and games

(Houlahan & Tacka, 2019). I purposefully selected folk music to familiarize students with basic rhythmic and melodic building blocks that we would later explore in class, and I taught the music in languages other than English to inspire students to imagine the meanings of the lyrics. While students listened to each of the examples, each student drew a picture and provided a verbal explanation about their visual description for each song. Students drew pictures on paper or digital devices using any colors, symbols, or patterns they desired. Then, students uploaded the drawings and verbal descriptions to Canvas. After the files were uploaded, students participated in individual semi-structured interviews for approximately 20 minutes. Then, they attempted to determine the songs' title using clues contained within peer's drawings in a whole-group discussion for approximately 30 minutes during class. Students were given the option to select one of their peers' drawings and guessed the name of the song based on meanings of the symbols shown. The first individual interviews and group discussions were held at the end of September.

In the second phase of the study, students engaged in a Kodály-based sequential process of preparation, presentation, practice, and assessment. In the preparation stage, students learned musical concepts embedded in the song through kinesthetic/aural/visual activities. In the presentation stage, students learned the rhythm and pitch syllables and melodic notation for concepts in the song. In the practice stage, students incorporated the learned elements into the practices of reading, improvising, and composing to demonstrate what they had learned. In the assessment stage, students sang the entire song independently, read notation with hand signs, wrote new rhythm/melodic patterns, and improvised rhythm patterns via a call and response game.

The final phase of the study mirrored the first. Students repeated their listening to the same three musical samples. As they listened to the songs, they drew new pictures and then wrote verbal explanations of their drawings. After submitting three drawings and verbal descriptions to Canvas, students engaged in a second round of semi-structured interviews. Additional second round individual interview questions included: What do you think of drawing activities as a means of evaluating one's musical understanding? Then, students uploaded a final reflection paper focusing on their initial drawings, the four-stage learning process (*preparation*/ *presentation*/ *practice*/ *assessment*), and the second round of drawings.

3. Data analysis

The transcriptions of the 18 individual interviews and two class discussions were placed in Word documents. To analyze the data, I examined the 54 drawings, written descriptions, verbal

transcriptions, and nine final reflection papers. Following Conway and Borst's (2001) guidance, I employed coding techniques to derive meaning from the collected data and develop descriptive categories that organize the observed themes, reflection notes, and interviews. Laprise (2017) further suggested that action researchers review the data, create categories aligned with the research questions, and sort the data into the categories accordingly. Laprise also recommended the formulation of tentative claims based on the identified findings to address the research inquiries. Accordingly, I identified thematic ideas by carefully reading transcripts and assigned them to corresponding themes and subthemes.

4. Trustworthiness

In this study, I conducted interviews and observations of college students over a period of nearly 3 months during the Fall 2020 semester. Immediately after coding data, I shared the transcriptions and interpretations with the participants, giving them the opportunity to provide any corrections or additional information (Glesne, 2015). Two students sent minor corrections. To ensure a comprehensive and objective perspective, I sought peer review from fellow graduate students and faculty members, who provided feedback on my interpretations.

Ⅳ. Results

1. Research questions 1

1) Memorable musical features

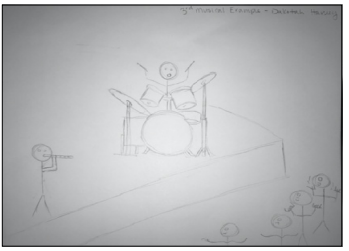
Participants consistently captured the salient aural aspects of the song through their drawings. Two primary musical components were identified in their descriptions: (a) form and (b) pitch.

(1) Form

Some of the drawings demonstrated the participants' discernment of the music's structural features. Among the three children's songs, the majority of participants represented the AB form in the song, "*Ye Toop Doram*." While absorbing the melody, they envisioned two separate occurrences transpiring in a consecutive manner. The participants conveyed the continuity of their

drawings, highlighting the contrast between the slow and fast sections (i.e., AB). They visually represented the two events and emphasized the demarcation point (i.e., chanting part in lyrics; "*Yek do seh*, *Lol' beh-day*" [I have the ball, one, two, three]) between the slow and fast sections.

For example, Alice created an image of a music performance, featuring two musicians—one playing the flute and the other playing drums—while an audience watched (see [Figure 1]). She explained, "I pictured the phrases that sounded like numbers being the drumsticks clicking together getting ready to start playing the drum set...on the bottom of the stage are people who are reacting to the playing" (Alice, 1st verbal description). Alice metaphorically associated the slow part with the flute's sound and the fast part with the drum player's performance, accompanied by the audience's cheers. She added, "the first part sounded like very soft, low, melodic and just very, very, like, very slowly...that's why that reminds me of a flute...then there's a part where it sounds like it's counting...they sounded more like numbers and counting" (Alice, 1st individual interview).



[Figure 1] Alice's 1st drawing of "*Ye Toop Doram*"

Likewise, Catherine's drawing showed the AB form by displaying two consecutive events (see [Figure 2]). She chose to portray a village on fire for the slow part of the music, followed by a group of people leaving the village for revenge during the fast part. Catherine's perceptiveness about the tempo change enabled her to accurately capture the AB form. In her interview, she mentioned:

> "The first thing I noticed is definitely like the tempo change from this lower part to the chanting and also that like the chanting was kind of like your own voice like you could change it in any tone you wanted to, but that it still sounded like uplifting" (Catherine, 1st individual interview).

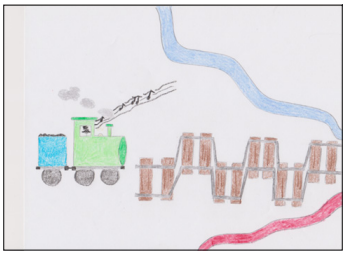
It is noteworthy that the participants' intentional representations in their drawings aimed to convey the same musical information in accordance with the AB form.

[Figure 2] Catherine's 1st drawing of "*Ye Toop Doram*"

(2) Pitch and timbre

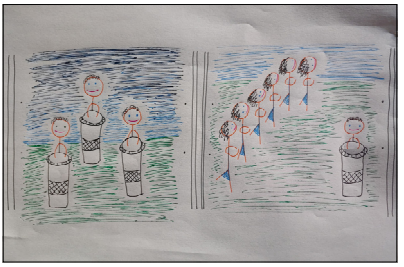
The interplay of pitch and timbre influenced the creation of another visual representation of the listening experiences. The participants discerned the changing pitch and tone colors by employing diverse visual shapes and symbols. More specifically, two participants discovered a way to use their own unique symbols along with colors to depict either pitch or tone colors, or both.

For instance, Danielle likened certain syllables in the lyrics of "*Jimba*" to a railroad track, symbolizing relative pitch (see [Figure 3]). The juxtaposition of the blue and red colors, symbolizing the words "*paparushka*" and "*papagai*" in the song lyrics, epitomized the harmonious progression. Danielle deliberately used two types of colors—blue and red. The distinct choice of two colors indicated the direction of the melody, with the blue line representing progression of the melody with "*paparushka*," and the red line representing the reverse direction with "*papagai*." In her explanation, Danielle expressed her intention to visually paint the relative pitch of the sounds to aid in remembering the song. She stated, "I drew this [different pitch lines in two colors] to remember to go higher, lower pitch...so it will help me like when I sing" (Danielle, 1st individual interview). Danielle's interpretation, associating each color with higher or lower pitches, demonstrated her deliberate effort to memorize the song.



[Figure 3] Danielle's 1st drawing of "*Jimba*"

Grace adopted explicit analogies to convey pitch directions, utilizing drummers and dancers in her drawing (see [Figure 4]). The three "*Jimba*" words were depicted with distinct notes placed at different locations: low, high, and middle. Furthermore, the syllables of the lyrics, "*tra-la-la-la-la-la*," symbolized ascended pitches, which corresponded to the movements of the dancers, showing the connection between melodic contours and lyrics. When reflecting on her drawing of "*Jimba*," Grace expressed, "I feel like I did sort of focus on the melody and pitch, and the drummers and dancers kind of go with the pitch of the song...so I can remember easier kind of how the song goes" (Grace, 1st individual interview). Grace's interpretation of the music enhanced her musical memory.



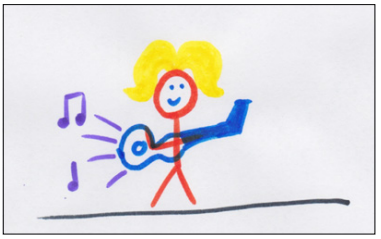
[Figure 4] Grace's 1st drawing of "*Jimba*"

Participants captured the melodic contours, especially the fluctuations in pitches, as a means of remembering the song. They employed colors and metaphors (e.g., drummers and dancers) to create associations. While their drawings may not resemble conventional musical notations, they still aimed to depict and represent musical elements, merging musical symbols based on their own constructed meanings.

2) Evoked imaginations

When prompted with "*A Ram Sam Sam*," participants predominantly focused their drawings on their imaginations and constructed personal narratives based on the lyrics' meanings. They linked emotions associated with the recurring word "*Gulli*" in the song to their own experiences, utilizing colors and metaphors to establish connections between specific lyrics and feelings. For example, Timothy's drawing portrayed a blond-haired guitarist, representing the word "*Gulli*" that reminded him of an acquaintance who played the guitar (see [Figure 5]). He elucidated the importance of his drawing, articulating, "I caught the word "*Gulli*" in the lyrics of this example...

the boyfriend of our guitar professor is Icelandic, and he happens to be named *Gulli*. So, as soon as I recognized that word, I thought of him!" (Timothy, 1st verbal description)



[Figure 5] Timothy's 1st drawing of "*A Ram Sam Sam*"

Due to the non-English nature of the word, "*Gulli*," the participants exhibited a variety of responses. Catherine chose to illustrate the word with a beehive and flowers, symbolizing the feeling of "*Gulli*" as smooth like honey (see [Figure 6]). She used the musical term "legato" to convey a sense of smoothness and depicted the lyrics through the image of swaying flowers and flowing honey. Catherine explained:

> "*Gulli* sounded more like a legato type of articulation...so I tried to keep it consistent with like the smoothness of legato notes and the smoothness like honey...and the same thing with the motion of the flowers is it's a very like smooth like motion in the wind" (Catherine, 1st. individual interview).

[Figure 6] Catherine's 1st drawing of "*A Ram Sam Sam*"

Danielle's depiction of "*Gulli*" was influenced by Halloween (see [Figure 7]). She said, "I drew the ghosts because the phrase "*Gulli*" reminds me of a ghoul and a ghost which are both monsters...they are knocking at the door because it is Halloween and they are trick-or-treating" (Danielle, 1st verbal description). Danielle integrated the frequency of the word "*Gulli*" into her

drawing by inserting an equivalent number of ghosts, ensuring that the correctness of the lyrics matched her musical memory: "I drew five ghosts because I heard "*Gulli*" is repeated five times" (Danielle, 1st individual Interview).

[Figure 7] Danielle's 1st drawing of "*A Ram Sam Sam*"

Despite all participants were exposed to the identical word, "*Gulli*," each individual conjured a unique mental representation. Remarkably, the participants relied more on the lyrical content than the musical elements when recalling the song. Non-English lyrics often stimulated personal imaginations ranging from autobiographical memories to fictional narratives.

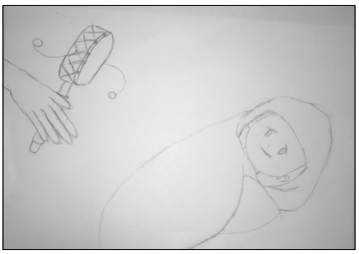
2. Research question 2

1) Finding emotional connections between drawing and music

During class discussion on the drawings of their peers, participants commonly used emotional words that arose from initial impressions of the drawings. Participants aimed to discern distinct emotions such as happiness, relaxation, fear, or tension in order to ascertain the title of the song based on their peers' drawings. Put simply, it was common for them to employ words that described positive or negative emotions to establish a connection between the music and their own feelings. During the discussion, the participants primarily concentrated on the drawings associated with two songs, namely "*A Ram Sam Sam*" and "*Ye Toop Doram*."

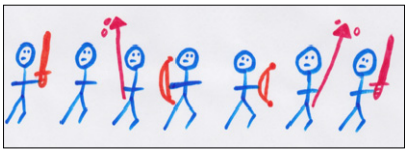
When observing Figure 8, participants often used the words "happy" and "relaxed" to characterize the positive emotions conveyed by the drawing. One participant stated, "I think it's probably the second one [*A Ram Sam Sam*] because that one looks the most happy and the baby has big smiles and it makes me happy as well, it's like major sounding" (Timothy, group discussion). All the other participants unanimously agreed that "*A Ram Sam Sam*" sounded the happiest, as

depicted in [Figure 8]. Another participant, while looking at the drawing, envisioned a mother singing a lullaby to a baby. This echoed this sentiment by saying, "It reminds me of the second song...makes me relaxed like a lullaby that a mother would sing to a child" (Danielle, group discussion).



[Figure 8] Alice's 1st drawing of "*A Ram Sam Sam*"

Figure 9, an original drawing associated with "*Ye Toop Doram*," elicited statements related to adverse emotions such as battle, war, fear, and a lesser degree of happiness. The majority of participants recognized a distinct part in the song where shouting occurs. Participants had the prevailing belief that [Figure 9] depicted a battle scene where warriors shout as they march. For example, one participant commented, "I think it was like going to war, kind of feel scared, but I thought it sounded a lot like people going into battle and then everyone chanted when it like singing together" (Helen, group discussion). Another participant echoed this sentiment by stating, "maybe this drawing is the third one [*Ye Toop Doram*], just because they appear to be shouting to go to battle in the drawing and that reminds me of the shouting part in the third example" (Grace, group discussion).



[Figure 9] Timothy's 1st drawing of "*Ye Toop Doram*"

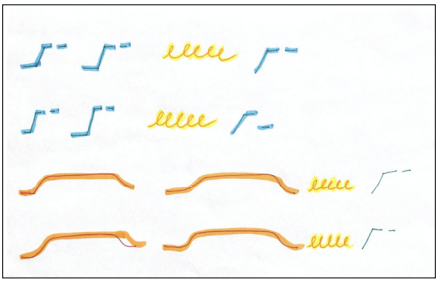
3. Research question 3

1) Alternative visualization as non-standardized stick notations

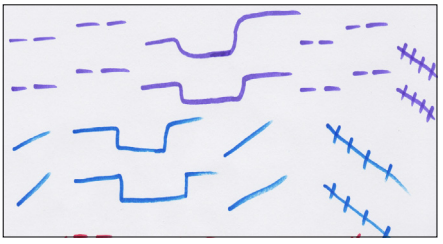
Instead of using the stick notation learned from the Kodály instruction, participants constructed

their own representations of melody contours (see [Figure 10] and [Figure 11]). Individual interviews with the participants and their explanations of their drawings revealed their use of various musical terms and concepts. Participant statements regarding musical terms encompassed varied musical components such as a pair of eighth notes, a quarter note, syncopation, ascending/descending pitch, and binary form.

Participants used lines and shapes with different colors to aid in their musical memory recall. Catherine, for instance, used distinct colors in her drawing to differentiate between rhythmic patterns and melodic contours, which were determined by the syllables in the lyrics (see [Figure 10]). In her explanation of the drawing, she said, "I used different colors to represent the different patterns that occur throughout the song to help me remember those elements, while also distinguishing them for the viewer and listener" (Catherin, 2nd Individual Interview). Similarly, Timothy used colors in his drawing to convey rhythm patterns and musical structure, using purple for the A section and blue for the B section (see [Figure 11]). He explained his approach, stating, "Since the example has a binary (AB) form, I used two differently colored markers for my notation; a purple marker for the A section and a blue marker for the B section" (Timothy, 2nd verbal description).



[Figure 10] Catherine's 2nd drawing of "*A Ram Sam Sam*"



[Figure 11] Timothy's 2nd drawing of "*Jimba*"

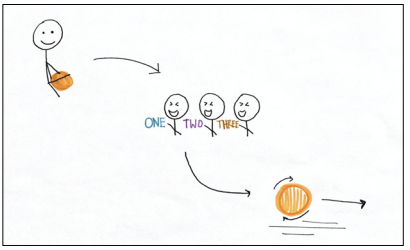
2) Playful moments as musical memory aids

Participants' drawings corresponded to the singing games associated with "*Ye Toop Doram*." The singing games, which were taught as part of the Kodály instruction, served as a means to remember the music. Timothy articulated his experience as follows:

> "I couldn't help but draw out a real image...I really enjoyed learning this song in class, and particularly learning the meaning of the words to children in Afghanistan. Naturally, I chose to depict a scene corresponding to the situation in which we enjoyed the singing game before" (Timothy, 2nd verbal description) (see [Figure 12]).

[Figure 12] Timothy's 2nd drawing of "*Ye Toop Doram*"

Timothy's drawing of the ball game aided his memory of the song, "*Ye Toop Doram*," since the lyrics contained ball game instructions in the language of the song (i.e., Farsi) where "*Ye Toop Doram*," "*Yek Doh Seh*," and "*Lol-beday*" equate to "I have the ball," "One, two, three," and "Roll it away," respectively. In addition, Catherine painted a similar scene closely connected to the singing game. She remarked, "I also based my drawing off of what we learned about the song during our class time...I felt that we took an interesting take on learning the song this time while using the Kodály methods" (Catherine, 2nd individual interview) (see [Figure 13]). Catherine attempted to represent the lyrics of "*Yek-Doh Seh*" lyrics as children shouting the numbers "one, two, three" in her drawing. She produced a single image representing the singing game, explaining "I wanted to use these images not only to identify the repetitive elements of the lyrics, but also to represent the lyrics and their meaning in English so it is easier for me to remember" (Catherine, 2nd verbal description).



[Figure 13] Catherine's 2nd drawing of "*Ye Toop Doram*"

V. Reflections and Implications

This action research represents a new pedagogical approach to teaching and learning general music by integrating drawing activities with Kodály approaches. The purpose of this study was to examine the influence of this integration on the instructional techniques of general music teachers and the musical comprehension of students, specifically concerning music listening. Drawing activities were incorporated within the four-stage learning process (i.e., preparation, presentation, practice, and assessment) inspired by Kodály instruction. Analyzing students' cognitive and emotional responses to children's songs, this study sought to carefully analyze the changes in their musical knowledge. Overall, the results suggests that varied colors, shapes, lines, or individual narratives behind the drawings can be converted into musical parameters such as rhythm, melody, form, tone colors, thereby contributing to students' own musical sense-making.

The first research question examined participants' initial drawings and revealed that they vividly portrayed notable musical characteristics and elicited imaginative responses. The results of the first phase in this study revealed that participants used various graphical codes and metaphors to encode formal aspects of musical components. Prior to Kodály instruction intervention, drawings were associated with form, pitch, and timbre responses or emotional responses linked to personal narratives about music. The results indicated that students utilized metaphors not just to capture musical structure, but also to depict pitch. These findings also corroborate the previous studies (Barrett, 2005; Elkoshi, 2015, 2019; Reyrouck et al., 2009) that highlighted students' perception of dominant musical features (e.g., pitch polarity and dynamics) during listening tasks. Moreover, the results demonstrated that non-English lyrics in children songs stimulated individualized imagination and storytelling. For example, the repetitive word "*Gulli*" in the lyrics of "*A Ram Sam Sam*" triggered participants to imagine different images, such as a guitar player, honey

dripping from a beehive, or a ghostly figure. When asked to create visual representations to remember the music, participants engaged in introspection, establishing a connection between the word and their own emotions. These results aligned with the argument that incorporating drawing as a reflective tool enhances music listening experiences, fostering personal imaginations from autobiographical memories to fictional scenes (Elkoshi, 2015; Margulis & McAuley, 2022). Collectively, the results suggest that the same children's songs with non-English lyrics elicit a wide range of personal mental images in different listeners prior to learning formal instruction.

The second research question explored participants' speculations on their peer's drawings. During class discussions, participants compared their aural information on three children's songs with their peers' invented symbols. The participants began by connecting their personal feelings from the songs as an entry point for their interpretation of their peers' drawings. This suggests that participants demonstrated a tendency to emphasize their emotional reactions and used them as resources to evaluate the suitability of their peers' drawings. These findings support the sociocultural perspective on learning (Battistich & Watson, 2003; Walkup-Amos, 2020; Wiggins, 2015), emphasizing the importance of cooperative learning and the exchange of ideas. This also implies that a more student-centered learning environment increases the construction of knowledge.

Furthermore, the final phase of this study demonstrated that participants' drawings appeared to be consistent in two ways: visualizing non-standardized stick notations and playful moments. Initially, the drawings of the first phase seemed to be naive ways of representing music, yet the results of the last phase aligned with conventional forms of music notation, namely in terms of rhythm and melodic contours. Kodály-inspired instruction likely solidified the construction of musical understanding and facilitated participants' capacity to produce stick notations that reflect sound and song. Additionally, participants' drawings demonstrated that singing games in Kodály instruction facilitate language-learning by fostering an understanding of the inherent connection between the meaning of words and movement.

This study has influenced my teaching practice as a Kodály-inspired general music teacher. My original teaching goal was for students to subconsciously learn musical concepts through singing games and consciously construct musical concepts that could be measured at the end of their learning journey. Nevertheless, the results from this study suggest that participants' musical sense-making varied from person to person, therefore questioning the notion that students should exclusively acquire the exact knowledge that the teacher intended to impart. The results yielded evidence against my intended teaching objective, whereby I anticipated that students would learn both the particular musical concepts and the knowledge I aimed to impart at the end of the class.

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