

# RELATIVE SOLMISATION AND ZOLTÁN KODÁLY'S METHOD IN ESTONIA

TIINA SELKE

Baltic Film, Media and Arts School, Tallinn University, Estonia  
tiina.selke@tlu.ee

## ABSTRACT

This paper analyses the history of relative solmisation, adaptation and the changes of the Zoltán Kodály's method and related teaching materials in Estonia during about a century. Estonia is known by its choirs and song festivals. The quantity and quality of the choirs is one example of music education in the comprehensive school. In order to keep this high level of music-reading and music-writing skills, we should know the history of the success and obstacles that have accompanied us in the use of the method.

The traditional content of music education has been singing and musical literacy. One of the tools - relative solmisation, or the Kodály method as we know this concept in Estonia, has been a part of music pedagogy in Estonia since about the middle of the 20th century until today. In spite of the rise and relapse, like in Hungary (Pintér, Csíkos 2019), Kodály's relative solmisation (known in Estonia as the JO-LE-MI method) is still in the official national curriculum as a one of the basic methods and is in active use.

The analysis is based on the analyses of the pedagogical media in 1950–2007, analyses of the school songbooks between 1950–2020, questionnaires provided in 2000–2017, and the experience of the author of this paper as a supervisor of the pedagogical practice of the MA students in music teacher education from the 1990s and the author's experiences as a primary school music teacher since the 1970s. This paper is an elaborated and updated version of the speech held on the 30th anniversary of the Kodály Institute in Kecskemet in 2005.

Keywords: music education in Estonia, relative solmisation, Kodály method

“Music is a spiritual food for the human soul.”  
(Zoltán Kodály)

## HISTORY

Estonia, like Hungary, has been for a long time under the **influence of German** educational ideas and music. Even the first curriculum (1917) that came into force in Independent Estonia in 1918 was compiled on the basis of the German one (Selke 2007).

It should be pointed out that in the middle of the 19th century, the Germans had a leading position in innovative education (F. Fröbel, *Tonika-Do* method), but these innovations drowned into the reality of Prussian education at the end of the century.

The Baltic German-language schools in the towns used teaching materials printed in Germany. These music textbooks followed the relative method already in the mid-19th century. The method was known as the Paris-Cheve-Gale method. In 1862 the first handbook was printed in Estonia, in Tartu (Dorpat) “Practicsher cursus de Cheveé’cshen Elementar-Gesang-Methode” by school supervisor Carl Oettel. As the German-speaking community did not have many connections with the Estonians, we can not see any direct impact on the Estonian music education. However, the influence could appear decades later through the students, as in the 1890s, about 75% of the students of German schools in the Baltic provinces were non-Germans and came from the countryside (Ernits 2013).

Like in Hungary, at the beginning of the 20th century, in Estonia, there came a turning point in the research of genuine folklore. In 1904, the systematic and scientific gathering of folksongs started. At the beginning of 20th century, especially in the 1920s, a similar historical background and music-political circumstances served as a good basis for the national music education in both countries. The question about the aim and content of school-music and the role of traditional music was raised at the conference of Estonian music teachers in 1925.

The searches for new ideas led us into the north and the west. In the 1920s-30s, Estonian music teachers participated in pedagogical courses in Finland where the relative *Tonika-Do/Solfa* approach was introduced. August Kiiss, Evert Mesiäinen and later Riho Päts at the front spread the idea of the relative method in spite of obstacles and strong opposition from the conservative music teachers. The step-names of the pitches (Y-TE-KO) and hand-signs by A. Kiiss were partly used. Some schools in the towns worked effectively using the elements of the concept in the pre-war time. Thus, we can say that the **first wave** of relative solmisation was **influenced by Finnish music pedagogy**, V. Siukonen, A. Törnudd, etc. (Selke 2007).

At the beginning of the 1960s, the rhythm-names/syllable by R. Päts (tam=ta, ta-ra=ti-ti, ta-ra-ta-ra=ti-ri-ti-ri etc) were widely used. In 1962,

R. Päts's methodical handbook for music teachers was published, titled "Music education in the comprehensive school" ("Muusikaline kasvatus üldhariduslikus koolis: metoodiline käsiraamat"). This book was intended to be an example of relative solmisation in the classroom. Unfortunately, the dominating educational standpoint was against the new method, and therefore, the material had to be reworked by introducing absolute pitches in this book (Selke 2007).

A crucial point for Estonian music education was the conference of the International Society for Music Education (ISME) in Budapest in 1964. The Estonian delegation headed by R. Päts with young choir conductor and music teacher Heino Kaljuste among them were amazed by the practical performances of children. H. Kaljuste has written in his biography, "What was heard and seen in Hungary led me to a strong belief and understanding that if we want students to understand and participate in musical literacy, the only way to accomplish it is through relative music-study" (TMM, f. M 94, n. 1. s. 4: 25-34, 30). The personal contact between Z. Kodály and R. Päts (1999) at the conference and the strong impressions from Hungarian music education provided an enormous stimulus for Estonian music education thereafter.



**Figure 1.** Pillows with the step-names (example from the kindergarten).

As a result, the scale/step names were adopted mainly by H. Kaljuste, and the method got the name JO-LE-MI. The old rhythm names (tam-tara by Päts) and the principles were replaced with new ones – similar to Hungarian ta- titi, etc. The symbolic colours for the scale/step names (red So, blue Mi, green Ra and yellow Le in Estonia; in Hungary, green Do and lilac La) and other elements (hand signs) were adopted in the songbooks for the comprehensive school (see Figures 1 & 2). Such colourful symbols provided the opportunity for a playful **introduction of the steps in the preschool** already.

Thus, for instance, when teachers teach step names SO-MI-LE-RA in singing activities, they use toys of different colours, e.g. cars, pillows, etc. (Figure 1).

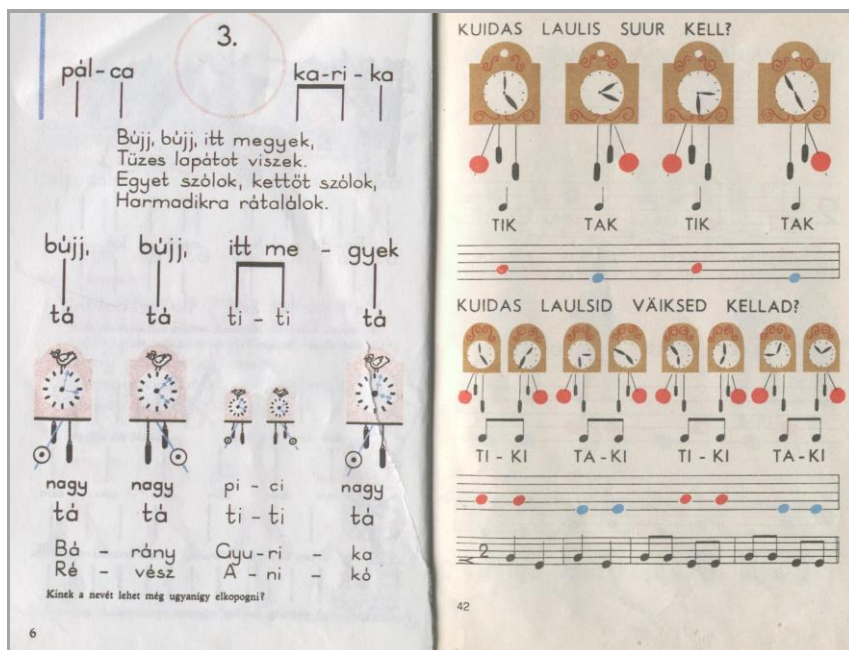
The figure shows two pages from a songbook. The left page is Hungarian and the right page is Estonian. Both pages feature illustrations of marching bands and musical exercises. The Hungarian page includes a scale exercise with 'szó' and 'mi' labels, lyrics in Hungarian, and a musical staff. The Estonian page includes a scale exercise with 'KES EI SAMMU KORRAGA', lyrics in Estonian, and a musical staff.

**Figure 2.** Hungarian (left) and Estonian (right) songbooks for the 1st grade (Adam, Kodály 1993: 42) (Päts, Kaljuste 1971: 83).

Exceptional in Estonia was the SO- clef, which helped to find the place for SO and MI (Figure 2, right, the exercise at the bottom of the page on the staves). The SO-clef was in use during the first year of study until the JO-clef was introduced in the second grade. The same songs (see Marching song, Figure 2)

and even the design of the books were taken over. The watches in the Hungarian and Estonian songbooks were of the same shape and size (Figure 3).

Furthermore, JO-LE-MI teacher-education was set up at Tallinn Pedagogical Institute. Solfège in the Music High School by the Conservatory (now by the Estonian Academy of Music and Theatre) and in special music classes in several basic schools started using the relative solmisation JO-LE-MI from the school-year 1964/65 already.



**Figure 3.** Hungarian (left) and Estonian (right) songbooks for the 1st grade (Adam, Kodály 1993: 6) (Päts, Kaljuste 1968: 8).

By the initiative of R. Päts and H. Kaljuste, who became a successor of Päts at Tallinn Pedagogical Institute (now Tallinn University), a special methodical centre with numerous examples and teaching materials was established. Numerous methodical materials (Kodály's *Ötfokú zene I-IV*; *15 Ketzsolamu Enegyakorlat* etc) as well as recordings were brought from Hungary. These books and music were actively in use at the study course on the Kodály method at Tallinn University course until 2015.

At the conference in Budapest, R. Päts met Z. Kodály who gave him as a present eight songbooks of his. These songbooks further became a source for new Estonian ones. Two different types of teaching material-songbooks were issued: from 1969 *JO-LE-MI* songbooks for special music classes (more than 2 hours per week of music and solfège) compiled by H. Kaljuste; and from 1970, songbooks for the comprehensive school (2 hours per week until the 5th grade, later one hour per week) compiled by R. Päts and H. Kaljuste. Also, a special handbook for music teachers of the primary classes was published (Päts, Kaljuste 1969). To summarize it, the **second wave** was **inspired by Zoltán Kodály and Hungarian music education**.

Regarding the concept by Kodály, the Estonians mainly take into consideration its technical aspect – relative solmisation, hand-signs and rhythm syllables. Relatively less has been talked about Kodály's philosophical concept.

The resume of the concept is:

- the utilization of early musical experiences;
- music education on the basis of one's own musical culture (native folk music and children's singing games);
- the movement via one's own roots to the folk music of other cultures (including jazz), classical and composed music, world music;
- the domination of vocal activities (as voice is the first, most natural and accessible musical instrument) and choral music;
- musical literacy as a basis for all and throughout life; music belongs to everyone.

In some sense, the idea of „musical mother tongue” is a phenomenon of nationalism which was strongly pushed aside during the Soviet regime. The fact is that among the unified curriculums, Estonia was the only republic in the Soviet Union that had its own songbooks (for grades 1-12), and was privileged to have 11(12) years of music education in the general school, instead of 7 years in most of the other republics. Such an exceptional situation enabled Estonia to turn towards national traditions. Many runic songs, the ancient layer of the Estonian folklore, started to find their way into the songbooks in the 1970s.

Under the circumstances of the Soviet dashing patriotism and “international education” (on the basis of the music culture of the Soviet republics), the music culture of small nations was still brushed aside, and even downgraded. Although this was the time when the study of Finno-Ugric people and languages started and voyage's of discovery to the Uralic people were provided by Estonian folklorists the results of these studies were not widely popularised (except for some films). Only through Kodály's songbooks the **musical culture of smaller Finno-Ugric cultures** could be introduced. For example,



Mari's pentatonic folksong *The Snail*, printed first in 1968 in the songbook for the 1st grade (Päts, Kaljuste 1968: 58), has become a very popular canon and still has a place in many new songbooks for the primary classes (Veskimäe, Härma 1996/1999/2001; Urbel, Pullerits 2003/2005/2007; Anier, Muldma 2012/2017; Pullerits 2019) (Figure 4). Unfortunately, there have been no new ones added, even though the relationship with Mari's became closer.



**Figure 4.** *The Snail* in Hungarian (above) and Estonian songbooks for the 1st grade (Adam 1993: 10) (Päts, Kaljuste 1968: 12; on the right Päts, Kaljuste 1980: 14).

To illustrate the influence of Kodály's songbooks, it should be said that in some of the songbooks compiled by Kaljuste and Päts for primary classes, many Hungarian songs were included, as many as Russian-Soviet songs. We can find plenty of examples (mostly translated by Kaljuste) of **Hungarian folk and children's songs** as well as songs by Z. Kodály, B. Bartok, L. Bardos and other Hungarian composers. Thus, we can speak eager about the particular influence of Hungarian music than Soviet one (Selke 2007)!

## THE ROLE OF HEINO KALJUSTE IN THE ADAPTATION PROCESS

H. Kaljuste, the well-known conductor of the children's choir Ellerhein and lecturer of music pedagogy at universities, worked also as the musical advisor at the Ministry of Education from the 1970s. In order to be in touch with the real situation in music education, to face all the difficulties and problems experienced by the music teachers, he felt the responsibility to work as a music teacher in the ordinary comprehensive school in 1980-88. H. Kaljuste was worried about the future of music education and choir movement .

His work was positively reverberated in several methodical articles (Kaljuste 1981, 1988; Otsides 1986) and in the handbook for music teachers, which has remained a manuscript until now (Selke 2006). His ideas for renewing the school music program and including the world music found acknowledgement and use in the programs in the 1990s after his death.

The main principles of the relative solmisation and *musical mother tongue* were included in his songbooks for the 3rd and 4th grades of the comprehensive school, published in the period of new Russification in 1984-1986. In the spirit of Kodály, national musical roots – the runic song, ornaments from national costumes illustrating the songbook – served as the basis of the book.

A great **homage to Z. Kodály** were two articles “Zoltan Kodály and his times” (“Zoltán Kodály ja tema aeg”)(Kaljuste 1982) and “20 years of JO-LE-MI” (“20 aastat JO-LE-MId”) (Kaljuste 1984) in the magazine *Education*. Another field of Kaljuste's activities was the introduction of the method in Estonia and in the republics of the Soviet Union. H. Kaljuste's **children-choir Ellerhein** has been for a long time the avant garde in the Estonian children's choir movement as well as in music education. The work in the choir is completely based on the Kodály method and the method works successfully until today. Numerous performances and workshops for music teachers from all over the world and the articles in the Russian media have introduced the concept and the richness of the possibilities of the method.

However, the method (with all the elements and philosophy) was officially taken into use only in Estonia (partly in some other republics



like Latvia, Lithuania, Russia, and Georgia). This was not easy due to the pressure of Soviet central authorities and the spreading of the music education concept by D. Kabalevski. H. Kaljuste took the most suitable part of Kodály's songbooks and creatively used and adopted this material in/for the Estonian conditions:

- adopted the names of steps of the relative scale and hand-signs
- studied an enormous share of Estonian folksongs and chose folksongs for songbooks according to pedagogical aims
- adopted and translated songs of different Hungarian composers and folksongs for Estonian songbooks

To summarize, it should be said that setting up the JO-LE-MI system was not difficult in the mid-1960s. Kodály's concept with the philosophical background and the emphasis on the national musical folklore expanded due to the political situation – there was a period of thaw in the 1960s which enabled to turn towards the pedagogical experiences and concepts abroad. On the other hand, there was a former theoretical and practical base with the pedagogical material from 1930s in Estonia. Both approaches aimed at getting rid of German educational dominance and appreciating own/national musical traditions.

Thanks to Heino Kaljuste, the Kodály concept flourished during 30 years and was continuously developed. Thanks to the Kodály approach – the music-reading ability as well as the technical and artistic level of the school choirs improved considerably during the 1970/80s. The best proof of this was that the number of singers in the All-Estonian School Choir Festival rose to 20 thousand.

However, it should be stressed that mainly/particularly the technical part, the technical elements of the concept were in spotlight in the 1970s and 80s. In the late 80s, the interest turned towards the philosophical aspect of the concept – the national roots.

In the article "Thoughts about music teaching at school", published in 1981, H.Kaljuste has made a short summary of Z. Kodály's concept – "Z. Kodály's music-study's "backbone" is human voice and its exploration in singing activities along with children's conscious learning of music-reading basics".

## CHANGES IN THE 1990S AND TODAY

The years of Estonian independence in the 1990s opened to Estonia the world with its music-pedagogical versatility – alternative pedagogies, elements of the Suzuki method, music therapy, and Orff-boom. Under the conditions where pedagogical ideas emphasised free improvisation, creativity, self-expression, Kodály's method seemed to be too traditional because of the routine training of the musical motives and the melodic shapes of steps.

The research conducted in 1999 revealed that about 34% of music teachers did not use relative solmisation at school. A decreasing tendency to use the JO-LE-MI method was predicted. It seemed that there was no place for relative solmisation any more – in the new songbooks for the 3rd-6th grades in mid 90ies, there was no relative approach, and the school music program gave for music teachers the possibility to use an absolute or relative approach *ad libitum* (Selke 2019).

The requirements of music reading in the national curriculum have decreased in every new curriculum since the end of the 1990s. When earlier the students in both the first and second school stage had to know the scales and be able to sing simpler songs with the scale names from notes, in the curriculums from 2002 and 2011 this is no longer required.

Thus, it can be concluded that although the JO-LE-MI method is still in the national curriculum, and has an important role in music teachers preparation, JO-LE-MI method does not support the use of relative notes-reading method in later school stages.

Several MA studies have also shown the rare use of the relative method in recent years – this trend seems to be similar to Hungary (Pintér, Csíkos 2019). Thus, for instance, a survey of music teachers revealed that the JO-LE-MI method was seldom used at teaching choir songs. Teaching mainly took place by following the teacher singing (imitating) or by singing along the melody played on the piano (Tamm 2012; Rindberg 2016).

In the overview by Statistics Estonia, 2008-2020 (Statistikaamet 2021) the number of children and young people engaged in choir singing has been declining continuously since 2014, being the lowest over the period under study. To which extent this decline is related to the disappearance of the relative method has to be studied further.

The **end of the last decade** led to the **third wave**, which brought up the **philosophical ideas of Kodály** and the ways worked out by Heino Kaljuste. The values of the concept could be seen from the following three aspects.

From the **social point of view**, the national movement brought national identity into the spotlight:

- more and more attention was paid to the musical identity. On the other hand, as a member of the EU, national variety and diversity, the traditional culture and folk music became valued;
- folklore as an elective subject was introduced in the school curriculum. Activities inspired by folklore happened at a wide range from dance and singing to making national music instruments and handicraft. For example, in several songbooks for primary classes (Kangro 1996; Anier, Muldma, Selke 2017; etc) there are instructions for making different national pasture instruments (willow-whistle, humming top, cheek instrument etc).

From the **pedagogical point of view**, the values include the following:

- simple folksongs and JO-LE-MI enable differentiated teaching, give children with lower musical ability courage, higher self-esteem and help them participate in common singing and in choir singing. The system also develops their musical mind;
- in the teaching of playing instruments, the relative JO-LE-MI method at the first steps of the study/ with the beginners started to be used both in classroom music (recorder, 6-string-kannel/ zither) and in music schools;
- a one-year course of relative JO-LE-MI stands in the curriculum of music teacher education;
- musical literacy is the basis for sustainable choir-movement – all printed materials of the 13th Youth Song Celebration in 2023 have JO-LE-MI marks/comments in the score;
- high level of Estonian choirs in the international music life, the living tradition of song festivals despite the rather complicated repertoire – these are also the fruits of the previous decades of school music. It should be stressed that all Estonian top children's choirs (Ellerhein Girls' Choir, Estonian National Opera Boys' Choir, Tallinn Boys' Choir) use the relative method daily;

- and finally, looking optimistically into the future, there are at least two generations of music teachers who carry on the main ideas of Kodály's concept, enriching it with new elements from other approaches.

From the **musical point of view**, the values could be seen in the 21st century songbooks:

- the rhythm of the mother tongue is the basis for vocal, rhythm and instrumental activities
- the notation of the rhythm of the word is based on the spoken Estonian language,
- the basis of the school singing teaching became practically the Estonian folksong heritage in the primary classes
- live music - singing as the most traditional musical activity has kept his dominating role in the music classes besides listening to music at all age-levels of the school (Selke 2019). Even the spreading of technical devices (online learning materials, Youtube, etc.) and the active use of instruments in accompanying singing in the first and second stages of school have not been able to push out singing, as recent studies show (Selke 2019). Singing is one of the most favourite activities in the music lessons for both students and teachers.

## CONCLUSION

However, the last decades have shown the development of the method:

- all printed teaching materials (music books and textbooks) for the primary and to some extent for the secondary school use relative method;
- special chapter *Music educational concept of Zoltán Kodály* in the manual for music teachers "Didactics of music education" (Nei 2014).
- the Youth Song Festival since 2004 up to the next in 2023 have used in the printed choir-scores relative comments (modulations, etc.). This fact evidently shows the interconnection of the choir movement with classroom music and music education;
- since 2003, special competitions have been held in the subject Music (Muusika olümpiaad) for comprehensive school children that include written and oral exercises in the relative system.

More than 20,000 singers in the choir at the last Estonian Youth Song and Dance Festival *Mina jään* [I will stay] in 2017, outstanding choirs, new school songbooks, printed materials with JO-LE-MI marks/comments in the score of the 13th Youth Song Celebration *Holy is the Land* in 2023 – these facts serve as the evidence of the standing values and the sustainable development of the concept. By today, the concept has integrated elements of several approaches and become an independent JO-LE-MI approach which has found its core place in Estonian music education. There is nothing more natural in music than the human voice – and that is exactly where Kodály's concept begins.

### Archive

TMM, f. M 94, n. 1. s. 4. Kaljuste, H. Autobiograafia. [Autobiography. Manuscript], p 25-34, 30.

### REFERENCES

- Ádám, J., Kodály, Z. (1993). Enekes Könyv. Altalános iskola, I. osztály. Budapest: Nemzeti Tankönyvkiadó.
- Anier, K., Muldma, M. (2012/2017). Muusikamaa : III klassi muusikaõpik [Songbook for grade 3]. Tallinn: Koolibri.
- Anier, K., Muldma, M., Selke, T. (2009/2014/2019). Muusikamaa I klassi muusikaõpik. [Music land songbook for 1st Grade] Meelis Lainvoo, Mall Põldmäe (Eds.). Tallinn: Koolibri.
- Ernits, T. (2013). Muusikaõppekirjandus ja laulmisõpetus saksa õppekeelega koolides aastatel 1860-1914. [Music education literature and teaching of singing in schools with German as the language of instruction in Estonia 1860- 1914]. Tallinn: Tallinna Ülikooli Kirjastus.
- Kaljuste, H. (1981). Mõtteid üldhariduskooli muusikaõpetusest [Some thoughts about music education in comprehensive school]. – Nõukogude Kool, 10, 51-54.
- Kaljuste, H. (1982). Zoltán Kodály ja tema aeg [Z. Kodály and his area]. – Nõukogude Kool, 12, 54-56.
- Kaljuste, H. (1984). 20 aastat JO-LE-MId [20 years of JO-LE-MI] (H. Kaljuste, E. Üleoja, E. ja R. Kõrgemägi, T. Loitme). – Nõukogude Kool, 9, 48-53.
- Kaljuste, H. (1988). Muusikaõpetuse uutmise mõtteid [Some thoughts about renewing of music education]. – Nõukogude Kool, 11, 49-50.
- Kangro, R. (1996). Helisev maailm. Muusikaõpik V-VI klass [Sound of world]. Music-book for V.VI Grades]. Tallinn: Koolibri.
- Muldma, M. (2009). Музыка - волшебная страна : учебник для 2 класса [Songbook for grade 2]. Tallinn: Koolibri.

Nei, M. (2014). Music educational concept of Zoltán Kodály. In Didactics of music education (Eds. K.Kiilu, A.Sepp). Tallinn: Estonian Academy of Theatre and Music, 156-185.

Otsides uusi lahendusi muusikaõpetuses (1986). [Looking for new solutions in music education]. (küsimustele vastavad: H. Kaljuste, H. Voore ja L. Rahula). – Nõukogude Kool, 6, 50-53.

Pintér, T. K., Csíkos, C. (2019). What makes a good music lesson? Primary and secondary school students' perspectives in Kodály's country. CFMAE: The Changing Face of Music and Art Education, Vol 11, 39-54.

Pullerits, M. 2019. Muusika: õpik 1. klassile [Music: songbook for grade 1]. Tallinn: Avita.

Päts, R. (1962/1989, 2nd ed.). Muusikaline kasvatus üldhariduskoolis 1. osa [Music education in school]. Tallinn: Valgus.

Päts, R. (1999). Oh seda endista eluda... [About my life]. Tallinn: TPÜ kirjastus.

Päts, R., Kaljuste, H. (1969/1977). Käsiraamat I ja II klassi muusikaõpetajale [Handbook for music teacher for 1st and 2nd grade]. Tallinn.

Päts, R., Kaljuste, H. (1968/1980, 2nd ed.). Laulik JO-LE-MI III [Songbook JO-LE-MI III]. Tallinn: ENSV Haridusministeerium.

Päts, R., Kaljuste, H. (1971). Laulik I [Songbook I]. 2.tr. Tallinn: Valgus.

Rindberg, K. (2016). Segakooride ettevalmistus 2014. aasta laulupeo näitel. [An example of mixed choirs preparation for Estonian Song Celebration Festival 2014]. Master thesis. Tallinn: Tallinn University.

Selke, T. (2007). Suundumusi üldhariduskooli muusikakasvatases 20.sajandi II poole ja 21. Sajandi alguses. TLÜ sotsiaalteaduste dissertatsioonid. [Music education in Estonian Comprehensive school: trends in the 2nd half of the 20th century and at the beginning of the 21st century.] Tallinn: Tallinna Ülikooli Kirjastus.

Selke, T. (2006). Kodály's pedagogical concept in Estonia. In: A Kodály INTÉZET ÉVKÖNYVE, V. / YEAR-BOOK OF THE Kodály INSTITUTE, 2005. Itzész, Mihály (ed). Kecskemét: LFZE Kodály Institute, 2006.

Selke, T. (2019). Trends in General Music Education: Estonian Example. In: Marina Morari (Ed.). Artistic Education Fields Integration: Theoretical and Methodological Framework. Challenges. Perspectives. Materialele Simpozionului Științific Internațional, Universitatea de Stat „Alec Russo” din Bălți, 18-19 octombrie 2018. Balti, Universitatea de Stat “Alec Russo”, Moldova: Tipografia Indigo color, Bălți. (Universitatea de Stat “Alec Russo” din Balti).

Statistikaamet (2021). Kas laulu- ja tantsupeod hoiavad ka tulevikus noori rahvakultuuri juures? [www.stat.ee/et/uudised/kas-laulu-ja-tantsupeod-hoiavad-ka-tulevikus-noori-rahvakultuuri-juures](http://www.stat.ee/et/uudised/kas-laulu-ja-tantsupeod-hoiavad-ka-tulevikus-noori-rahvakultuuri-juures) (30.01.2021).

Tamm, S. (2012). Eesti üldhariduskoolide lastekooride lauluõpetamise meetodite seostest 2011. aasta XI Noorte Laulupeo eel saavutatud kategooriatega, [The link between the teaching methods of singing in Estonian comprehensive school' children choirs and categories obtained before the XI Youth Song Festival in 2011]. Master thesis. Tallinn: Tallinna Ülikool, Kunstide Instituut.

Urbel, L., Pullerits, M. (2003). Muusikaõpik 3.klassile [Songbook 3 rd Grade]. Tallinn: Avita.

Veskimäe, S., Härma, K. (2001). Laulik II klassile [Songbook for grade 2]. Tallinn: Avita.