

Diploma Course in Kodály Music Education

COMPULSORY SUBJECTS

INTRODUCTORY LECTURES

ABOUT KODÁLY'S PEDAGOGICAL PHILOSOPHY

1st semester (a series of 8 lectures in the beginning of the first term)

Aim: to make students acquainted with the main principles of Kodály's pedagogical philosophy

Content: Zoltán Kodály the composer, the scholar and the educator
The historical and musical background of the Kodály Concept
The significance of singing in music education
The role and place of choral singing in the Kodály Concept
The role of folk music in music education
Concept - Method - Teaching techniques
Kodály's pedagogical compositions
Introduction to the Kodály-Ádám school textbook series
The Singing Primary School, curriculum and textbooks
Hungarian textbooks for the teaching of classroom music and solfege
Kodály abroad – an overview of the international practice

Basis of evaluation:

regular participation in class (40%)
term paper (60%) to be submitted by December 1st

Selected literature:

Zoltán Kodály: *Selected Writings*
László Dobszay: *After Kodály*
The Kodály Concept of Music Education (DVD-ROM)

LECTURES ABOUT KODÁLY'S LIFE WORK

2nd semester (1 hour / week)

Aim: to make students acquainted with Kodály's life and his compositions

Content: Historical context
International experiences and influences
Early compositions: songs, piano pieces, chamber music
Psalmus Hungaricus, *Budavári Te Deum*
Choral works

Orchestral works: *Peacock Variations, Dances of Galánta*
Stage Works: *Háry János, The Spinning Room*
Kodály's colleagues

Basis of evaluation:

knowledge of repertoire
prepared assignments (written and/or aural homework)
historical and theoretical orientation
term examination: aural and/or written

Selected literature:

Zoltán Kodály: *Selected Writings*
János Breuer: *A Guide to Kodály*
István Kecskeméti: *Kodály, The Composer*
Zoltán Kodály - *His Life in Pictures*
IKS Bulletin - Jubilee Edition

TEACHING METHODOLOGY ACCORDING TO THE KODÁLY CONCEPT 1 st semester and 2 nd semesters (4 hours / week)
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Aim: to make students acquainted with the Hungarian adaptation of Zoltán Kodály's music pedagogical concept based on demonstration and analysis of various music lessons; students regularly observe classes in various primary and secondary schools, these observations are integrated into the curriculum of methodology

Content: Music in the kindergarten, early childhood music education
Experience-based learning, the teaching of musical concepts
Preparation - Presentation - Practice
Skill development
Principles and teaching practice of introducing new musical material
Didactical elaboration of musical material for different age groups

DURING THE SECOND TERM THE FOLLOWING SPECIALIZATIONS ARE OFFERED:

- (1) Early Childhood Music Education
- (2) Primary School Music Education - Age 6-12
- (3) Secondary methods - Teaching of Art Music - Age 12-18
- (4) Solfege methodology for instrumentalists - Age 8-18 (available for second year students only)
- (5) Choral Music Education for Children's and Youth Choirs (available for those enrolled in the advanced choral conducting course)

Basis of evaluation:

1st semester: Attendance (30%), Active participation in the course (20%), Term examination (50%)

2nd semester: Attendance (30%), Active participation in the course (20%), Term examination (50%)

Selected literature:

Erzsébet Szőnyi: *Kodály's Principles in Practice*

László Dobszay: *The World of Tones - teacher's manual*

Zsuzsanna Papp and Marianna Spiegel: *Solfège in Practice*

Ildikó Herboly Kocsár: *Teaching Polyphony, Harmony and Form in School*

Excerpts from the Hungarian National Curriculum (2012)

Helga Szabó: *Vocal Improvisation in the School*

Zoltán Kodály: *Selected Writings*

Kodály's pedagogical compositions

METHODOLOGY for returning students

1st semester and 2nd semesters (2 hours / week)

Aim: a more elaborate study of the practical application of the Kodály concept of music education based on the knowledge obtained during the first year of studies

Content: the application of Kodály's pedagogical principles to special situations (i.e. long-term planning, the analysis of musical material of different countries for pedagogical purposes)
research
teaching practicum

MUSICIANSHIP

two semesters (5 hours / week)

Aims: the training of general musicianship skills through singing and through the systematic use of relative solmization

skills to be developed: rhythm and metre, unison and part-singing with clear intonation, inner hearing, musical reading and writing, musical dictation, (rhythmic, melodic, harmonic) musical memory, polyphonic skills, transposition, harmony (keyboard harmony and/or figured bass), improvisation, creative skills, sense of form, style-based musical analysis, development of stylistic knowledge

Material: Vocal and instrumental music of different style periods appropriate for the comprehensive development of general musical skills (selections include tonal, modal and atonal material as well)
Zoltán Kodály's pedagogical compositions

Basis of evaluation:

practical work during the semester (70%)
written and aural examination (30%)

FOLK MUSIC

two semesters (1 hour / week)

Aims: to guide students in folk music in three aspects: (1) as an integral part of the culture of societies; (2) as an autonomous subject; (3) as a basic material for music teaching according to the Kodály Concept. Students compile a small collection of folk songs from their own countries, which they will later analyse, and get acquainted with examples of music from other peoples' through listening, common singing, playing and dancing, and analysis. The Hungarian ethnomusicological approach and its material serve as an example for collection, analysis and systematisation of folk music.

Content: **1st semester:** overview of Hungarian folk music; folksong analysis (children's repertoire); general aspects of folk culture and some theoretical questions of folk music; singing games; children's songs. **2nd semester:** folk music of adults – ballades, instrumental music, folk dance, dance music, and covering a variety of other genres; creative processes: ornamentation, variation and improvisation; teaching of musical elements through authentic folk music (pentatonic and modal scales, asymmetric rhythms, etc.); general aspects of folk culture and theoretical questions of ethnomusicology, folk music and society.

Skills: Singing a repertoire of folk songs by heart, with text and sol-fa.
Recognition of characteristic features of songs by ear.
Analysis and systematisation of folk songs
To be able to place a folk song in context: function, style of performance, ornamentation, variation, etc.

Basis of evaluation:

1st semester

Attendance and active participation (40%)
Assignments prepared during the term (20%)
Guided research (10%)
Children's songs portfolio (30%)

2nd semester

Attendance and active participation (40%)

Assignments prepared during the term (10%)

Lecture (20%)

Adult's songs portfolio (30%)

VOICE

two semesters (0,5 hour / week)

Individual tuition in voice and the experience gathered through the individual voice training and the performance of solo vocal works assist students in the fine implementation of Kodály's educational concept into practice.

Aims:

- to develop technical skills, musical and stylistic knowledge
- to extend the knowledge of vocal repertoire
- to develop vocal skills necessary for the completion of vocal-based musical activities such as ensemble singing, sing-and-play etc.
- the acquisition of general performance skills and the development of independent artistic expression

Material: A selection of different musical styles suitable to the abilities and practical skills of the students

Basis of evaluation: practical work

CHOIR

two semesters (2 hours / week)

Course description:

The aim of the choir is to offer students the opportunity to sing together as an ensemble, to explore a wide range of repertoire from different style periods of choral music literature and to perform these pieces with sufficient quality. Students will develop their vocal and ensemble technique as well as their sight-reading skills in conjunction with the learning of the selected repertoire. Attendance at all scheduled rehearsals and performances is compulsory.

PIANO

two semesters (0,5 hour / week)

Piano classes are compulsory for all those, who wish to complete the diploma course of the Institute.

Aims: to develop technical skills, musical and stylistic knowledge
to extend the knowledge of piano repertoire
to develop piano skills necessary for the completion of piano-related musical activities such as piano accompaniment, score reading, transposition, realization of figured bass etc.
the acquisition of general performance skills and the development of independent artistic expression

Material: A selection of different musical styles suitable to the abilities and practical skills of the students

Basis of evaluation: practical work