



COURSE CONTENTS (2025–)

MA COURSE IN KODÁLY MUSIC PEDAGOGY (4 semesters)

SOLFEGE AND MUSIC THEORY as Main Subject

The course – as a main subject – is a complex and intensive developing of musical skills (development of musical hearing and musical memory, reading and writing music, use of relative solfa) through masterpieces of music literature and Kodály's singing exercises. It is to broaden knowledge of musical forms and harmony through the pieces of various musical periods and Kodály's singing exercises: further refinement of musical skills through different styles, to understand and know the practical uses of characteristic features of different musical styles, using theoretical knowledge in performance practice and also to establish a thorough knowledge of styles, distinguishing the different styles according to the stylistic characteristics.

KODÁLY'S PHILOSOPHY OF MUSIC EDUCATION as Main Subject

The aim of the course is to make students acquainted with the main principles of Kodály's pedagogical philosophy.

Content: (1) Zoltán Kodály the composer, the scholar and the educator, (2) The historical and musical background of the Kodály Concept, (3) The significance of singing in music education, (4) The role and place of choral singing in the Kodály Concept, (5) The role of folk music in music education, (6) Concept – Method – Teaching techniques, (7) Kodály's pedagogical compositions, (8) Introduction to the Kodály–Ádám school textbook series, (9) The Singing Primary School, curriculum and textbooks, (10) Hungarian textbooks, (11) Kodály abroad – an overview of the international practice.

KODÁLY'S PHILOSOPHY IN PRACTICE as Main Subject

The aim of the course is to demonstrate the practical application of the Kodály Concept in the full spectrum of public education, to provide comprehensive guidance for different levels of public music education about the alternative solutions for possible methodological and didactic questions, also to explain and make the connection between the philosophy and everyday practice evident and to show how to adopt a teaching approach that evolves creatively while grounded in expertise.

METHODOLOGY AND TEACHING MATERIALS as Main Subject

The aim of the course is to familiarise students with guidelines for collecting educational materials, to introduce widely used and other additional teaching materials, to help students constantly broaden their own vocal and instrumental repertoire, to form the creative abilities to collect materials, pedagogically categorise, and make and organise curriculum at a level that reflects the high qualifications of the students. Students will learn how to choose appropriate musical material for different levels, how to make a lesson plan. Analytical work and using of different literatures are important parts of the classes.

HUNGARIAN MUSIC HISTORY FROM THE 19TH CENTURY

The course is focusing on the history of Hungarian music history from the 19th century, examines Hungarian influences in Western music and Western influences in Hungarian music. Franz Liszt, Béla Bartók, György Ligeti, György Kurtág, Péter Eötvös and other contemporary composers (20th and 21st centuries) will be introduced through their masterpieces.

SEMINAR IN MUSIC HISTORY

The aim of the course is to give an overview of the different genres and their development throughout the music history, to examine and analyse the musical tendencies, masters and most important pieces of the 20th and the 21st centuries (Viennese School, neo-styles, Stravinsky, Messiaen, Ives, Varese, major tendencies after the Second World War: serialism, electronic music, aleatory, Cage, the Polish School).

ZOLTÁN KODÁLY'S LIFEWORK

The objective of the course is to familiarise students with the three basic pillars of Kodály's lifework: his work as a composer (his compositions, their stylistic characteristics and relation to Hungarian and universal music history), his research in folk music (and its historical, socio-political and sociological background) and the development of his complete music pedagogical idea system, through a brief survey of Hungarian music history. The course also examines Hungarian and international influences in Kodály's life, his early compositions, piano pieces, songs, chamber works, choral works, orchestral compositions, stage works, major works: Psalmus Hungaricus, Te Deum, Missa Brevis, and the connection between Kodály's music and Hungarian music of the 20th century through contemporaries and his pupils.

HUNGARIAN FOLK MUSIC

The course gives the students practical knowledge about folk music based on the Hungarian musical heritage. Topics and knowledge areas focus on musical and cultural-ethnographical aspects of folk music in general and help students to explore their own musical folk culture and tradition through practice.

INTERNATIONAL FOLK REPERTORY

The workshop-like course is to gain an overall knowledge of vocal and instrumental folk music and culture, its typical genres and styles, transcription, categorization, and the principles and methods of arranging folk songs using international material, and to gain an international outlook on the research and analysis of folk music in different cultures, countries.

INFOTECHNOLOGY IN CLASSROOM

The aim of the course is to explore the integration of infotechnology (IT) into music education, to develop practical skills for implementing IT tools in the classroom and to analyse the impact of technology on music learning and teaching.

OBSERVATION IN SCHOOLS

The aim of the course is to develop the skills of evaluation and individual preparation to high standards. Based on previous theoretical preparation, students study practical work at schools in the whole spectrum of public education (including schools that base their music education practices on Kodály's principles) and write analyses of observed lessons.

TEACHING PRACTICE

The workshop-like course provides students with the possibility to put into practice what they learned during the different methodology lessons. Students teach in different music classes (lower and upper grades of primary level), under the supervision of a leading teacher and on a given topic.

SCORE READING

The individual lessons are to develop the students' skills of score reading: playing multiple-part vocal and instrumental pieces on the piano, getting acquainted with transposing instruments, perceiving the score with inner hearing, transposing easier material.

PIANO

During the individual lessons students can acquaint with the stylistic elements of different musical periods and enable to use these elements well: legato playing, polyphonic playing (Bach), multiple voicing, dynamic light-shadow effects. The course also develops their precise score reading as the grammar of music: score analysis, appropriate playing style. Students will also acquire the technical aspect of creating the tone of the sound and have competence in shaping and developing a sense of artistic proportion. The lessons also focus on the techniques of healthy practising.

VOICE TRAINING

The course works on the formation of a refined speaking and singing voice as well as on establishing a proper singing technique. Training includes the acquisition of theoretical knowledge in connection with singing (anatomical, physiological, phonetic knowledge and the special health care of the voice). It also includes learning how to perform pieces of different musical periods with their proper techniques expressively and in style. Since the course is individual voice training, the lessons should adapt to the student's abilities, previous studies, and process of development.

VOCAL OR INSTRUMENTAL CHAMBER MUSIC

The course is to confirm that singing and/or instrumental musical practice performed with personal responsibility is an important complement to the theoretical and methodological knowledge received during the academic year. It also serves to broaden knowledge of the vocal and/or instrumental repertoire. Each chamber group studies a selection of different musical styles based on the students' technical and musical skills and individual interests.

CHORAL SINGING

The twice-weekly choir experience provides reliable and applicable musical and technical knowledge necessary for the performance of choral works. It also provides students experience in rehearsal techniques, musical and pedagogical facilities needed for successful choir direction to extend students' knowledge of choral repertoire. The choral singing practice aims to familiarise students with outstanding pieces from different periods of choral music literature, and to perform these pieces with sufficient quality and appropriate style, but the repertoire of the choir consists mainly of a cappella pieces. During the academic year there are several performing possibilities, concerts.

CHORAL CONDUCTING

It is known that two fundamental elements of the Kodály philosophy are the use of the singing voice and the strong connection between choral singing and character development. Subordinate to this general principle, the aim of this practical subject is to study thoroughly

the techniques of conducting and singing necessary for leading a choir, acquiring musical and pedagogical skills, comprehensive knowledge of choral literature with special attention to high quality repertoire appropriate for school choirs.

CHOIR LITERATURE

The course guides students through a chronological survey of stylistic developments in the history of choral art with different points of view. During the lessons students talk about different characteristics, dictions, intonation problems and rehearsal techniques of all main styles. The course gives examples of different types and levels of choirs (children, youth, adult, professional, amateur, school) in each style. It also focuses on practical needs: planning a season, programme, how to organise a team, and how to be a choral conductor and also a pedagogue.

MASTERCLASS

During the academic year the Institute offers several master classes which give on one hand complementary information to the subjects taught in the course. On the other hand, participants deal with those fields of music history, music culture and music education which are not discussed during the regular courses.

RESEARCH

The aim of the course is to build on the students' previously gained musical, historical, pedagogical and methodological knowledge while presenting the methods and means of comparative analyses and research aiming to develop education, and the methodology of individual research; to get acquainted with the basic fields of research methods and findings regarding music pedagogy: musical material, curriculum, history of music pedagogy, methods; sociological and psychological research, teaching tool; survey (testing): preparation, evaluation; efficiency, general methods of comparative analysis.

SPECIALISATIONS

The variety of specialisations available for MA2 students is to enrich their general understanding of Kodály-based music education, creating wonderful opportunities for immersion in the fields of:

- Choral Music Education
- Voice Pedagogy and Repertoire
- Instrumental (Piano) Music Pedagogy
- Kokas Pedagogy
- Solfège Methodology
- Church Music Studies
- Conducting and Repertoire
- Kodály in Research
- Music for Students with Special Needs
- Early Childhood and Primary Music Education

Please note that the Institute can offer these courses, but the actual start of a course may vary yearly, as it depends on the minimum number of applicants (2-3).

ELECTIVES

The list of optional classes is announced at the beginning of the academic year.