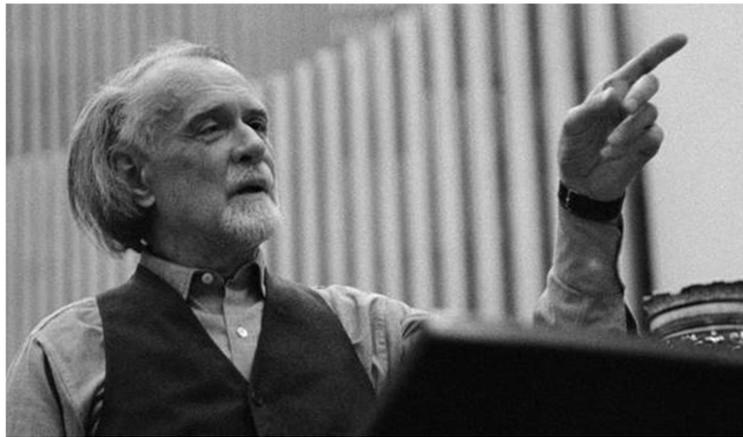




LISZT ACADEMY

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MUSIC PEDAGOGY IN THE 21st CENTURY IN THE FOOTSTEPS OF KODÁLY

Music pedagogy symposium presenting the results
of the most recent innovative projects of
the Liszt Academy of Music and its Kodály Institute

Liszt Academy of Music, Main Building, 15/16 December, 2018

The patron of the symposium is

Mme Sarolta Kodály

The symposium is the closing event of the *Kodály HUB – Sing. Learn. Share.*
Erasmus+ Strategic Partnership project and the Kodály Year



Funded by the
Erasmus+ Programme
of the European Union





DAY 1
15 December, 2018, SAT

Solti Hall

(Liszt Academy of Music Main Building, address: 1061 Budapest, Liszt Ferenc tér 8.)

The language of the symposium is Hungarian and English. Simultaneous translation is provided on Saturday only.

09:30-10:00 *registration (coffee, tea)*

10:00-10:15 **Music introduction** (lyrics provided in the reader):

Liszt: Sancta Caecilia, S. 343 (1880-85)

Kodály: 7 Piano Pieces (Hét zongoradarab), op. 11., Nr. 1. Lento (1910)

Kodály: Mónár Anna (1925)

Judit Rajk contralto (Associate Professor, Church Music Department and Kodály Institute of the Liszt Academy of Music) and Anikó Novák piano (Senior Faculty teacher, Kodály Institute of the Liszt Academy of Music)

10:15-10:25 **Greetings by Dr Andrea Vigh, President of Liszt Academy**

Keynote speeches

10:30-10:45 Prof. Benő Csapó (Professor of Education, University of Szeged): *The role of art education in the schools of the 21st century*

10:45-11:00 Prof. Sandra Mathias (Professor Emerita of Capital University, Ohio, USA): *Who is a good music teacher?*

11:00-11:15 Ms Márta Winkler (school founder, principal): *Where you find music, you find joy and happiness*

11:15-11:30 Prof. László Norbert Nemes (director, Kodály Institute of the Liszt Academy of Music): *The Kodály Institute's role in the development of school music education and teacher education in Hungary and beyond*

11:30 – 11.50 coffee break

11:50-12:45 **Active Music Learning Through Singing and Movement** - Overview of the interim results of the „Active Music Learning” Research Group of the Kodály Institute of the Liszt Academy and the Brain Imaging Centre of the Hungarian Academy of Sciences

Dr. Ferenc Honbolygó (senior lecturer, ELTE, Brain Imaging Centre of the Hungarian Academy of Sciences) & Dr. Kata Asztalos (lecturer, University of Szeged): *Effects of the Active Music Learning Modells - an empirical study*



Borbála Szirányi (master teacher of the Kodály Institute of Liszt Academy of Music) & Edina Barabás lecturer of the Kodály Institute of Liszt Academy of Music): *How to integrate movement into different musical skill-building areas in "normal" and "singing" classes*

Dr. Gabriella Deszpot (lecturer and senior researcher at Kodály Institute of the Liszt Ferenc Academy of Music) & Tamara Farnadi (music teacher, conductor, Béla Bartók Specialized Music Elementary School Győr): *Klára Kokas's pedagogy in the Dynamic Music Learning model*

12:45-14:00 *lunch break*

14:00-14:15 joint singing led by Ms Borbála Szirányi (sheet music provided in the reader)

14:15-16:15 **KODÁLY HUB**

(a) *Introduction of the Kodály HUB* – Overview of the overall functionality, the Community and Calendar modules, new methodology material examples Suzanne Konings (Head of Music Theory Dept. Royal Conservatory of The Hague, Holland), Lucinda Geoghegan (Creative Learning Director - National Youth Choir of Scotland, Kodály instructor - Royal Conservatoire of Scotland), László Norbert Nemes (HU), András Handler music teacher, conductor, IT developer (HU)

(b) *Presentation of the Songbook module* - Fanni Eckhardt, Dávid Farkasházi, Boglárka Gémesi, Boldizsár Kiss (students of Liszt Academy)

(c) *Presentation of Chinese songs from the Songbook* by the students and teachers of Central Conservatory of Music, Beijing, PRC

(d) *The Kodály Concept of Music Education in Portugal and Cape Verde: traditional Portuguese music for children* – Prof. Cristina Brito da Cruz, Head of Formação Musical e de Pedagogia Musical, ESML, Portugal

(e) *Presentation of the Hungarian Kodály HUB version* - László Norbert Nemes (HU), András Handler (HU)

16:15-16:40 *coffee break*

16:40-17:30 **Presenting a new app “Move mi Music”** – a digital lesson planner tool for music teachers presented by Edina Barabás and Beáta Mádi music teachers

17.30-18.00 Q&A

19:00-21.00 **Screening of “Kodály belongs to all of us“**, a documentary film directed by Attila Kékesi and Gábor Zsigmond Papp on the worldwide adaptation of the Kodály-concept featuring examples from the United States, Portugal, England, Finland, Scotland, The Netherlands, China, Japan, Australia.



DAY 2
16 December, 2018, SUN

MORNING
Cupola Hall (5th floor)

09:30-11:00 **Progressive paths in teacher training** (in English)

What the children teach us: Responding to the needs of all children in Music Education - Lucinda Geoghegan (SC)

Applying the Kokas pedagogy in the teacher training programme of the Liszt Academy - Katalin Körtvési (master teacher of the Kodály Institute of Liszt Academy of Music, Dr. Gabriella Deszpot (HU)

How the Kodály-concept changed the music theory curriculum in the Royal Conservatory of The Hague - Suzanne Konings (NL)

New approaches in the teaching of methodology - László Norbert Nemes (HU)

11:00 -11.20 *coffee break*

11.20-11.40 **Promoting motivation, the development of musical abilities and school learning in early music education** – *Overview of the interim results of the MTA-SZTE Music Education Research Group from Szeged University* – Márta Janurik lead researcher, associate professor, University of Szeged

11.50 -12.50 **Let music belong to everyone** (round table discussion in English)

Results of an inclusion case study from a Scottish school in a socially deprived area - Lucinda Geoghegan (SC)

Music therapy and the brain - Zsófia Fekete (HU) music therapist, choir conductor (National Institute of Medical Rehabilitation Budapest)

Collective singing with people with aphasia - Fanni Eckhardt (student of Liszt Academy of Music)

The Benefits of Singing for Alzheimer's patients - Laura Justin (student of Liszt Academy of Music)

Barefoot Opera - an opera project made by highschool students for highschool students - Árpád Tóth (choral conductor, lecturer of the Kodály Institute of Liszt Academy)

12.50 -13.15 Q&A

13:15- *lunch break*



AFTERNOON

Solti Hall

16:00-

New launches

In Hungarian 16:00 – 17:00:

- *Ötven év üzenete (Kodály, the Music Educator: his Fifty-year Legacy in Hungary and Around the World)* - a new album depicting the developments and initiatives of the last fifty years in the Kodály concept (Kristóf Csengery editor and László Norbert Nemes)
- *A zene mindenké* - screening of an archive film on Kodály's life directed by Csaba Zs. Varga.

In English: 17:15 – 18:15

- *Music is for everyone* - screening of an archive film on Kodály's life directed by Csaba Zs. Varga.
- *Zoltán Kodály: Mixed choruses* – revised and expanded edition - talks of Halász Péter (Universal Music Publishing Editio Musica Budapest Zeneműkiadó Kft) and Péter Erdei founding director of the Kodály Institute, conductor, editor

19:30

***Kodály136* Gala concert in the Grand Hall**

featuring Kodály choral works incl. *Laudes organi* with the recently renovated historic Voit organ accompanying the choir



LECTURES, ABSTRACTS AND BIOGRAPHIES

DAY 1

15 December, 2018, SAT

Solti Hall, Liszt Academy

Music introduction

Liszt: Sancta Caecilia, S. 343 (1880-85)

Kodály: 7 Piano Pieces (Hét zongoradarab), op. 11., Nr. 1. Lento (1910)

Kodály: Mónár Anna (1925)

Judit Rajk contralto and Anikó Novák piano (HU)

Liszt: Sancta Caecilia, S. 343 (1890-85)

Fiat cor meum immaculatum ut non confundar.

May my heart remain pure, let me not be confounded...

Kodály: Hét zongoradarab / Seven Piano Pieces, op.11, Nr. 1. Lento

Kodály: Mónár Anna / Anna Mónár (1925)

"Come, my darling, Anna Mónár
Let us go forth, both together,
Gaily wander, gaily linger
Where the wonder-tree awaits us."

"No, I come not, reckless Márton!
I won't leave my home, my husband,
Cheerful home and loving husband,
Nor my darling, little baby!"

Yet away the soldier led her.
By the wonder-tree they lingered.
Looking upwards Anna Mónár
Saw, amid the tow'ring branches.

Seven womans hanging lifeless,
Anna Mónár started weeping,
And the soldier, wond'ring asked her:
"Why be weeping, Anna Mónár?"

"Nay, I weep not, foolish Márton,
From the branches dew is falling,
Dew from every branch is dropping,
Dewdrops down my cheeks are running.



Anna, sweetheart, lovely Anna,
Turn towards me, raise your bright eyes!"
Straight into his eyes looked Anna,
Soon the soldier calmly slumber'd.

Swiftly sword from scabbard drawing,
Right across the neck she smote him,
Down'd his clothes and went, unflinching,
Pressing homewards in the darkness.

"Peace be with you, worthy farmer,
By your heart pray grant me shelter."
"Rest you shall not find, good soldier,
Hear: my baby stops not weeping."

"Farmer, farmer, kindly farmer,
Is there good wine in the village?"
"Our good neighbours have a barrel."
"Fetch a cupful for our supper."

Forthwith went the kindly farmer,
Off she cast her cloak and shako,
And unfastening her tunic:
Drew her baby close to her breast.

Judit Rajk



contralto, obtained her diploma in singing and her doctorate at the Ferenc Liszt Academy of Music, where she is now an associate professor at the Church Music Department. She is teaching voice training, methodology and voice training history. Since 2013 she has been teaching voice training at the International Kodály Institute of Music in Kecskemét.

She is a concert singer and a singer of lieder and other varieties of song. She has sung in the premieres of numerous contemporary works, some of which were especially dedicated to her. In 2005 and in 2011 she received the Artisjus Prize for performing new Hungarian contemporary music. In 2004, for the commemoration of the 60th anniversary of the Holocaust, she recorded a memorial oratorio with the Oscar prize winner actor, Maximilian Schell.



Ms. Rajk has performed as a soloist with several orchestras in Hungary and abroad including the Budapest Festival Orchestra, the Budapest Strings, the Orchestra of the Deutsche Oper, the Konzerthaus Orchestra and the Chamber Soloists of the Berlin Philharmony, the Bilkent Symphony Orchestra, the Concertante di Chicago.

Her Hungaroton Classic CD, on which she sings the main role of the contemporary opera Roman Fever by Gyula Fekete, received an outstanding review in Opera News Magazine.

Since 2009 Ms. Rajk has been working as the artistic manager of the FUGA classical concerts at the FUGA Budapest Architectural Centre. Since 1998 Ms. Rajk has been the Board member of the European Cultural Foundation Budapest and in 2009 she was elected as the Head of the Board.

Anikó Novák



received her degree in piano at the Liszt Ferenc Academy of Music Budapest in 1994. Her teachers were Gyöngyi Keveházi, György Nádor, Mihály Bächer, Ferenc Rados and Sándor Falvai. She participated in the masterclasses led by András Schiff and György Sebök. In 1989 she won the Best Accompanist Prize at the International Cello Competition in Varna. In 1993 she received the Best Pianist Prize of the Year at the Liszt Academy. Between 1995 and 2012 she was the regular accompanist and instrumental soloist of the Hungarian Radio Children's Choir. She frequently made recordings with the choir. Her sonata CD with Zsolt Fejervári appeared in 1996.

She has given solo and chamber concerts in most European countries, in the USA, Japan, and Taiwan. In 2001 she was the first Hungarian to give a recital in the Young Talents concert series at the Kennedy Center, Washington DC.

Since 2004 she has been a teacher of the Teacher Training Faculty of the Liszt Academy Budapest and also, from 2009, has been a professor of the International Kodaly Institute in Kecskemét.

At the 2016 Summer Kodaly Seminar in Kecskemét she and her colleague Katalin Körtvési launched a new Piano Pedagogy Course called ZeneZen. Since the first ZeneZen Course they have held Master Classes and



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Workshops in numerous institutes including the Hungarian Academy of Rome, the Sichuan University, Chengdu (China), the 23rd International Kodaly Symposium, Camrose (Canada), the Elleri Music School, Tartu (Estonia), the Helsinki and the Lahti Conservatories (Finland) and the Royal Conservatoire, Den Haag (The Netherlands). Anikó's website: <http://novakaniko.com/>

KEYNOTE ABSTRACTS

KEYNOTE ABSTRACT 1.

The Role of Art Education in the Schools of the 21st Century
Prof. Benő Csapó, University of Szeged

Due to the rapid development of modern technologies, accessibility of knowledge and conditions of learning has been changing significantly. These developments prompt for re-thinking the goals of formal schooling including the role art education plays in it. Art education has always been declared as a central field of education but because of other competing goals and the pressure from other subjects it has not received the attention it deserved in curricula and in everyday practice. Recent research supports the century-old idea that cognitive and affective goals should be better balanced and social, democratic, moral and emotional dimensions of education should receive more room in school activities.

This presentation overviews current research on art education and shows its similarities to and differences from other domains. Highlights recent efforts made for increasing art education activities at school, outlines how they can be better integrated into other domains of learning, and how art education may contribute to reducing both boredom and anxiety and improve motivation and attitudes towards schooling.

Prof. Benő Csapó



is a Professor of Education at the University of Szeged and the head of the Doctoral School of Education, the Research Group on the Development of Competencies, Hungarian Academy of Sciences, and the Center for Research on Learning and Instruction. He was a Humboldt research fellow at the University of Bremen (1989) and at the Center for Advanced Study in the Behavioral Sciences, Stanford, California (1994–95). His fields of research include cognitive development, educational evaluation and technology-based assessment.



KEYNOTE SPEECH 2.

Who is a good music teacher?

Prof. Sandra Mathias (Professor Emerita of Capital University, Ohio, USA)

Jó napot, kívánok – Good day. I regret that Ildiko Herboly cannot be with us. I would like to begin by taking a moment to hold Ildiko and Miklos in our thoughts.....

Köszönöm szépen – Thank you.

When I received this keynote title: ‘Who Is a Good Music Teacher?’ my mind immediately thought of the ‘good music teachers’, I have been fortunate to have throughout my life. I grew up in a rural suburb of Rochester, NY. My mom sang classic pop songs around the house and my dad played snare drum in the volunteer fireman’s drum and bugle corp!

Our family had its own repertoire’ of songs that we sang around the campfire on summer camping trips. I share this to say that we were not a ‘concert-going’ or ‘listeners of great music’ family. I owe my career in music to good music teachers that I encountered along my way. I truly would not be here with you today if it were not for good music teachers.

I have been fortunate to be a student of good teachers.

I had been taking piano lessons from age 7-10, when something inside of me said: ‘you want to play the saxophone’! This was when I met my first ‘good music teacher’, who would be my band teacher through high school graduation. I loved his positive, joyful lessons and rehearsals. He introduced me to many great composers and their compositions - such as Leroy Anderson’s ‘Rakes of Mallow’ and Debussy’s ‘Prelude to Afternoon of a Faun’. He was my first music theory teacher. He took us into Rochester, to hear concerts at the Eastman School of Music. He challenged us with quality music that was never beyond our abilities, but stretched us to grow. Irish poet, William Butler Yeats said: Education is not the filling of the pail, but the lighting of a fire. My band teacher lit a fire for music in me.

My Jr. High School Vocal Music Teacher introduced me to the world of operettas. Under her direction, we young teenagers performed Gilbert and Sullivan’s ‘Pirates of Penzance’ and Kurt Weill’s ‘Down in the Valley’.

When I entered my vocal professor’s studio as a college Freshman at the State University of New York at Fredonia, I did not even know how to support a vocal tone. I just knew that I loved to sing. This woman believed in me and not only developed my singing skills, but also selected appropriate music for me and my voice. My lessons were full of joy and artistry as she introduced me to opera arias and art songs.

My first Orff Movement teacher led us in hour-long movement classes that were both motivational and inspirational. I marveled at his skill to keep us moving so meaningfully for an entire hour – while saying very few words.

I first became acquainted with the Kodály Concept of music education at Indiana University. I was fortunate to be a student of Betsy Moll and Katalin Forrai. Through their musicality, artistry, love and joy for teaching, I discovered a whole new way of teaching music. They provided me with a pedagogical foundation that has lasted my entire career. Mark van Doren



– American author and Professor of English at Columbia University, wrote: The art of teaching is the art of assisting discovery.

Inspired to discover more about the Kodály Concept of music education, I became a student at the Kodály Center of America, where I was taught by Hungarian and American master teachers. I could not believe how fortunate I was to be continuing my music education under such accomplished musician/teachers. Each one contributed to my further understanding of music and teaching. In each class and rehearsal, these ‘good teachers’ generated my thinking and prepared me to be successful, often times with tasks that I thought I would not be able to do, but could! These teachers each had their own special gift for music and teaching that they gave to me and my classmates.

It was at an IKS Symposium in England, where I had the opportunity to be a student of Dalcroze teacher, Elizabeth Vanderspar. She had been a student of Emile Jacques Dalcroze. She crafted such musically, meaningful Dalcroze lessons that sometimes, I would just step out of the group to observe her teaching artistry.

Each time that I bring students to a Summer Course at the Kodály Institute in Kecskemét, I sign myself up for classes. There I have had the good fortune to study with faculty who further developed my skills in conducting, musicianship and movement. During one of those summers, one of my Capital University Masters students was with me and she remarked – ‘this choir rehearsal is like a choral methods class and choir rehearsal all in one! Yes, it was! All of these professors inspired and prepared students to be engaged in thinking and feel successful during each class and rehearsal.

For 37 years I became acquainted with great choral masterworks as I sang in my husband’s church choir. He wove his musicality, stylistic interpretation, personality and belief together, as he inspired all of us to learn and love the works of Haydn, Mozart, Brahms, Bach, and many other great composers.

Just one month ago, I experienced another ‘good teacher’, as Rossen Milanov, Conductor of the Columbus Symphony Orchestra, rehearsed the symphony chorus for Handel’s MESSIAH. Our rehearsal became a true master class; as he inspired us to sing this well known work with new stylistic interpretation and understanding. We never looked at the time and could not believe it when we realized that three hours had gone by! Through his modeling and poetic imagery, everyone in the chorus became reconnected with a well known work, in a new way. That evening I learned that we are never too old to learn and be inspired.

I have also learned from ‘good music teachers’ through observation.

In 1960, while playing in a District Band Festival for High School students, I walked by the gymnasium door, during a break and stopped to observe the District Choir Director working with the District Choir. I stood in awe as I watched him rehearse those high school singers. It was at that moment that my heart said: ‘that is what I want to do’!

As Kodály wrote: ‘Often a single experience will open the young soul to music for a whole lifetime.’ (Selected Writings. P. 120). That happened to me that day, as I watched that musician work with young singers.

I love to watch rehearsals led by Fernando Malvar-Ruiz, Artistic Director of the former American Boychoir, currently, Artistic Director of The Los Angeles Children’s Chorus. Students learn from him without even being aware of it! Last year, he came to my church to direct a festival and after the concert, one of my young singers said: ‘this was the best experience of my entire life’! Albert Einstein wrote: It is the supreme art of the teacher to



awaken joy in creative expression and knowledge. Fernando does that in each rehearsal and performance.

As the former Director of the Master of Music in Music Education with Kodály Emphasis at Capital University, I have had the opportunity to read students' evaluations of their professors. They have shared how impressed they were with the musical knowledge of faculty, faculty members' care for the musical growth of each student in class, and the love and joy exhibited in their teaching.

As I reflected on 'Who is a Good Music Teacher; through my own experiences as a student, as an observer and as an administrator, I came to realize that 'good music teachers possess similar qualities. Just as we apply the three P's of Preparation, Presentation and Practice in teaching Pedagogy; the following 5 P's of teaching qualities of a 'good music teacher' came to my mind. They are: Preparation, Planning, Professionalism, Pupil-Centered and Personality.

***Preparation:** I believe that a good music teacher consciously spends preparation time selecting appropriate music for his/her students. Once selected, that good teacher then analyzes the music and creates a pathway for teaching it in an inspiring, musical way.

***Planning:** I believe that good music teachers spend time planning meaningful lessons and rehearsals that lead students from simple to complex ideas that include activities with periods of relaxation and concentration. They plan for ways to engage students in thinking to make musical discoveries. They plan for teaching aural understanding (a key secret to the success of learning the language of music). Through their teaching, they become a facilitator and guide, as they lead students toward musical independence. As Maria Montessori said: 'The greatest sign of success for a teacher is to be able to say, 'The children are now working as if I did not exist.'

***Professionalism:** I believe that a good music teacher teaches with musicality, artistry, love, joy and knowledge and skill of his/her art. They take the time to become well educated and continue their education by attending conferences, enrolling in courses and master classes and performing in musical ensembles. They develop their professional knowledge and skills. They share their knowledge and skills with students in ways that inspire students. In his essay 'Music in the Kindergarten', Kodály wrote: "The pure soul of the child must be considered sacred; what we implant there must stand every test, and if we plant anything bad, we poison his soul for life. " (Selected Writings, p. 143.)Thus – we owe it to our students to become the best musician/teacher we can be.

***Pupil-Centered:** A good music teacher is pupil centered. All Preparation and Planning is done with students' growth in spirit, soul and education in mind. They plan meaningful physical, visual and aural activities, to enable all students to think and learn. It was Socrates who wrote: 'I cannot teach anybody anything, I can only make them think'. Kodály wrote: "Teach music and singing at school in such a way that it is not a torture but a joy for the pupil; instill a thirst for finer music in him, a thirst which will last for a lifetime." (Selected Writings, p. 120.)

***Personality:** When I reflect on the good music teachers I have had, I am aware of each one's special personality that shone through their knowledge and skills. As students, we felt how much they loved what they were doing. We sensed their joy when we succeeded toward



becoming independent musicians. They reflected the words of American poet, Robert Frost, who wrote: 'I'm not a teacher, but an awakener'. ...and what additional words does Kodály, himself, have to say to us toward being a good music teacher?

*'It is not technique that is the essence of art, but the soul. As soon as the soul can communicate freely, without obstacles, a complete musical effect is created. '

''The greatest trouble is not the emptiness of the purse but the emptiness of the soul.''

(Selected Writings, p. 121-2 and 126).

*In speaking to the need for teachers to be good musicians and to teach using quality music.

Kodály wrote: "Strangely enough, children learn what is good much more easily than what is bad." (Selected Writings, p. 125.)

Kodály urges teachers to use music of their students' musical mother tongue. We may have to search for examples, but it will be worth it. I can still see how my African American students' eyes lit up when I began to teach them 'Shoo Turkey' from Bessie Jones' book, Step It Down. Another special moment occurred while teaching 'Ambos Ados' to my Suzuki Kodály Musicianship Class at Capital University, because there was a young student visiting from Mexico that year. His face radiated when I began singing in Spanish. His father had tears in his eyes at the end of class when he told me that he had sung that song and played the game when he was a boy and as a young father had taught it to his older sons, but had forgotten about it with this younger son. He thanked me for reminding him how important it was to do these games and songs with young children.

I would conclude that good music teachers are those who:

1. Take the time to become well educated in music and pedagogy and become a good Musician/teacher. Good music teachers know and understand their subject matter and can offer musically accurate models that help in communicating art and understanding to their students.
2. Good music teachers take the time to prepare and plan for teaching that will focus on their students' needs and backgrounds. They lead students to think and be successful – while touching their souls and instilling a love and joy for music. They impact students' lives and inspire them for a lifetime.

Good music teachers are crucial to music education throughout the world: from school age children, to university students, and teachers within the profession. I believe that good music teachers have the opportunity to make a change in the people's of the world and – to heal the earth with music. I also believe that good music teachers are those who become excellent musician/teachers, through the Kodály Concept of music education. These good teachers who are applying the Kodály Concept in their teaching are constantly amazing parents and administrators with student results!

What is it to be 'good'? Webster's Dictionary defines good as "sufficient or satisfactory for its purpose; virtuous; of a reliable character; admirable ..and. in the area of Ethics: That which is conceived as fitting in the moral order of the universe.

I close with the words of Plato:

Music is a moral law. It gives soul to the universe, wings to the mind, flight to the imagination and charm and gaiety to life and to everything.



Good music teachers enable Plato's words to come to life.

Köszönöm szépen!

Sources:

Danyew, Ashley. 34 Meaningful Quotes for Music Educators. Blog. Nov. 15, 2017.

Kodály, Zoltán. Selected Writings. Boosey and Hawkes. 1974.

Dr. Sandra Mathias



is a graduate of the State University of New York at Fredonia (BS in Mus. Ed.); Ball State University (MA with Orff Concentration), The Ohio State University (Ph.D. in Mus. Ed.), and The Kodály Center of America (Kodály Certificate). She holds the title of Professor Emerita of Capital University, where she served as Professor of Vocal Music Education for 29 years. At Capital, she developed the Conservatory Honors Study Abroad Program in Hungary and the Master of Music in Music Education with Kodály Emphasis. She is also the Artistic Director Emerita of the Columbus Children's Choir, where she served as Founder/Artistic Director for 25 years. Dr. Mathias is the recipient of the Kodály Institute Intézetért Award, the Columbus Symphony Orchestra Community Music Educator of the Year, the Southside Settlement Arts Freedom Award, and the Outstanding Educator Award from the Organization of American Kodály Educators (OAKE). She has presented papers at conferences in the United States, Hungary, Australia, England, Hungary, and China. She is a Past President of OAKE. She has served as the R & S Chair for Children's Choirs for the Ohio Choral Directors' Association (OCDA) and Central Division of the American Choral Directors' Association. (ACDA). Dr. Mathias has served as guest conductor for: Georgia All-State Middle School Treble Chorus, OAKE National Children's Choir, 5th Grade Honor Chorus for the Lake Charles, LA Honor Chorus Festival, NY ACDA Children's Honor Choir and OCDA Children's Honor Choir. She has also served as consultant for the Fort Wayne Children's Choir. Currently, she serves as a Vice President of the International Kodály Society. She is married to Joel Mathias for 52 years. They have two daughters, a son-in-law and two grandsons.



KEYNOTE ABSTRACT 3.

Where you find music, you find joy and happiness,
Ms Márta Winkler (school founder, principal)

Although my job to speak to this special audience is not an easy one, I happily accepted the invitation. With my long teaching practice experiences behind me, I have to plunge a large number of my teaching experiences into a nutshell. According to my lecture's title, for me singing and music stand in the first and most important place in the learning procedures, as well as joy.

Fortunately, my parents and my whole family had the power of joy implemented in me from my early childhood through the joy of singing. I consciously prepared myself to become a teacher. During my years of teaching, singing became a wish, as time passed, later it progressed into a conviction, and became a mature practice and became more and more essential in my everyday schooling.

I discovered - in the words of Zoltán Kodály - the character building power of music and I grew more and more daringly into the processing of music in various subjects. I have carried the love of singing to the summer camps with me, and in my courses to this day I ask teachers to sing; my teacher training students at seminars learn folk songs, folk games, and wherever I am invited I search for the opportunity to sing with people. I also know from Zoltan Kodály: "With folk songs you will become interiors, the greater will be their luminous and warming power."

As a young teacher, I have been astonished to be able to put children in school feel safe from the very beginning, if I keep and continue their daily routines and habits they are used to in their kindergarten years like: I present them with many songs, tales, poems and all kinds of folk poetry.

I make their activities familiar and continuous with the use of their already known rhymes, and I will continue to use it with great benefit to acquire learning.

During this initial period, it is important to take great care of the abilities and features already recognized in children. It is important to choose good media for their education. As a guiding sign, I take into account the perennial views of great pedagogical thinkers: for example, Comenius warns that don't make school work feel you like you are a robot. Sándor Karácsony calls our attention to the concept of "cultivation".

Ferenc Méri considers the game as a key to get close to children's world. It clearly states that "game is not a cause, a goal, not a tool, but a child's act itself".

Think of the game itself as moving, moving to action, generating a series of thoughts, motivating learning, giving pleasure. It is the most effective form of work in the starting phase of school work! I'm sad to note that our schools are playing games less and less. (The problem lies not in the lack of time but: teacher's attitude, good organization, the ability and good power of the teacher to cultivate.)

Here are some short scenes as examples from a movie recorded in my class between the years 2004-2008. From this we can see how we can enrich the occupations so that every child is activated, no one is left out of the continuous work.



1. Strategy from scratchpads (grade 1)
2. Dávid dancing the rhythm of a word (grade 1)
3. Pentecost festivity (grade 4)
4. Harvest fun at the Kinskereső School with 158 children
5. School-year opening ceremony
6. Ágnes Nemes Nagy: Golden brush (poem and music)
7. Ágnes Nemes Nagy: Think of me flower – (poem and music with flute - grade 3)

We could analyze long enough how the children's personality changes and formulates through playing these knowledge enhancing games. In fact, it moves across a range of other areas of culture as well. In addition, it gives them independence in many things and strictly requires compliance with the rules of the game. The teacher does not only play, but also plays with the children, so he or she is sympathetic, emphatic and competent at every stage of the game.

This co-developed movement system is increasingly shifting itself to justifying action of thought through action, such as clarifying mathematical concepts, understanding grammatical facts, but also defining the correct direction in conflicts between social relationships between children. That is, it highlights the need for thinking. In addition to the intellectual trend, folk poetry, literature and vocal music develop emotions and practice it in daily work.

Finally, I conclude my ideas with a Moldavian folk song that one of my 9 years old student Zoltán Kallós brought us in a flute playing, at a Transylvanian summer camp. Thank you for your attention and wish you a pleasant Christmas holiday!

Márta Winkler



After graduating from the Teacher Training College, I received my second degree from the Faculty of Humanities of the Faculty of Humanities and Social Sciences. I was a teacher of the Váli street school for two decades, where students of the Faculty of Natural Sciences and Humanities of ELTE, as well as students of Nyíregyháza and Pécs college and university had their lesson observation classes. My school activities differed in many ways from ordinary lessons. My pupils enjoyed intellectual freedom in the open atmosphere which resulted in a proven excellency in academic subjects.

In the light of 1970's pedagogy reform efforts, I continued my experiments with Mathematics, Environment, Hungarian Literature and Grammar and Song-Music Movement in association with the teaching concepts of Tamás Varga, György Marx and Klára Kokas.

In 1988 when the change of the political climate allowed I founded a school, the first reform



school of its kind, called the „Treasure Hunter” School. This year we celebrated its 30-year anniversary.

Books:

1. Kinek kaloda, kinek fészek (1993)
2. Örömmel az iskolában (2012)
3. Örömmel nevelni (2016)

Films: Six pedagogy related footage

My Awards: Manó Beke Award, János Apáczai Csere Prize, Budapest Prize, Eötvös József Award, Újbuda Prize, Order of Merit of the Republic of Hungary.

KEYNOTE ABSTRACT 4.

The Kodály Institute’s role in the development of school music education and teacher education in Hungary and beyond

Prof. László Norbert Nemes (director of the Kodály Institute of the Liszt Academy of Music)

The Kodály Institute is an emblematic place in Hungary and in the world, the heritage that it stands for, is not only one of the most carefully guarded treasures of Hungarian culture but it is also the treasure of universal musical art. Wrongly, because of incorrect habits or by sheer misunderstanding, in the eyes of the general public and unfortunately sometimes even in the eyes of professional musicians, the richness of this heritage is narrowed down to the practice of school music education. Many of us, however, are fully aware, that the heritage of Kodály, who was one of the greatest luminaries of Hungarian culture and music, is much more than musical training for school children;

It is a huge and rich reservoir of wisdom about the

- essence of art, music, language, our European and Hungarian identity,
- beliefs about our Eastern tradition in the light of Western culture,
- thoughts about national cultural heritage, city and village life as well as
- a rich body of scholarly works on topics related to the history of music, folk music and of course on issues of music pedagogy that are relevant even today.

Without understanding all this, it is hardly possible to reconstruct eg. why Kodály promoted the singing of folksongs with sol-fa in the schools.

The Kodály Institute was established for the preservation and the promotion of the values of Kodály-inspired music education, this unique and precious piece of Hungarian musical culture. Due to the never-fading efforts of our predecessors, the torch bearers, outstanding and creative musicians, the Institute has become an international centre for the training of music pedagogues according to the Kodály concept known all over the world. Now it is up to us, up to my generation of musicians and music educators how many more bricks we lay and



whether these bricks are laid level and the mortar is strong enough so that while the institution keeps growing, it will always remain strong.

László Norbert Nemes



is currently professor at the Liszt Ferenc Academy of Music in Budapest and director of the International Kodály Institute of the Liszt Academy. His main areas of expertise are the theory and the practice of the Kodály Concept, musicianship training according to the Kodály Concept, choral conducting and choral music education. His most recent publications include a chapter on choral music education according to the Kodály concept in the Oxford Handbook of Choral Pedagogy published by Oxford University Press in 2017. Besides teaching at the Liszt Academy he maintains an active career as a choral conductor. Since September 2014 he has been artistic director of the New Liszt Ferenc Chamber Choir, the artist-in-residence choral ensemble of the Liszt Academy. In 2018 he founded the National Youth Choir of Hungary. For twelve years he worked as the associate conductor of the Hungarian Radio Children's Choir. László Nemes has conducted, taught, held workshops, master classes and seminars all across Europe, in Australia, Brazil, Canada, the People's Republic of China, Indonesia, Japan, the Korean Republic, Malaysia, The Philippines, Republic of China/Taiwan, Singapore and the United States of America several times. He is guest professor at the Central Conservatory of Music in Beijing, China. In recognition of his artistic activities he received the Bartók-Pásztory Award in 2005. In March 2017 he was decorated with the Golden Cross of the Hungarian Cross of Merit. He is vice president of the International Kodály Society, patron of music education at National Youth Choir of Scotland, and honorary member of the British Kodály Academy.



ACTIVE MUSIC LEARNING THROUGH SINGING AND MOVEMENT

Overview of the interim results of the „Active Music Learning” Research Group
of the Kodály Institute of the Liszt Academy and
the Brain Imaging Centre of the Hungarian Academy of Sciences

ABSTRACT 1.

Effects of the Active Music Learning Models - an empirical study

Dr. Ferenc Honbolygó (senior lecturer, ELTE, Brain Imaging Centre of the HAS)

Dr. Kata Asztalos (lecturer, University of Szeged):

The aim of the talk is to present our research on the development of musical abilities. The speakers are members of the MTA-LFZE Active Music Research Group, which aims to develop a Kodály concept based music education method for elementary schools with the creative integration of movement accompanying singing and music listening. The work of the research group focuses on the development of music pedagogical models in an interdisciplinary framework and, in addition to pedagogical aspects, also applies the tools of psychology and cognitive neuroscience in a follow-up study. The talk will present the theoretical framework of the research and the applied testing procedures, as well as a detailed description of the online diagnostic electronic method for measuring musical abilities. We will also present the first empirical results of the study related to the development of musical abilities.

Dr. Ferenc Honbolygó



is a cognitive psychologist working as a senior research fellow at the Research Centre for Natural Sciences, Hungarian Academy of Sciences, and as assistant professor at the Faculty of Education and Psychology, Eötvös Loránd University. He received his PhD in 2010 from the University of Eötvös Loránd. His research interests include the neural basis of auditory perception, speech, language and music, and the development and developmental disorders of these cognitive abilities. In order to study the brain functions related to these abilities, he is using the method of EEG, event-related brain potentials, and fMRI. He has participated in over 13 international and national research projects, and he has published over 50 scientific papers and several book chapters in Hungarian psychology handbooks. He received the János Bolyai Research Fellowship of the Hungarian Academy of Sciences in 2017.



Dr. habil. Kata Asztalos, PhD, assistant professor



Education

2016: PhD degree, summa cum saude in Education Theory, Szeged, Doctoral School of Education

2006-2011: University of Szeged, Faculty of Music – summa cum laude master degree with honor

2008-2009: Conservatorio Arrigo Boito, Italy

Teaching experience

Music pedagogy, methodology in Hungarian and English

2017-: assistant professor, SZTE Teacher Training Faculty

2017: invited lecturer – University of Saint Louis, Missouri, Faculty of Arts

2015: invited lecturer – ELTE PPK, Psychology of Music

2014: junior lecturer, SZTE Teacher Training Faculty

2012-2015: junior lecturer, SZTE Institute of Education

Research experience

2016: MTA-LFZE Active Music Learning Research Group

2012-2016: Development of Diagnostic Measurements TÁMOP-3.1.9-11/1-2012-000, Musical abilities minor

International scholarships

2016: CAMPUS Mundi Scholarship: ISME Conference, Glasgow, Scotland

2015: CAMPUS Hungary Scholarship: IAFOR Conference, Dubai, United Arab Emirates

2014: CAMPUS Hungary Scholarship: ISME Conference, Porto Allegre, Brazil

Scholarships and competitions

2016: Nation's Young Talent Scholarship

2015: Nation's Young Talent Scholarship

2014: SZTE Talent Scholarship – Bronze degree

2013-2014: Apáczai Csere János National Excellence Scholarship for Doctoral Students

2012: SZTE Talent Scholarship – Bronze degree

2011: National Scientific Students' Conference – Section of Music Theory: 1st prize; Section of Performing Art: 3rd prize



ABSTRACT 2.

How to integrate movement into different musical skill-building areas in "normal" and "singing" classes

Borbála Szirányi and Edina Barabás

(lecturers of the Kodály Institute and music teachers Kós Primary School)

In my lecture, I present a vocal and movement-based music pedagogical model launched five years ago in lower primary level music education. The main feature of this methodological model is the dominant presence of movement in the various musical skills development areas.

Our methodological development is based on the realisation that although young children (aged 6-10) benefit most from and are aspired most by constant movement, active involvement, experience based, creative activities in the classroom that allow self-expression, current Hungarian music pedagogy is mostly theory-centred, and draws mainly on passive and static methodologies in approaches to music education.

Following the Kodály principles, the singing is in the focus of our music teaching, however through the systematic application of so-called creative singing-games, with the harmonious integration of motions we associate strong kinaesthetic support to the sound experiences in the music learning processes. We consider it fundamental that in all forms of music acquisition we approach from the side of experience and active individual involvement, as this will make the acquired knowledge deeper and durable.

Our music pedagogy model is used in both non-auditioned and singing music classes from first to fourth grades. This gives us an opportunity to examine how, in what form and extent the movement can be integrated in these two types of training, which are significantly different in regards of both the frequency of music lessons and the musical abilities of participating pupils. In our work, we also study which kinds of motions and motion-choreographies, such as motions performed on the spot or in space, with or without objects etc., can be successfully applied in the different age-groups. Our aim is to develop a sequence that takes full account of age specific features in terms to the patterns of motion and the types of motion-choreographies used.

Borbála Szirányi



graduated in music education and choral conducting at the Liszt Academy of Music. From 1996 to 2015 she worked at the music school of the Hungarian State Opera House's children's choir as classroom music teacher and choir conductor. From 2000 to 2006 she regularly taught as a visiting professor at the Central Conservatory of Music in Beijing where the



Kodály programme was launched under her direction. In 2000 she was a visiting professor in the Kodály programme at the Holy Names College in Oakland, California. she conducted Kodály courses at Shanghai, Canton, Dublin, Singapore, Wales, Bucharest, Buenos Aires, Telford, Moscow, Aveiro, Perth and Melbourne. From 2010 she is teacher of the Kodály Institute of the Liszt Ferenc Academy of Music. She regularly conducts post-graduate courses for Hungarian music teachers. From 2014 she teaches at the Kós Károly Általános Iskola that is part of the Model school project led by the Liszt Academy of Music. In this project she and her colleagues experiment new music methodological techniques based on the Kodály concept in order to refresh the Hungarian music pedagogy, making it more adaptable to the 21st centuries' classroom.

Edina Barabás



She began her musical studies at the Bartók Béla Conservatory of Music, Budapest (1986 – 1990) and later between 1990 and 1994, she received her Music Teacher and Conductor Diploma at the Eötvös Loránd University, Budapest. She teaches at the Kodály Institute of the Liszt Ferenc Academy of Music.

Since 1994, she has been teaching as a Music Teacher and Conductor and Assistant at the Hungarian Radio Children's Choir until 2014. There, she taught music and songs for children (6-12 years), was the leading conductor of the "little" children's choir (8-10 years), and became the assistant conductor of the Hungarian Radio Children's Choir (10-16 years).

She is currently teaching solfège for adults, teaching music and songs for children (6-10 years) at Kós Károly Elementary School, Budapest present days. Besides this, she is teaching music for children (5-6 years) at the Varosmajor Kindergarten, Budapest. She is conducting the elementary school choir at the Calvinist Elementary School, in Kecskemét.



ABSTRACT 3

Klára Kokas's pedagogy in the Dynamic Music Learning model

Dr Gabriella Deszpot and Tamara Farnadi

The presentation gives an overview of how Kokas pedagogy appears in MTA-LFZE's professional methodology research. During active music learning, Kokas pedagogy connects creative singing and exploratory music listening to free and improvisatory motion as well as to physical experience in an inseparable and experiential way. In the model of dynamic music learning, Klára Kokas's method is intertwined with the traditional methodical teaching of singing by Jenő Ádám and Kodály Zoltán, redounding to complete the Kodály concept's 'complete human education'.

The innovation group (model 2) of the content pedagogy research seeks an answer on how to apply the activity of the point of view and the methodology of Klára Kokas in elementary music education. Through what kind of curriculum, content framework, and requirements; through what kind of educational opportunities and teacher efficiency can this renewed music pedagogical methodology be achieved?

After closing the ongoing research in the post-2020 years, the prepared educational assistance of the model might give the guiding answer to public education. A teacher's handbook is being prepared for the dynamic music learning model which is made more understandable by an audiovisual collection of examples. This will include not only curriculum, shorter teaching units, literature, and source collection, but it will focus on shorter and longer video footages shot during the experimental lessons. Here, some of these records will be presented and explained from the class I. and III. The daily practice's base school of the dynamic music pedagogical model is the Bartók Béla Primary Music School, Győr. Teacher and developer researcher: Tamara Farnadi. The school of the follow-up teaching is the György Kroó School of Music and Fine Arts in Budapest, participating Sára Buda. The further members of the research group are: Mónika Bozsaky Zvezdovics and Katalin Körtvési, conducted by Dr. Gabriella Deszpot.

This study was funded by the Content Pedagogy Research Program of the Hungarian Academy of Sciences (SZ-009/2016).

Gabriella Deszpot



is a lecturer and senior researcher at Kodály Institute of the Liszt Ferenc Academy of Music. Since 2013 her scientific study of the heritage and oeuvre of Klára Kokas; the practice and theory of the Kokas pedagogy; music-based complex art education and its effects. List of all more than 150 item publications from 1982: see the updated Hungarian Scientific Bibliography (<https://m2.mtmt.hu/gui2>).



She graduated as fine arts and geography teacher (1979, EKE, Eger); art and environment aesthetic culture teacher with multimedia specialisation (1997, MOME, Budapest). She received her PhD degree at ELTE (2006, Budapest) in educational studies and research. Since 1979 she has worked, as an art educator more than 38 years, teaching in public education: approx. 20 years; teaching in higher education: 18 years; meanwhile, teacher training/CPD education training practice: approx. 25 years total. Her leadership practice is more than 12 years.

Her expert activity was significant between 1998 and 2014 (e.g. OKI, Pt-MIK, KOMA, Tempus). 2011-2018 she was the founder and president of the Klára Kokas Professional College. Since 2010 she is board member of the Kokas Klára Agape Music Joy of Life Foundation.

Awards and honors: 1988 – Ministerial Certificate of Merit; 1994 – Ágoston Trefort Award; 1999 – „Más-kép” Award of School Textbook Authors.

Tamara Farnadi



is the music teacher of Béla Bartók Specialized Music Elementary school and the conductor of Bartók Choir of „Little Ones” in Győr. As a conductor, her goal is to keep Zoltán Kodály’s intellectual heritage and to pay attention to contemporary musical and artistic flows. With her pupils, they receive Golden Award and Golden Diploma since 2000, as well as they won the title “Choir of the Year” between 2011 and 2014.

In 2005, she became a pupil of Klára Kokas, who followed her steps and helped with advices during her work in elementary school and music preschool.

Since 2011, she is the leader of educational training course of Klára Kokas Foundation and the member of Professional Committee. With her regular lectures and presentations, she is involved in the intellectual heritage of Klára Kokas. Her research field covers harmony building between Kodály educational philosophy and Kokas method in elementary music education. In this



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topic, two of her articles were published in *Parlando* music-educational journal between 2012 and 2014. In 2014, she was invited to participate in the methodology research of the Hungarian Academy of Sciences: "New models for active music teaching - Renewal of the vocal music teaching method in the original spirit of the Kodály concept". From 2016 on, she plays a leader role in the project "Active music learning with singing and moving - Methods and impact assessment" with the development of a new model for dynamic vocal teaching. In 2012, she received the prize of Artisjus Music Foundation for her outstanding work in music education.

KODÁLY HUB: SING. LEARN. SHARE.

Introduction of the Kodály HUB

*Overview of the overall functionality, the Community and Calendar modules,
new methodology material examples*

Suzanne Konings (Head of Music Theory Dept. Royal Conservatory of The Hague, Holland),
Lucinda Geoghegan (Creative Learning Director - National Youth Choir of Scotland, Kodály
instructor - Royal Conservatoire of Scotland),
László Norbert Nemes and András Handler music teacher, conductor, IT developer (HU)

We all share a firm belief that “music should belong to everyone”, not only the privileged few who have access to music education either through their exceptional musical talent or through their elite status within society. It is, however, crucial that every child should have access to music education from the early years.

What role could music conservatories play in achieving this goal? It is our firm belief that the expertise of Conservatoires should be shared with the school music education system to facilitate high quality and meaningful music education from a young age. Consequently, three leading European Higher Education Institutions ((Liszt Academy of Music Budapest¹, the Royal Conservatoire of Scotland Glasgow and the Royal Conservatory of The Hague) have

¹ The leader of the project is the Liszt Academy of Music Budapest, Hungary’s foremost institute of higher education, to which the internationally renowned Kodály Institute belongs. Two world-class conservatoires joined the project - the Royal Conservatoire of Scotland and the Royal Conservatoire of The Hague - as well as their partner organisations from each country - the National Youth Choir of Scotland, the National Youth Choir of the Netherlands and the Kós Károly School of Budapest.



come together to collaborate in an international music education project, with the following aims:

- to raise awareness among professional musicians as well as the general public in the need for quality music education in all schools
- provide guidance for music educators towards a creative music pedagogy inspired by the work of Zoltán Kodály - a Hungarian music pedagogical legacy - alongside his followers

A special emphasis was placed on music education in the primary schools, particularly for 5 to 10 year-olds, who in the majority of non-specialist educational settings only receive one music lesson per week, generally delivered by classroom teachers without any formal music training.

The Erasmus+ Strategic Partnership project titled “Kodály HUB: Sing. Learn. Share.” set three key objectives:

- to create a new curriculum to be used in the teacher training programmes of HEIs
- to renew the music repertoire for classroom use and to compile new methodology materials, focusing on how to teach music in a joyful, meaningful and relevant way through games and movement activities
- to open an on-line knowledge center (Kodály HUB) for public viewing where a Songbook, a Community, a Calendar, a Forum and further resources are available to assist teachers in their everyday work and to encourage them to share their music, ideas and experiences globally.

The project promotes the values of Kodály-based musicianship training that is adaptable both in the training of professional musicians from beginner to advanced level as well as in the teaching and learning of music in the public school system. Singing is at the heart of the Kodály Concept, being the most powerful and most accessible tool to develop musicianship skills.

A range of structured age- and stage exercises, alongside songs representing each country’s musical heritage, allows the content to be relevant, progressive and coherent. It is the united belief of all partner organizations collaborating in the project that ensuring access to music and music education (referring to one of the key presentations “*Ensuring access to music education for all throughout Europe and beyond*” of the AEC Annual Conference in 2014 in Budapest²) is first and foremost subject to well trained teachers.

By providing hands-on resources to practitioners and modernizing teacher training programmes within HEIs, a new generation of teachers with both improved musical skills and teaching skills can grow. A new generation of pupils making music together in a playful and enjoyable way will further improve the transformative effect of music and as a result will have a strong impact within society. As the Kodály HUB is an open public platform, there is the potential for the core (and truly European) values of the project to be shared and embedded worldwide.

² https://www.youtube.com/watch?v=aejca_cTK4k&t=52s



At the time of the launch the Songbook will contain several hundred songs and music listening materials, created by students from the 3 HEIs, from which there will cultural representation from a range of countries, including Hungary, Scotland, The Netherlands, Ireland, England, Poland, Portugal, Brazil and many more. Each song has been analyzed using several key, searchable parameters and (when relevant) each will be accompanied by a game or movement activity to support the teaching objectives and increase the enjoyment of the lesson.

Ongoing research shows that an enhanced learning experience is achieved when singing is combined with rhythmic movement. The uploading of new material will be open to all new community members (under the control of the Kodály Institute), thus ensuring the continuous development and enrichment of the music repertory.

At the session representatives of the Hungarian, Scottish and Dutch partner institutions will highlight

- the role Higher Music Education Institutions should play in the training of music pedagogues
- the values of Kodály-inspired music education for professional musicians and for teaching children, through practical demonstration
- the new curriculum - a new way of thinking about the training of music pedagogues
- the use of the Kodály HUB with practical demonstrations (how to use the Songbook in university students' lessons, in classroom situations with children, and how to use the Community and the Calendar modules).

Suzanne Konings



studied Music Theory and Musicology and has been the head of the music theory department in the Royal Conservatoire The Hague since 2004. From 2009 she has been specialising in teaching music according to the Kodály concept. Together with colleagues in and outside the conservatoire she is organising the 'Muziek als Vak' training programmes for teachers and musicians in elementary schools, music schools and higher music education. She teaches music theory and musicianship classes for students in the Royal Conservatoire and the National Youth Choir. Since 2014 she is also the head of the Master of Music Education according to the Kodály Concept offered by the Royal Conservatoire.

**Lucinda Geoghegan**

is a theory and musicianship lecturer at the Royal Conservatoire of Scotland working in both the Senior and Junior departments. She is a regular tutor, member of the Trustees and Chair of Education for the British Kodály Academy and in 2017 Lucinda was elected as a Director on the Board of the International Kodály Society. Lucinda is Education Director for the National Youth Choir of Scotland and is a guest lecturer on the summer and yearly courses at the Kodály Institute in Kecskemét, Hungary and in addition has delivered workshops in Europe, Asia, Australia and USA. Publications include – Singing Games and Rhymes series (Tiny Tots, Early Years and Middle Years) and with Dr László Nemes Singing Games and Rhymes for ages 9 to 99. She is co-author of the musicianship programme Go for Bronze, Silver, Gold.

***Presentation of Chinese songs from the Songbook
by the students and teachers of Central Conservatory of Music, Beijing***

GREETINGS from Prof. Gao Jianjin

Good afternoon, respected Principal Laszlo, and all other experts and professors.

First of all, my best wishes on behalf of the Central Conservatory of Music of China for this conference. I, as part of the conference, am looking forward to learning more about the Kodaly method and approaches here, and how these approaches and ideas can be creatively used to teach in China. It will make a substantial contribution to China's cultural knowledge by popularizing the Kodaly music education spirit among the Chinese.

Twenty years ago, music education officially became an independent subject in the Central Conservatory of Music. It was the time when my professor, Mr. Liao Naixiong, introduced us to the Kodaly Institute in Hungary and we met Principal Peter Erdei. Knowing him has been an honor and a blessing for us. With Peter's generous and professional assistance, the Central Conservatory of Music welcomed our very first Kodaly expert, Ms. Borbala Sziranyi, who began a long relationship and cooperation between the two institutions as well as two countries. Borbala has been a pioneer in the Kodaly method as well as its loyal defender.

During her stay in our academy, she fully demonstrated the beauty and charm of the method. One of the most significant things she brought us is an appreciation of the beauty and delicacy



of music. She made learning music a delightful pursuit filled with happiness. Knowing about the Kodaly method inspired my fellow students and me to popularize this method in China by adapting it to the Chinese way for better application. Let every Chinese have access to music. We can make that happen and we will.

My sincerest appreciation and gratitude to Peter and Borbala. Thank you, Peter, for your extraordinary contribution and remarkable generosity in helping the Academy of Music Education at the Central Conservatory of Music establish the new music education system; and, thank you, Borbala, for your professional guidance in nurturing the first professional Kodaly teaching team in China. Thank you so much.

Even in the 21st century, the Kodaly education philosophy still has great impact on our educational ideology. Four principal concepts of the Kodaly philosophy still remain relevant.

First, Zoltan Kodaly, the Hungarian composer, educationist and philosopher who founded the Kodaly method, believed that music education was the right of every child, not only for prodigies. He advocated that music education should be open to all, instead of only to a talented minority. This concept is especially significant and instructive for China, where currently music education is designed for the top students.

Second, Kodaly believed that music education is essential for the complete development of all humans and that quality music education, if given from an early age, provides youngsters with spiritual entertainment and enlightenment. This would also make them seek more from music. This concept accords with the education advocated by the Chinese Government, which emphasizes comprehensive development consisting of moral education, intelligent education, physical education, aesthetic education and work education.

Third, Kodaly also believed that the only effective way for the young to understand music is by experiencing music. It means participating in the process of making music, such as singing, is the best way to learn music. This is an illuminating tip for many Chinese music teachers who give too much importance to advanced music theories in their class rather than actual music.

Finally, Kodaly regarded the human voice to be the best teaching tool and the most direct medium to create music and communicate. This suits China, given its large population.

I would like to thank the Kodaly Institute once again for arranging experts like Laszlo, Peter, Borbala, Katalin Kiss, Janos Jozsef Klezli, and Roland Hajdu to teach in our school and co-author the teaching materials with us. Thanks to your selflessness and generosity with your knowledge as well as your expertise, we have had our own expert teachers including Song Yutao, Lin Songtao, Sun Yikun, Yao Yao, Cao Bingying and Victor. It has also been extraordinarily kind of you to facilitate our students' enrollment in Hungary.

It means a lot to us.

After years of practice, it has been well proved that the philosophical concepts of the Kodaly method can be successfully applied to the brand new Chinese music education with some adaptations and adjustments. Without appropriate adaptation, the Kodaly method would not



have flourished in China today, as is the case here in Hungary too. The method blooms by updating itself accordingly.

As a matter of fact, Principal Laszlo has been to China to give lectures many times, and every time, there is something new, surprising and delightfully stimulating. The Kodaly method was introduced in China and then adapted and adjusted through years of teaching. Now, the method is part of China's new music education system. In the process, a quality-oriented new music education system with Chinese characteristics has been established.

This new system came into being while three major music education systems were being introduced in China and became integrated with the unique Chinese music culture and education. The new system has three central notions: people-oriented notion with respect to education, emotion-oriented notion with respect to pedagogy, and practice-oriented notion in learning. The core aim of the new system is to maximize the educational function of music and to increase the overall music competence of students.

The new system has four fundamental qualities. These are the spontaneous need for music, practical musical ability, experiencing high-level music, and full comprehension of the music culture. Besides these, we have six pedagogy concepts, three pedagogical tools and three pedagogical approaches.

The quality-oriented new music education system has been founded on the introduction and research of the Kodaly method along with other advanced music education systems. The new music education system in China has been evolving with the changing needs of the era and society. If it didn't evolve, it would not be new anymore.

The new music education system in China is based on a systematic introduction and adaptation of the Kodaly method and has been approved by the Chinese Ministry of Education. The new system, recognized by both the Beijing municipal and national authorities, has also been incorporated into the National Plan for Medium and Long-Term Education Reform and Development. During its nationwide dissemination and promotion, the new system has been welcomed and accepted by music teachers in primary and middle schools. Many teachers from more than 30 provinces, municipalities and autonomous regions have been trained in the method.

Currently, 123 primary schools use the new system textbooks in their music classes. Over 100,000 copies have been circulated after three rounds of publishing. We are glad to see that an increasing number of teachers have taken up the new system and become its followers, doers, advocates and researchers. So we believe that the future of our new system in China is as promising as that of the Kodaly method.

I would like to express my sincere appreciation and gratitude to all colleagues and fellows of the Kodaly Institute for your consistent assistance and support. Thank you very much.

Thank you, Mr. President.

Prof. Gao Jianjin



ABSTRACT 4

*The Kodály Concept of Music Education in Portugal and Cape Verde:
traditional Portuguese music for children*

Prof. Cristina Brito da Cruz,
Head of Formação Musical e de Pedagogia Musical, ESML, Portugal

The adaptation of the Kodály Concept to Portugal involved many levels of preparation and its dissemination will require a team of musicians willing to work together towards a common objective. Once the Bologna Process started, we included Kodály methodology classes in the syllabus of the Choral Conducting and Music Education Degree of the Escola Superior de Música de Lisboa (ESML), and started offering music lessons at a nearby Kindergarten; we organized yearly teacher's training seminars given by Doctor László Nemes and myself; an Erasmus Student Mobility program was established with the Kodály Institute, and more and more alumni started teaching in general schools (3-6 yrs old) and music schools (5-17 yrs old) according to the Kodály Concept.

With the creation of the Centro Kodály de Portugal in 2017 we are now more organized but there is still a lot to be done. Although many Portuguese musicians collected folk music, since the 1930s, they almost completely ignored the children's rhymes, songs and games. Finding good musical examples and organizing them according to their difficulty, in a methodological progression, was a hard task and it is still being done.

The work that had been done of collecting, analysing and organizing the Traditional Portuguese Music was also useful when the Hungarian Government, through the Hungarian Embassy in Lisbon, decided to help improving Cape Verde's Music Education in general schools. This African country, with its 10 beautiful Atlantic Islands, is independent since 1975 and has Portuguese as its official language. Although most children speak Crioule as their mother tongue, traditional rhymes and songs are mainly from Portugal, with a few examples that are considered to be from Cape Verde, sung in Portuguese or in Crioule.

The task of finding, learning and transmitting to music-teachers children's rhymes, songs and games has been hard but rewarding. Watching university students and music teachers learning Traditional Portuguese Music for children, singing, clapping and learning how to move while making mistakes or doing well, but mostly laughing and having fun, has been a thrill and a pleasure. Improving the quality of the children's music making and the quality of their music learning, in both countries, will be our best reward.



Cristina Brito da Cruz



Coordinator of the Composition, Choral Conducting and Music Education Department, President of the Conselho de Representantes, former President of the Pedagogical Council (2004-2011) and the Scientific Council (2011-2015) of the Escola Superior de Música de Lisboa (ESML) where she teaches Ear Training, Solfège and Music Pedagogy. After receiving Diplomas in Piano (Lisbon Conservatoire) and from the Kodály Institute she graduated in Choral Conducting and Music Education and completed a Masters in Ethnomusicology. Mostly involved in music teacher's training, she has been actively involved on spreading the Kodály Concept of Music Education, giving workshops and seminars in Portugal and in Spain, Belgium, Hungary and Cape Verde. She has been publishing articles on Music Education and Ethnomusicology since 1988 and has been participating in projects of the International Yehudi Menuhin Foundation and the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (Utrecht) concerning Multicultural Education and Music Education, giving workshops and actively participating in work groups sessions in many European countries.

“MOVE *M*MUSIC”

a new application, a digital lesson planner tool for music teachers

Edina Barabás, Beáta Mádi (music teacher in ELTE Gyertyánffy Primary School, Budapest)

Aims The Liszt Academy's Kodály Institute, which operates as an independent educational institution, has been given the opportunity to develop a digital educational material.

The "Move mi Music" educational material, based on the tools of the Hungarian music teaching practice based on the Kodály concept, helps young children to develop music literacy.

This is a framework the teacher can use for preparing the music lessons at home and during the lessons.

For children, the imaginery world, the easy handling, and the rewarding playfulness makes the application appealing and they can use it at home.



Basically the aim is to integrate a digital platform as a motivational tool into the child-centered joyful learning process.

The application is based on the general framework of Zoltán Kodály - Ádám Jenő's methodology approach adapted to today's environment.

Frames

Along with music pedagogy professionals, a designer, a tech specialist and an IT company worked on the project. Our work was motivated by the recognition that the technical devices have been incorporated into the everyday life of all children, so that music education must follow up on these changes and we should react on it. In the field of music literacy, we felt the need to create a program that takes into consideration the maximum account of Kodály's principles.

Methods

We intend this application to be used as a classroom tool, with the teacher's constant guidance, in different segments of the teaching, to make this tool become part of their everyday work, but these interactive tasks must be preceded by singing, melody or rhythm tasks.

Results

Though, some tasks are still under development, the already finished ones have been tested in classroom conditions among children, who were very enthusiastic and happy using these new tools.

Relevance

The material was tested in both basic-normal and advanced music classes.

We expect the application make music classes more playful and the teaching and learning process of music reading and writing to become more enjoyable, so music learning becomes a source of joy for both the child and the teacher.



**DAY 2
16 DECEMBER, 2018, SUN
CUPOLA HALL (5TH FLOOR)**

PROGRESSIVE PATHS IN TEACHER TRAINING

ABSTRACT 1

What the children teach us: Responding to the needs of all children in Music Education

Lucinda Geoghegan (Royal Conservatory of Scotland)

Kodály stated that Music should belong to everyone. How true is this statement in the classroom today? Do we teach music to all children or do we teach music to musical children? Do we support the needs of every child in our class? Every child is an individual with his or her own special demands, needs, strengths and weaknesses. We are a bit like a juggler trying to keep all of the balls in the air at the same time by working to support the child who needs extra help whilst encouraging and stretching the ability of the talented child. Do we always teach in the most child friendly manner or do we expect children to be something that they are not ready to be. As educators we are in a very powerful position - we are in a position to empower and help children believe that they can achieve. However equally we are in a position to crush their confidence and self belief. What can we learn from children?

ABSTRACT 2

Applying the Kokas pedagogy in the teacher training programme of the Liszt Academy

Katalin Körtvési (master teacher of the Kodály Institute), Dr. Gabriella Deszpot

“We do not move for the sake of moving but for the sake of experiencing music through our free movements.” (Klára Kokas)

As a major milestone the first Kokas course was launched at the Liszt Academy in the autumn of 2014. Since then 60 students with varying majors finished the training. Based on the experience of the past five years, in our presentation we take up the difficult task of providing an overview of how Klára Kokas’s experience based music pedagogy is used in the teacher training programme of the Liszt Academy.

The Kokas pedagogy has its roots in the Kodály’s philosophy of music education. An encounter with the most beautiful songs and lyrics of our folk music, the active, profound reception of classical masterpieces is the most authentic manifestation of Kodály’s idea that “Music Belongs to Everyone!”. In our opinion, the place of the Kokas pedagogy in realizing the Kodály concept is the emotional foundation, physical awareness and experience based manifestation of musical knowledge for the benefit of a complete holistic education.



During the presentation we are showing tableaus and photos of the participants of the course, as well as quotes from the end of semester reflection essays of the students. We highlight the unique traits of leading the course that count as pedagogical innovation and which, we hope, provide a higher than usual effectiveness and more enduring motivation for applying the acquired knowledge. Based on experiences and inductive learning the course leads to the understanding of Klára Kokas's methodology, which unfolds musical skills. This means that own experiences come first and only then can any theoretical viewpoint or abstraction follow.

Learning based on own experiences is ensured by the following: co- teacher model; the teacher is a reflective partner and active participant in one; free, open learning; conscious time and space management; complex performance and process evaluation (e.g. written assessment, creating and sharing audiovisual documentation).

The course and its development, as well as the events of the course have been the subject of qualitative research for years. We are effective in conveying the mentality and methodology, because we are working with basically the same activity forms that Klára Kokas developed with children over decades. It is typical to have creative singing (name singing, singing, text and movement improvisation); dramatic performance as movement games. Just as important are active music perception, music listening experienced with free movements, which can lead to movement improvisation and stories to be shared.

Our aim with the course is to make participants understand the foundations of Klára Kokas's pedagogy, and at the same time the integration of music pedagogy skills (professional competence) and creativity (e.g. openness, curiosity, spontaneity, changing of view perspectives, resourcefulness, intuition). Therefore, the lessons' form of work must include subjective note taking, reflection and methodological feedback and group feedback. On the other hand, there are the theoretical aspects and raising awareness in methodology by showing contemporary examples and thematic teacher's presentations.

As closure, we are showing a short film which was made by a student as promotion for the course, so that those who are about to elect their courses may have a more complex vision of our sessions. Consider this the premiere of the film, with special respect to this conference: "We Move to Get Lost in Music" (Editing director: Ferenc Kristofori, 2018).

Katalin Körtvési



graduated from the Liszt Ferenc Academy of Music in Music Education and Choral Conducting. Between 1995 and 2010 she was Assistant Lecturer in Solfege, Music-Theory, Score-Reading and Choir-Conducting at the Liszt Ferenc Academy of Music Teacher Training Institute. She worked as the Solfege Teacher of the Hungarian Radio Children's Choir. She was also the music director in drama and musical performances as well as the conductor at Sure



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Chamber Theatre, Szkéné Theatre, Jókai Mór Theatre and Jászai Mari Theatre. Since 2010 she has been working as Artist Teacher at the Zoltán Kodály Pedagogical Institute of Music of the Liszt Ferenc Academy of Music. As a Music Teacher, Choir-Conductor and Kokas Educator she has held workshops in Australia, Canada, China, England, Finland, Italy, Ireland, Malaysia, the Netherlands, Scotland, Singapore, South-Korea, Turkey and the USA.

ABSTRACT 3

How the Kodály-concept changed the music theory curriculum in the Royal Conservatory of The Hague

Suzanne Konings (Royal Conservatory Den Haag)

Singing as the basis of the methodological approach in a music theory curriculum. This was something that I met by accident when I visited a conference in the Guildhall School of Music and Drama in London. David Vinden was teaching a class of young string players and I understood that this was musical learning based on practical (singing) activities in a way that I had not seen before in solfège classes.

This first experience in 2009 has been the start of an active and growing Dutch adaptation of the Kodály concept in music teaching and learning from the early ages up to the highest levels in conservatoire education. This presentation will show an overview of the influences on the music theory curriculum in the Royal Conservatoire and the development of the teacher training courses that are offered in The Hague.

**PROMOTING MOTIVATION, THE DEVELOPMENT OF MUSICAL ABILITIES
AND SCHOOL LEARNING IN EARLY MUSIC EDUCATION****Overview of the interim results of the MTA-SZTE Music Education Research Group
from Szeged University**

Dr Márta Janurik lead researcher

Thanks to the Kodály concept and the system of education based on it, there is a music teaching method in Hungary which is known and appreciated all over the world. The successfulness and results of this method is also well-known. This method is based on daily music education. However, the non-special school music teaching faces numerous problems, like in many other countries. Research shows that students are not motivated for singing and music lessons in school and do not like classical music. Their opinion related to their own musical abilities are negative, too and often non-realistic (Janurik, 2007; Janurik & Józsa, 2018).

Children are different from previous generations, as their life is heavily influenced by the digital world. Tools, methods and tasks are needed to aid conventional music teaching methodology and to maintain students' interest and motivation as well as to promote effective teaching. That is why, as a part of our four-year long project, we are developing a new computer program, the Music Island.

The tasks of this program are based on the music curriculum of the lower primary school. In our seven month experiment we aimed at exploring the development of musical abilities, musical knowledge and language skills in digital learning environment. Results indicate that Music Island provides a suitable method to maintain the motivation of the students. Moreover, the singing lessons in digital learning environment were more effective related to musical and language development than using the traditional methods.

This research was funded by the Content Pedagogy Research Program of the Hungarian Academy of Sciences.

Márta Janurik

is an associate professor at Faculty of Music, University of Szeged and the leader of the MTA-SZTE Music Education Research Group. In 1984 she graduated as a violinist and violin teacher at the Liszt Ferenc Music Academy in Budapest. In 2010 she received PhD. degree in educational sciences from Faculty of Arts, University of Szeged. Since 1982 she is professor of the Faculty of Music, University of Szeged, teaching violin, chamber music and music pedagogy curricula. She was the concertmaster of the Weiner Chamber Orchestra, Salieri Chamber



Orchestra and of the National Theatre of Szeged. In addition, she played first violin in the Fricsay String Quartet. With these ensembles, she gave numerous concerts in Hungary and in abroad. She published papers on topics of development of musical abilities, relationships of musical and other cognitive abilities, development of musical abilities of children with mild intellectual disabilities and motivation of music learning.

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Janurik, M. (2007): The experience of flow in school singing lessons. *Magyar Pedagógia*, 107. (4) 295–320.

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LET MUSIC BELONG TO EVERYONE

ABSTRACT 1

Results of an inclusion case study from a Scottish school in a socially deprived area

Lucinda Geoghegan - Creative Learning Director
National Youth Choir of Scotland

From January to May 2018, I had the pleasure of visiting St John the Baptist Primary School, Fauldhouse, Scotland (UK). Over the course of these visits, I worked with a range of ages and stages within the school, testing new games written by students from the Royal Conservatoire of Scotland in Glasgow for the new online Kodály HUB. This school is an inclusive school, catering for the need of all children, including those with Additional Support Needs.

On a recent return to the school to visit the class now receiving their 12-week input through the National Youth Choir of Scotland, I met one child in the corridor - a child who would frequently choose not to take part in the lessons earlier this year. The greeting from this child was one of a sheer delight, and was promptly followed by the remark - "*I love that Tony Chestnut song we sang*", after which the child began to sing and perform the actions linked to the song - completely unprompted and with such enthusiasm and joy.



Another child is receiving extra music input as a ‘reward’ for positive attitude and behavior. Despite the difficulties encountered and the additional challenges for the children in learning environments such as these when testing the game, for me there is a positive outcome from the experience even if a child has taken part and loved just one song and game.

This one experience, as shown above, can prove enough to remain in a child’s thoughts and encourage them not only to sing and play, but to engage with others. With the right approach, I believe that singing games have the power to reach out and enhance the learning and lives of everyone, no matter what barriers may stand in the way.

ABSTRACT 2

Music Therapy and the Brain

Zsófia Fekete music therapist, choir conductor
(National Institute of Medical Rehabilitation Budapest)

“Say it or Sing it?” In daily life it seems so simple to express ourselves with words. However, in case of brain injury, it can happen that someone cannot express themselves with words when speaking, but yet they can produce the same word while singing. Many patients with stroke or acquired brain damage suffer from aphasia. The benefits of singing well-known songs and speech sustained by rhythm and melody can be transferred to speech for some patients.

Why is this so? What happens in the brain when we speak some words and why is it different when we sing the same text? This lecture will attempt to answer these questions. With the use of modern brain imaging techniques, it is now possible to visualise what lies behind the singing and what changes in the brain of those who sing regularly or learn music.

Although many people say that they can’t sing, in fact, almost everyone can do it. Some however are afraid of singing, some don’t like singing especially in front of others, and many recall school singing as a time when unfortunately, they were faced with „their weak musical abilities.” Some aphasia patients don’t have lack of ability to sing, but they are afraid of it because of unpleasant memories of singing.

Obviously, not everyone has a high-level singing routine, but the voice as an instrument is hidden in everyone. We should take care of this universal human instrument because it can be a source of irreplaceable support.

Zsófia Fekete



I am choir conductor and music therapist. I founded and direct the Staccato Vocal Ensemble and the Hangedó (Soundgiving) Vocal Ensemble for aphasia patients. I studied conducting under Ferenc Sapszon Snr. and Sándor Berkesi Snr. and I studied music therapy at the Albert Schweitzer



Music Therapy Society, where György Kósa was a highly influential personality for me. For 20 years I have been a music therapist at the National Medical Rehabilitation Institute, where I work in a nationally unique neurorehabilitation team with physicians, neuropsychologists, physiotherapists and speech therapists to help patients who are awakening from a coma, to recover.

Although I worked alone for a long time, now it is a great honor and pleasure for me to work together with Boglárka Berkesi, Zsolt Cselenák and Fanni Eckhardt as colleagues in choir conducting and music therapy. I am currently preparing for the defense of my doctoral dissertation on the neuropsychological and neurorehabilitation importance of music.

I'm sure it could be beneficial for music teachers to sometimes think from the perspective of music therapy. It is important to see that interdisciplinary, common areas should not be considered exclusive property of one field in particular, but that common goals can carry inspirational messages both for therapy and education

ABSTRACT 3

Collective singing with people with aphasia

Fanni Eckhardt (student of Liszt Academy of Music)

People with aphasia (language impairment caused by a stroke or other brain injury) has lost their words, but not their intellect. Their ability of speaking, understanding language, reading, writing, counting are hindered. Because of their communication deficits they often experience social isolation. Despite of their difficulties in verbal communication some people with aphasia still has the ability to sing familiar songs known before their accident. To find a way to reconnect with each other and help them to reintegrate into society, aphasia choirs are being established all over the world. Collective singing not only helps forge social bonds, but through choir performances participants gain confidence and mainstream society has a better chance to understand the people living with aphasia. These are our main goals with Zsófia Fekete in our work with the Hungarian Aphasia Choir - Hangadó Énekegyüttes.

Fanni Eckhardt



I graduated from Franz Liszt Academy of Music, Budapest as a General Music Teacher. I am currently working in several different music-connected fields where my aim is to present and



use the power of singing. I am the co-conductor of the Hungarian Aphasia Choir - Hangadó Énekegyüttes, I am a member and a co-conductor of Soharóza experimental choir and conductor of an amateur company choir. I am working with people with aphasia at the National Institute of Medical Rehabilitation (HU) and at the Hungarian Aphasia Association where I am also an organiser. I believe that singing brings you closer to your own identity, to others and that it moves body and soul. My goal is to bring people closer to their own voices, regardless of age, social circumstances, abilities and disabilities.

ABSTRACT 4

The Benefits of Singing for Alzheimer's patients

Laura Justin (student of Liszt Academy of Music)

One may not even think how significant and beneficial the effect that singing has on our body could be. As early as in ancient times humans attributed healing and magic power to singing. Nowadays, more and more choirs are created for patients as a therapeutic tool, for instance for patients suffering from lung disease, in aphasia, in Parkinson's and Alzheimer's.

There is an increasing trend of conducting researches on the biological effects of singing. Alzheimer's disease refers to the entire degradation of the nervous system. However, several patient reports reveal stories about cases when the patient cannot recall memories on his life, also has difficulty in speech, yet he is capable of singing and performing his favourite songs with ease.

The results on Alzheimer's research underpin the significant extent of depth that a song can be memorized in the brain. In my presentation I will talk mainly about the studies from 2010's that focus on how patients with Alzheimer's can remember songs, as well as how singing could improve memory.

Laura Justin



studied Musicology and Music pedagogy at the Liszt Ferenc Academy of Music. She participated in an Erasmus+ project the purpose of which was to create an international music pedagogy data base, the Kodály HUB. Currently she is teaching solfeggio in two elementary music schools. Laura is also



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interested in music therapy and its pedagogical aspects. In her MSc thesis, she studied the beneficial effects of singing on patients with Alzheimer's.

ABSTRACT 5

Barefoot Opera - an opera project made by highschool students for highschool students

Árpád Tóth (choral conductor, faculty of the Kodály Institute of Liszt Academy)

I firmly believe, singing in non-musical schools is one of the key aspects of Kodály's vision. My sad experience is that Kodály teachers avoid facing the fact that most teenagers don't like singing.

I would like to share my experience with my barefoot opera company, which has been operating in my non-musical high school. It is an outstanding opportunity for teachers and students to work together and challenge themselves.

Árpád Tóth



is an experienced choral conductor and Kodály teacher from the young generation who rethinks the Kodály concept for the 21st century. He is well-known for being the founding artistic director of Hungary's largest community choir called "Csíkszerda" with more than 500 singers and for interesting community projects like the Night of Choirs. He is teaching on a regular basis all around the world (Australia, China, Mexico, Germany, Italy, South-Korea, UK, etc) and has delivered several TED talks about his firm belief: Singing connects people with each other.



Puer natus

Pu-er na-tus in Bethlehem, al-le-lu-ia. Un-de gaudet Je-ru-salem,
al-le-lu-ia, al-le-lu-ia. In cor-dis ju-bi-lo
Christum na-tum a-do-re-mus, cum no-vo can-ti-co.

Hic jácet in praesépio, allelúia,

Qui régnat sine término, allelúia, allelúia. In cordis... etc.

GYENGÉN VAGYOK
(I'M NOT STRONG, SIR)

3 szólamra

Gyen-gén va-gyok, Majd meg-ha-lok, Nem megy most az
I'm not strong, Sir, Sure 'tis wrong, Sir, Such high notes my

é- nek-lés, Egy jó han-got Ki nem a-dok,
voice to strain, I'm quite hoarse, Sir, So of course, Sir,

Nem megy a ká-non, min-den kész, Be-re-ked-tem ször-nyen,
I cannot sing this ound a-gain, I can't sing a note, Sir,

Ki-bug-gyan a köny-nyem, Ez az é-let így csak szen-ve-dés!
Something hurts my throat, Sir, Tho' I try my best 'tis all in vain!



222. Két karácsonyi kórus

A solesmesi bencések dallamaiból

vegyeskarrá tett
Demény Dezső
1871-1937

Wnyyedén (♯)
p (*leggiero*)

S
A

1. Pu-er-na-tus in Beth-le-hem,
2. Hic ja-cet in præ-se-pi-o, } al-le-lu - ja,

T
B

p

un-de gaudet Je - ru - sa - lem,
qui regnat a - ne ter - mi - no, } al - le - lu - ja, al - le - lu -

ja. *mf* 1-2. In cor - dis ju - bi - lo, *p* Christum natum

mf *p*

ad - o - re - mus, *pp* *poco rit.* (♩) cum no - vo canti - co.

pp

Tóth O. László Litográfia Bpest, XIV. Bosnyák-utó.