

DESCRIPTION OF SUBJECTS

of the non-degree courses of the Kodály Institute as of September 2020

Kodály's Educational Philosophy (1 unit)

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

Content:

- (1) Zoltán Kodály's life and cultural program
- (2) Historical, philosophical backgrounds of the Kodály concept
- (3) The role and place of choral singing in the Kodály Concept
- (4) The role of folk music in music education
- (5) Music education in school: The child and teacher concept of Kodály
- (6) Training of the professional musician
- (7) Concept - Method - Teaching techniques
- (8) Principles of the Kodály concept, Methodological predecessors
- (9) International adaptation

Basis of evaluation: regular participation in class (40%), term paper (60%) to be submitted by December 1st

Selected literature:

Zoltán Kodály: Bónis F. (ed.) (1974). The selected writings of Zoltán Kodály

Kodály Z. (2019). Writings on Music Education

Dobszay L. (2009): After Kodály - Reflections on music education, 2nd ed. Ittész M. (2002): Zoltán Kodály, in retrospect a Hungarian national composer in the 20th century on the border of East and West.

Szőnyi, E. (1990): Kodály's principles in practice: An approach to music education through the Kodály method

Kodály's Lifework (1 unit)

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

Content:

- (1) Historical context
- (2) International experiences and influences
- (3) Early compositions: songs, piano pieces, chamber music
- (4) Psalmus Hungaricus, Budavári Te Deum
- (5) Choral works
- (6) Orchestral works: Peacock Variations, Dances of Galánta
- (7) Stage Works: Hány János, The Spinning Room
- (8) Kodály's colleagues

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

Selected literature:

Zoltán Kodály: Selected Writings

János Breuer: A Guide to Kodály

István Kecskeméti: Kodály, The Composer

Zoltán Kodály - His Life in Pictures, IKS Bulletin - Jubilee Edition

School Observations

Aim: During the school visits, students will gain an insight into the practical application of the Kodály concept in the Hungarian schools.

During the 2 semesters, students will visit lessons in both lower and upper grades, where they can observe various aspects of the teaching and learning process including long-term planning and lesson planning, as well as the methodological steps in each skill development area. They will be able to follow the course of the lessons based on different observational aspects. Each lesson is followed by a reflective seminar during which the musical and pedagogical processes of the lessons will be analysed in detail. The school visits will also contribute to the enrichment of their knowledge of pedagogical repertory suitable for different age groups and they will become familiar with diverse teaching techniques related to the repertory.

Basis of evaluation: regular attendance; at the end of the semester a brief outline of 3 consecutive lessons have to be submitted, and 1 lesson has to be fully elaborated according to guidelines set by the leader of the course.

Musicianship (5 or 6 units)

Aim: The training of musicianship skills through singing, movement and the development of stylistic knowledge.

Skills to be developed: sense of rhythm and metre, unison and part-singing, intonation, inner-hearing, musical reading and writing, sight-reading, musical dictation (rhythmic, melodic, harmonic) musical memory, transposition, practical use of relative solmisation, harmony (keyboard harmony and/or figured bass, voice-leading in written form), sense of form and form analysis, improvisation, creative skills, and orientation in styles.

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

Basis of evaluation: practical work during the semester (70%), written and aural examination 30%

Voice (1 unit)

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

Aims:

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

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

Basis of evaluation: practical work

Piano (1 unit)

Piano classes are compulsory for all who wish to complete any of the study programmes offered by the Institute.

Aims:

- (1) to develop technical skills (articulation, piano sound), based on the tradition of Hungarian piano pedagogy,
- (2) to develop musical and stylistic knowledge connected to piano performance,
- (3) to extend the knowledge of classical piano repertoire,
- (4) to develop piano skills necessary for the completion of piano-related musical activities such as piano accompaniment, score reading, transposition, realization of figured bass etc. and
- (5) to develop the acquisition of general performance skills through the development of independent artistic expression and interpretation.

Material: A selection pieces from different musical styles suited to the abilities and practical skills of the students. The Hungarian piano repertory will be given a special emphasis.

Basis of evaluation: practical work

Choir (2 units)

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

The History and Literature of Western Classical Music (1,5 units)

Prerequisites: none

Aim: to give a general picture and help the orientation among the various musical styles, composers and compositions of European art music

Content:

- (1) Following a short introduction to the origin of musical art, the various stylistic periods from the Middle Ages to the first half of the 20th century will be discussed.
- (2) The various musical genres represented by master works as well as the oeuvres of the most outstanding composers of music history will be dealt with.

Basis of evaluation: attendance and written/oral tests (2-3 times during the term)

Folk Music (1 unit)

Aims: to guide students in folk music in three aspects:

- (1) as an integral part of the culture of societies;
- (2) as an autonomous subject;
- (3) as base material for music teaching according to the Kodály Concept.

Students compile a small collection of folk songs from their own countries, which they will later analyse while getting acquainted with examples of music from other people through listening, common singing, playing and dancing, and analysis.

The Hungarian ethnomusicological approach and its material serve as an example for collection, analysis and systematisation of folk music.

Content:

1st semester: overview of Hungarian folk music; folksong analysis (children's repertoire); general aspects of folk culture and some theoretical questions of folk music; singing games; children's songs.

2nd semester: folk music of adults – ballades, instrumental music, folk dance, dance music, and covering a variety of other genres; creative processes: ornamentation, variation and improvisation; teaching of musical elements through authentic folk music (pentatonic and modal scales, asymmetric rhythms, etc.); general aspects of folk culture and theoretical questions of ethnomusicology, folk music and society.

Skills:

(1) Singing a repertoire of folk songs by heart, with text and sol-fa

(2) Recognition of characteristic features of songs by ear

(3) Analysis and systematisation of folk songs

(4) To be able to place a folk song in context: function, style of performance, ornamentation, variation, etc.

Basis of evaluation:

1st semester: attendance and active participation (40%), assignments prepared during the term (20%), guided research (10%), children's songs portfolio (30%)

2nd semester: attendance and active participation (40%), assignments prepared during the term (10%), lecture (20%), adult's songs portfolio (30%)

Selected literature: A basic guide to folksong analysis by Sergio de la Ossa (<https://kodalyhub.com/for-teachers/a-basic-guide-to-folk-song-analysis>)

Chamber Music (1 unit)

Prerequisite: participation in the chamber music course is based on faculty's approval after the September placement examination

Aim: to confirm that singing and/or instrumental musical practice performed with personal responsibility is an important complement to the theoretical and methodological knowledge received during the academic year

Material: A selection of different musical styles based on students' technical and musical skills in the various chamber groups and the personal needs

Basis of evaluation: attendance and practical work

Score Reading (1 unit)

Prerequisites: intermediate piano technique, fluency in reading music at least in treble and bass clefs

Aim: score analysis, score study, transposition and score playing on the piano, development of sing-and-play skills

Material: Material and requirements will always be adapted to the students' previous experiences in score reading and to the level of their technical skills. Vocal and instrumental scores starting with easy 2-3 part

material up to complex orchestral movements are included. Singing and playing music notated in different C clefs, transposition with the help of C clefs (chiavetta), and playing basso continuo (keyboard harmony at lower level) are also included in the practical work assigned for students.

Basis of evaluation: continuous assessment of home preparation

Choral Conducting Technique (1,5 units)

Prerequisite: reliable musicianship proven at the September placement examination

Aims:

- (1) to give reliable and applicable musical and technical knowledge necessary for the performance of choral works,
- (2) to provide students with experience in rehearsal techniques, musical and pedagogical facilities needed for successful choir direction,
- (3) to extend students' knowledge of choral repertory (attendance at the conducting lab sessions is compulsory for all students enrolled in this course)

Material: a cappella pieces and works with accompaniment in diverse musical styles, a special attention will be given to Kodály's and Bartók's choir pieces and Hungarian choral literature

Skills: As preparation for the conducting classes all students are expected

- (1) to analyse the assigned piece of music
- (2) to study and to be able to perform the different parts singing with text and sol-fa before conducting the work.

The ultimate aim would be that members of the class are able to sing-and-play the assigned material from the open score or by memory at the request of the teacher.

Basis of evaluation: practical work (conducting technique, stylistic sensitivity, assignments prepared)

Choir Lab - conducting practice with choir (2 units)

Prerequisite: enrollment in one of the conducting classes

Aims:

- (1) this course gives students enrolled in the advanced conducting course a possibility to work with a choir formed from the conducting students of the Institute,
- (2) the course offers the opportunity for those participating either as singers or active conductors to gain experience in choral performance, rehearsal technique, musical and pedagogical facilities needed for successful choir direction

Content: The substance of the course for the conductors is based on the literature discussed, analyzed and conducted in the conducting class

Basis of evaluation: attendance and practical work

The Theory of Kodály-based Music Education (1,5 units)

Aim: During the course, students will learn about both the basic features of vocal-based development of musical hearing and the training of general music education which have been used in Hungarian music education for decades, based on Kodály's concept. The lessons are seminar type. Each of them focuses on

one particular topic (development of rhythmic skills, melodic skills, polyphonic skills, aural skills, sense of form, etc.) and also aims to introduce how to use Kodály's pedagogical compositions in the development of these musical skills.

Basis of evaluation: attendance (20%), active participation in the course (30%), term examination (50%),

Selected literature:

Erzsébet Szőnyi: Kodály's Principles in Practice

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

Zsuzsanna Papp and Marianna Spiegel: Solfege in the Classroom

Ildikó Herboly Kocsár: Teaching Polyphony, Harmony and Form in School, Excerpts from the Hungarian National Curriculum (2012)

Helga Szabó: Vocal Improvisation in the School

Zoltán Kodály: Selected Writings, Kodály's pedagogical compositions

The Theory of Kodály-based Music Education (1,5 units)

Aim of the 1st semester: During the course, students will learn about both the basic features of vocal-based development of musical hearing and the training of general music education, which have been used in Hungarian music education for decades, based on Kodály's concept. The lessons are seminar type. Each of them focuses on one particular topic (development of rhythmic skills, melodic skills, polyphonic skills, aural skills, sense of form, etc.) and also aims to introduce how to use Kodály's pedagogical compositions in the development of these musical skills.

Aim of the 2nd semester: During the second term, the following specializations are offered:

(1) Early Childhood Music Education

(2) Primary School Music Education - Age 6-12

(3) Secondary methods - Teaching of Art Music - Age 12-18

(4) Solfege methodology for instrumentalists - Age 8-18 (available for second year students only)

(5) Choral Music Education for Children's and Youth Choirs (available for those enrolled in the advanced choral conducting course)

During the course students will become acquainted with the Hungarian adaptation of Zoltán Kodály's music pedagogical concept for the chosen age group based on demonstration and analysis of various music lessons.

Their study includes the following topics:

- the didactical elaboration of musical material for the chosen age group; the key features of the experienced-based learning style;
- the principles and teaching practice of introducing new musical concepts based on the process of preparation-presentation-practice;
- the principles and teaching practices of introducing new musical materials, and the characteristic exercises and techniques for skill development for the chosen age group.

Students regularly observe the chosen age-related classes in various primary or secondary schools, and these observations are integrated into the curriculum of methodology.

Basis of evaluation: attendance (20%), active participation in the course (30%), term examination (50%)

Selected literature:

Katalin Forrai – Jean Sinor: Music in Preschool

Jenő Ádám – Zoltán Kodály: Énekes könyv series

Helga Szabó: Ének-zene series

László Dobszay: The World of Tones - teacher's manual and students' books

Zsuzsanna Papp and Marianna Spiegel: Solfege in the Classroom

Erzsébet Szőnyi: Kodály's Principles in Practice

Ildikó Herboly Kocsár: Teaching Polyphony, Harmony and Form in School, Excerpts from the Hungarian National Curriculum (2012)

Helga Szabó: Vocal Improvisation in the School

Zoltán Kodály: Selected Writings, Kodály's pedagogical compositions

ELECTIVES

Voice Pedagogy (5 units)

Prerequisites: This course is designed for trainees with experience in voice training.

Conditions of applying for this course:

1. successfully completion of audition (15-minute-long DVD recording of the applicant's vocal performance or live performance in the Institute to demonstrate the applicant's vocal and musical abilities),
2. successful completion of placement test

Aim: to provide a wide range of disciplines required for effective voice pedagogy: good technical skills, fine musicianship, and an extensive knowledge of voice literature; to acquire the concepts of voice training methodology, examination of teaching materials and literature

Material: The subject deals with the anatomical, physical and physiological principles of singing. Quality, diction, range, breathing, vocalization, dynamics and vocal hygiene as bases for an approach to voice teaching are also discussed. Methods, theories and techniques of voice teaching are also presented. The course also includes a general survey of the vocal music literature. The list of the required material is given to the students at the beginning of each semester.

Basis of evaluation: practical work during the semesters, recital (approx. 30 minutes) and oral examination at the end of second semester.

Piano Pedagogy (5 units)

Prerequisites: This course is designed for trainees with experience in piano performance and piano teaching. Admission to this course is based on a successfully completed audition.

In order to audition for the course candidates are expected to send in a 15-minute recording of their piano performance, which must contain the following pieces:

- 1 piece by J. S. Bach,
- the first movement of a Viennese classical sonata (Allegro movement),
- two freely-chosen pieces, one of which should be a piece composed by a Hungarian composer.

All the pieces must be performed by memory.

Aim: to provide trainees with a wide range of musical and pedagogical experiences which are indispensable for effective piano pedagogy: refined technical skills, fine musicianship, an extensive knowledge of the piano literature, creative and efficient teaching methods. All students enrolled in the course will receive a one-hour-long piano lesson each week. Learning of the pedagogical repertory and teaching methods will be facilitated through various lectures, seminars, reading and research assignments, as well as several opportunities for performance. The course includes a general survey followed by a thorough examination of teaching materials and literature suitable for teaching piano, from elementary to advanced level students. The list of the required material is given to the students at the beginning of each semester. An overview of Kodály's educational philosophy related to instrumental teaching will be given a special emphasis. The course also aims at developing students' critical thinking in relationship to musical interpretation, teaching concepts, teaching methods and teaching practices.

Material: a selection of pieces from different musical style periods will contribute to the technical and musical development of each student. The study program of the academic year includes minimum one piece from the following style periods: Baroque, Classical, Romantic and contemporary music.

Students are requested to learn at least one piece by Kodály.

The obligatory material for the piano methodology classes are the following:

- Bartók: Mikrokosmos I–VI.
- Bartók: Gyermekeknek (For Children) I-IV.
- Lakos: Barátságos Zongoraiskola I-IV. (Friendly Piano school I-IV.)
- J. S. Bach: Kleine Präludien und Fughetten

Basis of evaluation: practical work, recital (approx. 30 minutes), aural examination where the comprehensive musical analysis of the repertory studied during the academic year has to be presented, and a written reflective essay is also required which summarises all aspects of the student's experiences and achievements as well as the possible adaptation of their newly-acquired knowledge into their own teaching practice.

Advanced Choral Conducting Practicum (2 units)

Prerequisites: This course is designed for trainees with experience in actual choral or possibly orchestral conducting.

Conditions of applying for this course:

1. two or more years of tertiary-level study in choral conducting – proven by university transcript;
2. preferably some practical experience conducting a children's or adult choir – in the application repertoire list is advised;
3. successfully completed audition (twenty-minute-long DVD demonstrating the applicant's abilities as a conductor both in a performance and a rehearsal situation. A twenty-minute-long rehearsal of two contrasting pieces chosen from different style periods, one of the pieces rehearsed has to be recorded in a concert or concert-like performance);
4. successfully completed placement test.

Aims:

- (1) to give experienced trainees in-depth musical and technical knowledge necessary for the performance of choral works
- (2) to provide students with experience in rehearsal techniques, musical and pedagogical facilities needed for successful choir direction
- (3) to extend students' knowledge of choral repertory (attendance at the conducting lab sessions is compulsory for all students enrolled in this course)
- (4) Conducting Lab is an important supplementary course, where members of the course will have the opportunity to work with a lab choir composed of all students of the Institute taking any level of choral conducting course.
- (5) The course is designed to help conducting trainees with manual and vocal problems of teaching a choir, rehearsal techniques, stylistic characteristics as well as pedagogical and psychological elements of choral teaching.

Material: a cappella pieces and works with accompaniment in diverse musical styles; special attention will be given to Kodály's and Bartók's choir pieces and Hungarian choral literature

Basis of evaluation: practical work

ZeneZen (2 units)

Creative Piano Pedagogy

Recommended to teachers of ANY musical instruments, classroom music teachers and pianists.

In piano or any instrumental or general music pedagogy, no matter what your musical interests or experiences as a teacher or performer are, the fusion of the training of general musical skills based on the Kodály concept with the experience of free movement improvisation according to Klára Kokas' pedagogy provides a holistic basis for all musical understanding and learning.

Participants will be guided towards musical discoveries through singing, movement, listening, imagination, full self-immersion, improvisation and instrument playing.

The training is focusing on three aspects of musicianship:

- (I.) piano playing skills
- (II.) training of inner musical imagination
- (III.) emotions expressed through free movement improvisations and other creative activities

In comparison with the Piano Pedagogy course, students of the ZeneZen course will not be required to learn mandatory piano pieces, nor will they have to play a concert in public.

The classes will be held in the form of interactive workshops.

Aims of the course:

- To broaden the students' methodological knowledge and music teaching skills.
- To give students a first-hand experience on the effect of movement and singing en route to instrumental teaching and learning.

Learning outcomes:

- While the Piano Pedagogy course focuses on the didactics of piano teaching, students of the ZeneZen course will develop a better understanding of the learning process from their future pupil's perspective.
- Students of this course will acquire new skills and methods to further engage their pupils to their instruments and to music.

We will focus on different topics each week through the study of one piano piece. Topics will include:

Score study:

- rhythm, metre, tempo, the interpretation of musical instructions
- musical gestures and characters
- musical phrasing based on the study of the
 - melodic contour
 - rhythmic development
 - harmonic characteristics
 - polyphonic structures
 - other musical instructions

Further topics include:

- how to become one with the piano
- contact, touch, sound
- legato, leggiero, staccato playing
- "part-singing" on the piano (solo, choir, orchestra)
- self-expression through piano playing.

As the course will strengthen the students' piano teaching skills through experiencing and understanding the importance of general musical education, it is highly recommended to the students of the Piano Pedagogy course.

Kokas Pedagogy (1 unit)

“...The tools and tricks that are present in Klára Kokas’ work, which became emblematic, show me a secure path as a future educator. How to think about children, teaching, community and art.” – *essay excerpt of a student*

Which music class could that be where you are allowed to paint, draw, dance, shape the lyrics of folk songs to your taste, and compose music to poetry while improvising together?

For long years, we, Hungarians, have known about a unique educational method, where music is a great tool for the learning-teaching process, where we are able to step closer to ourselves using our full attention, self-expression, openness, acceptance, silence and, last but not least, creativity. This path has been set by Klára Kokas.

The Kokas pedagogy was developed by one of Hungary’s most inspiring music pedagogues, the late Klára Kokas, who proved that the Kodály concept of music education is not a closed educational system, but can be complemented by various creative pedagogical approaches. This *experience based* pedagogy has its roots in the Kodály philosophy. 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 is everyone’s”.

The principles of her music pedagogy lie in her realization that the best way to guide children towards concentrated attention and an absolute perception of classical music is through movement, activity and creative work. Her pedagogy uses an age-appropriate, holistic approach with both children and adults to help them perceive music in its totality.

Our aim with the courses is to better understand Klára Kokas’s pedagogy, while at the same time integrating music pedagogy skills and creativity.

The most effective way to do this is to use the same methods that Klára Kokas used with the kids; furthermore, we need to move from our complex, practical experience towards the theoretical details.

Prerequisites: none

Aim: to acquire an understanding of the pedagogical principles and the methodology of the Kokas-pedagogy through practical work; seminars and discussions on Klára Kokas’ films, her scientific heritage and the relationship of the Kokas-pedagogy with the practice of music therapy and complex art education will complement the practical sessions.

Basis of evaluation: attendance and active participation

Composition (1 unit)

Prerequisites: advanced studies in music theory

Aim: to receive a deeper insight into the compositional features of the different musical style periods, main characteristics of its various genres, compositional techniques and elaborative processes

Content: compositional exercises in

- two- and three-part counterpoint (16th century vocal polyphony)
- fugue, fugue exposition and the principle of permutation (based on the example of 16th- and 17th-century compositional techniques)
- chorale harmonization (based on observations of J. S. Bach’s chorale harmonizations)
- Baroque dance music (binary form, two-part settings) in J- S- Bach’s style as exemplified by his *Notenbüchlein für Anna Magdalena Bach*
- chorale prelude in the style of J. S. Bach (ornamentation by single figurative patterns)
- canons in the Baroque, Viennese Classical and Romantic style)

Basis of evaluation: practical work during the semester, written assignments completed in connection to each topic specified above

Choir Literature and Choral Pedagogy (1 unit)

Prerequisites: intermediate sight-singing skills.

Aims:

1. Explore the widest possible range of choral repertoire based on a circumspect consideration of the students' prior experiences and special interests, as well as their musical abilities. The following areas will be given a special emphasis: repertoire for treble choirs, community choirs, youth (SABar) choirs, early polyphonic music, contemporary choral pieces
2. Practical work in the field of vocal warm-ups, development of polyphonic skills and part-singing skills, song teaching methods.
3. Learning various playful approaches for the building of a singing community.
4. Choral improvisation for different age groups and for choirs with different levels of expertise.
5. Semester-long project work in the following areas: score publication, concert organisation, conducting practicum with community choirs etc.

Basis of evaluation: practical work

Hungarian Music History (1 unit)

Prerequisites: none

Aim: to give a general introduction into the history and the heritage of Hungarian music, from the time of the Great Migration to contemporary musical trends, with special attention given to the in-depth study of the music of Ferenc Liszt and Béla Bartók

Content:

1st semester: From the beginning to the great masters of the Romantic era, Ferenc Liszt

2nd semester: The music of Béla Bartók

Basis of evaluation: attendance and written/oral tests (2-3 times during the term)