

THE WINSTON CHURCHILL MEMORIAL TRUST OF AUSTRALIA

Report by

**WENDY-CARA DUGMORE
2008 CHURCHILL FELLOW**

The Mr and Mrs Gerald Frank New Churchill Fellowship...

'To study at the Kodály Pedagogical Institute developing Kodály musical skills, concepts, methodology, theory, music literature, choral conducting, score reading and teacher assistantship training'

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Signed: Wendy-Cara Dugmore Dated: 20/3/2009

Introduction

This Churchill fellowship enabled me to study the principles of the Kodály philosophy, at the (*Ferenc Liszt Academy of Music*) Zoltán Kodály Pedagogical Institute of Music in Kecskemet, Hungary. The study was undertaken over an eight week period from 12 October until 5 December, 2008.

This Churchill Fellowship provided me with the opportunity to develop a deeper understanding and practical experience of Kodály's pedagogical concept for music teaching and musician training in theory and in practice, in the country and at the institute where this method was developed. The study areas comprised of the following subjects:

- Kodály Pedagogical Philosophy Lectures
- Musicianship/ Solfège
- Kodály Methodology
- Primary School Classroom Observation and consultation (at the Kodály School)
- Choral Conducting
- Conducting Laboratory and Observation
- Choral Singing
- Hungarian Literature
- General Music Literature
- Folk Music
- Instrumental Major tuition (piano)
- Piano Pedagogy
- Score Reading
- Chamber Music

In order to teach using the Kodály methodology, individuals must develop their own musicianship and musical skills using the Kodály methodology so that they understand the principles of Zoltán Kodály's pedagogical philosophy.

This report provides a broad overview and background to the Kodály's pedagogical philosophy and a brief insight into the required subjects studied at the Zoltán Kodály Pedagogical Institute of Music in Kecskemet, Hungary.

This Churchill Fellowship has reinforced to me the excellent standard of Kodály training available in Australia through the course offered to music educators at the University of Queensland. It also highlighted the quality of education already provided in some secondary school courses based on Kodály's pedagogical philosophy.

Acknowledgements

It is a great honour for me to be a recipient of a Churchill Fellowship. I would like to thank Mrs Patricia and Mr Frank New who sponsor the Churchill music fellowship. This support provided an extraordinary opportunity for me to fulfill a long held goal to further my study at the Kodály Institute and to meet and work with exceptional teachers and musicians from

around the world.

Through this opportunity I have enhanced my knowledge of the Kodály pedagogical philosophy and established international contacts with experienced teachers and musicians. I have developed my own musical ability and mastery of performance, musicianship and teaching. Through my work with The Curriculum Council of Western Australia, and in my leadership role I will be able to share the knowledge and experience I have gained with Western Australian and Australian music educators. Additionally I will be able to present my findings at conferences, workshops and master classes for professional musicians, students and teachers.

I acknowledge and appreciate the support and assistance of the Winston Churchill Memorial Trust of Australia and the Regional Committees and Panel of Western Australia and National Office Staff.

With sincere gratitude I would like to thank my mentors for each subject studied at the Kodály Institute.

I would like to acknowledge and thank the support of staff and colleagues at Perth Modern School and the Curriculum Council of Western Australia.

I would like to thank fellow colleagues (especially Hilary, Asia and Cassie) who lived and studied at the Kodály Institute and provided support, knowledge, shared experiences, performance opportunities and friendship.

To my parents, who have been a continual support to my musical career and development. To my brother David, who has always been a best friend. He has always been supportive and has encouraged me in all of my endeavours. I also give my sincerest thanks to Mario for his continuous support and endless reassurance. He offered his wisdom and guidance throughout the fellowship and our relationship.

Executive Summary

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The Mr and Mrs Gerald Frank New Churchill Fellowship enabled me to study the principles of the Kodály philosophy and pedagogy for music pedagogues, at the Zoltán Kodály Pedagogical Institute of Music, Kecskemet, Hungary.

Highlights

The opportunity to study and live at the Kodály institute provided me with opportunities to:

- participate as a musician, educator and performer
- network with Hungarian curriculum writers and educators and share work I had written and collaboratively developed for the Curriculum Council of Western Australia
- confirmation that the Kodály specialist courses I completed within Australia were of an equal standard and have a similar structure to that which is provided at the Kodály Institute
- immersion in a different culture and traditions, view and explore historical monuments in Hungary.
- attend a vast array of musical concerts including traditional folk singing and dancing, opera, choral performances, orchestral and solo instrumental performances from local and international performers.

Major lessons

Kodály philosophy refers to Zoltan Kodály's fundamental ideas related to the role of music in every individual's life. As Kodály said "music is the food of the soul" and "let music belong to everyone". Kodály considered music education to be an essential part of a child's education and a core subject and an integral part of the curriculum. Kodály music education is based on singing folk music – "the mother tongue" and developing musical literacy. Kodály believed that music training should start as early as possible and as a child develops they should be instructed through active singing and participation.

Dissemination and Implementation

I will provide a copy of my report to the Education Department of Western Australia, The Curriculum Council of Western Australia, The Association of Independent Schools of Western Australia Incorporated (AISWA), Catholic Education Office of Western Australia, Australian Kodály Society, Australian Society for Music Educators, School of Instrumental Music for Western Australia (SIM). I will present to teachers and musicians at teaching conferences and professional development days. I also intend to develop more Kodály workshops for the general community.

Conclusions

Kodály believed that true musical appreciation could be attained with a high standard of musical literacy. This could be achieved with well-trained teachers, musicians and

audiences. A combined awareness of an individual's own cultural musical identity helps to build a sense of community and belonging. Music practice teaches self-discipline, impacts on the character of the individual emotionally and psychologically. Music enriches an individual's well being by developing their cultural awareness. Aural training is fundamental to the development of proficiency in musicianship. This is best achieved if quality and expert musical teaching is provided from the start.



Fellowship Programme

The table below lists the subjects, weekly time allocation and the lecturers of classes I studied at the *Ferenc Liszt Academy of Music*, Zoltán Kodály Pedagogical Institute of Music in Kecskemet, Hungary, from the 12th October until the 5th December, 2008.

Subjects	Hours per week	Lecturers
Chamber Music	½	Roland Hajdu
Choir	1 ½	Zoltán Pad
Conducting Laboratory and Tuition	5 ½	Peter Erdei and Zoltán Pad
Folk Music	1 ½	Dr. Mihaly Ittzes
General Music Literature	1 ½	Dr. Mihaly Ittzes
Hungarian	3 Weeks 1-4 only	Agnes Sztana Pataki
Hungarian Music Literature	1 ½	Dr. Mihaly Ittzes
Kodály Methodology	2	Sarolta Platthy
School Observation & Consultation	2	Sarolta Platthy
Kodály's Pedagogy	2	Klara Nemes
Piano	1	Orsolya Szabo
Piano Pedagogy	1	Orsolya Szabo
Score Reading	½	Roland Hajdu
Solfège D D= Advanced / Masters class	10	Dr. Katalin Kiss

In addition to this timetable, individual practice for all practical units is essential. 2-3 hours of daily practice was required as a minimum. Listening and relevant readings were set for each topic: philosophy, literature, methodology and pedagogy. Weekly rehearsals with vocal and instrumental ensembles were arranged on an individual/group basis with a time allocation of 2- 3 hours.

An overview for each subject area:

Chamber music

Ensembles were formed amongst colleagues at the Kodály Institute. Professional musicians formed ensembles that met on a regular basis to prepare and rehearse. Tuition was provided on a weekly basis, offering guidance and discussion regarding technical, theoretical and practical feedback on chamber music pieces. Ensembles had opportunities

to perform within the Institute and for the local community. I was fortunate to perform as part of a trio at an Arts Convention, in the *Teatrum* for the local community.

Choir

All colleagues within the Institute were required to participate in choral singing learning and performing a broad range of choral repertoire consisting of four or more parts in a range of musical styles. It also provided a good opportunity to learn a range of warm up techniques, vocal techniques, rehearsal and methods to improve intonation, which I can utilize in my own conducting and share with teachers. Choir also provided an opportunity to work with a broad range of vocal abilities and enjoy singing and making music together.

Conducting Laboratory and Tuition:

A specialised focus on the technical skills required for choral conducting enabled individuals to expand their knowledge of choral music repertoire and work on individual conducting abilities. All repertoire conducted in these classes was learnt and performed as a class. Practical sessions enabled each individual to rehearse, teach, perform and conduct a musical choral ensemble. Zoltán Pad focused on Béla Bartók and Kodály repertoire, whilst Peter Erdei's class for conducting majors enabled individuals to work on more complex repertoire of Kodály, Bartók, Tomkins and Miskinis ranging from small to large ensembles. The in-depth memorization and knowledge of all vocal parts (for all repertoire conducted), established a high level of expectations within performances and a clear ability to distinguish and work on mastering all parts.

Folk Music

This unit covered a detailed examination of what folk music is and how it can be defined. The focus of these classes was music and articles collected and written by Béla Bartók and Zoltán Kodály. Through theoretical detailed folksong analysis, systemisation and collection, I was able to compile a comprehensive file of materials suitable for teaching. A special focus on the Hungarian ethno-musicological approach was incorporated and materials gathered by each individual were shared and performed to colleagues on a weekly basis. There was open discussion and sharing of materials such as folksongs, children's games and songs and historical knowledge of many different cultures.

General Music Literature

Provided a broad overview of early European music highlighting significant musical developments and significant repertoire from each style. As supported by Kodály:

"With sweets and candy one cannot rear healthy people. The food of the soul should also be simple and strength-giving. The masters have provided plenty of such nourishment. Feed on this." (Kodály, 1954, p.188)

Hungarian

This was an optional area and unfortunately I had to discontinue these classes due to conflicting times. This class provided an opportunity to learn the basics of the Hungarian language. This was of great benefit to develop communication skills allowing me to deal with the activities of daily living within the community. Purchasing food from the markets and

socialising rapidly became easier once basic vocabulary was learnt.

Hungarian music literature

Established a deeper understanding of the folk music development in Hungary and the role and importance of folk materials in teaching the stylistic characteristics of music.

Kodály Methodology, School Observation and Consultation

The teaching methodology and concept established by Kodály is the focus of this unit. The class structure enabled all participants weekly teaching and learning with peers. Key concepts and musicianship elements created weekly focused sessions. An examination of the Hungarian music education system based on the Kodály concept was supported by classroom observation of pre-primary and primary school students who were taught musicianship using the Kodály method. School observation enabled first hand experience of the astonishing results achieved through outstanding tuition and expert delivery of this highly refined methodology.



The Hungarian government and curriculum supported Kodály's belief that:

"It is the right of every citizen to be taught the basic elements of music, to be handed the key with which he can enter the locked world of music. To open the ear and heart of the millions to serious music is a great thing." (Kodály, 1952, p. 76)

Primary school classes are all taught by exceptional music specialists. Each teacher is a highly skilled, highly trained musician and teacher. Teachers see each class a minimum of three times a week and music is a highly valued area within the curriculum. The elite level of musical ability displayed by entire classes and the concepts they learn surpass many of what our students complete in Year 8.



As Kodály said:

"Good taste cannot be inherited, but it can be corrupted very early. It is for this reason that education to good music must be started in the school or indeed in the kindergarten..... If we build up our school system in this spirit and if we make a little more time for music in the curriculum, it will not be without results. We have to establish already in school children the belief that music belongs to everyone and is, with a little effort, available to everyone" (Kodály, 1946, p. 37)

Individual Tuition

As a pianist I had the privilege to have individual tuition under the guidance of Orsolya Szabo, a truly inspirational and talented pianist and teacher. Her passion, encouragement

and enthusiasm for music ensured I worked on excelling. This was definitely a most rewarding experience.

“Your pieces must not be in your ten fingers only: you must also be able to hum them without a piano. Train your imagination until you are able to retain not only the melody but also its corresponding harmony.” (Kodály, 1954, p. 187)

Piano Pedagogy

The first semester of this unit focused on the repertoire of Kodály, Béla Bartók, J.S. Bach, Clementi, Haydn, Beethoven and Mozart covering the collections of Mikrokosmos, Kis Preluum through to Prelude and Fugues, Sonatina's and Sonata's. There was an emphasis on the pedagogical approach for each piece. The technical and musical interpretation was dissected at the conclusion of each performance. As a member of this class there was an expectation to prepare several works for performance and discussion for the following lesson, a rewarding, challenging and insightful experience.

Score Reading

This class examined a range of scores from piano to orchestral examples covering a broad array of European repertoire. There was an expectation to be proficient in reading several clefs simultaneously and performing using all clefs- soprano, alto, tenor, bass and treble clefs in any key, transposing simultaneously or using a variety of clefs concurrently whilst still maintaining proficiency in the musical interpretation. This class was conducted as individual piano lessons, utilizing the main text *Partitura olvasas Partitura-jatek* by Nagy Oliver, edition Musica Budapest.

Solfège

Individuals were assessed and assigned to graded solfège classes according to their musicianship standard. Classes focused on intensive ear training, musicianship development, establishing musical aural skills and refining musical audiation skills. Other focuses were the development of inner hearing, harmonic listening and analysis, sight reading, dictation skills, listening and analysis, form and structure exploring selected masterpieces from the Renaissance through to Classical periods. The course aimed for proficiency in hand-signs, time names, individual singing and ensemble singing. There were extensive exercises for individuals to sing and play numerous parts simultaneously, notating familiar and unfamiliar pieces rhythmically, melodically and harmonically using notational methods typical to the repertoire selected, for instance, notating harmonic progressions using a figured bass system appropriate to the style of music performed.

Within every lesson individual and ensemble assessments were conducted. This enabled individuals to refine and develop their musicianship abilities, individually challenging abilities, knowledge and skills whilst providing a rewarding and self-satisfying experience.

An overview of Kodály's philosophy methodology and practice

Zoltán Kodály (1882-1967) a composer, educator and ethnomusicologist believed that to develop a culture, all individuals must learn how to be independent. Kodály believed that reading, writing and music literacy should be taught to everyone, starting with the youngest children in the nursery and primary schools. He believed that through developing the

“mother tongue of your nation” one could establish an educated and cultured society.

“The means: making the reading and writing of music general, through the schools. At the same time the awakening of a Hungarian musical approach in the training of both artist and audience. The raising of Hungarian public taste in music and a continual progress towards what is better and more Hungarian.

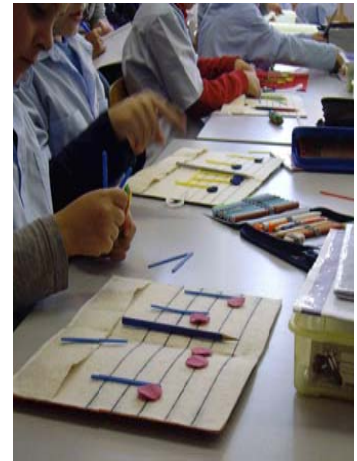
To make the masterpieces of world literature public property, to convey them to people of every kind and rank...” (Kodály, 1947, p. 160)

Kodály believed that music education must be delivered using only the very best materials (e.g. sequentially selected folk materials) which were to be delivered by the finest music educators/teachers and best quality musicians.

“It is much more important who the singing master at Kisvarda than who the director of the opera house in Budapest, for a poor director fails once, but a poor teacher keeps on failing for thirty years, killing the love of music in thirty generations.”
(Choksy, 1999, p.1)

“First of all a good folk song is a masterpiece and often proof of amazing creative genius in itself and appreciated and enjoyed even by sophisticated people...”

It is a fact that folk song is the musical mother tongue of us all, and music instruction must begin with the folk song with which we have been brought up from birth and learnt from our mother...pedagogy has to set out from the first spontaneous utterances of a child, rhythmical, melodically plays with many repeated simple phrases, slowly getting over to different ones...”
(Kodály, 1966, p.6)



Kodály discusses the careful selection of quality teaching materials:

“selected gradually, they furnish the best material to introduce musical elements and make the children conscious of them. Singing first by ear, then writing, dictation, all methods combined make surprisingly quick results. It is essential that the material used should be musically attractive.” (Kodály, 1966, p.9)



Kodály focused on developing a method based on a child’s development. For instance using rhythm patterns aligned with childrens’ speech development and daily activities like walking, and melodic materials starting with basic pitch patterns. These melodic and rhythmic patterns associated with simple nursery patterns, games, chants, and everyday activities were combined in a sequential learning progression combining selected folk music and art music. For simplicity, the range of a child’s voice, the intervals, singing initially in

descending motives incorporating notes they can easily sing (small skips rather than small steps) and the rhythm patterns encountered in daily life are linked together in a logical, musical and sequential musical pedagogical order. Through the use of the tools movable do- system, solfa, hand-signs and time-names individuals develop musical literacy.

"...as factors in the melodic development of children, Kodály felt that the pentatonic, the five-tone scale, was the ideal vehicle for teaching children musical skills. The pentatonic is one of the basic scales of folk music in Hungary and in most of the world..."

(Choksy, 1999, p.11)

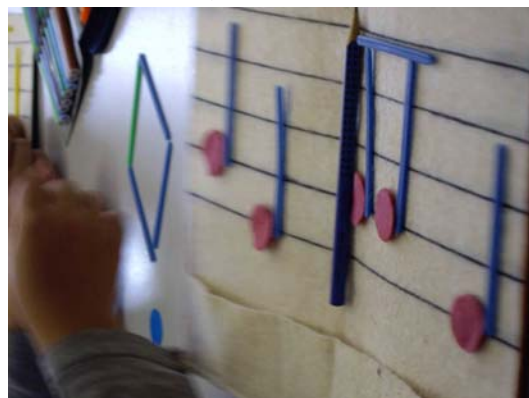
In 1905 Zoltán Kodály started collecting, transcribing and analyzing Hungarian folksongs. The following year Kodály was joined by his friend, composer and music educator Béla Bartók. Bartók assisted with the collection, transcribing and evaluating of folk materials. They later traveled together, exploring Western music (Debussy and French impressionism). Then from 1907-1940 Kodály taught composition and music theory at the Budapest Academy of Music (Franz Liszt Academy of Music). Kodály himself believed that one must:

"listen to all folksongs attentively, for they are the treasure trove of the most beautiful melodies and through them you can get to know the character of peoples." (Kodály, 1974. p. 190)

Kodály himself wrote an extensive range of teaching resources for children and choirs. These texts and choral compositions are used extensively in the Hungarian curriculum to support the music pedagogy and establish the enjoyment of singing. All repertoire including sight-reading, part-work and choral work must be selected to suit the intellect of the child. The importance of carefully selecting appropriate repertoire is essential for musical development of any individual, as Kodály stated:

"Do not play "fashionable" pieces! What is fashionable will soon be out of fashion. A hundred lifetimes would not be enough to get to know all the good work that exists. Nevertheless, you must get to know all significant works of all significant masters." (Kodály, 1954, p.188)

I was impressed by the musical skill of the students at the Kodály Primary School. There was a seamless transition from speech to singing, from playing to musical performance, a gradual transition from known to unknown, familiar to unfamiliar through careful teacher instruction. The teachers



followed Kodály's methodology of reviewing known material, reinforcing the main point and made the students conscious of the new material with multiple opportunities to practise new and known concepts. The children were enthralled by the teacher and musical creativity. The teacher took the class on a musical journey, exploring a board array of musical skills, rhythm, melody, composition, improvisation, reading, writing, listening and inner hearing, part-work, form and structure all through enjoyable singing and performing, aural and visual activities.

It was a delight to observe the friendly competitive nature of the children. The standard of the children was of a uniformly high quality. These sessions reinforced to me the strength of the Kodály methodology to provide a rich cultural experience for children when delivered under the guidance of a 'good music teacher'.

Conclusions:

The fellowship provided me with an opportunity to live and study at the Kodály institute highlighting the following:

- develop a broader understanding of the key principles of the Kodály pedagogical philosophy, Kodály repertoire, analysis and systemisation of folk music, choral conducting, active participation in singing and ethnomusicology
- observe classes from the Kodály Primary School, where all students performed at an exceptionally high musical standard, without realizing the sophistication of the skills displayed
- reinforced my understanding that singing must not be eliminated from any music curriculum. It confirmed the importance of singing for the development for all musicians' intellectual, emotional, physical and practical abilities
- observe exceptional music educators teaching and incorporating the Kodály pedagogical philosophy to students ranging from the ages of 4 to 13
- participate and observe professional lecturers at the Kodály Institute teaching daily lessons incorporating elements of Kodály pedagogical methods.
- participate in practicum sessions with folk materials teaching and learning materials and games supplied by colleagues from a wide range of countries
- refined my own musicianship and solfège skills with masters students and staff of the institute.
- participate in teaching and learning the assessment of peers and students, conducting, performing, individual musicianship development and solfège training
- stimulated intellectually and musically with the challenges provided in solfège classes under the tuition of Katalin Kiss analysing, studying and performing masterworks from the Renaissance and Baroque eras (Morley, Palestrina, Josquin des Pres, Monteverdi, Purcell and J.S. Bach)
- piano tuition under the direction of Orsolya Szabo who was truly inspirational and rewarding
- tuition and conducting workshops with Peter Erdei and Zoltán Pad who delivered instruction with passion and enthusiasm
- experiencing activities of daily living such as purchasing food from local markets, participating in gymnasium classes, communicating and forming friendships with individuals where we both spoke different languages enabled me to be enriched socially,

spiritually, mentally and emotionally.

Kodály saw the need for all students to focus on choral singing. Reference is often made to the 'Kodály method,' which refers to the use of solfa and a moveable-do system (originated by Guido d'Arezzo), hand-signs (established by John Curwin) and time names. These are tools were developed by different individuals, however it is the organic unity of combining all of these elements, which was established by Kodály, that ensures 'Kodály's Method' philosophy and concept are complete.

I will assist others by incorporating what I have learned into the way in which I teach musicians, students and teachers by providing leadership, advice, seminars, teacher training workshops and educational training opportunities. I recently accepted the role as a Music Moderation and Standards Officer and Music Curriculum and Assessment Officer for the Curriculum Council of Western Australia. This role will involve writing and developing programmes, assessment outlines, assessment tasks and Kodály-based support materials. It will provide me with opportunities to assist music educators in Western Australia by incorporating the knowledge gained in this fellowship into the music curriculum for the Curriculum Council of Western Australia.



"On the basis of what has been said, the characteristics of a good musician can be summarized as follows:

1. *A well-trained ear*
2. *A well-trained intelligence*
3. *A well-trained heart*
4. *A well-trained hand.*

All four must develop together, in constant equilibrium."

(Kodály, 1954, p. 197)

Recommendations:

To improve music education within Australia, it is essential that music educators are exceptionally trained professional musicians. University programmes should offer intense training for music teachers throughout their degree. Music teachers for young children through to professional musicians must be musically well-educated to ensure they are good music teachers. The importance of the Kodály method should be established and accessible within our Australian curriculum syllabi and teaching and learning programmes developing a cultured, appreciative and educated population.

By providing musical education to everyone the culture within a society will be enhanced.

"To enable the spirit to express itself in a higher art form well, it is necessary to raise the cultural level in the music of the whole nation." (Kodály, 1939, p. 33)

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