



27th International Kodály Symposium

50 YEARS OF EXCELLENCE

Core Principles in Changing Contexts

4~8 August, 2025, Kecskemét, Hungary

Abstracts



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Kecskemét
2025

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50 Years of Excellence: Core Principles in Changing Contexts
4-8 August, 2025, Kecskemét, Hungary

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4-8 August, 2025, Kecskemét, Hungary

Greetings from the Organising Committee

The year 2025 marks a special moment for the International Kodály Society and for the wider community of musicians, educators, and scholars who draw inspiration from Zoltán Kodály's enduring vision. It is a time to celebrate many important anniversaries: the 50th anniversary of the founding of the International Kodály Society, the 50th anniversary of the first academic year of the Kodály Institute in Kecskemét, the 150th anniversary of the founding of the Liszt Academy, and the 75th anniversary of the founding of the first Singing Primary School of Kecskemét.

2025 is also the centenary of Kodály's first compositions for children's choirs, which sparked a cultural movement aimed at bringing high-quality music education to all.

Since 1975, the International Kodály Society has built a vibrant global network dedicated to the preservation and adaptation of Kodály's core principles. His belief in the essential role of music in education, cultural identity, and human development continues to influence teaching and learning across many countries and contexts. Kodály's call for the effective and meaningful transmission of intangible cultural heritage remains as relevant today as it was a century ago.

This 2025 Symposium provides an opportunity to reflect on the many ways Kodály's philosophy has evolved, been interpreted, and remained vital across time and place. Participants from around the world gather in Kecskemét to share research, innovative educational practices, and shared musical experiences. Together, we explore how Kodály's ideas intersect with contemporary challenges and possibilities in music education, performance, research, and cultural life.

The many papers and workshops presented in this collection reflect the richness of the global Kodály-inspired community. We publish the abstracts as they were submitted, making only light edits for clarity or typographical consistency where needed. They are organised according to the main themes of the Symposium: Composition, Folk Music Research, Performance, Music Education, and Anniversaries, along with Keynotes and special sessions such as the László Vikár Forum for Folk Music Research.

We extend our heartfelt gratitude to all contributors who have made this Symposium a true celebration of Kodály's spirit: a spirit rooted in excellence, accessibility, creativity, and a profound respect for culture and humanity.

May this Abstract Book serve as both a record of this gathering and a source of inspiration for the continuing work of building musical culture around the world.

Kecskemét, May 2025

Zsuzsanna Polyák
Chair of the Organising Committee



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Hilda Mercedes Morán-Quiroz

Universidad de Guadalajara

**Music Heritage of the World:
Authenticity, Attachment, and Permission to Exist**

Keynote Address

Abstract

A discussion about the complexity of collecting folk music, focusing on the questions:

- Is a certain song an authentic folk song?
- Are we re-interpreting the song according to our own background?
- How can we share it back with the informants?
- Do informants have a say about our music transcription?
- What data should be included with our music transcription?
- To what end do we share, and to what end do we collect?
- How can we share collections, so as to do comparative analyses, and possibly include art music?
- Would there be any social benefits?



Balázs Fülei

Liszt Ferenc Academy of Music

**Voices of the Future Arrive from the Past
~ Kodály from the Performer's Perspective**

Keynote

Abstract

This musical keynote places Kodály's piano works within the context of the early 20th-century piano repertoire, with special attention to the composer's instrumental solutions, imitation techniques, and unique approaches.



Márton Kerékfy

Institute for Musicology, HUN REN Research Centre for the Humanities

Principles and Procedures in Kodály's and Bartók's Works for Choir

Keynote

Abstract

By drawing parallels between Kodály's and Bartók's works for unaccompanied choir written between the world wars, this lecture aims to highlight the essential similarities and differences between the creative principles and procedures of these two epochal composers. A comparative approach is justified not only by the equally high compositional quality of their choral works, but also by the fact that they both started from similar preconditions and even directly influenced each other.

Until 1917, in their mid-thirties, both composers wrote a few a cappella works, but the genre was not at the forefront of either of their interests. It is well known that Kodály began writing children's choruses based on folk songs in 1925, which not only marked a turning point in his career but also opened up a new era in Hungarian choral culture as a whole. From then on, he produced a steady stream of choral works, a total of 74 pieces by 1939, mostly for children's and women's voices. Bartók did not write for choir at all in the 1920s; the 35 pieces that he produced after 1917 were all written between 1930 and 1935, after which he abandoned the genre completely. Like Kodály, the majority of Bartók's choral works are for children's and women's voices.

In terms of the genre and the choice of texts, there are some marked differences between the two composers' approaches. Half of Kodály's choral works use folk songs, a quarter are settings of folk texts, and the rest are settings of partly sacred or religious texts and partly poetical texts. In contrast, the vast majority of Bartók's choruses are settings of folk texts, and the rest are based on folk songs; notably, he did not use religious or poetic texts. While Kodály's choice of texts from 1933 onwards shows an increasing emphasis, alongside folk texts, on texts dealing more or less openly with national, religious, and social issues—which naturally affects the mood and musical language of the works—Bartók, in 1935, reflects the concerns of his time solely through folk texts, and in a more enigmatic, metaphorical, and subjective way.

This lecture is topical not only because it is exactly one hundred years since Kodály composed his first, epoch-making works for children's choir, but also because both composers' complete choral works have recently been published in new editions (Kodály's works edited by Péter Erdei and published by Universal Music Publishing Editio Musica Budapest; and Bartók's works edited by the late Miklós Szabó, László Somfai, Márton Kerékfy, and Csilla Mária Pintér, and published jointly by G. Henle Verlag and Editio Musica Budapest Zeneműkiadó).



Jerry-Louis Jaccard

Brigham Young University

Toward Zoltán Kodály's 'Great Harmony'
~ Our Next 50 Years of Excellence

Keynote

Abstract

The foundation is laid, we have a foothold on all six inhabited continents, and we are well known for quality musical education especially for children and youth. But is our work done? It is time to expand our membership to include all kinds, ages, and socio-economic conditions of peoples and cultures who will respond to Zoltán Kodály's vision that music should belong to everyone. In this keynote address, we will explore Kodály's views of music as a vast body of literature, what it means to be musically literate, how to achieve it, and what we can do to accelerate our pace to make his influence operative in many more corners of the world. "We did not come this far only to come this far!"



Renáta Darázs

Kodály Institute of the Liszt Ferenc Academy of Music

In Search of a Genre:

**Kodály's Epigrams and Their Genre Predecessors in the History of
Singing and Voice Teaching**

Paper presentation

Keywords

Singing technique, Vocalise, Traditions of voice teaching, Kodály's Epigrams

Abstract

The volume of Epigrams (1954) is one of the most artistic of Kodály's works written for pedagogical purposes. Its genre is vocalise (in French): a vocal composition usually accompanied by piano, sung on only one vowel, which has been a proven tool for voice training since the 18th century.

At the beginning of the genre's appearance, vocalizzo was more like solfeggio, since in the 18th century the basic elements of music were taught together with voice training. We find excellent examples of this in the first practical singing schools, including the works of Tosi, G. Mancini, G. Crescentini or Porpora. However, if we look at the vocalises of Mozart or Rossini, they also prepare for the personal style of the given author. In the 19th century, the followers of M. García Jr. (for example, M. Marchesi, P. Viardot) left us valuable vocalises.

From 1905, first-year singing students at the Paris Conservatoire spent most of the year only practicing scales, technical exercises, and vocalises. The launch of Louis Hettich's collection of modern vocalises (*Répertoire Moderne de Vocalises-Études*) is certainly connected with this reform. Among the authors of the vocalises are not only contemporary and next-generation French composers but also representatives of other nations.

My presentation aims to review the most beautiful and useful solfeggios and vocalises in the history of singing teaching from different perspectives. What are they for, why are they useful, what and how can you practice them? Although this was not their primary purpose when they were written, they provide essential information about contemporary singing and vocal performance styles, and their empirical experiences are still valid today. We will also include Kodály's Epigrams in the list of pieces under scrutiny.



Dávid Farkasházi

Kodály Institute of the Liszt Ferenc Academy of Music

Similarities and Differences in the Use of Folk and Gregorian Melodies in the Compositions of Zoltán Kodály and Maurice Duruflé

Paper presentation

Keywords

Folk song, Gregorian, Melody development, Composition techniques, Maurice Duruflé, Zoltán Kodály

Abstract

A special area of a creative process by a composer is the arrangement of existing melodies. However, this tradition takes new meaning when the used melodic culture becomes not only an indicator of a particular composition, but also the *ars poetica* of the composer's entire oeuvre. Just as Zoltán Kodály found the tradition on which he based his own music in Hungarian folk music, the French organist and composer Maurice Duruflé made the Gregorian plainsong the substance of his art. In my lecture I will present the relationship between these composers and their creative approach according to the ways in which they used the underlying melodic treasure. My issue is based on my doctoral dissertation on Duruflé's choral works, in which I became aware of the parallels between Hungarian folk music research and French Gregorian restoration in the 19th and 20th centuries. The aim of Kodály was to embed folk culture in high culture, and to create a characteristic folkloric classicism, which can be paralleled with the creative style of Duruflé, which was intended to represent the liturgical atmosphere on the concert podium.

The lecture will explore the ways of using melodies, demonstrating the importance of a delicate balance and layering between compositional process and melodic material from which it is derived. At the same time, we will discuss how the placement of authentic melodic material in an art musical setting can lead to collective educational goals and how our observations can be used in education. The musical *ars poetica* of these composers thus not only leads to the fulfilment of their own art, but also makes a more isolated melodic, cultural treasure more accessible and understandable to the audience.

As a result of this lecture, we will gain a more thorough and systematic insight into the works of Kodály and Duruflé and the musical culture they represent, with a particular focus on their educational aspects related to the audience.



Anna Fűri

Kodály Institute of the Liszt Ferenc Academy of Music

Zoltán Kodály: Molnár Anna
~ Behind the Scenes

Workshop

Keywords

Folklorism, Traditional music arrangement, Compositional techniques

Abstract

In 1936, Kodály wrote his piece Molnár Anna for mixed choir, using the ballad that was collected by him on his tours in Transylvania between 1910 and 1914. The basic story of the ballad is similar to the legend of Bluebeard, but in this Hungarian version with a happy ending.

Zoltán Kodály, together with Béla Bartók started collecting Hungarian folksongs in 1905. Five years later László Lajtha joined them. They wanted to make Hungarian folk music known both at home and abroad, to save it, "to make the treasure of the folk the treasure of the nation" (Lajtha). Also, they realized they wouldn't reach their goal just with singing folksongs on the stage. "It wouldn't make much sense to let sing these tunes by studied singers or choirs unaccompanied, since the most beautiful ethnographic features would disappear away, and foreign aesthetic principles would enter the performance. So we get to that every folk tune needs some kind of accompaniment, some kind of arrangement to write by the composer if he wants to perform them for the general public" (Lajtha).

At the 2020 online seminar, Anna Fűri already held a workshop with choir pieces from different eras, which focused on the relationship between text and music, the conversation between poet and composer. Kodály's work Molnár Anna was also included in this workshop in the form of a short analysis.

This time live, with lots of singing together with the audience, they will discover what musical techniques Kodály used to bring the ballad to life, what specific solutions he used in the mixed choir version compared to his song with piano accompaniment (Hungarian Folk Music I/1), and "what goes on behind the scenes"?



1. Core Principles as Applied in Composition

Logan McKinney

InterMuse Academy for Kodály Certification - Brigham Young University

Our Singing Country: The Musical Legacy of Ruth Crawford Seeger

Paper presentation

Keywords

Crawford Seeger, Folk music, Composer, Pedagogy, Connection

Abstract

As the first woman to receive the prestigious Guggenheim Fellowship for compositional studies in Europe, Ruth Crawford Seeger seemed poised to take American Classical Music by storm. Her seemingly sudden, and obsessive shift to nearly exclusive work in folk music research would result in an extensive collection of piano accompaniments for American folk songs. Initially engaged to write a foreword to John and Alan Lomax's *Our Singing Country*, Crawford Seeger's treatment on the subject of folk music would eventually become the 156-page treatise *The Music of American Folk Song*. Her untimely death due to intestinal cancer would end a planned return to her ultramodernist compositional style, but her expert crafting of modernist compositional techniques and traditional folk songs would live on in her many compositions—most notably her *American Folk Songs for Children*, utilized extensively by Katinka Daniel in her American application of Kodály's principles. This marriage of styles is most notable in Crawford Seeger's *Nineteen American Folk Songs for Piano*, developed as a teaching piece for children, with her publication of the words embedded in the piano grand staff demonstrating her desire for a song-to-instrument connection in the education of young children. The legacy of Ruth Crawford Seeger is subsequently both an incredible overview of American folk song and a composer's seeking meaning in its connection with the next generation of musicians.



1. Core Principles as Applied in Composition

Albert Tay

Kodály Academy of Music (Singapore)

Gamification of Repertoire and Choral Learning for Secondary School Choristers and Beyond!

Workshop

Keywords

Gamification, Repertoire, Choral, School, Fun

Abstract

With the ever-decreasing attention spans of teenagers today fed on a diet of entertaining, multi-sensory music concerts, how can music educators, conductors and composers alike continue to create quality, “spiritually nourishing” Kodály-inspired experiences that are engaging, not just for one’s students but also for the audience in the concert hall?

A possible way forward is the gamification of vocal/choral repertoire and creating a communal, visceral musical experience for the next generation. In this hands-on workshop, we will explore how one can incorporate gamification as well as music and movement in an authentic manner to facilitate not just the learning of repertoire, but to enhance artistry and performance in the concert hall.

Using selections from Albert Tay’s “Songs of Childhood” choral series and his other compositions, participants will get to experience pedagogically scaffolded games that prepare the learning of repertoire but are also part of “breaking the 4th wall” in performances. A range of SSAA/TTBB/SATB repertoire will be explored and made available.

For music educators who are interested in bringing gamification into their music lessons, pedagogically sound approaches that employ gamified exercises and tools will be shared, delving into solfege, rhythm names, stick notation, flash cards, Curwen hand signs, “Audiation”/inner hearing, note letter names and association with keyboards, etc. Participants can look forward to free, special access to “Musicators Adventures” (beta-version is currently available on iOS only) - the Kodály-inspired music literacy game ties in classroom concepts, allows asynchronous music literacy learning by students and was co-developed between Musicators, Kodály Academy of Music (Singapore), Schola Cantorum Singapore Ltd. with the support of the National Arts Council (Singapore).

This workshop is recommended for music educators, conductors and composers working with secondary school and adult choirs, looking for ideas on how to “play” in the concert halls and classrooms.



Giusi Barbieri

AIKEM - Associazione Italiana Kodály Educazione Musicale

A Bridge Between Tradition and Musical Learning: The Need for a Kodályian-Structured Italian Repertoire and the Research on Folk Music

Paper presentation

Keywords

Repertoire, Italian folk music, Ethnomusicology, Cataloguing

Abstract

The availability of Italian folk repertoire for children and non-children, structured according to the Kodály Methodological sequence, is limited to a few publications. This situation implies the use of a lot of repertoire from foreign cultures, which is desirable but cannot be predominant.

Moreover, Italian folk music already possesses a great variety of styles, derived from centuries of domination and settlement by other cultures: European, Balkan, Arab... In addition to numerous dialects, there are also twelve recognized linguistic minorities. This richness led Alan Lomax to describe his research trip to Italy in 1954-55 as "the happiest year of my life".

The aim of my research was to discover, structure and make available Italian folk repertoire so that it could be used in an educational journey from childhood to higher levels of competence.

The search for sources began in 2019 in libraries and, especially since the Covid epidemic, on the web.

By cross-referencing available sources (recordings made by ethnomusicologists or enthusiasts and texts with transcriptions) it was possible to find a repertoire of 300 songs. The use of cataloguing software, already tested during the Italian Kodály Formation course, helped to make the works easily searchable by rhythmic or melodic characteristics.

In order to facilitate the pedagogical use of the repertoire, and given the difficulty posed by the many dialects, links to recordings have been included where possible to facilitate the pronunciation of the texts, and in a few cases rhythmic translations into Italian have been proposed.

I hope that the results of the research will be useful for the further dissemination of the Kodály Concept in Italian music education, and I believe that the musical richness of Italian folklore can also be of interest to foreign music education.



Angela Chong

University of Southern California

"What Is Hungarian in Music?":
A Conversation Between Emma Kodály and Her Husband, Both
Historical and Imagined

Paper presentation

Keywords

Emma Kodály née Gruber, Music pedagogy, Nation, Jewish women

Abstract

In his many writings, Kodály articulated a vision for what is Hungarian in music rooted in his folk music research and pedagogical approach. Music teachers (in particular at the kindergarten level) were given the utmost responsibility of introducing children to music in a manner that would strengthen the nation. Through the generosity and blessing of Madame Sarolta Kodály and her wonderful staff at the Kodály Archives, I spent part of Summer 2024 researching Emma Kodály's contributions to this Hungarian musical story. Although Emma Kodály was a prolific composer and pianist in her own right, she saw herself foremost as her husband's right hand. In this spoken paper, I will share some of the real conversations between Emma and her husband, documented through their letters and other archival documents. I will also use historical techniques to recreate some of their conversations, illuminating the role that women, Jewish musicians, and classical pianists played in shaping Kodály's vision of music pedagogy and nation.



Amelia Fernanda González Díaz

Kodály México: Artes, tradiciones y visiones, A.C

Silvestre Revueltas:
Folk Music Defining the Sound of the 20th Century

Paper presentation

Keywords

Silvestre Revueltas, Mexican folk music, Mexican art music, Music Nationalism

Abstract

In México, the first name when we talk about nationalism and “indigenous music” in the academic music area is Silvestre Revueltas.

Revueltas did something similar to Kodály: he took the songs, the rhythms, and the topics that were vivid at the time, he did the collection job, traveling and learning about Mexican culture and put that in his music.

The music and the life story of Revueltas show how the political and the academic life were at that time, and the things he wrote, the music and the autobiographical letters, the film music he composed, including his “Diario en el sanatorio”, pieces like “Cuauhnáhuac”, “El renacuajo paseador”, “Janitzio”, and of course the famous “Sensemayá” and “Redes”, all of this paints a picture of México in the first half of the 20th century. Silvestre put in his music the things that he had in front of him, the real situation and the plausible items in the time.

This is an invitation to make a reflection about the meanings, reception and projection of the combination of music, all this in an “indigenous” context, where Mexico is pictured in different ways, but above all regard to the image they present of the various ethnic groups and intercultural relations within what claims to be a single national culture, and how it seems a reinterpretation of the prehispanic culture, this avoids the people to look forward in the prehispanic culture and the ethnic groups, giving us a distorted vision in which we identify, and how this makes us “forget” the real culture and music that lives in our country.



Yuanqiong He ~ Haoyi Ho ~ Yueqian Li ~ Ziwei Liu

Guangdong Meizhou Vocational and Technical College - City University Malaysia

**The Aesthetic Education Practice of Kodály Method in Higher
Vocational Preschool Education:
A Case Study of Hakka Intangible Cultural Heritage Curriculum**

Paper presentation

Keywords

Kodály Method, Hakka intangible cultural heritage course, Musical interest, Aesthetic education

Abstract

This study examines the application and effectiveness of the Kodály teaching method in the transmission and innovation of music, using a Hakka intangible cultural heritage course at a vocational college in Guangdong, China, as a case study. A mixed-methods research design was employed, combining a literature review with an in-depth analysis of the theoretical foundation and practical applications of the Kodály Method both domestically and internationally. The study involved 120 early childhood education undergraduates and was structured into three phases: student assessment, teaching implementation, and feedback evaluation. Over a four-month period, participants engaged in the Hakka intangible cultural heritage course to explore innovative approaches to integrating the Kodály Method with traditional music education. The primary aim was to enhance students' aesthetic education and to improve music teaching strategies. By implementing innovative teaching methods, assessing and enhancing student interest and cognition, and integrating aesthetic experiences, this study provides empirical data to support the development of ethnic music pedagogy in vocational early childhood education in Guangdong. Additionally, it contributes to the promotion of intangible cultural heritage and the development of innovative curricula. This research addresses a gap in the integration of music education and ethnic culture within early childhood education programs, offering new insights and inspiration for future educational practices.



Masahiro Inukai

RÁCZ ALADÁR ZENEISKOLA AMI, ÁDAM JENŐ ZENEISKOLA AMI

Systematic Classification of Japanese Scales Using Solmization: A Comparative Study with Western Music

Paper presentation

Keywords

Japanese scales, Systematic classification, Solmization, Octave cyclicity, Modality and tonality

Abstract

Background

The classification of Japanese scales remains insufficiently systematized, making comparison with Western music difficult. Several key issues hinder this analysis:

1. Principal Tone Classification: Existing classifications emphasize fourth-based structures, with limited attention to fifth- or third-based frameworks.
2. Structural Inconsistencies: Japanese scales incorporate both sub-octave and octave-based structures yet lack a unified system.
3. Lack of Comparative Criteria: No standardized framework clearly defines correspondences between Japanese and Western scales.
4. Ambiguity in Tonal Sensation: Many Japanese scales exist between modal and tonal structures, making classification unclear.
5. Unclear Evolution: No systematic explanation exists for the transition from pentatonic to hexatonic and heptatonic scales, particularly after the Meiji period.

This study proposes a new classification system integrating intervallic relationships, octave cyclicity, and solmization, offering a structured framework for Japanese scales.

Objective

- Develop a systematic classification of Japanese scales using five analytical axes.
- Establish comparative criteria aligning Japanese scales with Western church modes and tonal structures.
- Contribute to international music theory and pedagogies by clarifying structural correspondences.

Methodology

Japanese scales are analyzed using five key criteria:

1. Principal Tone Intervals: Fourth-based, fifth-based, and third-based structures.
2. Octave Cyclicity: Identifying octave-based structures.



2. Core Principles in Folk Music Research and Art Music

3. Solmization for Tonic Identification: Using Re, Mi, Fa, So, or La, Do to compare with Western church modes and tonal structures.
4. Tonal Sensation Hierarchy: Evaluating scales as modal → partially tonal → fully tonal.
5. Number of Scale Degrees: Categorizing pentatonic, hexatonic, and beyond.

Results & Conclusion

This study classifies Japanese scales into five structural categories, ranging from modal non-octave structures to fully tonal heptatonic scales. By employing solmization, the study clarifies structural relationships between Japanese and Western scales, providing a systematic approach for pedagogical and theoretical understanding of Japanese scales. This classification framework lays the foundation for further research on Japanese scale transformations and their pedagogical and theoretical significance.



Dániel Lipták

HUN-REN BTK Zenetudományi Intézet

Kodály's Role in the Gramophone Recordings of Hungarian Folk Music 1936–1944

Paper presentation

Keywords

Folk music research, Gramophone records, Interwar period

Abstract

Kodály's connection with folk music has been researched mainly through enumerating the sound and written records of his personal fieldwork, as well as the folk sources of his compositions. However, he also met village singers and musicians in a different setting: the program of gramophone recordings in Budapest in the late 1930s and early 40s, which was the central achievement of interwar Hungarian folk music research. The project was jointly organised by the Museum of Ethnography and Hungarian Radio, and involved Kodály, Béla Bartók, and László Lajtha as musical editors, but Bartók quit as early as 1938. The preparatory fieldwork was mostly done by the new generation of Kodály's students and Lajtha's assistants, including Sándor Veress, Péter Balla, or Oszkár Dincser, and, in the 1940s, by Lajtha himself. The extent and nature of Kodály's contribution is still little known, as many details of the teamwork went unrecorded or got lost during the Siege of Budapest. However, the documents of the recordings in the estates of Lajtha and Dincser include a number of notes in Kodály's hand. By collecting and analysing these notes, I identified several recording sessions, and even those very songs and tunes, where Kodály acted as editor or even "collector". The presentation offers a selection of examples, including Kodály's previously unknown involvement in the traditional songs and fiddle music of the Gyimes region in Transylvania. My research thus contributes to a better understanding of Kodály's experiences with and perspective on folk music.



3. Core Principles as Applied in Performance (Choral and Instrumental)

Hannah Carr ~ Erasmia Voukelatos

William Paterson University

"Off the Beaten Path"

~ The Joys of Programming Beyond the Standard Repertoire

Workshop

Keywords

Cultural diversity, Storytelling, Cultural informants, Anthropology

Abstract

Hannah Carr and Erasmia Voukelatos lead Cantigas, a New Jersey-based treble choir that specializes in bringing less familiar music from around the world to their audiences. This session is a practical set of guidelines for programming treble choir music that is “off the beaten path,” including arrangements of unison songs not designed specifically for choirs, songs with compelling stories or cultural context, and music in challenging foreign languages. From both a practical and philosophical perspective, these songs require more of the conductor than simply teaching what’s in the score. Their performances can be enriched by storytelling, both in rehearsal and performance. The language and meaning encourage an anthropological and literary perspective, engaging and challenging the choir member in more ways than musical expertise. This often acts as a way for members without formal music training to feel that they can participate and contribute equally. Inspired by Kodály’s respect for folk traditions and the importance of creating high quality musical experiences for all, this session is designed to present these songs for their own unique value, as well as to encourage conductors to program outside of the familiar repertoire.



3. Core Principles as Applied in Performance (Choral and Instrumental)

Carolyn K. Cheng

University of the Philippines (retired)

Filipino Folk Song Choral Arrangements of the Kodály Society of the Philippines

Workshop

Keywords

Folk song, Choral arrangements, Philippines

Abstract

In an effort to create a more authentic adaptation of the Kodály Approach in Philippine music education, Dr. Miriam B. Factora embarked on extensive field research around the country. This research involved the collection, transcription into music notation, translation (into English and Filipino), analysis, classification, and systematization of the Philippine materials to design a sequential teaching model to teach rhythmic and melodic concepts. This resulted in the publication of two volumes of Philippine Children's Songs, Spoken Rhymes, and Games for Teaching. Following this, Dr. Factora and the Kodály Society of the Philippines commissioned reputable Filipino composers and choral arrangers to arrange some of these folk songs for treble voices.

The workshop will provide the participants with an opportunity to become familiar with some of these arrangements through performance and listening to recordings of the arrangements. There will also be some analysis and discussion of the meaning and context of the songs and the arrangements.



3. Core Principles as Applied in Performance (Choral and Instrumental)

Katalin Körtvési ~ Barna Szabó

Kodály Institute of the Liszt Ferenc Academy of Music

Combining Vocal Warm-Ups and Reading Exercises in the Classroom and Choral Singing Following in the Footsteps of Kodály

Workshop

Keywords

Tradition reloaded, Warm-ups, Reading exercises, Intonation, Musical phenomena

Abstract

Kata Körtvési shared her vocal warm-ups collection with solfa for ear-training for the first time at the online summer seminar of 2021. These warm-ups are the results of her experimentation over 15 years spent at the Kodály Institute, and they help students develop their intonation while practicing some basic and frequently occurring musical phenomena in connection with intervals, chords and different scales. On one morning of the 2023 Kodály symposium, Kata was leading the Morning Sing, and for this occasion she asked her colleague, composer Barna Szabó to create a shorter, medium difficulty level SATB piece based on her exercise about minor and major seconds.

Barna, who is one of the most talented and sensitive composers of his generation, has an expertise in choir sound, and is a member of one of the leading choirs of the country himself (New Liszt Ferenc Chamber Choir). His composition for Kata was a masterpiece, the practiced intervals were no longer just the focus of a vocal exercise, but a building block for creating music for pleasure.

The piece has found its own path recently, gaining success at the Institute, at courses abroad and among Hungarian music teachers as well. Inspired by this reception, Barna took on the task of writing further pieces for pedagogical purposes, a series, where the exercises are intertwined with compositions of different levels of difficulty. From canons and two-part pieces to more difficult, polyphonic choir works everyone may find the gem that they can utilize as a music teacher in a classroom or a conductor of a choir.

Kodály took an active part in renewing music education by writing nearly one thousand and five hundred reading exercises. These are mostly without lyrics, therefore can be used across the world, at any level of difficulty. This is the path on which the two teachers of the Kodály Institute are trying to follow the great master.

In this workshop they will share excerpts from the collection.



Zsuzsanna Takáts

Kodály Institute of the Liszt Ferenc Academy of Music

**The Many Layers of Understanding:
Why the First Volume of György Kurtág's Games Series Is Enjoyable
for Players with Any Pianistic Background**

Paper presentation

Keywords

Interpretation, Layers of understanding, Analysis, Musical performance

Abstract

The first volume of Games (Játékok) by György Kurtág is practically available to anyone. Whether for a child's first encounter with the piano, or for a person with some music educational but minimal pianistic background, or for professional pianists, these pieces are so profound and complex under a simple appearance that new discoveries and layers of deeper understanding are guaranteed to emerge all the time. This feature of being at once simple and complex facilitates the understanding and genuine rendering of the works on many levels. Although a beginner child or a professional pianist would naturally produce very different interpretations, all of those may have validity and interest.

The connection between Kodály and Kurtág may seem distant, but as Kodály made a high level of solfège education available for many, so is the first volume of Kurtág's Games potentially able to attract contemporary music and especially the joy of music making near to practically any age group and skill level.

In my lecture I shall attempt to shed light on these layers of understanding through three selected pieces from the Flowers We Are series from Games Volume I. I shall follow up my analyses—presented at the piano—by performing these works. My goal is to draw attention to the goldmine of performing and pedagogical possibilities of Kurtág's Games series, and to invite listeners to familiarise themselves with more works from this composer's vast oeuvre.



3. Core Principles as Applied in Performance (Choral and Instrumental)

Nicholas Tham

Freelance Music Educator

The AEC Framework: A Holistic Approach to Choral Repertoire Selection for Children's Choirs

Paper presentation

Keywords

Choral music, Middle childhood development, Align expand connect

Abstract

Rooted in Zoltán Kodály's philosophy, which emphasizes the balanced development of ear, intelligence, heart, and hand, the AEC (Align, Expand, and Connect) framework provides a comprehensive approach to choral repertoire selection for children aged 7 to 12. Developed through an interdisciplinary synthesis of research in music education, choral pedagogy, developmental psychology, vocal development, and cognitive sciences, the framework addresses the cognitive, physiological, and social-emotional needs of young singers while promoting their holistic growth.

The AEC framework is built on three interconnected aspects: Align, ensuring repertoire suits students' developmental stages and current skills; Expand, challenging children to advance their technical and artistic abilities; and Connect, fostering emotional, social, and cultural connections through music. These aspects integrate with five key dimensions—Cognition, Musicianship, Vocal Development, Social-Emotional Skills, and Cultural Awareness—offering a flexible and nuanced approach that merges developmental theory with choral pedagogy.



3. Core Principles as Applied in Performance (Choral and Instrumental)

Pei Wen Tham

Freelance Music Educator

Music for All:
Community Music Making with Children who are Differently Abled
and their Carers

Workshop

Keywords

Inclusion, Differently abled, Community music making

Abstract

Experience the joy of inclusive music making in this hands-on workshop. As a music educator with extensive experience working with differently abled children, I will share some insights about my work with the various groups of children I work with as well as some ways I adapt music activities to meet diverse needs.

Through participation in a simulated music making session, attendees will discover:

- Techniques for promoting participation and engagement
- Ways to foster a sense of community and inclusivity
- Adaptations for differently abled children

This workshop is ideal for music educators, therapists, carers, and anyone passionate about making music accessible to all. Participants will experience the transformative power of music making for the differently abled children and their carers.



Árpád Tóth ~ Laura Boglárka Bóka

Partium Christian University

Night of Choirs
~ A Festival Model Gone Viral in Central Europe

Paper presentation

Keywords

Community, Choir, Festival, Organisation, Music belongs to everyone

Abstract

The Night of Choirs is a versatile community festival format invented and organized by volunteers of the Csíkszerda choir with the musical direction of Dr. Árpád Tóth in Budapest, Hungary. The amateur choir festival promotes the diversity of pure a cappella singing styles from early music to jazz and pop. Should it be a street, a garden, a courtyard, a square or a concert hall - the joy of music and community singing is a mutual experience for the choirs as well as the audience. The summer edition of the festival has been organized yearly since 2013 at various indoor and outdoor venues of the Palace District of Budapest. Since 2018, the Winter Night of Choirs has also been organized yearly by Csíkszerda, in partnership with the House of Music Hungary.

Since the beginnings, the Night of Choirs concept has expanded: after the regular Budapest events, similar festival models appeared in Pécs, Szeged and Veszprém (Hungary), in Ruda Śląska (Poland), in Oradea and Cluj-Napoca (Romania) and in Lisbon (Portugal). While all of them are mentored by the Csíkszerda choir family, they are organized by the local communities: thus the Night of Choirs movement has become a powerful concept to promote and elevate choir singing into a sustainable, real contemporary art form.

The participants will learn about the history of the event as well as the key structural elements of the festival, which makes it one of the most exciting choral events in Hungary. Through the insight of the organizational details everyone in the audience can be inspired to build up a similar event in their own city, the same way as Kodály-inspired teaching – keeping in mind the main principles but apply it to the specific circumstances – is different all over the world.



Wei-Chun Wang

National Taiwan University of Science and Technology

**Bridging Tradition and Vision:
Enhancing Senior Choirs with Kodály Method and Taiwanese Folk
Songs**

Workshop

Keywords

Senior choir, Kodály method, Taiwanese folk song

Abstract

As the global population ages due to advancements in healthcare and a declining birth rate, the proportion of elderly individuals is steadily increasing, leading to an urgent need to improve their quality of life. Studies have revealed that participation in choral singing significantly benefits the social, emotional, and psychological well-being of seniors. Despite the inevitable challenges that come with aging, these should not prevent older adults from engaging in meaningful musical activities that contribute to their overall health and happiness.

The Kodály Method, when applied in choral rehearsals, offers a valuable approach to meet the specific needs of senior singers. This method focuses on fostering vocal health, improving musical expression, and integrating music theory and vocal techniques. By utilizing effective teaching strategies, selecting appropriate repertoire, and offering support, directors can help senior singers maintain long-term engagement in choral activities, contributing to their sense of joy and fulfillment.

This workshop will integrate the Kodály Method through practical activities designed to build musical competency in seniors. Participants will engage in rhythmic syllables, melodic exercises, and solfège to improve pitch accuracy, rhythm, and sight-reading skills. Rhythmic speech and body percussion will be used to internalize rhythms and strengthen ensemble synchronization. Additionally, movement exercises such as walking, clapping, and running will connect physical gestures with musical expression, enhancing interpretation and creativity.

The workshop process will include:

1. Warm-up Exercises
2. Building Musical Competency and Audiation
3. Preparation for Polyphonic Singing: Rounds, Canons, and Ostinatos
4. Incorporating Taiwanese Folksong Materials
5. Harmonic Ostinati in Various Styles

Overall, the workshop aims to enhance both vocal skills and music theory understanding, fostering a holistic approach to the musical and vocal development of senior singers.



3. Core Principles as Applied in Performance (Choral and Instrumental)

Hauko Wessel

Hochschule Osnabrück

Solmization-led Instrumental/String Didactics

Workshop

Keywords

Sound imagination, Instrumental technique

Abstract

In the workshop I would like to show how many different ways there are to implement solmisation in instrumental lessons, and in particular in string lessons. I would like to explain how important it is to integrate music theory, ear training and harmony as a substantial part of every instrumental lesson from the very first one. Particular attention will be paid to how solmisation can be used to read music and build strong relationships between teachers and students. I will also give examples of how important violin technical processes can be introduced using solmisation, be it vibrato, position changes, fingering, etc.



Yunli Wu ~ Fangjing Zheng

She Kou Elementary School

She Kou Elementary School

The Study on the Usage of Physical Movements Among Chorus Teachers in Kaohsiung and Tainan to Assist Chorus Warm-Up Activities for Junior-High Students

Workshop

Keywords

Physical movement, Chorus teaching, Chorus warm-up activity, Self-awareness

Abstract

The views of choral teachers in Tainan, Kaohsiung, on the chorus warm-up activities are mainly based on body relaxation, vocal training, breath training, and integration into body movements. However, there were fewer people who agreed with attention training, harmony sense training and basic music training.

Second, the feasibility of using body movements in the classroom was agreed that body movements could be implemented in auxiliary chorus warm-up activities. However, most teachers find it difficult to implement it in the field. The main dilemma comes from he unfamiliarity, time constraints, and the personalities of students and teachers regarding the use of body movements. Very few teachers mentioned mind-body movements and applied the Laban theory.

Thirdly, the teachers did not use body movements in the teaching of breathing warm-up, and the strategies and methods they adopted were more integrated in the warm-up method, including life imagination, gestures, and breath training, and few people mentioned the application of gross motor movements, physical and mental awareness, and the application of Laban theory.

Fourthly, teachers rarely used body movements to enhance warm-up activities, and the strategies that connected to the limbs included simple movements such as lying on the floor, body movement assistance, daily life associations, imitating animal sounds, and physiological cues, all of which were not diverse strategies for the application of gross motor movements, mind-body awareness, and Laban theory. In contrast, teachers with vocal expertise have a higher proportion of body movements.



Doris Audétat

Musikschule Klosterneuburg/Kodály Institut Wien

Basic Musical Work in the Spirit of Kodály at Primary Schools in Austria:

Children's Prerequisites and Needs Surrounded by a Rich Musical Heritage

Paper presentation

Keywords

Primary schools in Austria, Relative solmisation, Malte Heygster, Musical heritage

Abstract

The rich and virtually omnipresent musical and cultural heritage of Austria, in this particular case in Vienna and its environs, can be exhilarating and simultaneously very stressful. It seems not to be a coincidence that many music-loving people here still meekly adopt the passive attitude of those who exclusively receive music.

The lack of basic musical training, which could quite naturally be a prerequisite for everybody to sing, make music, and improvise, is often not perceived as such. Many of my pupils' parents and friends complain that they are “not musical” or simply cannot sing.

The intention is to obtain (analogous to linguistic competence, which enables storytelling and poetry) musical competence (which makes music-making and improvisation a matter of course), as Kodály postulated for everyone. The development of such music skills is not yet anchored in the curricula of our primary schools.

In German, there is one authoritative work that derives the methodology and didactics of relative solmisation from Zoltán Kodály's oeuvre: Malte Heygster's book *Relative Solmisation*. It is the result of a collaboration between a team of teachers at the Bielefeld Music School (Germany) led by Malte Heygster and the bilingual Hungarian Kodály pedagogue Gabor Friss in the 1980s, and will be presented here.

In this practical report, I highlight local conditions as well as current necessities and possibilities for basic music lessons in the spirit of Zoltán Kodály at primary schools in Austria. Short videos and examples will show existing ‘nuclei’ of work in Austria based on Kodály's principles – a lively practice whose expansion and dissemination is also the task of the newly founded Kodály Institute Vienna.



4. Core Principles as Applied in Music Education

Sarah Burns

Jacksonville State University

Y'all Come!: Communities United in Song

Paper presentation

Keywords

Community singing, Harmony, Joy, Unity

Abstract

Each time I attend or watch a video of a concert, my heart bursts a little with joy as those gathered join in singing along with the artist(s) on stage. These community singing moments unite strangers as one. It has long been a desire of mine to start a community group that gets together to sing. This desire has been inspired by chance meetings with presenters at conferences. Former MENC President Will Schmid once told how he and his wife welcomed a group of friends, “The Crooners,” into their home each month to sing. Ysaye Barnwell, former member of the group Sweet Honey in the Rock, once told of how she started singing with friends in her home, then, by word of mouth the group grew so much that it eventually moved to meeting in a community center.

Kodály believed it was important to teach the children how to sing so that when they grew up they would be adults who sing. As music educators, we teach children to sing, therefore we should also provide opportunities for adults to sing. Choral societies exist across the world, catering to thousands of singers. But what about those adult singers who don’t feel they are “good enough” for choral societies or don’t want to get up on a stage? Here is where the non-performance community singing group can provide opportunity.

This session is designed to provide ideas and suggested songs for creating a non-performance “Y’all Come!” singing group in local communities. Steps to success include preparing for the group (logistics), choosing repertoire, and planning the singing sessions. Emphasis is put on strategies for encouraging “non-singers” to find their singing voices in a welcoming, musical environment. The goal of community singing is letting everyone have the chance to unite their voices in song.



Zsuzsa Buzás Csontosné - Damien Francois Sagrillo

Károli Gáspár University of the Reformed Church in Hungary
University of Luxembourg

Exploring the Music Reading Skills of 10- to 14-Year-Old Students in an Online Test Environment

Paper presentation

Keywords

Kodály concept, Music literacy, Online assessment

Abstract

Improving music literacy is a central part of music education in Hungary. Technology-based assessment is a developing area that can be extended to musical skills, offering new possibilities for diagnostic testing. The study by Asztalos and Csapó (2015) was the first attempt to develop an online test to investigate music perception skills. The aim of our study was to analyse students' music reading skills based on Zoltán Kodály's philosophy of music education, and to develop a technology-based instrument to assess music reading skills. Music reading is usually regarded as a collection of sub-skills that include perception (decoding note patterns), use of memory (recognising patterns), kinesthetics, and use of music-related problem-solving skills (improvisation) (Lehmann & McArthur, 2002). Knowledge of musical syntax, musical styles, the ability to inner-hear, the practice of sight-singing (Wollner & Halfpenny, 2003) and the characteristics of musical text also have an influence on music reading. In our research we tested the music reading skills of students who are specialized in music (N=267) and those of mainstream school students (N=758). Two versions of the test were developed on the eDia platform with a reliability of Cronbach's $\alpha=0.832$ in music schools and Cronbach's $\alpha=0.839$ in primary schools. The performance of the music students was 76.69% (SD=12.35). A significant difference was found in the achievements between grades six and eight ($F=4.206$, $p=0.007$). Therefore, students' music reading skills show an improvement between these grades. The mean performance of the primary school students in the test was 54.84% (SD=18.65), with no significant differences between the four grades. Visual/spatial tasks were not part of the music test, but we were interested in whether students' spatial skills correlated with their musical skills. As expected, significant correlations were found between the achievements on the music reading test and the spatial skills test ($p < 0.001$).



4. Core Principles as Applied in Music Education

Rachael Byrne

National Council for Curriculum and Assessment

A Model of Playful Music Learning Inspired by Zoltán Kodály and Klára Kokas

Paper presentation

Keywords

Playful, Pedagogy, Embodied, Active, Games

Abstract

Speaking to children's right to play as outlined in the UN Convention on the Rights of the Child, and an understanding that learning through play boosts enjoyment, motivation and engagement, playful pedagogy is becoming increasingly prominent in educational research, policy and practice. In Ireland the redeveloped curriculum for primary schools, for publication in September 2025, is to be grounded in a pedagogy of play. Importantly, researchers have emphasised the need for clarity in relation to what playful learning involves.

This spoken paper outlines and describes a recently published model for playful music learning in the primary school, which was developed to exemplify means of engaging children in playful music education experiences in formal education contexts.

Cognisant of the importance placed on scaffolding children's music learning whilst engaging them in enjoyable, motivating, and high-quality music education experiences, the model is inspired by the work of Zoltán Kodály. It speaks to a number of his principles, particularly in striving for music education to be 'a joy for the pupils'. This model is also inspired by the work of Klára Kokas, and by others in the fields of music education, education, and play.

An overview is provided of categories of playful music learning across a continuum of ownership. These involve increasingly teacher scaffolded, games-based playful music learning, in addition to examples of guided musical play with higher levels of child ownership. Reference is made to research literature in addition to empirical research on play-based music education conducted in selected Irish primary school contexts.

Opportunities for children's learning are referred to, whilst emphasising the importance of ensuring a range of playful and engaging music education experiences across a continuum of ownership. Finally, reference is made to challenges encountered by teachers and children alike when engaging in playful learning in formal education contexts.



4. Core Principles as Applied in Music Education

Fernando Cárdenas

Chilean Kodály Society

The Kodály Concept Through Latin American Music

Workshop

Keywords

Latin American music, Adaptation, Singing

Abstract

This workshop aims to achieve an active understanding of some Latin American music through singing and movement.

Music from various musical styles will be shared, which are the product of a mixture of peoples and musical influences. Melodies in unison, part songs and canons will be sung, activities of rhythmic, melodic and harmonic preparation will be carried out following a pedagogical sequence.



4. Core Principles as Applied in Music Education

Jessie Hsiao-Shien Chen - Yu-Chuan Yao

National Taichung University of Education

Taiwan Kodály Society

Kodály-Inspired Music Education in Taiwan: From Localization to Globalization

Paper presentation

Keywords

Kodály Method, Music education, Localization, Globalization, Bilingual policy

Abstract

Kodály Method has been implemented in Taiwan for over 40 years in music education. Its core philosophy remains unchanged, but teaching methods and materials have been adapted to include Taiwanese folk songs, enriching children's musical culture.

Kodály Method encourages music educators to use students' mother tongues, with Taiwanese educators enhancing this by integrating local culture. Both language and music serve as cultural conduits. This method incorporates elements of Taiwanese culture and folk songs into their music instruction, the musical abilities through singing and playing.

The Kodály Method was introduced to Taiwan in the 1980s, with educators translating English songs into Mandarin. Integrating folk songs took several years to be fully integrated into the classroom environment. However, during this transitional period, educators recognized that the melodic teaching sequence did not align effectively with the existing learning conditions. Due to the characteristics of Chinese languages, there are no sol-mi songs available in either Mandarin or Taiwanese. The implementation of the Bilingual 2030 Policy in Taiwan has created an opportunity to incorporate English sol-mi songs, thereby supporting local materials in music education. The authors perceive this bilingual initiative as an opportunity for music educators to select appropriate teaching materials and design curricula that reintroduce the Kodály Method into music classrooms. Bilingual education encompasses not only the instruction of multiple languages but also the integration of cultural elements into the learning process.

Folk songs serve as a reflection of the musical and cultural heritage of diverse regions. Through the practices of singing and playing, the Kodály Method promotes students' engagement with the broader world. From localization to globalization, proponents of the Kodály approach assert that music is a universal treasure that belongs to everyone.



4. Core Principles as Applied in Music Education

Hongyan Chen

School of Music Shandong Normal University

The Implementation of Kodály Teaching Method in Music Education at Normal Universities within China

Workshop

Keywords

Implementation, Kodály teaching method, Music Education, Chinese normal universities

Abstract

This workshop takes a Chinese primary school song named "Dili Dili" as the material to carry out practical activities. It applies the core concepts and training models of the Kodály teaching method. Through the analysis of the song as well as the training on scales, rhythms and multi-voice melodies, the workshop will gradually complete the contents such as the modulation with the same tonic, rhythm creation, rhythmic canon and multi-voice singing. Eventually, while enabling the participants to learn this Chinese children's song, it will improve their ability to perceive different modes, develop multi-voice musical thinking, and enhance musical expressive ability.. Thus, the expected goal of this workshop will be achieved, that is, to demonstrate the teaching effect of combining Chinese native music with Kodály teaching method, reflect the effectiveness and high promotion value of Kodály Method in the music teaching of Chinese higher normal universities, so as to better serve basic music education.



Edel Coughlan

University of Limerick

"Not a Note in My Head": Reflecting on Musical Identity Through Kodály-inspired Community Music Therapy

Workshop

Keywords

Community music therapy, Music education, Kodály philosophy, Musical identity, Negative self-beliefs

Abstract

Research on the health and well-being benefits of participating in music therapy initiatives such as group singing and drumming is steadily increasing. Community music therapy aims to render such initiatives more accessible to people who are marginalised due to race, gender, age and socio-economic status for example. This study focuses on people who are reluctant to participate in such musical initiatives because of negative self-beliefs about their musical identity. Previous studies have investigated the reasons behind these negative self-beliefs among certain populations, but there is a lack of research surrounding music therapy interventions that address this issue. This study aimed to explore reasons behind people's negative self-beliefs about their musical identity among an Irish population. This study further aimed to investigate whether an intervention involving a Kodály-inspired community music therapy approach could produce a shift in those negative self-beliefs. Data gathered from seven participants during semi-structured preliminary and exit interviews and a 3-week focus group intervention was analysed using thematic analysis. It was found that negative self-beliefs about one's musical identity were constructed from negative early experiences of music education and through adopting Irish society's tendency to polarise people into musical and non-musical categories. These factors have contributed to many Irish people's reluctance to participate in active music-making opportunities. Findings also revealed that participating in a Kodály-inspired community music therapy intervention produced a positive shift in people's musical identity and a potential to consider participating in future active music-making opportunities. A Kodály-inspired community music therapy model of practice is proposed.



4. Core Principles as Applied in Music Education

Zoltán Dévity

Friends of Vienna Boys Choir - Chengdu

Digitizing, Analyzing and Systematizing the Chinese Children's Songs According to Kodály's Principles

Paper presentation

Keywords

Kodály concept, Musical mother tongue, Folk song research

Abstract

The current situation of the Kodály concept in China is very diverse. In some places, there is a strikingly high interest in it, while in others less so. But wherever you go, you will encounter the same phenomenon; teachers are very happy to enrich their lessons with the tools of the Kodály concept, but they do not adopt the philosophy, and folk songs and a cappella singing are not an integral part of Chinese music education. However, the Kodály concept does not work without a musical mother tongue. If a folk song appears in music lessons very rarely, they evoke strange, alien feelings in the students, rather than a desire to learn their own musical mother tongue.

In my presentation, I will present how I see the situation of the Kodály concept in China, and how I am trying to open up opportunities for as many teachers as possible to start using children's songs and folk songs in music lessons, which they say do not exist. I will report on the moments of the creation of the children's song collection I compiled, starting with the digitization of the children's songs from the Chinese Folk Music Library into five-line scores, and then continuing with the analysis-selection and sequencing work. I will discuss the conclusions I drew at the main stages of the research work and the lessons I learned, which make it understandable how it is that in the country from which the most people come to Hungary to study for the various Kodály training courses, the Kodály culture is the least widespread.

Finally, I will report on the further life of the song collection, its publishing experiences and its reception among teachers.



4. Core Principles as Applied in Music Education

Miklós Dolinszky

Kodály Institute of the Liszt Ferenc Academy of Music

Renaissance Music Pedagogy and the Nature of the Kodály Concept

Paper presentation

Keywords

19th-century conception of Classic, Renaissance music pedagogy, Solmisation, Memory-based music pedagogy

Abstract

The long-term goal of Kodály's conception of the vocal- and folksong-based music education was the accessibility of the written Classic repertoire (in the sense of timelessness created by 19th-century aesthetes) for all social classes. However, this Classic repertoire - especially Renaissance and Baroque music, as well as the music of the Middle Ages - was built on a memory-based, creative music making (for example, on improvised counterpoint), not on a reproduction of composed musical works preferred by Kodály and his contemporaries. This memory-based music pedagogy could supplement the Kodály conception through its similarity to this conception in using solmisation or in preference for singing. This supplement could be useful in an age when the concept of Classic is in decline and younger generations usually cannot believe in timeless values.



4. Core Principles as Applied in Music Education

Diane Engle

New St. Andrews College, Moscow, Idaho USA (retired teacher)

Teaching Piano to Children: Exclusively Incorporating Folk Songs, Singing Games, and the Kodály Method

Workshop

Keywords

Singing games, Beginner piano, Folk songs

Abstract

This session invites fellow Kodály educators to explore a creative and joyful approach to class piano instruction that remains deeply rooted in the core principles of the Kodály philosophy. Through the integration of folk song, movement, and playful musical experiences, participants will discover how the foundational tools of the Kodály approach—voice, rhythm, solfa, and inner hearing—can be seamlessly transferred to the piano setting.

Participants will experience a sequence of singing games, rhythmic activities, and movement-based exercises designed to nurture musical literacy. The session will demonstrate how these elements serve as effective preparation for technical and expressive piano skills, and how the developmental sequence—from readiness to more advanced keyboard work—can mirror the proven success of Kodály-inspired classroom music instruction.

Attendees will engage in activities at multiple instructional levels, experiencing firsthand how young beginners as well as more experienced students benefit from a movement-rich, song-based approach to learning piano. We will explore specific repertoire, sequencing ideas, and class routines that promote both musical understanding and creative expression at the keyboard.

This session is designed to offer practical tools and pedagogical inspiration to Kodály music educators who are expanding their work into instrumental instruction or seeking fresh ways to bridge classroom music and piano study. Participants will leave with adaptable materials, a clear sense of pedagogical progression, and a renewed excitement for making piano instruction as musical, accessible, and child-centered as the Kodály legacy itself.



4. Core Principles as Applied in Music Education

Márk Fedronic ~ Sarah Anne Keane

An Introduction to Klára Kokas's Pedagogical Approach

Workshop

Keywords

Practical, Improvisation, Holistic, Expressive, Klára Kokas

Abstract

Join Kodály Institute alumni Márk Fedronic and Sarah Anne Keane for a hands-on exploration of Klára Kokas's educational approach. An exceptional Kodály pupil, Kokas developed a style which complements and extends the Kodály Concept by integrating music, movement, dance, improvisation, visual arts, and storytelling. This workshop includes a 30-minute demonstration class followed by a 10-minute discussion, offering participants an immersive experience of Kokas's holistic and expressive approach to music education.

Zoltán Kodály wrote that a good musician must have "a well-trained ear, a well-trained mind, a well-trained heart, and a well-trained hand. All four parts must develop together in constant equilibrium." Kokas discovered powerful ways, primarily through free movement to classical music and improvisatory singing games with folk songs, to help students develop an intimate relationship with classical music—a treasure they carry with them for a lifetime. In other words, she found a way to train the heart. Her approach also encourages students to develop increasingly sophisticated and integrated attention to musical detail within the mind and body.

A defining feature of Kokas's approach is its emphasis on empathy and personal growth, mirroring Kodály's belief that music education shapes the whole person. As Kokas herself described, the Kodály Concept is "a collection of principles for shaping the complex personality," and her pedagogy functions in harmony with these principles. This workshop will demonstrate how Kokas's methods offer a profound and intuitive way to develop musical understanding, enriching both the learner's artistic sensitivity and their awareness of musical structure.

By the end of the session, participants will gain insight into how the educational style differs from traditional approaches while seamlessly integrating into Kodály-based teaching. Educators, performers, and music enthusiasts alike will leave with a renewed curiosity and practical ideas for incorporating Kokas-inspired elements into their own teaching or musical practices.



4. Core Principles as Applied in Music Education

Jason Goopy

Edith Cowan University

Narratives of Young Adolescents' Musical Flourishing in Kodály-Inspired Class Music Education

Paper presentation

Keywords

Identity, Wellbeing, Musical flourishing, Adolescents, Class music

Abstract

Music education is a powerful force in shaping and supporting young adolescents' musical identities and wellbeing. Self-determination theory (SDT) and basic psychological needs theory provide a lens to examine how music education contributes to young people living well. SDT proposes that health and wellbeing are achieved when an individual's basic psychological needs of competency, relatedness, and autonomy are satisfied. The relationship between musical identities and wellbeing draws attention to the potential for music education to support young people flourishing in, through, and with music. The purpose of this paper is to investigate the ways that young adolescents construct their identities in and through music class and how these identities support their psychological wellbeing. Data were collected as part of a larger narrative inquiry investigating music values, uses, and identity construction in an Australian boys' school. The participants featured in this paper were six male students, aged 14–15 years old, enrolled in an elective Year 9 general music class taught by the researcher. In one-on-one draw and tell interviews, participants were asked "what do you enjoy about music class?" Students then drew a response and explained their drawing. The students' stories were co-constructed with the teacher-researcher using techniques of narrative inquiry.

This study used an inductive narrative analysis and deductive analysis of narratives approach such that the individual narratives are presented and then discussion centres on cross-narrative themes. The participants' stories reveal an engaged community of music learners and how class music education satisfied their psychological needs of competency, relatedness, and autonomy, and supported their wellbeing. This paper proposes that young adolescent class music is recalibrated to prioritise student musical flourishing, where music learning experiences empower students to lead joyful, ethical, and meaningful lives in, through and with music for the betterment of themselves and their community.



4. Core Principles as Applied in Music Education

Jason Goopy ~ Jason Boron

Edith Cowan University

The Development and Wellbeing of Music Teachers Who Have Completed Australian Kodály Certificate Courses

Paper presentation

Keywords

Teacher development, Wellbeing, Kodály certification

Abstract

Over the past two decades, the provision of initial music teacher education in Australian universities has substantially declined. Despite these ongoing challenges in the tertiary sector, community-based non-profit professional teacher associations have increased their support and offerings of professional development for music teachers. While previous research has examined the contributions of university courses, external companies, and non-profit arts organisations to teacher development, limited research exists on local professional music teacher associations. This paper presents the results and analysis of interview data from a larger funded mixed-methods research project that investigates the development and wellbeing of music teachers who have completed levels of the Australian Kodály Certificate (AKC). The AKC is an internationally recognised professional development course that Kodály Australia has offered for 30 years. Course presenters are mostly local leading teachers, and it is estimated that thousands of participants have completed levels. The certificate consists of specialisations in Early Childhood, Primary and Secondary classroom music education and is highly valued by employers and government music education initiatives.

Using an explanatory sequential mixed-methods design, 167 teachers completed the online survey in the study's first phase. Nine survey respondents were invited to complete a follow-up individual semi-structured interview with one of the authors in the second phase. Interviewees reflected a broad participant sample, including teachers from a range of teaching roles, AKC specialisations and levels, settings, and personal education backgrounds. Building upon their survey responses, interview participants were asked why they completed an AKC level, what they learned, how they benefitted, and what university teacher education could learn from their experience. Interview data were analysed using reflective thematic analysis. This study generates new knowledge on the impact of local professional associations in supporting teacher development and wellbeing, and shares implications for university teacher education.



4. Core Principles as Applied in Music Education

John Goulter

St Patrick's College Townsville

Cultural Connections ~ Community Voices

Paper presentation

Keywords

Culturally responsive pedagogy, Action research

Abstract

This paper explores the results of using culturally relevant curriculum in a Kodály-inspired high school. It builds on prior findings and presents new data collected through semi-structured interviews with community members, parents, and staff.

This paper will follow up the papers presented at the 2019 and 2021 IKS on an action-research project that was undertaken in an independent all-girls high school with a 40% Australia First Nations student population in Australia. It emphasizes the importance of engaging Australian First Nations communities to create a culturally relevant curriculum and explores new perspectives from interviews regarding its implementation.

The research employs an action research model and a service learning model, both successfully applied in First Nations contexts. Semi-structured interviews were used to allow participants to openly share their views, complemented by a reflective process documenting the researcher's field experiences.

The analysis of interview data reveals practical and pedagogical insights into collaborating with Australian First Nations communities. The study highlights emerging strategies for equipping teachers with knowledge about Australian First Nations music, ceremonies, and customs. These strategies aid in designing culturally sensitive and authentic musical content, fostering engagement among First Nations students, and enhancing teachers' skills. Ultimately, this promotes understanding and inclusiveness within the school community. The research underscores the significance of culturally relevant curricula in raising teachers' awareness and fostering authentic relationships with communities. It provides a framework for effectively developing and delivering multicultural music education, enriching classroom experiences for both teachers and students while strengthening community connections.



4. Core Principles as Applied in Music Education

Rebecca Hays ~ Susan Brumfield ~ Laszlo Nagy ~ Athos Colon

Texas A&M University

Texas Tech University

Texas Tech University Health Sciences Center, Covenant Health System and University
Medical Center

Texas Tech University Health Sciences Center, Covenant Medical Center

Fight, Flight or Sing! Fight, Flight or Sing?

A Multidisciplinary Look at the Physiological Effects of Singing on Health and Well-Being, and Its Potential Implications for Music Education

Workshop

Keywords

Panel discussion, Experimental pilot study results, Singing, Health and wellness, Music and medicine, Vagus nerve

Abstract

This workshop explores the physiological effects of singing on health and well-being, with potential implications for music education. Zoltán Kodály held singing in the highest regard, recognizing its essential role in music education and human development. He believed singing was the most natural, accessible, and effective means of engaging with music, enhancing physical, emotional, and spiritual well-being. Kodály intuitively understood these benefits, advocating for daily singing as a cornerstone of his educational philosophy. With increasing interest in the connection between mind-body practices and physical health, scientific studies now provide an opportunity to validate his views on singing.

We will examine how singing activates the vagus nerve, which plays a key role in regulating heart rate, breathing, and stress responses. Participants will engage in a guided singing exercise to experience the physiological effects of diaphragmatic breathing. We will present preliminary findings from a pilot study comparing heart rate variability (HRV) in trained, untrained, and adolescent singers.

The session will conclude with a discussion of practical applications, such as using singing to manage stress and anxiety, and the potential benefits of incorporating daily singing into educational settings to enhance emotional and physical well-being. The research team, which includes a pediatric neurosurgeon, pediatric cardiologist (both accomplished singers), a medical intern, a vocal performance expert, and a Kodály-inspired music education professor, will offer insights on the implications for future research in both medical and educational contexts.



Zsuzsanna Hegedűsné Tóth

ELTE Faculty of Primary and Pre-School Education

Following Kodály:
Katalin Forrai's Adaptation of Her Kindergarten Music Education
Concept to Japanese

Paper presentation

Keywords

Early childhood, Music education, Katalin Forrai, Adaptation process, Documentary analysis

Abstract

Katalin Forrai was a renowned figure in early childhood music education in Hungary and abroad. Sixty years ago, in 1964, the International Society of Music Education held its conference in Budapest, where Forrai presented the early stages of music education based on the Kodály concept with her kindergarten groups with great success.

In my paper, I would like to explore the process of the adaptation of her 1957 book *Singing and Music in the Kindergarten* to Japanese in 1967 and 1968 in collaboration with Kyoko Hani. Many documents of this adaptation process can be researched in the Forrai collection of the Kodály Institute in Kecskemét, Hungary.

The Japanese adaptation was a result of intensive correspondence and a month-long professional trip to Japan by Forrai. The letters of Kyoko, the collections of *varabeuta* (Japanese folk) songs they produced together, and the notes and diaries of Forrai's professional trip have remained as documentation of the adaptation process.

My analytical exploration of these documents of Forrai's legacy provided me with qualitative and quantitative data to describe Forrai's personality as a teacher, her systematic adaptation work based on Kodály's principles, and the principles of her methodology that were especially important from the perspectives of the two cultures.

The documentary analyses show several adaptation difficulties, such as the specific children's songs of different cultures, socio-cultural differences, and different concepts of pre-school education. Through Forrai's notes, we can understand the conceptual principles and practical methods that could not be compromised during the adaptation process.

A particular relevance for the presentation of the adaptation process is given by the proliferation of internationally expanding innovation opportunities and the internationalization of kindergarten teacher education. It is an example of how we can meet the challenges of our time while remaining faithful to our national values.



Katherine Hickey

University of Redlands

The Continuing Legacy of Jenő Ádám: Implementation of Kodály's Philosophy and Pedagogy

Paper presentation

Keywords

Kodály-Ádám curriculum, Legacy, Historical development

Abstract

Jenő Ádám is recognized as the colleague of Zoltán Kodály most directly responsible for the development of the elementary music curriculum known as the Kodály Approach or Method. The soul and spirit of Ádám expressed beauty despite the travails of his life, evidenced in his musical accomplishments, his teaching curriculum and publications, and the inspiration he gave to others. Miklós Forrai, wrote the following in a eulogy about his colleague:

He was a teacher of the people from young nursery children to enthusiastic youngsters and the radio listeners and television viewers--in small Hungary and in the entire world in his radio series "From the scale to the symphony", he popularized the ideal Kodály: "Music belongs to everybody." (Forrai, Eulogy, 1982)

In the *Módszeres énektanítás a relatív szolmizáció alapján* (1944) for schools, Kodály wrote: "The author [Ádám] fortunately combines the highest musical qualifications with the direct experience of school practice. He knows the children's soul, thinking, and the precise limit of their abilities. With thousands of minute tricks and witty games taken from practice, he makes the seemingly difficult material accessible."

The background material of this paper was taken from original audio recordings made by Ádám in Santa Barbara, CA, at the home of Dr. Ernő and Katinka Dániel during the time period of the 1960-70s. Ádám spoke extemporaneously (approximately 20 hours) about music in Europe and Hungary, and the development of the Kodály-Ádám approach during the 20th century. The work in progress is to transcribe the Hungarian narrative and translate it into English, and to witness the unfolding of the Kodály-Ádám approach through the eyes of Ádám. Results and conclusions of Ádám's story will be subject to individual interpretation.



4. Core Principles as Applied in Music Education

Szilárd Horváth

Búzaszem Iskola

Folk Tradition for Everyone!

Workshop

Keywords

Raise children, Christian manner, Hungarian folk traditions, Family-oriented environment, Close to nature

Abstract

The Búzaszem School was established 21 years ago as a parent initiative. The parents wanted to raise their children as they do at home: in a Christian manner, with Hungarian folk traditions, in a family-oriented environment, and close to nature. Over two decades ago, the founders of Búzaszem School created a new Hungarian school model by responding every day to emerging pedagogical questions within the framework of Christianity (sacredness and spirituality), Hungarian folk traditions, family values, and nature.

This school model embodies the ideas of Kodály and serves as a universally applicable example. Our heritage is, after all, the treasure of the entire nation. It belongs to everyone. Thus, at Búzaszem School, every child learns music, folk crafts, and folk dance, and we use folk tales and traditional games as part of their education. A third of the children's classes (11 hours a week) are dedicated to folk art subjects: folk dance, folk music, solfège based on folk music, drawing based on archetypes, singing based on folk songs, and folk crafts.

Children who sing, make music, dance, and engage in crafts perform better in all areas of life and learning. When applied in school, this is not art therapy: this is prevention. Traditional Hungarian games can enhance cooperation because they are never about competition; they are not played for victory but develop collaboration. They once served to ensure that the youth of a village community could work together well and operate the village. They still serve this purpose today.

Through Hungarian folk traditions, we can, in the words of Kodály, pass on a subconscious Hungarian identity to children. When we share the traditions of other peoples, we connect children to the cultures of other nations. Thus, this model can be used globally to preserve the diversity of the world and maintain the psychological equilibrium of children.

In this way, with folk traditions, we effectively develop the whole being of the children, including their social, spiritual, emotional, and intellectual intelligence, and we can cultivate useful skills in them for the 21st century. At Búzaszem School, over the past twenty years, they have developed the use of folk traditions in primary education. This knowledge is now something they wish to share with others.



4. Core Principles as Applied in Music Education

Wayne Huang ~ HsinYen Yu

Hualien Municipal Fengbin Elementary School

National Taipei University of the Arts

The Curriculum Design for Pangcah Folk Songs in Elementary School Choirs

Paper presentation

Keywords

Amis people, Pangcah folk songs, Folk songs of daily life, Extracurricular course

Abstract

This curriculum incorporates Pangcah (Amis) folk songs into the extracurricular activities of elementary schools. The researcher previously led a folk song ensemble at an indigenous experimental school, where it was observed that 85% of the students identified as indigenous, with the majority of their parents belonging to the Pangcah community. However, it was noted that the students exhibited a limited understanding of their ethnic cultural heritage and demonstrated inadequate proficiency in their native language. In response to these findings, the researcher developed a series of 12 lessons aimed at enhancing students' recognition and comprehension of their cultural identity and musical traditions. The course content is structured into two primary components: "Cultural Arts" and "Folk Songs," an introduction to Pangcah history, mythology, social customs, music and dance, traditional attire, and cuisine, alongside an exploration of Pangcah music through instrumental performances and the singing of folk songs.

The Arts Domain Curriculum Guidelines for 12-Year Basic Education in Taiwan are grounded in the principles of the Kodály Method, which underscores the importance of contextualizing musical materials within historical, social, and cultural frameworks. This curriculum includes four Pangcah folk songs: "Direction Song," "Kohaw no dateng (Wild Vegetable Song)," "Mi foting (Fishing Song)," and "O Pangcah Hananay a Tamdaw (Ode to the Pangcah People)." These songs are introduced to students through a systematic teaching design. Engaging with these folk songs enables students to immerse themselves in Pangcah music and culture, broaden their cultural perspectives, cultivate an interest in Pangcah folk songs, enhance their motivation for learning, and embody the values of music appreciation and cultural heritage.



4. Core Principles as Applied in Music Education

Kinga Jendrysik

Akademia Muzyczna im. K. Pendereckiego w Krakowie, szkoły podstawowe

Song Teaching Methods and Their Effectiveness in the Context of Developing Students' Vocal Competences in First Grade of Primary School

Paper presentation

Keywords

Music education, Early childhood education, Singing, Vocal competences, Teaching competences

Abstract

The theme of the speech fits into the area of my interest, which is musical education based on singing at the early school stage. I consider this form of musical education to be the basic activity of students. In Poland Barbara Kamińska dedicated her research to the issue of singing, particularly to vocal competences. Their result was the publication "Vocal Competences of Children and Adolescents – Their Level, Development and Conditions", published in 1997. The research results indicating that the vocal competences of Polish children were defined as low, prompted me to investigate their current state and inspired me to undertake the subject of my doctoral dissertation based on the form of musical education—singing, the development of vocal competences of students from the youngest classes and teaching methodology. My research took place in the school year of 2021/2022. It covered the topics of developing vocal competences of children aged 6-7 and the working methods used by teachers in the process of teaching songs at the first stage of education. 16 teachers and 205 students (their mentees) of the first grades of primary schools in the Silesian Voivodeship took part in them. The main goal was to learn and examine methods of teaching songs in the first grade of primary school and to determine whether and to what extent these methods influence the development of children's vocal competences. One of the most important research tools is the original Song Teaching Diary created for the purposes of the research. During my occurrence I would like to present the results of my research: the level of vocal competence of Polish children and the methods used by teachers, who are most often not specialists in the field of music education. In Poland on the first stage of education, music is most often taught by early school teachers.

The topic of my occurrence and simultaneously the doctoral dissertation is extremely important area for the field of music education and early school pedagogy in Poland. I'd like to talk about the problem which is a lack of specialists - music teachers at the early stage of teaching in primary schools in our country. Also, I'd like to present results of research conducted on children who I'm teaching using the SolFa method and based on the Kodály concept. I hope that my speech will encourage discussion on allowing specialists to teach music to the youngest children in our country.



4. Core Principles as Applied in Music Education

Arian Johnson

Independent Researcher; American Red Cross – Service to the Armed Forces volunteer;
Board-Certified Music Therapist

Intersections: Where the Kodály Concept and Music Therapy Meet

Paper presentation

Keywords

Music therapy, Kodály concept, Culture, Community, Spiritual

Abstract

During my time providing music therapy services as an American Red Cross volunteer in Germany, I worked with hundreds of United States military members in treatment programs for post-traumatic stress disorder, traumatic brain injury, addiction, and in acute psychiatric care. I also had the special opportunity to serve two Ukrainian soldiers who were receiving care for combat-related injuries. This experience stretched me as a music therapist; I was not familiar with the Ukrainian language, culture, repertoire, or music education. I had not yet worked with soldiers who would be returning to combat in their home country.

With the help of a translator, we connected through playing percussion instruments together and listening to music that was familiar and meaningful to them. A breakthrough came once I discovered that they had learned solfège through their music education in school. We found that we had a common primary language through which we could understand each other clearly. We were then able to add melodic instruments and singing to help them reach their treatment goals.

While music therapists generally use music to work towards non-musical goals, and music educators implementing the Kodály Concept work more specifically towards musical goals, I discovered that the Kodály Concept and principles of music therapy intersect beautifully in several ways. I will explore this intersection as it relates to the cultural, community, and spiritual dimensions of our work. I will also share lessons learned regarding adaptive music making and working with members of cultures we are not familiar with.



4. Core Principles as Applied in Music Education

Nóra Keresztes

Kodály Institute of the Liszt Ferenc Academy of Music

Presentation of Singing Based Harmony Teaching (Secondary and/or Tertiary Level) Using the Book Győrfy – Beischer-Matyó – Keresztes: Classical Harmony

Workshop

Keywords

Harmony teaching, Viennese Classical harmony, Singing-based teaching, Relative solfa

Abstract

For many music teachers, the "Kodály concept" means teaching music, singing games and solfège at the basic level, even though a method can be developed for any discipline and level along the Kodályian principles, and even relative solmization itself can be taken to a very high level as a tool of understanding music. In fact, teaching harmony is the ideal area of applying relative solfa, since it helps not only purify intonation, and memorising interval leaps and melodic phrases, but – first and foremost – it is a simple, musical, and wonderfully precise analytical method. Thinking with solfa activates the sound and brings it to life with all its aspects. At the same time, it makes it amazingly easy to observe general laws and relationships, since they work the same way in every major and minor key.

After a short introduction in which I intend to briefly present the book, its structure and sources, in a demonstration lesson with a group of my former students, I try to show how we used to process a topic in the studies of Viennese Classical harmony. I would like to show some of the main activities through which students usually master a new chord or group of chords. This means developing harmonic hearing („changing dimension“ in hearing), memory, clearing voice leading issues, realize and/or play harmonic progressions from degree signs and/or figured bass notation, etc.



4. Core Principles as Applied in Music Education

Aleta King

Avondale University

The French Connection: Nadia Boulanger on Musicianship

Paper presentation

Keywords

Nadia Boulanger, Musicianship, Erzsébet Szőnyi, Zoltán Kodály, Higher music education

Abstract

Nadia Boulanger's fame as a 20th-century music pedagogue is iconic. She has been described as 'the most influential teacher since Socrates' and her list of former students reads like a Who's Who of professional musicians of the 20th century. Boulanger taught what she herself described as a 'draconian technique' but she never published any teaching materials. Boulanger's technique can be best understood through the voice of her students. Hungarian Erzsébet Szőnyi was one such student. As a protégé of Zoltán Kodály, Szőnyi was invited to study with Boulanger to learn her technique whilst a student at the Paris Conservatoire. Upon her return to Hungary Kodály encouraged Szőnyi to adapt what she had learned from Boulanger into her pedagogical work at the Liszt Academy. This paper will be a practical presentation that gives insight into the genius of Boulanger's draconian technique, the significance of Szőnyi as the conduit between Boulanger and Kodály, and the core principles of the technique that have timeless relevance to musicianship pedagogy in the changing context of higher music education.



4. Core Principles as Applied in Music Education

Anna Kovacs

Berlin Brandenburg International School

Adapting the Kodály Method: Bridging Tradition and Modern Educational Needs

Paper presentation

Keywords

Adaptation, Educational requirements, Practical examples, Updated repertoire

Abstract

The Kodály method has long been a foundational pillar of music education in Hungary, renowned for its emphasis on musical literacy, cultural heritage, and pedagogical clarity. While widely respected, its implementation outside Hungary remains uneven, particularly in educational systems that favor alternative methods such as Dalcroze, Orff, or institution-specific frameworks. This paper explores how the Kodály philosophy—rooted in singing, solfège, and sequential learning—can be thoughtfully adapted to meet the evolving needs of modern, multicultural classrooms.

Drawing from first-hand experience studying under Kodály-trained educators at the Liszt Academy, as well as subsequent teaching and research in varied international contexts, this study examines how the method's core principles can be preserved while incorporating contemporary repertoire and responding to diverse institutional demands. The paper proposes strategic adaptations that retain Kodály's educational integrity while offering flexibility for different curricular structures, student demographics, and cultural contexts.

By analyzing case studies and classroom applications, the paper demonstrates how Kodály-based approaches can be modified to enhance student engagement and musical development in non-traditional settings. The findings contribute to ongoing discourse on culturally responsive pedagogy and offer a model for evolving traditional methods without compromising their foundational values.



4. Core Principles as Applied in Music Education

Kathy Kuddes

Southern Methodist University

Beyond the "333's" ~ Kodály's Pentatonic Music Series

Workshop

Keywords

Musicianship, Materials, Pentatonic music, Kodály educational pieces

Abstract

Following the initial success of the 333 Elementary Reading Exercises (1943), Zoltán Kodály put together a set of four volumes of singing exercises to provide additional musical practice within the anhemitonic pentatonic scale with greater variation of stylistic and rhythmic characteristics. All four volumes are notated in stick notation to facilitate them being sung in any comfortable pitch position. This session will explore a sampling of exercises from each of these volumes appropriate for use with children, youth and adult learners. A detailed matrix of melodic, rhythmic and formal features of all exercises will be provided to attendees at the session.



4. Core Principles as Applied in Music Education

Hsin~Chu Kuo

National Tainan University

A Retrospective and Prospective Review of the Evolution of the Kodály Method in Taiwan

Paper presentation

Keywords

Kodály method, Music pedagogy

Abstract

The Kodály Method developed by prominent Hungarian musician Zoltán Kodály, emphasizes learning musical concepts through singing and games and has greatly influenced Taiwan's music education. This study investigates its development in Taiwan, challenges in application, and its influence on teaching practices. The research primarily employs theoretical exploration, document analysis, and interviews. It systematically analyzes relevant documents and academic papers, while also gathering insights and feedback from experienced music education professionals through interviews.

Research findings indicate that the Kodály teaching method has been gaining increasing recognition within the field of music education in Taiwan. Furthermore, in response to curriculum development centered on "core competency" and with a view toward the future of music education in Taiwan, its developmental issues include: (1) strengthening music teacher training and professional development; (2) effectively enhancing learners' musical comprehension and interest in learning; (3) conveying the essence of Taiwanese local culture through music education; (4) exploring interdisciplinary topics; (5) integrating localized and global perspectives; and (6) fostering inclusivity and respect for diverse international cultures. This study reviews the historical development and impact of the Kodály Method in Taiwan, offering insights into the current state and future directions of music education. It aims to facilitate the localization and sustainable implementation of the Kodály Method in Taiwan, providing valuable references and inspiration for music educators while encouraging further scholarly research and practical applications.



Dominika Lenska

Karol Szymanowski Academy of Music in Katowice

Folk Lullabies Back to Childhood

Paper presentation

Keywords

Lullaby, Folk, Childhood, Singing

Abstract

The article focuses on showing the role and function of the folk lullaby—a song sung over a cradle—in musical culture, especially in the life of a modern family with a young child. Of particular note are lullabies sung in the form of a dialogue: a musical conversation between parent and child. In essence, however, this is a sham dialogue—a lyrical monologue by the mother in the presence of the child, who only in imagination becomes an active partner in the conversation. Although performed by adults, they are part of children's folklore, so children also enjoy singing them.

In my presentation, the essence of singing lullabies is shown as inducing or facilitating the recipient—the child to fall asleep. The different variants of lullabies show one of the basic characteristics of folklore, which is the variability and immediacy of the message.

It turns out how different the heroes of lullabies are (often they are animals, mainly cats, but also fairy-tale characters who help the child feel safe) and how they reach children: lulled in the cradle or in their mother's arms. Strong emphasis is placed on the recipient—the child—his emotions, reactions, and behaviour, as well as on the child himself, who imitates an adult and sings to his toys to sleep: a teddy bear or a cat.

From a musical point of view, this very genre is often the first music a child hears in life, and its themes are the assurance of the love, care and devotion of mothers.

I demonstrate this musical genre on the basis of Katarzyna Dadak-Kozicka's collection of folk songs “Śpiewajże mi jako umiesz” (“Sing to Me as Only You Can”).



4. Core Principles as Applied in Music Education

Joan Isaacs Litman

United Nations International School, Faculty emerita

**Shadows in the Moonlight:
Engaging Middle Eastern and Latin
American Songs, Singing Games, and Dramatization in Cultural
Context**

Workshop

Keywords

Repertoire, Inclusion, Cultural context, "For everyone"

Abstract

Repertoire will be drawn from El Salvador, Syria, Turkey, and (Iranian) Kurdistan. Subtle Kodály inspired strategies for navigating lesser known or unfamiliar languages will be woven throughout the workshop.



4. Core Principles as Applied in Music Education

Mária Lökösházi

Kodály Institute of the Liszt Ferenc Academy of Music

Educational and Training Methods Based on the Kodály Principle at the Zoltán Kodály Hungarian Choir School

Paper presentation

Keywords

Education, Hungarian Choir School, Zoltán Kodály

Abstract

"Everything we do can be summed up in one word: education."

Zoltán Kodály

In my presentation, I would like to introduce the unique, Hungarian Choir School, which has been awarded the Hungarian Heritage Prize, and the musical education that takes place there, which focuses on the high quality of music education and the proper mental care of children. The educational principles of the school are based on the philosophy of Zoltán Kodály, according to which a person can truly grow through an inner experience of values. Music is an essential and effective tool for reaching this goal. The presentation will include a short interview with Ferenc Sapszon, Kossuth and Liszt Ferenc Prize-winning conductor, founder and artistic director of the Zoltán Kodály Hungarian Choir School, who believes that the school's main aim is not to train musicians but to help human beings to reach their full potential through education. Choir singing is of particular importance in this respect, as it enables the school's students to develop in many areas of music, such as reading music, intonation, chamber music and, in general, being and working together in a community. The presentation will cover the school's timetable, music lessons and individual teaching methods. I will introduce the school's five different choirs. In addition to short interviews, you will also hear excerpts from concert recordings. The school's achievements to date and its plans for the future will be discussed.



4. Core Principles as Applied in Music Education

Katalin Losonczy

Leopold Mozart Music School of Budaörs, Retired director

Is It Really "The Time of the Lean Kine?"

Paper presentation

Keywords

Personal writings of non-professional choir singers, Confessions, Consequences

Abstract

The first generation brought up by Kodály's principles concerning music education was born in the middle of the 20th century. As a musician, being one of them, later a graduate of the Academy of Music, I followed the path of many of my age group, how their lives were woven with music all through the decades until today. It is especially interesting and speaks for itself to look into the life thread of those who worked in different fields of civil sphere, while never being away from music, mainly from singing. I am going to collect personal writings from members of different choirs, individuals, who although being in their 60s-70s, still sing and are pillars and spiritual motors of their musical and wider community. Why are many of them still active singers of choirs, ensembles? My interest is to find out how they influenced their own children, family, how they introduced music, learning music, any musical activity in their circle of friends and wider. How did they build a musically understanding, intelligent, enthusiastic audience for the concert life of our country and radiate to the world that Hungary is still a messenger in this field? Even though life, lifestyle and values are dramatically changing, the everlasting message of music will never fade although may be unseen for millions if we do not work against it. I am sure true and honest confessions will enrich the paper, expressing gratitude to the late teachers and respect for Zoltán Kodály, the source of daily music education in primary schools, which used to be, can be and still could be a key to turn the children's interest for each other and the people in general instead of digital equipment.



4. Core Principles as Applied in Music Education

Beth Mattingly

University of Nebraska at Kearney

Challenges of a Kodály-Inspired Music Education Professor in the Middle of the United States

Paper presentation

Keywords

University, Music education, challenges, Kodály music educator, United States

Abstract

The Kodály Concept continues to be one of the most effective methodologies in music education today. Being fully certified in Kodály by the Organization of American Kodály Educators, I have used this approach to teaching music for many years. In 2013-2014, a Fulbright scholarship allowed me to study and conduct research at the Kodály Institute in Kecskemét, Hungary. My dream of becoming a professor came true in 2017 when I was hired by the University of Nebraska at Kearney as a professor specializing in early childhood and elementary music education.

During my tenure at this university, I have realized several unforeseen challenges in teaching students of music education, elementary education, and early childhood education. There is a significant decline in the number of students who engage in group singing in our society and an increase in the use of videos in early childhood and elementary music classrooms. The attention span of students has decreased due to the influence of social media.

The use of appropriate folk music in teaching has become more challenging as educators have become aware of cultural appropriation and decolonization of the music classroom. Many of our most popular folk songs and singing games reflect a history of racism, mocking or degrading various cultures. And yet, there is a lack of reputable sources available to teachers defining the history of these folk songs.

Organizers of Kodály conferences in midwestern states are recognizing a decline in attendance numbers. The salaries of public-school teachers have not kept up with the cost of living, making it difficult for music educators to complete levels training or attend national and regional conferences.

There are many challenges in teaching music education today in the United States, and yet we persist.



4. Core Principles as Applied in Music Education

Michael McGrath

Brisbane Girls Grammar School

Kodály: Just in Time

Paper presentation

Keywords

Secondary pedagogy, Curriculum innovation, Student agency

Abstract

How might we foster music learning in a way that dynamically responds to students' evolving needs? How might we guide students toward their next breakthrough by meeting them where they are? How might we embrace spontaneity in our teaching while maintaining a purposeful trajectory for musical growth?

Drawing on Killi and Morrison's inquiry into timely, need-driven instruction, Just-in-Time teaching prioritizes relevant, immediate learning opportunities that enable students to develop skills and creativity in response to challenges as they arise. At the opposite end of the spectrum, more traditional teaching tends to privilege predetermined, structured curricula that prepare students for potential future scenarios—a pedagogy focused on teaching concepts Just in Case students need them.

This paper critiques the limitations of an overly structured and "schoolified" approach to music teaching and learning. When rigid frameworks are prioritized over adaptability, they risk constraining student engagement and achievement. By considering the alignment between Just-in-Time principles and Kodály's vision, this paper explores ways to challenge fixed curricular structures by shifting focus from subject content to student learning.

By honouring the immediacy of students' present learning needs, a Just-in-Time approach has potential to provide more meaningful and relevant learning opportunities. Shifting the locus of control away from a rigid curriculum empowers learners, giving them agency to develop their musicianship in ways that are meaningful to them. Could the inclusion of Just-in-Time practices further enrich our pedagogy and lay a more robust foundation for lifelong engagement with music?



4. Core Principles as Applied in Music Education

Lydia Mills

Instituto Kodály Fundación Ibáñez Atkinson

Nuestras Canciones y Juegos:
Childhood Songs and Games from Latin America
Workshop

Keywords

Singing games, Spanish, Folk songs, Joy, Elementary TK-5

Abstract

As Kodály music educators, we are taught to use songs from the musical mother tongue of our students. For those of us who teach in classrooms with native Spanish speakers, it is our job to select beautiful songs in Spanish that come from the hearts of our students, their history, their homes, and families. As we research songs, we find gems that instantly create friendship, songs that speak of the homeland, of joy and of losses. We find simple songs, little jewels that contain musical contexts and motives that can be used as part of the pedagogical sequence. My favorite songs are those I learn directly from my students, their families and fellow teachers who share songs from their childhood. Each one brings something unique to the classroom. As we know, the selection of our repertoire is of the utmost importance. It is through the song we connect to our hearts, and it is the deep delight and satisfaction in singing that connects to musical literacy.

In *Nuestras Canciones y Juegos: Childhood Songs and Games from Latin America*, we will sing and play traditional songs and singing games from Chile, Argentina, Colombia, Peru, and Puerto Rico for children in grades TK-4. The selection of the songs will be unique in that each song was gifted by an informant during my teaching in Latin America. Both native Spanish speakers as well as non-native Spanish speakers will enjoy singing and participating in the singing games and traditional dances and will be able to easily take them back to their classrooms!



4. Core Principles as Applied in Music Education

Hilda Mercedes Morán Quiroz ~ Clotilde Chantal Kwevi Kayissa

Universidad de Guadalajara

Complex Cultural Heritage and Assimilation of a Colonial History: Folk Songs From Gabon and Mexico

Paper presentation

Keywords

Cultural heritage, Colonial history, Gabon, Mexico, Folk songs

Abstract

More than a formal research project, this is a first step toward the realization of a dream, most probably a few generations from now. The dream is music education for everyone in Gabon, and it was born from Chantal's encounter with some of Kodály's writings. One of the more immediate objectives is to add folk songs to Chantal's already ongoing efforts to include visual arts and literature in University curricula, regardless of the core discipline, both as a form of expression and as a study-object - including comparative cultural studies, applying Edmond Cros' sociocriticism. Thus, we will be presenting a couple of examples from songs "truly" from Gabon and from Mexico, as well as songs inherited from France in both countries. Although this is not a workshop, there will be some music sight-reading for participants.



4. Core Principles as Applied in Music Education

Anikó Novák ~ Kata Körtvési

Kodály Institute of the Liszt Ferenc Academy of Music

Kodály Institute of the Liszt Ferenc Academy of Music

Zenezen

~ Teaching a Piano Piece Based on Kodály and Kokas Principles

Workshop

Keywords

Traditional, Progressive, Child perspective, Full attention, Active music listening

Abstract

Are we innovative when using playful learning, singing or free movement in the music classroom? Are we reformers to include conversations about the wonderful interconnections between the structure of music, nature's ways, the functioning of our bodies, and the nuances of our souls when we teach music?

Can we skip these in our tight teaching schedule? Have we, as teachers, realized all we can convey to our students through music?

Our past nine years of teaching experience in ZeneZen show that progressive music education is nothing other than a return to the roots, to our own roots. It highlights that music education, as Kodály put it, is the entirety of a well-trained hand, ear, mind, and heart—instead of teaching these parts individually or focusing only on certain areas, we should integrate all of the above into teaching music.

At this two-part workshop, I would like to showcase two different approaches to piano pedagogy.

One is the ZeneZen workshop, which prepares the participants for teaching a piano piece through a broader spectrum of solfège, free, improvisational movement, and sensory exercises. It also offers ideas for teaching other instruments, so it is not exclusively for piano teachers. What makes it special is that the participants will experience the beauty of music learning from the perspective of the student.

During the workshop we typically cover each musical topic (e.g., rhythm, score interpretation, genre knowledge, musical instructions, piano technique and so on) through an integrated approach, centered around a specific piano piece. We will dive into a ZeneZen lesson and provide ideas—in a slightly condensed format—on how to teach a piano piece through solfège and free movement.

The other is the Piano Pedagogy workshop which is primarily recommended for piano teachers who need to teach general musical knowledge from the basics during a piano lesson. This workshop provides creative ideas on sparking children's interest in music theory and solfège, making the piano lesson engaging and fun by using the piano in a playful way and at



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the same time, helping children develop a deeper sense and understanding of music. Through pieces by three renowned Hungarian composers—Zoltán Kodály, Béla Bartók and György Kurtág—I will illustrate how children can effortlessly learn about rhythm, solmization, absolute solfa, score reading, musical instructions, transposition, and piano techniques while gaining complex musical knowledge and developing a deep awareness and love for music within their piano lessons.

To sum it up, in Zenezen we start from solfege, theory and free movement to prepare the teaching of a specific piano piece, while in Piano Pedagogy it is the opposite, I teach solfege and music theory through a specific piano piece.



4. Core Principles as Applied in Music Education

Atsuko Omi¹ ~ Taichi Suzuki³ ~ Mika Edamura⁴ ~ Rika Higashimoto² ~
Risa Osawa¹ ~ Makiko Yamamoto⁵ ~
Yoshiko Kinoshita⁶ ~ Yutaka Asada⁷

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⁶Public Elementary School, Saitama

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Come Experience the Melody of the Ancient Japanese Folk Song “Kokiriko,” While Learning Instrumental Accompaniment and Dancing!

Workshop

Keywords

Kokiriko, Ancient Japanese folk song, Traditional Japanese instruments, Sasara Dance, Shide Dance

Abstract

Objectives

This workshop will share the Japanese folk song “Kokiriko,” with the teachers gathering for the symposium. Said to be the oldest folk song in Japan, “Kokiriko” has been passed down for 1,400 years in the deep mountain villages of the World Heritage Site “Gassho-zukuri Villages.”

Activities

First, learn and sing the first verse of the song in the la-pentatonic scale.

Next, adding five percussion instruments with different tone colors to the song. Layering similar ostinato rhythms will create a tasteful accompaniment. The taiko (drum), shinobue (bamboo flute) and tsuzumi (drum) are traditional Japanese instruments, while the others are unique instruments indigenous to the region. Kokiriko are bamboo clappers that produce a pleasant sound, made from bamboo smoked over the hearth of a Gassho-style house. Bosasara is a wooden stick instrument rubbed with split bamboo. The kuwagane instrument is made from a farming hoe hung from a tree branch and struck.

Finally, men will dance the dynamic “Sasara Dance” while playing the binzasara, an instrument woven from 108 small pieces of wood (a number derived from Buddhism). Women will dance the graceful “Shide Dance”, holding kokiriko with shide (white paper used in



4. Core Principles as Applied in Music Education

Shinto to ward off evil spirits) hanging from them. It is said that the source of the people's faith is revealed in the dance.

Expected outcomes

The expected outcomes are, first, that everyone shares the joy of making music together; second, that participants reaffirm the value of folk music as teaching material combining song, instruments, and dance, as well as the teaching principle of the Kodály approach, "appreciation based on performance"; and finally, that participants gain a sense of one part of Japanese musical tradition.



4. Core Principles as Applied in Music Education

Kathleen Plastow ~ Melissa Cain

Australian Catholic University

Changing Contexts and Dilemmatic Spaces: Constructing Pre-Service Teacher Agency for Kodály-Inspired Practices Through Online Course Design

Paper presentation

Keywords

Dilemmatic spaces, Kodály-inspired, Online course design, Self-efficacy, Initial teacher education

Abstract

Changing contexts in initial teacher education (ITE) have created dilemmatic spaces which present both complications and opportunities for the delivery of pre-service music methods courses. Modularisation and online course delivery models are particularly challenging for practical disciplines (e.g., physical education, music, visual art) where holistic competence and professional skills have traditionally been transmitted through modelling of pedagogic practice. Considering the Kodály-inspired approach to be a signature pedagogy, this pilot project set out to measure pre-service teachers' levels of self-efficacy to teach Kodály-inspired classroom music in the absence of face-to-face methods courses. Whilst online instrumental music teaching has been explored in the literature, this research fills a gap by exploring approaches to online ITE course design and the development of explicit, Kodály-inspired resources for music methods units.



4. Core Principles as Applied in Music Education

Jonathan C. Rappaport

Arts|Learning, Inc.

Developing Repertoire-inspired Teaching Sequences

Workshop

Keywords

Musical mother tongue, Sequences, Folk Music, Repertoire, Pentatony

Abstract

Objective: How to apply an essential principle of Kodály's philosophy in various cultures: the development and reinforcement of each student's "musical mother tongue" as the deciding factor in developing teaching sequences.

Issue #1: The initial music used with students should be authentic folk songs of each student's cultural and ethnic background. In the United States, teachers are confronted with classrooms that are increasingly diverse. Thus, there cannot be a reliance on traditional Kodály-inspired musical sequences based solely upon Anglo-American folk songs. This workshop will model and compare an Anglo-based sequence with one derived from the folk songs from multiple cultures with equal proportions of Anglo-American, African-American, and Latino-American folk songs.

Issue #2: There are several cultures across the globe where pentatonic music is relatively uncommon, such as in Latin America. We will discuss ways of addressing this issue while honoring Kodály's dictate: "Folk traditions, first of all with their singing games and children's songs, are the best foundations for subconscious national features." Additionally, he stated, "Not even the most excellent individual creation can be a substitute for traditions. To write a folksong is as much beyond the possibilities as to write a proverb." We will discuss how to balance this issue of giving students their "musical mother tongue" when that material doesn't support another of Kodály's dictates: "...It is better to start teaching music to small children through pentatonic tunes: ...it is easier to sing in tune without having to use semitones (half steps)..."

Workshop participants will be invited to share 1) how they have dealt with this conflict or 2) how their teaching sequences have been impacted by rhythmic and melodic patterns uniquely common in their folk materials.



4. Core Principles as Applied in Music Education

Samuel Rausch

PaRK International School

A New Tool: Interval Syllables

Workshop

Keywords

Music literacy, Teaching tool, Intervals

Abstract

In an interactive session, Samuel presents Interval Syllables: how to use them, the logic behind them, and interval hand signs for easy use in the classroom.

What are Interval Syllables? As singing-focused music educators, our strongest tools associate a simple vocabulary with a fundamental musical concept. Such vocabularies are pillars in Kodály teaching because they allow us to fast-track literacy. For tonality, we have solfege; for pitches, letter names; for rhythm, rhythm syllables. It's one powerful idea, with multiple applications. In each case, a small set of one-syllable words label musical concepts, so that students can practice the concepts with conscious awareness while they sing repertoire. In his 3rd year at the Kodály Institute, Samuel Rausch was stunned to realize that nobody had created this for interval singing. So for his thesis he developed Interval Syllables, as a sibling vocabulary to solfege and letter names. This involved intensive research into the development of moveable-do solfege, so that the new system would be completely in character with the Kodály principles and tools that we already use.

The fact that millions read music largely intervallically, even without having any singable tool for it hints at just how helpful a well-designed "Kodály" tool for intervals could be. We and our students have moments when it makes more sense to "just sing a major second here." But because "ma-jor-se-cond" takes too long to sing, we don't. Intervals are relegated to exercises only, and students have to figure out real-time intervallic singing on their own. We eliminate teaching "atonal" music to all but advanced students, not because it is hard, but because we lack the tool that simplifies it. (Even solfege makes some things appear complicated.) Interval Syllables offer a streamlined way to do this.



4. Core Principles as Applied in Music Education

Marina Rivero

Kodály Zoltán Primary, Secondary and Music School and Budapest British International School

How to Integrate Complex Musical Knowledge in General Music Education Based on Kodály's Philosophy

Workshop

Keywords

Singing, Movement, Active music making and listening, Discovery and exploration, Self-expression

Abstract

This workshop represents the knowledge my teachers passed on to me during my years of studies at the Kodály Institute. It integrates essential elements that should be always present in a music lesson: singing, movement, complex musical knowledge, active music listening and group interaction, combined into a dynamic and creative learning experience. Influenced by ZeneZen and methodology classes, the session explores how these elements can seamlessly connect to create a holistic/complete approach to music education.

The lesson plan is structured according to the “3 Ps”: Preparation, presentation and practice. In the preparation phase, participants will engage with music in multiple ways—through movement, voice, and active listening—discovering its deeper layers while embodying its rhythms and melodies. The presentation will include active and creative solfege and music theory activities. And finally, the piece will be presented and performed by the group.

This lesson plan is thought out for teaching in depth musical phrasing, musical form, functional harmony, and polyphony. It is aimed for students with previous musical knowledge that not necessarily belong to a music school, and serves as an example to inspire music education in regular schools and high schools to be captivating for students.

This workshop reflects what I have found most useful in my own learning journey: discovering music as a whole, integrated art form that speaks to the body, mind, and soul inspired by the Kodály philosophy.



David Seay

University of Regensburg

Documenting the Solfège-Landscape in German-Speaking Lands

Paper presentation

Keywords

Solfège pedagogy, German-speaking regions

Abstract

Background

While solfège is a globally recognized tool for music education, "do-re-mi" has reportedly remained relatively unfamiliar in German-speaking lands for several decades. Despite the historical significance of the Tonika-Do-Bund—an international German-speaking solfège society founded in 1909 that once boasted over 800 members and supported Kodály's pioneering solfège efforts in Hungary—the latter half of the 20th century saw its dissolution alongside a decline in the German-speaking world's solfège practice, particularly in Germany. However, a 2022 survey of 422 German music instructors revealed a growing adoption of solfège among music educators, raising questions about where solfège-practice is emerging, what initiated this trend, and what drives its success in traditionally hesitant regions.

Objectives & Methods

This study aimed to identify active music educators who practice relative solfège, analyze their pedagogical approaches, and visualize the geographic distribution of solfège. Using a multi-faceted quantitative approach—including online searches, organizational databases, and over 100 telephone-surveys—the study mapped solfège practitioners across German-speaking regions.

Results & Analysis

The study identified 517 locations of solfège-practicing music institutions and educators across Austria, Germany, Liechtenstein, Luxembourg, Switzerland, and South Tyrol, with the largest cluster in Nordrhein-Westfalen (152 institutions). Other notable clusters include Baden-Württemberg (64), Bayern (39), Hessen (31), Zürich (15), and Wien (10). The findings revealed 33 different types of institutions practicing solfège, the most common being Grundschulen (172 results), followed by Musikschulen (96), private studios (51), Gymnasien (44), choir institutions (28), and Musikhochschulen (21). Additionally, the study identified 19 distinct approaches to solfège, including: Ward-based approaches (142 results), Kodály-based approaches (84 results), Baberkoff (13 results), Gordon Music Learning Theory (MLT) (10 results), Gesangsklasse Bolender/Müller (8 results), and GANZ in der Musik® (8 results).



4. Core Principles as Applied in Music Education

Several educational programs were found to contribute to solfège's geographic distribution, notably: SingPause (founded in Nordrhein-Westfalen, Ward-based, active in 137 Grundschulen), PrimaCanta (founded in Hessen, Kodály-based, used by over 100 teachers), and JEKISS (founded in Münster, Kodály-based, networking 46 school choirs). In addition to these programs, other key teacher-training hubs were identified, offering structured three-year certification programs, including: Ward-Zentrum (Nordrhein-Westfalen), Schweizerische Kodály-Musikschule (state-recognized program in Zürich), and Institut GANZ in der Musik® (Vienna). Furthermore, several higher education institutions were noted for their output of solfège-based music educators, such as: Hochschule Osnabrück, HMTM Hannover, and Hochschule für Musik Freiburg.

Conclusions

The evolving solfège landscape in German-speaking lands reveals highly diverse hubs driving its practice. Compared to reports from the latter half of the 20th century, this data suggests a marked expansion in the distribution of solfège knowledge and skills. The diverse range of institutions among all age groups incorporating solfège, especially with its widespread adoption among Grundschule-age learners, indicates that solfège practice in German-speaking music culture is poised for continued growth and evolution. One limitation of this study was its focus primarily on music educators and institutions that publicly document their solfège practice online. Future research could explore the quality of solfège teacher training, as well as factors that either support or hinder its further dissemination.



4. Core Principles as Applied in Music Education

Scott Sexton ~ Samira Merdžanić

Troy University

Volkalni Ansambl Bugojno and Horoljupci (Conductor)

A Balkan Music Journey for Kodály Music Education

Workshop

Keywords

Balkan, Singing, Dance, Choral

Abstract

Sing and dance your way through Balkan Europe! This workshop will explore the music and dance of former Yugoslav countries such as Bosnia and Herzegovina, Croatia, Serbia, and North Macedonia. Compound meters, modal melodies, and close harmonies are found throughout the music traditions of this culturally diverse region and provide great opportunities for Kodály educators who are looking to include more song materials with these musical concepts. Participants will examine music from this region and discuss Kodály-inspired pedagogy for teaching this music. The presenters have shared Balkan music internationally across North America and Europe for the past decade and will coach participants on authentic vocal style and historical context. Come ready to dance kolos in 7/8 time, sing sevdalinka in the Phrygian mode, and much more as we discover how to engage music from this part of the world. Join us as we discover the music and dance of Hungary's southern neighbors and leave ready to implement some of this music into your own Kodály-inspired setting. Ajde!



4. Core Principles as Applied in Music Education

Melissa Spraggs

Western University

Overcoming Barriers: Accessible Kodály Inspired Sight-Singing Strategies in University Choral Settings

Workshop

Keywords

Sight-singing, Accessibility, University choirs

Abstract

This session will explore the experiences of a Doctoral Choral Conducting Student at Western University in London, Canada, working with students entering university music programs, all of whom have a broad range of musical experiences. We will investigate how Kodály inspired sight-singing principles have been implemented in rehearsals of two university choirs while serving a variety of backgrounds, skill levels, and lived experiences. Additionally, we will discuss the barriers faced and how challenges were addressed and overcome. Skills varied, with students having learned to sight-sing on numbers, neutral syllables, or differing solfège systems. While the Fixed Do System is favored in Québec, the Moveable Do System is more common in Canada's Western provinces (Boucher, 2019). International students may have learned to sight-sing using the Fixed Do System in their home countries, like Portugal, Russia, or France (Boucher; Hiney, 2023), or a varying tonal system, like China (Liu, 2024). Do-based minor and la-based minor are two differing ways in which students may have learned to read minor scales.

While providing insight to post-secondary educators, the strategies and reflections shared will relate to any educator needing to adapt their instruction to learners with differing skill levels and lived experiences.

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4. Core Principles as Applied in Music Education

Csaba Szilvay ~ Géza Szilvay

Colourstrings
~ The Kodály-based String Teaching Method

Paper presentation

Keywords

Colourstrings, Instrumental education, Violin, Cello

Abstract

A video presentation, a visual documentation about the history of Colourstrings.
The slides of the video will be commented by the authors.



Borbála Szirányi

Kodály Institute of the Liszt Ferenc Academy of Music

Back to the Roots:

How We May Adapt the Approach to the Development of Sight-reading Skills Presented in the Kodály-Ádám Singing Books Series

Workshop

Keywords

Development of the sight-reading skill, Different notation types, Method by Jenő Ádám

Abstract

The aim of the workshop is to provide an insight into the methodology developed by Jenő Ádám for primary school education with special emphasis on the strategies for developing sight reading skills. Kodály Zoltán deeply believed that “The only way to be receptive to the adventure of sounds is through reading and writing music. [...] without the acquisition of reading and writing, music remains inconceivable and enigmatic. ‘Music reality’ can only be achieved by reliable music literacy.” (Kodály Zoltán, 1961: Remarks on the New School Curriculum)

However, in recent decades there seems to be less and less emphasis on this area of skill development in daily music teaching practices, while Jenő Ádám has created an incredibly child-friendly, enjoyable, easily adaptable and very thoughtful, step-by-step method for developing sight reading skills, always keeping the child's development in mind. In the workshop we will try to model, with the active involvement of the participants, various kinds of teaching situations exploring how the different notation types can be used, pointing out their methodological purpose, advantages and possible disadvantages.

Another key to successfully developing reading music skills lies in well thought-out and well-chosen sight-reading exercises. The Singing Books series is consciously structured also in this respect and provides an excellent model of how to create a symbiosis between the development of musical hearing and the development of reading music, while keeping the exercises on the ground of live musical practice. We will try to illustrate this through a few selected examples then with the help of the participants we will try to adapt the demonstrated approaches by creating similar exercises based on other musical repertoire.



Ziyue Tan ~ Zsuzsanna Polyák

University of Minnesota Twin Cities

Kodály Institute of the Liszt Ferenc Academy of Music

A Guiding Bridge to Polyphonic Singing in Lower Elementary Grades: An Application of the Kodály Philosophy

Paper presentation

Keywords

Guiding bridge, Polyphonic singing, Elementary school, Choral studies, Music education

Abstract

Polyphonic singing should play a vital role in music education in primary schools. Kodály affirmed the importance of polyphonic singing: while performing their designated parts, students should ideally be mindful not only of their own part and the other parts but also understand the interplay between them. Techniques such as echo singing, melodic turns and fixed rhythmic accompaniment help develop students' initial awareness of multipart music, which can assist students in transitioning from unison songs to choral compositions.

However, teachers have pointed out there are still gaps in the transition from unison singing to polyphonic instruction. Issues include a lack of clarity on where to start introducing polyphonic songs to younger primary school students, difficulties in singing while hearing others, challenges with singing in tune, etc., which indicate a need for further research and the development of methods to support progression in polyphonic singing lessons.

I developed a concept I termed “guiding bridge” as a framework for polyphonic study. The term originally refers to the transition where the main section of a bridge extends to the shore or the part between the bridge deck and the embankment. The construction of a guiding bridge reduced the vertical height of the bridge and embankment, allowing people to walk from the embankment to the bridge effortlessly. In polyphonic teaching, the musical “guiding bridge” refers to the structured and suitable preparation, which can lead students from monophonic to polyphonic singing effortlessly.

Last, based on the music “guiding bridge” and Kodály teaching philosophy, I put forward structured music teaching materials and adopted them into a one-year practicum and observation in three Chinese elementary schools. Through case studies and surveys, the initial conclusion was that innovative structured methods allow younger students to proactively develop an understanding of polyphonic singing parts at an early age; they are better able to engage in polyphonic singing in groups.



4. Core Principles as Applied in Music Education

Merrill Tanner

University of Alberta

Enabling Lifelong Singing with Vocal Knowledge

Workshop

Keywords

Vocal health, Singing technique, Voice care

Abstract

Kodály teachers are professional voice users, so maintaining a strong clear voice can become difficult at times. In this workshop, techniques that will keep your voice and your students' voices healthy will be demonstrated and explained. This practical approach comes from extensive training and experience as a voice therapist (speech language pathologist), classical singer and voice teacher.

When one needs to sing and speak frequently, issues such as tension in the vocal cords, less than optimal breath support, and poor posture, suddenly take on great importance. These issues can lead to vocal fatigue, vocal problems and missed work. Vocal overuse, vocal nodules, frequent throat clearing, and voice use during an upper respiratory infection are often left untreated, and this contributes to long term difficulties with the voice. Related conditions such as gastric reflux, sleep apnea, post-nasal drip, chronic mouth breathing, chronic cough, allergies, asthma, emotional trauma, side effects of medications and deconditioning due to illness can also have a negative impact. Different stages of life such as puberty, pregnancy/delivery, and aging may present additional vocal challenges.

A group voice lesson (which can be transferred to the classroom) will begin the session. Demonstrations of exercises and tools designed to remedy the issues mentioned above will follow. The approach incorporates many rehabilitative techniques, including vocal function and semi-occluded vocal tract exercises, vocalizing with a straw in water, pulsing (similar to the accent method), postural alignment, belly breathing facilitation and somatic exercises to reduce body tension.



4. Core Principles as Applied in Music Education

Boglárka Terray - Máté Balogh - Barna Szabó

Liszt Ferenc Academy of Music

Harmony and Music Analysis (HarMA)

The First International Music Theory Collaboration in Europe

Paper presentation

Keywords

Music theory and solfege at university level, International collaboration, Harmony and Music Analysis (HarMA)

Abstract

Harmony and Music Analysis (HarMA) is the first international music theory collaboration in Europe. It was created by Salvatore Gioveni (Royal Conservatory of Brussels) in 2020. Its aim is to support the teaching of music theory in higher music education institutions, supporting teachers of harmony, structure, music analysis, aural training and solfege. The Erasmus+ project is led by the Belgian institution and includes the music academies of Valencia, Tallinn, Gdansk and Budapest, as well as the European professional association AEC (Association of European Conservatoires, Music Academies and Music Colleges).

As part of the cooperation, every two years, starting in 2022, around 40 teachers and students from the partners will take part in a multi-day training course, which will include music theory and solfege lessons covering a very wide repertoire, as well as other activities to get to know each other.

The success of the project is demonstrated by the fact that the first phase, which was completed in 2023, received high scores and a “good practice” rating in the EU tender evaluation.

The long-term goal of the cooperation is to create a platform and a website for the assets created, where pedagogical exchange can take place, not only between the participating institutions but also between all European higher education institutions: the creation of a European network specifically for music theory teachers could facilitate the exchange of experiences and the mobility of students and teachers in the future.

For teachers of music theory and solfege at university level, HarMa is a major step forward in the creation of a bibliography of the profession, an eight-language music dictionary and a publication platform for music theory and music education: an English-language website covering all these is expected to be available in autumn 2025.



4. Core Principles as Applied in Music Education

Teréz Tóth

Parlando

Creative Power ~ Imagination ~ Boundaries: In the Workshop of the New Generation of Hungarian Music Educators

Paper presentation

Keywords

New generation of Hungarian music educators, Kodály-Kokas legacy, Creating new knowledge, Crossing boundaries

Abstract

A persistent dilemma, which has become particularly entrenched in the world of Hungarian music education, is what to do with our great heritage: preserve it, cherish it, exhibit it in museums, teach the knowledge of our ancestors, or let it develop, plant it, nurture it and see what becomes of it. The intellectual legacy of Kodály and Klára Kokas is deep and great, and today there is a new generation of Hungarian music teachers who, in addition to preservation, are discovering new layers of this heritage, or who, sometimes with a certain amount of experimentation, are bravely venturing into new areas and creating new knowledge. They make links, cross boundaries, discover unknown territories with great tenacity.

In my presentation, alongside with the concept of Knowledge Evolution Cycle Model (KECM) in researching Kodály philosophy which I presented previously in IKS Symposium Kuching 2019 and wrote a paper for IKS Bulletin vol 47, spring 2022, I aim to expand my research into creativity. As well as an idea creation, and spontaneous, co-creative interpretive movement, visual and narrative creation, the term creativity is applied as it is coined and used by the renowned psychologist Mihály Csikszentmihalyi. Music education journal, Parlando organised a roundtable discussion with a new generation of Hungarian music educators on 17 May 2024. We discussed the challenges and obstacles of quality music education in the 21st century setting in Hungary and abroad showing best practices of the attendees which have been elaborated throughout the years. In my presentation similarly to my previous, above mentioned work I focus on the issues of preservation and innovation, intellectual and experience-based learning while introducing some of the most prominent Hungarian music education innovations in the Hungarian setting.



4. Core Principles as Applied in Music Education

Judit Váradi

University of Debrecen Faculty of Music

The Potential of Concert Pedagogy in Inclusive Education

Paper presentation

Keywords

Concert pedagogy, Listening to music, Classical concert

Abstract

The aim of concert pedagogy is to introduce children to the values of music in the original venue of artistic activity, the concert hall. With the support of the Institute of Art Theory and Methodology of the Hungarian Academy of Arts, our research investigated whether primary school children have the opportunity to attend live music concerts and what factors influence their attitudes towards this. The research focused on primary school pupils in grades 4 and 6 in three counties in the Northern Great Plain Region (N = 2089). A self-developed 26-question instrument was used in the survey. Our results indicate that less than half of the students had ever attended a concert. Successful artistic sensitisation of children is significantly influenced by the setting and quality of the performance, the age-appropriate choice of programme, and the cultural vibrancy of the locality. The extent to which the pupils are able to absorb what they have seen and how they experience the arts requires a pedagogical impact, which gives a prominent role to the teachers, who are responsible for preparing the programme and organising it. In our presentation we would like to interpret our findings, as well as good practices and effective tools that help children to have an inclusive experience.



Antonis Ververis

University of Ioannina

Boy's Changing Voice and Vocal Agency:
Narratives of Students in Two Public Secondary Music Schools of
Greece

Paper presentation

Keywords

Boys' changing voice, Choral education, Vocal agency, Vocal registers

Abstract

Singing is one of the most important, if not the most important, methodological tool in any music education program based on Kodály's philosophy. This means that music educators must develop strategies for teaching singing to all their students regardless of their age. This paper addresses adolescent boys' changing voice in Middle School focusing on the element of vocal agency as described by sociologist Martin Ashley. According to Cooksey, boys, for a long time after voice change has started, keep part of their "old voice", which is separated from the low notes of their "new voice" by an area in which they cannot control their voices or cannot produce sound at all. As Leck suggests, during this period, boys can keep singing the upper choral parts by using falsetto, an old practice that has been used in English church choirs for centuries. On the contrary, Punké suggests that many boys prefer to sing in their "new low voice" for reasons related to gender identity and performativity. After setting the theoretical context, I will present qualitative data collected during ethnographic research conducted in two public secondary music schools of Greece. Among participants were boys who preferred to sing in their "low voice" even if their voice was not low enough yet, while there were cases of boys that insisted on singing "highly" by using falsetto, even if their voice was too low at that time. These findings suggest that this issue should be approached not only technically—as usually happens—but from a more sociological point of view, highlighting the socio-cultural dimension of a phenomenon that is traditionally considered as exclusively "physical".



4. Core Principles as Applied in Music Education

David Vinden

Kodály Centre of London

Two-Part Hearing Workshop

Workshop

Keywords

Looking ahead, Inner hearing, Singing, Memorising, Modality

Abstract

This workshop will examine three aspects, rhythm work, Harmonic, and Canonic work. The content will not be so age specific but will work from the simple and progress to the more complex by logical steps so it will be relevant to all ages.

1. Rhythm is fundamental to the development of good musicianship. Flash card reading is God's gift to music teachers. Once rhythmic patterns are learned in a sequential way one of say four cards is revealed and whilst the students clap it the next one is revealed, covering the first forcing the students to look ahead. This develops two-part hearing of rhythm and improves sight reading.

2. (Harmonic issues). Simple songs are used. Students sing the melody and the teacher sings the basic harmony to 'do-do-do'. The students have to sing and memorise the bass line. Songs with I & V are used first then I-IV and V, etc.

3. (Contrapuntal issues). The teacher sings the following that works in two parts e.g: The students memorise the unseen canon above by following the teacher's singing of it, write it down and then sing and play it. This two-part activity develops memory, dictation and a whole host of relevant musicianship skills. Once this is achieved the students sing the modal transformations of the canon.



4. Core Principles as Applied in Music Education

Mika Yagi

Graduate School of Education, Tohoku University

Midlife Music Enthusiasts' Learning: Examining the Kodály Concept and Its Effects

Paper presentation

Keywords

Kodály concept, Midlife learners, Transformative learning, Music agency, Community choirs

Abstract

This study explored the significance of learning for midlife music enthusiasts and determined how learning based on the Kodály concept influenced the realization process. Although the Kodály approach is an effective method for music education, learners may encounter challenges similar to those encountered in traditional music education if their experiences, backgrounds, and characteristics are not considered. Focusing on midlife learners and examining their engagement with music, the learning process, and its impact, may help understand the complex nature of music learning and help restructure individual learning experiences.

This study presents a case study of a music enthusiast with instrumental experience who became a choir leader. Semi-structured interviews were conducted, and life stories were analyzed using Mezirow's transformative learning theory. The participant joined the choir to learn choral methodology and was introduced to an approach based on the Kodály concept centered on Movable-Do. However, due to differences from previous learning experiences, the participant experienced doubts and conflicts regarding that approach. Later, through private lessons and personal reflection, she fully embraced the Movable-Do. A perspective shift occurred, leading to increased music agency and a reevaluation of past experiences. This transformation, combined with the participant's life experiences, led to a tolerant and inclusive leading style.

This study highlights the importance of music learning in midlife and clarifies the social and educational significance of adult re-learning. In particular, local community choirs bring together adult participants with diverse motivations and backgrounds, and midlife choristers serve as key practitioners in these choral communities and act as role models for the next generation. Recognizing the learning characteristics of midlife learners and providing appropriate support further advances the idea that "music is for everyone."



Ya Yang

Eötvös Loránd University

**Cultural Memory in Practice:
Kodály Concept of Music Education as a Tool for Heritage
Preservation**

Paper presentation

Keywords

Kodály concept of music education, Cultural memory, Folk music preservation, Cultural identity

Abstract

Zoltán Kodály, a Hungarian composer and educator, played a transformative role in preserving cultural memory by systematically collecting folk songs and integrating them into his music education system, now known as the Kodály Method. This presentation examines Kodály's contributions through the lens of cultural memory studies, drawing on frameworks by Jan and Aleida Assmann, as well as Pierre Nora's concept of "sites of memory."

Kodály's work transitioned Hungarian folk music from communicative memory—oral traditions shared within communities—to cultural memory, preserved in formal education and archived for future generations. By emphasizing Hungarian musical characteristics and employing innovative techniques such as relative solmization, Kodály created a pedagogical framework that linked music literacy with cultural identity. His collected repertoire became both a living tradition (canon) and a recorded heritage (archive), safeguarding Hungary's intangible cultural assets.

This study analyzes how Kodály's pedagogical tools, including songbooks and exercises, function as loci of cultural memory, embedding national identity within educational practices. Findings highlight how his pedagogy not only preserved cultural heritage but also enabled the active participation of pupils in cultural transmission, fostering resilience and continuity in a rapidly globalizing world.

This presentation underscores the interplay between education and heritage preservation, offering insights into how pedagogy can serve as a medium for sustaining cultural memory across generations.



Jian Cui

Beijing Kodály Society - Eötvös Loránd Tudományegyetem

Two Outstanding Chinese Musician-Educators Who Introduced Kodály Music Pedagogy to China

Paper presentation

Keywords

Kodály's concepts, Chinese musician-educators, International dissemination, Chinese music education

Abstract

This is a historical study of the dissemination of Kodály's concepts in China. The study focuses on two of the earliest pioneers who introduced Hungarian music education and Kodály's philosophy of music education to China.

One of the earliest Chinese members of the IKS, composer Wang Peiyuan, offered the first Kodály course in China at the Shanghai Conservatory of Music in the 1980s, naming his lectures the Kodály Music Teaching System. His introduction to Kodály includes both Kodály's research on Hungarian folk songs and a systematic description of the Hungarian music education system based on Kodály's concepts. The systematic nature of Kodály's music pedagogy is emphasized in his study.

Another figure in this study, composer Yang Limei, traveled to Hungary twice in the late 1980s and early 1990s to study Kodály music pedagogy. After completing her studies, she published the first Chinese monograph on Kodály music pedagogy, which was a systematic introduction of Kodály's philosophy of music education to Chinese musicians and educators. Professor Yang Limei is a founding member of Kodály education in China. She founded the first Kodály professional society in China, the Chinese Kodály Association, and made a significant contribution to the early introduction of Kodály in China. In 2011, she became president of the Beijing Kodály Society, which has over 5,800 registered members and is dedicated to the study and dissemination of the Kodály music pedagogy in China.

Both of these Chinese musician-educators combined the introduction of Kodály's concepts with Chinese folk music and the Chinese music education system in an attempt to explore a suitable path for the dissemination of Kodály's concepts in China. Their research laid the foundation for the next stage of the early adaptation of Kodály's concepts in China.



Szabolcs László

HUN-REN Research Centre for the Humanities, Institute of History

**Transnational Community vs. Socialist Cultural Diplomacy:
Creating the International Kodály Society in Cold War Hungary
(1960s- 1970s)**

Paper presentation

Keywords

Cultural diplomacy, Cold War, Socialist Hungary, Professional community, Kodály method

Abstract

The presentation will examine the 1975 founding of the International Kodály Society (IKS) in Hungary, analyzing the event as a clash between top-down state socialist agendas and the bottom-up aspirations of a transnational community. The IKS emerged from an informal network connecting Hungarian Kodály-method advocates with global music educators. Yet, the creation of the new organization was marked by tension as Hungarian authorities sought to bring it under state control for international propaganda. The presentation will trace the origins of the Kodály-method's global promotion, highlighting the role of Hungarian mediators, of US financial and institutional support, and the subsequent appropriation attempts by the Hungarian state that aimed to capitalize on the method's popularity for socialist cultural diplomacy. Through this example, the presentation will shed light on the broader features of conflict and interdependency between state and non-state actors during the Cold War. It will explore the conflict between competitive Cold War cultural diplomacy and the collaborative rationale of professional networks, revealing the limitations of state authorities in the face of established transnational dynamics.



Sandra Mathias

Capital University, Professor Emerita

Celebrating 35 years of Student Enrichment Through the Capital in Hungary Honors Program

Paper presentation

Keywords

Enrichment, Value, Results, Memories

Abstract

This paper will celebrate the 35-year history(1990–2025) of the Capital in Hungary Honors Program.

It will include sharing:

- how the program was developed
- how students were selected for the program
- quotes and videos from students who experienced the program
- the effects of the program on students and their careers
- data from a survey completed by participants.



Michalis Patseas

Kodály Conservatoire, Athens

**Kodály Concept in Greece:
The First 35 Years of Adaptation**

Paper presentation

Keywords

Greece, Conservatoire, Institute, Choir

Abstract

In 1984, a group of 25 Greek musicians took part at the International Kodály Seminar in Kecskemét for the first time. In 1989 some of them (including the writer) graduated from the Kodály Institute, and under the leading figure of Professor Valentinos Patrikidis they founded the Greek Kodály Society, organized the 9th International Kodály Symposium in Athens, established the Kodály Conservatory, and started the application of Kodály concept in Greece. The background of the paper is a brief historical overview of the first 35 years of the presence of Kodály's ideas in Greek Music Education. Hundreds of Greek musicians and music teachers had the possibility to get Kodály training at the Greek Kodály Seminars, the International K. Seminars in Kecskemét, and full studies at the Hungarian or the Greek Kodály Institute. The adaptation is presented. Some of the major problems of it are discussed, including those created by the opposition of the Relative Solfa to the absolute solmization, which is the active music reading and writing system in Greece during the last three centuries, as well as the coexistence of the "well-tempered" tuning of art and popular music, with the "eastern modal" tuning of the traditional music. The objective is to show the living example of the Greek adaptation, as well as to contribute to the discussion about the future of music and music education in a rapidly changing international society. We point out with content, the success of the Kodály-trained Greek musicians, many of whom are the leading Professional Choral Conductors in Greece. We are not happy that we didn't manage to persuade the Greek musical establishment that we possess a coherent, dominant music education method. Kodály concept and method are still some of the most valuable tools in educating well rounded human beings and successful musicians.



Zsuzsanna Polyák ~ Kata Ittzés

Kodály Institute of the Liszt Ferenc Academy of Music

Mihály Ittzés's Bequest at the Music Pedagogical Research Archives of the Kodály Institute

Paper presentation

Keywords

Mihály Ittzés, Archives, Music education history, Kodály Institute

Abstract

The presentation focuses on the library and archival contributions of Mihály Ittzés (1938–2018) at the Zoltán Kodály Pedagogical Institute of Music, Kecskemét, Hungary. Ittzés was appointed to the newly founded Institute in 1973 and was tasked with creating the library in time for its opening in 1975. In addition to selecting books and scores for everyday teaching use, he laid the foundations for the Research Archives by acquiring historical documents, textbooks, journal back issues, and manuscripts. From 1978 onwards, he also secured collections and bequests from distinguished Hungarian and foreign musicians and music educators.

The Archives now hold the bequests of twenty-six musicians, the most recent being that of Mihály Ittzés himself. The bequest was entrusted to the Institute with the generous cooperation of his widow, whose collaboration has been essential in preserving and organising the collection. Together, we will discuss the importance of such cooperation, as well as the challenges and processes involved in transferring and organising a large body of materials to make it accessible for the benefit of others.



Hélène Boucher

Université du Québec à Montréal

**Children's Singing Games from Québec (Canada):
Comparison, Evolution and Educational Applications**

Workshop

Keywords

Singing Games, Folk Songs, Ethnomusicology, Pedagogy

Abstract

Background

Singing games such as hand clapping, dancing ropes and chasing games have been identified and analyzed in various cultures so they can be used for educational purposes.

Objectives

The objectives of this research were: 1) to collect singing games used by children in French-speaking Québec (Canada), 2) to analyze this repertoire and bring out its characteristics and 3) to identify its teaching potential in relation to Kodály inspired pedagogy.

Methods

First, children's singing games were collected in various schools from different areas of the province. These musical games were systematically studied in relation to their musical characteristics (melody, rhythm and structure) and elements of performance (tempo and register). In a second phase, we extracted a collection of musical games taken from a short movie produced in 1975. A comparative analysis was then carried out to highlight the differences and similarities between these two collections, almost 50 years apart. Finally, avenues for pedagogical uses were explored in relation to the Kodály concept.

Results

The musical games collected included elements typical to the francophone repertoire: the dominance of the 2/4 meter, the prevalence of anacrusis, the presence of rhythmic motives constructed with sixteenth notes. From a melodic point of view, we noted the high frequency of songs built on major scales and a notable presence of melodies constructed on so mi la. Furthermore, one of the striking elements of our results is the shift of the children's singing voice towards a lower register. Pedagogically, this analysis informs us of the presence of authentic children's songs built on so mi la, thus supporting the use of the original Hungarian Kodály sequence. In this workshop, singing games will be experienced by the participants and polyphonic arrangements based on this material will be sung.

Conclusions

In these times of social media and global culture, it is worth noting that, in Québec, this musical heritage is still alive and is relevant to Kodály inspired music education.



Pek Lin Chong

Independent Researcher

Kenyah Folk Songs from Borneo Applied to Music Pedagogy and Performance

Workshop

Keywords

Folk songs, Borneo, Pedagogy, Pentatony

Abstract

The island of Borneo is home to more than forty indigenous groups, many of which dwell on both sides of the Indonesian/Malaysian border. Among these, the Kenyah, who live in the far interior, are the most musically prolific. Renowned for their instrumental music and graceful dances, they also possess a sophisticated choral culture. Of particular interest is their large repertoire of predominantly pentatonic dance-songs, often sung in two to three-part harmony. The whole community sings a cappella, while executing simple dance-steps along the veranda of their longhouses. These songs, little-known outside their small community, have been the focus of my "Kodály inspired research" for over 20 years.

This interactive session features five Kenyah songs, ("Ilun Pesak Paku", "Sua Ulem", "Along", "Chin M'bi", "Ne lan-e Pu'un") in a variety of scales, and applicable to various levels of music learning. Videoclips of field recordings and stage performances of the songs will be shown, followed by participatory singing and explorations of their applications in music education guided by Kodály principles. The session will begin with two children's songs "Ilun Pesak Paku" (s, l d r m s) and "Sua Ulem" (d r m s) both with lyrics about jungle vegetables. With their small tone-sets and similar melodic structure, they match well as partner songs. The next two songs feature Kenyah traditional harmony. "Along" is a typical two-part pentatonic dance-song, while "Chin M'bi" (major scale) is a song of invitation to dance with short sections in two and three-part harmony. The fifth song, "Ne lan-e Pu'un" is an older song with an unusual tonality (bitonal, hemitonic, re-centred scale).



Miriam Factora

Independent Researcher

**From Fieldwork to Classroom:
Developing Philippine Music Resources for Teaching**
Workshop

Keywords

Philippine music, Fieldwork, Localization, Indigenization, Cultural relevance

Abstract

The effects of Western colonization of the Philippines left significant challenges in finding available authentic materials that are reflective of Filipino culture and concrete pedagogical structure for teaching music. The Kodály Society of the Philippines was established in 1985 without a comprehensive, research-based music curriculum grounded on Philippine musical traditions. Filipino music teachers had to contend themselves with very limited Philippine resources, translate materials from foreign sources or create songs into Filipino to fit Western-based sequences.

This was the biggest challenge that I had to face after my graduation from Holy Names University in Oakland, California with a Master's in Music Education with Kodály Emphasis and after my studies in Hungary shortly after. Inspired by the Kodály Approach, I embarked on fieldwork research with the goal of going around my home country to collect appropriate materials for pedagogical use and design a teaching sequence that is more reflective of a Filipino musical culture.

In this workshop, I will share samples of the materials that I have collected and provide insights into my journey toward developing these resources. The workshop will engage participants in interactive activities, including the presentation of key musical examples from the resources that I continue to develop, interactive listening sessions with select recordings, and the performance of sample materials. By the end of the session, participants will not only have an initial understanding of Philippine music and its cultural significance, but educators will also be introduced to valuable resources to incorporate Filipino musical traditions into their own teaching.



Shinji Inagi

Nagoya Aoi University

Let's Learn and Enjoy the Japanese Warabeuta!

Workshop

Keywords

Japanese folk music, Warabeuta, Children's songs

Abstract

“Warabeuta” is a Japanese word which means children’s folk songs with accompanying games. The purpose of this workshop is to provide some historical background and musical analysis of several Japanese children’s folk songs with games (Warabeuta) for the music teachers who are looking for new foreign children’s folksongs with games to broaden their students’ musical world. Many of the traditional Japanese children’s play songs have deep connections with the Japanese culture and tradition that have been cherished and valued by the Japanese people for many centuries.

We will actually play some of these games in this workshop, and participants will be able to experience them for themselves so they can teach these singing games to their students. I will provide a presentation slide handout and make all the videos and scores used in the workshop accessible online. Please come and enjoy our Warabeuta!



Zoltán Juhász

HUN-REN Centre for Energy Research; Liszt Ferenc Academy of Music

Determination of Melody Classes Using Vector Representation of Folk Tunes

Paper presentation

Keywords

Folk music research, Music analysis, Mathematical Representation

Abstract

One of the possible methods of universal description of folksong can be based on structural musical characteristics such as contour, tone set, tonality, rhythm, meter, form, etc. Experimental studies in the recent decade supported the universal importance of contour and tonality as the two most important characteristics determining human music cognition and memory. It follows from this statement that a mathematically adequate description of folksong should be based on both contour and tonality information. Therefore, we provide a mathematical representation of the melodies by coupled pairs of 64-dimensional contour and 24-dimensional degree distribution vectors. We show that the spatial structure of the multidimensional point systems constructed by these vectors reveal specific musical characteristics of the musical cultures. At the same time, the identification of groups of similar melodies (tune families) can be accomplished using a self-learning algorithm that searches for local condensation centers in this multidimensional point system. Our algorithm developed for this purpose is called the Self Organizing Cloud (SOC).



János Sipos

Independent Researcher

Some Thoughts on Classifying Folk Songs

Paper presentation

Keywords

Folk music research, classification, Turkish music, Bartók Béla

Abstract

During my Asian expeditions to explore the Eastern connections of Hungarian folk music, I collected, wrote down, and analyzed 10,000 melodies, sung mainly by Turkic peoples. Since I had to create the first analytical edition of some folk song material more than once, the need to organize the collected melodies naturally arose. We can have a dual purpose with a classification. One is to be able to easily place a new song in our system, and to find familiar songs easily. This goal can be reached by sorting the songs based on different, even non-musical properties, such as tone, rhythm, melodic arc, place of origin, text, number of lines, performance characteristics, etc.

However, if our goal for the classification is to reveal the musical nature of the material and the essential, fundamental musical connections, then we must first determine which are the most important characteristics that determine the musical similarity, and do the classification based on these. Then, we put the similar melodies into groups, so that instead of countless specific melodies, we get fewer, easy-to-manage and clear groups of melodies. If we see connections between these melodic groups, we have discovered even larger units, i.e., melodic classes, sometimes even melodic styles, and the internal connections of the material are revealed more clearly.

Now I will present two classifications of Turkish folk music: Béla Bartók's and my own. Bartók collected 103 melodies in Anatolia in 1936, of which he published 87. I have already collected 1,500 tunes myself and 2,000 tunes recorded by other researchers. I will also introduce some non-pentatonic Anatolian parallels of pentatonic Hungarian melodies and I pay special attention to the clarification of how melodic groups with different numbers of syllables, rhythm, tonality, and ambitus can be placed next to each other in the same class.



Lilla Gábor

Reflections on Kodály's Relevance and Mission in the 21st Century

Roundtable Opening Presentation

Keywords

Observations, Zoltán Kodály, Relevance, 21st Century

Abstract

Based on my professional experience worldwide, I intend to reflect on some essential observations and impressions and express thoughts, reservations, and conclusions.

I feel highly privileged to have known Kodály in person as a child, having met him in his home with my parents on various occasions. Those indelible memories from my childhood have remained a lifelong inspiration.

Over the past decades, fundamental historical, social, and cultural changes combined with the technological revolution and the unprecedented challenge of the pandemic have driven us to face new questions in the field of music education as well.

In search of relevant answers, there is an increasing need to reach back to the original sources—Kodály's writings and speeches—to avoid the tendency of misunderstanding, or an incomplete, superficial, sometimes incorrect interpretation of Kodály's vision.

Kodály was constantly encouraging new, innovative methodological practices. Quoting his concluding sentence from the Preface of the '24 Little Canons on the Black Keys' (1946): "Let us look for new pathways if we want music to become universally valued, not confined to a privileged few."

However, there is a fine line between two concepts: the adaptation of Kodály's guidelines to the challenges and possibilities of our age and a careful extension of the high-quality chosen repertoire, as opposed to irrelevant gimmicks mistakenly justified by references to Kodály, thus becoming far removed from his principles, in fact, contradicting his intentions.

A hundred years have passed since Kodály first turned his attention to children's choirs and music education in elementary schools. In the 21st century, Kodály's legacy and mission continue to be as relevant and highly needed as they were a hundred years ago. Emotional enrichment through singing and growing sensitivity, trust, and empathy through active music-making are healing forces for the young generation.



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