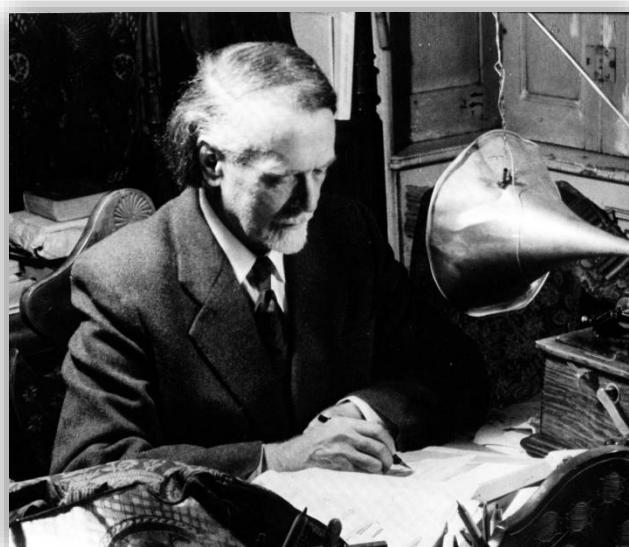




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'Nine months before the mother's birth.'
Teaching and assessment of music literacy skills

Zsuzsa Buzás, Ágnes Maródi

Keywords: online assessment; music literacy; spatial skills

In our study, one fundamental component of music literacy, i.e. music reading, has been explored. According to the research with students playing on an instrument or singing supports the development of cognitive, metacognitive and affective skills (Hollenbeck, 2008). The aim of our research was to analyze students' music reading skills on the basis of Kodály's philosophy and to develop and test technology-based assessments to measure music reading skills. Technology-based assessment is a rapidly developing area, which can be extended to music and provides new possibilities for diagnostic testing. The advantage of an electronic diagnostic system over paper-based measurements is that the tasks can be made more enjoyable and lifelike with images, sounds, animations and varied response forms (selecting, clicking, coloring, moving, rearranging).

Our test designed for music school students contained 55 closed items and a similar assessment form with 35 items for mainstream school students. The tests were developed to measure the disciplinary dimension of music; the explicit knowledge of the rhythmic and melodic elements, dynamic and tempo signs and musical forms were examined. It contained an appendix of map reading tasks exploring students' spatial abilities, because it was hypothesized that visual/ spatial orientation is related to music reading skills. To gather contextual information, students were asked to respond to the background questionnaire. The questionnaires investigate the relationship between music reading skills and several background variables, e.g., metacognitive strategies or technology. Having piloted the online test, a large-scale measurement was conducted in 2016. The sample consists of 811 students from 12 mainstream and music schools. The reliabilities of both test versions and their subtests proved to be good; (in the mainstream school: Cronbach- α = 0.839, in music school: Cronbach- α =0.832). The achievement of mainstream school students and music school students was 55.23% and 76.69%, respectively. In the music schools a significant difference was found in the music reading achievement between grade six and eight ($F=4.206$, $p=0.007$). Therefore, the students' music reading skills show an improvement between these grades. Moderate and strong correlations were found between music reading achievement and most of the academic subjects. There are correlations between some components of functional music literacy and the music reading achievement. Metacognitive aspects explained 30.1% of the variance in music reading achievement. Significant correlations were found between the achievements of the students on the music reading test and the map reading subtest ($p<0.001$). Music school students achieved significantly better results on each task of the map reading test, than mainstream school students. The findings of the researches can provide information for the educational system and can be built into practice of music education due to their easy use. Extending the music reading testing across different countries can increase the generalizability of the results. The online platform makes it possible to bridge distances. The test has a version in German which was used to test the music reading skills of primary school students in Luxembourg.

Judgements concerning the value or non-value of music and their role in the music education since Kestenbergs and Kodály

Andreas Eschen

Keywords: musical judgements; popular music; Kestenbergs

A comprehensive, all-embracing concept of music education is connected to an idea of the value of music. Judgements concerning the value or non-value of music legitimized music-pedagogical outlines. Dichotomies like profiteering or freedom/unconditionality of art, disgrace or quality, superficiality or profoundness, popularism or artistic individuality were used in the 20th century as proofs and verification/confirmation. This kind of legitimation was constitutive also for Kestenbergs and Kodály. In the last third of the 20th century - after popular music broke down the beginning resistance of music educators and established itself/won through all along the line – it seemed as if these dichotomies were substituted by a pluralistic comprehension of musical preferences. But, neither a relativization of judgements nor a rejection of musicological arguments as "hegemonic" provide a solution to the problem of legitimation. On one hand a critical analysis of the fields of musical practice is needed, where-in single criterias succeed. On the other hand we have to cope even more urgent with the task to see the different fields of corporate music production and perception in relation to one another. In this sense a recollection of Kestenbergs could be helpful.

Zoltán Kodály and Leo Kestenbergr - Challenges and limitations of universal conceptions of music education

Wilfried Gruhn

Keywords: universality; conception; evidence based learning; individual learning capacity

Universal conceptions of education are very important and attractive as far as they convey a holistic view of education. However, in view of the demands on education in our changing world the question occurs if universal conceptions that promise to cover all aspects of education by one big concept are still relevant or if they have come to an end so that we need to orientate music education on other conceptual ideas. In my lecture I will start with examples from former universal conceptions (such as developed by Jaques-Dalcroze and Orff), briefly analyse the comprehensive conceptions of Kodály and Kestenbergr and proceed to answer the question of applicability and appropriateness from a critical review of the needs and demands of music teaching and learning in a multi-cultural society which favours scientific foundations of learning more than ideologically grounded universal views on the goals and functions of music education. Here, I will introduce the model of individual learning capacities and evidence based methods that match the needs and expectations of education in our societies. Therefore, one might put the question whether universal conceptions can still serve as a model for music education or whether we are faced with the end of universal conceptions.

**Probleme der gymnasialen Musikpflege. Ein Schreiben von Leo Kestenberg
an den Berliner Musiklehrer und Komponisten Ernst Franz Rohloff
(1884-1947) vom 8. September 1926**

Hans Huchzermeyer

Keywords: Ernst-Franz Rohloff, Gesanglehrer am Kant-Gymnasium Berlin; Leo Kestenberg; Reform des Musikunterrichts; Gleichstellung des Musiklehrers mit dem wissenschaftlichen Fachlehrer; Probleme bei der Umsetzung der Reformen am Kant-Gymnasium

Der gymnasiale Gesanglehrer E. F. Rohloff durchlief im Kaiserreich das typische Ausbildungsprofil. Primär seminaristisch zum Volksschullehrer ausgebildet, schloss sich die einjährige Weiterbildung in Berlin am Institut für Kirchenmusik an, ergänzt durch ein Klavier- und Kompositionsstudium an der Akademie der Künste. Ab 1910 war er gymnasialer Gesanglehrer in Stettin und in der Weimarer Zeit in Berlin. Kestenbergs Schulmusikreformen sahen die akademische Ausbildung des zukünftigen Musikerziehers und seine Gleichstellung mit dem wissenschaftlichen Fachlehrer an Gymnasien sowie die Umgestaltung des Gesang- zum Musikunterricht vor. Voraussetzung war die Erweiterung der Kirchenmusik- um die Schulmusikausbildung an den Instituten in Berlin und Breslau. Dass die Umsetzung der schulischen Reformen nicht ohne Widerstand ablief, zeigt das Beispiel Rohloff am Kantgymnasium in Berlin. Der dortige Direktor versuchte durch seine schulpolitischen Aktivitäten, auch in Konfrontation zu Kestenberg, die Verwissenschaftlichung des Faches und die Gleichberechtigung des Fachlehrers zu verhindern. Er bewilligte nicht die volle Stundenzahl, sein Hauptinteresse, aber auch das des Revisors, galt dem Chorgesang. Trotz aller Anstrengungen blieb Rohloff, der sich als Künstler verstand und die Schüler zum Musikverstehen und Musikerleben anleiten wollte, die Anerkennung versagt. Als schlichter „Oberlehrer“ stand er an unterster Stelle im Kollegium. Kestenberg, von dem er Unterstützung erhoffte, vermochte ihm diese nicht zu geben.

Kodály's singing exercises as an integral part of his music pedagogical concept

Mihály Ittzés

Keywords: musical literacy; singing exercises; sight-singing; part-singing

Kodály turned towards the youth first through his compositions for children's choir in 1925. The first decidedly pedagogical work, *Bicinia Hungarica* (later: Vol. 1) was published in 1937. Although some of the pieces were published with text, he pointed out in the Postword that these little pieces had not been written for performance but for classroom work. In this booklet he encouraged Hungarian school music teachers to use the *movable do/relative solfa* system. From the 1940s Kodály continued the series of pedagogical works: he published the *333 reading exercises* for practising sight-singing; then he completed *Bicinia Hungarica* in four booklets, and the *Fifteen Two-part Singing Exercises* opened the set of singing exercises up to the highest (professional) level in *Tricinia* and the *22 Singing Exercises*.

Each volume has a special musical and pedagogical purpose but they are not warm-up type technical exercises for singers. For example *333* is an introduction to Hungarian pentatonic folk music idiom; in the *Fifteen Exercises* he wanted to make Hungarian pupils familiar with the spirit of Bertalotti's solfeggi. Many other pieces also refer to music historical styles but they are never directly copies of any former musical language.

The summary of the materials will be given in a chart according to the year of publication, suggested level, the characteristic musical elements and pedagogical purposes. All volumes have a common aim: to help the foundation and development of musical literacy and musical skills through singing on different levels. Some characteristic pieces will be presented by sounding examples.

The situation and the development of the music education and musical life in Szeged by the school-building activity of Péter Király-König (1870-1940)

Ferenc Kerek

Keywords: music education; Szeged; Péter Király-König

Király-König Péter was born in Koglhof, Styria in 1870. At the age of 15, he started to learn at the State Secondary Grammar School in Graz. During these years he was composing and playing the organ for the Catholic Church and met several excellent composers of his age, e.g. Anton Bruckner. After completing the third theological school year, he met Emil von Sauer, the notable German composer and pianist in Tirol near Achensee, who became aware of his composer talents. Sauer recommended him to the director of the Royal Academy of Music in Budapest, to Ödön Mihalovich (1842-1929) who led the music academy for nearly three decades. Király-König chose Budapest instead of Bécs. In Bad-Ischl he met Johannes Brahms and his friends and also Hans von Koessler (1853-1926), a German composer, conductor and music teacher, his students became some of the best Hungarian composers of the time, e.g. Zoltán Kodály, Béla Bartók, Ernő Dohnányi, Leó Weiner, or Ernő Dohnányi. At the music academy Gyula Erkel became Király-König's piano teacher.

In 1897 he obtained his diploma from organ and composing. After obtaining his diploma, he was able to work as a choirmaster, organist and accompanist in the theatres of various cities of the Monarchy, e.g. in Arad, Kassa, Lugos, Troppau, Győr or Pápa. He became the director of the theater in Szeged. Between 1904 and 1935 Király-König was the director of the music school in Szeged, and he also became the organist of the Synagogue. His opera, *The Miner from Falun* was performed in 1909 at the National Theater of Szeged. He composed in many different genres, e.g. quartets, masses, or symphonies.

The *Zenede* (name of the music school) was playing a growing role in Szeged's musical life. It had chorus and symphony orchestra, as well. After finishing the musical classes, the pupils continued their studies at the Hungarian Royal Music Academy in Budapest, where they could obtain a music teacher's degree. The training structure of several music subjects had changed, e.g. music theoretical basics, theory and music dictation, forms and modulation, music history or musical style knowledge. In 1930 he introduced the aesthetic of music subject that was taught by himself. In May 1908, Béla Bartók, as a supervisor, was sent in a ministerial delegate to the music school. It is recommended to read all Bartók's laudative letters that were written to Király-König.

Nowadays the city's music school was named after Péter Király-König, and he has a memorial plaque on the wall of the University of Szeged, Faculty of Music.

Seeking Asylum: The role of musical experiences in the promotion of health and well-being

Nigel Marshall

Keywords: Live music; health and wellbeing; cognitive disability; salivary biomarkers

Globally, the arts and especially music, are becoming an increasingly important feature of health care and their value in promoting increased levels of wellbeing is continually being experienced but not yet well understood. This paper adopts an expanded definition of the word 'asylum' in order to assess the extent to which musical experiences can contribute to the well being of all those involved in health and care contexts. Music has often been described as a soundtrack to life and exploring the advantages and disadvantages of engaging with musical experiences have become the topic of an increasing number of studies. Humans experience music, in a variety of contexts from cradle to the grave, but the extent to which social, cultural, educational and physiological influences impact on our individual responses to music, is the subject of much debate. Similarly, given the continual increase in the cost of medication, along with numerous questions around the effectiveness of medication in dealing with pain relief and conditions such as depression, has created an increased level of interest in a range of non-pharmacological interventions – with music featuring on a regular basis as a necessary and 'effective treatment'.

In this presentation, findings from a number of our recent studies will be presented along with some discussion of the patterns and changes in our individual musical tastes and preferences which occur throughout our life. The paper will include some results from our recent studies which have involved the use of salivary biomarkers as a means of giving voice to individuals living with severe dementia, along with adolescents with severe cognitive disabilities. The ability to talk about changes in our emotions and to explain and discuss the relative levels of stress and wellbeing we sense as a result of engaging in musical experiences, is a difficult task for anybody. However, for an individual with a severe intellectual and / or physical disability, this can be almost impossible. Problems with limited levels of language and vocabulary can be a major hurdle in explaining feelings, stresses and emotions and for individuals with additional issues, such as sight loss, the codes and practices associated with facial expressions and other social codes are not always available. Therefore as Yamaguchi, Takeda, Onishi et al. (2006) point out, any '*communication system for children and adults with intellectual disabilities (ID) is a desirable assistive technology*' (p.30).

Second, some further outcomes will be presented regarding the benefits to be obtained from musical experiences by all those involved not only in the context of health care for the elderly but also in palliative and hospice related care and can also assist in the process of bereavement. The relationship between music and illness varies, yet in most cultures, music frequently plays a significant part in the rituals surrounding illness and death. In this presentation, we argue that music enables individuals with even severe levels of dementia and all those experiencing palliative care to experience periods of 'asylum', and it will be further argued that the creation of 'musical asylums' can contribute in a significant way to the physical and mental wellbeing of all those involved.

Life reform, youth and music. The spread and influence of the Éneklő Ifjúság (Singing Youth) movement between 1934-1944

Villő Pethő

Keywords: Singing Youth; Kodály concept; life-reform motifs

The Éneklő Ifjúság (Singing Youth) is a nationwide movement having emerged on the basis of Kodály's conceptions and thanks to the work of his disciples and successors, which established not only a new musical culture, but also contributed to the reform of the Hungarian choir movement and of the teaching of singing at schools. In Kodály's musical educational conception the role of singing and choir singing is important. In Kodály's writings musical education at schools, Hungarian musical mother tongue, the importance of preserving folk songs and the idea of singing together cannot be dissociated from each other. As regards choirs, several recurrent life-reform motifs can be found: creation of a community, reestablishment (of singing communities, of musical culture), efforts towards completeness, unity, life programme, development of the human being as a whole, renewal (of culture, of choir communities). Thanks to Kodály's disciples and successors – a nationwide movement grew out of the first Singing Youth concerts held in 1934. The Singing Youth can be considered as a life-reform youth movement that contributed to the establishment of singing communities, rated a specific youth musical culture. This specific youth musical culture not only influenced the Hungarian national musical culture, but had an impact on singing and music pedagogy, too.

How can Music Education Promote Feelings of Belonging?

Adena Portowitz Givat

Keywords: belonging; mediated music intervention; cultural heritage; didactic approach

Controversies regarding the long-term goals of music education have engaged educators, performers, scholars and administrators from the ancient times of Plato and Boethius until our present day. While Kodaly and Kestenberk maintained the highest levels of excellence in all of their musical activities, they particularly regarded nurturing cultural heritages as a main goal of music education. Indeed, their monumental collections of folksongs and deep interest in Biblical cantillations, bear testimony to their belief that studying and performing these repertoires cultivate kinship and feelings of belonging among the native peoples of their respective countries. In support of this goal, this paper suggests a didactic approach which fosters feelings of belonging. This approach, known as Mediated Music Intervention, features quality and synchronized teacher-student interactions which provide an environment conducive for enhancing feelings of belonging. Three interactive criteria define and characterize a Mediated Music Intervention: Focusing and Reciprocity – a process by which the teacher focuses the pupils' attention while encouraging active response. For example, listening and responding to peer performances foster a need to concentrate on auditory input and 'make sense' of it. Expanding enables students to think beyond the immediate and develop associative thinking. Thus, teachers may encourage students to draw on multiple representations (kinesthetic, graphic representation) to demonstrate their understanding of musical structures and procedures. Mediation of Meaning occurs when teachers convey respect and enthusiasm for unfamiliar practices and traditions, thus promoting communication skills. In addition, the educator-mediator promotes collaborative work and active participation in order to encourage the participants to socialize, negotiate, agree, respect differences and achieve working in harmony. While pupils feel unique and different, they also need to feel that they are a recognized part of a work team, a group, an educational institution, a society, and a culture. Extensive research has confirmed positive interactions between music education and general learning skills (Hallam, 2015), as well as between Mediated Learning and feelings of belonging (Feuerstein, 1988; Klein, 1987). The findings presented here, gleaned from research projects conducted in a teachers' training program for Instrumental Music Education, and in after-school programs in South Tel Aviv, support the merits of Mediated Music Intervention in ensuring feelings of belonging. Additional significant findings suggest that Mediated Music Intervention successfully engage challenging children; foster improved learning skills which may transfer to other contexts in a relatively short period; and upgrade the impact of even experienced, quality music teachers.

**Before the era of ‘credit points’: Maria Leo (1873-1942)
and her early undivided concept of a training-college for
women music teachers at the beginning of the 20th century**

Anna-Christine Rhode-Jüchtern

Keywords: Reformpädagogik; Tonika-Do-Methode; Seminarausbildung

Up till now the life and the work of the woman music teacher, pianist and feminist Maria Leo (1873-1942) is mostly unknown. She was an important colleague of Leo Kestenberg and supported him in his efforts to reform the music education in school and at home.

The lecture refers to the fact, that at the beginning of the 20th century Maria Leo was able to install an undivided educational system for woman music teacher that was, according to its reformatory efforts, able to inspire the reforms of Leo Kestenberg. Within the present difficulties it seems to be necessary, not only to remind these already organized achievements, but also to tie on to it.

Music, Music Education and Musical Heritage

Damien Sagrillo

Keywords: Music; Music Education; Musical Heritage

One of the statements concerning music education which impresses me the most is the following of Werner Jank and Martin Stroh: ‘Many people do not take the discipline of music quite seriously. Unfortunately, they are right many times. Ironically, despite our thematic oversupply as regards music, we deny the children and youths at school experiences of true learning success by demanding too little of them.’¹ It describes on a gloomy note the problems which music teachers face regarding music and its heritage. Considering the curricula all over Europe however, we find a surprising uniformity including singing, musicking, listening, moving to the music, musical creativity and knowledge about music.

On the other hand, music cannot be compared to any other discipline. Music literacy must be acquired in music schools on a voluntary basis and complementary to formal education. Music can be learned informally in a lifelong process, for example in community ensembles. Additionally, the question has to be raised which kind of music should be learned. Our musical heritage is a social construction and represented in a world of changing media; music is more and more consumed and less and less actively practiced or learned in schools. It is for this reason that music education lags behind the development and has a challenging position in the canon of school subjects. One of its problems is that it has to cover a wide range of contents. Music is not only the music of the today’s modern popular music or the music of the famous masters, but, from an ethnomusicological point of view, the music of our region, our nation, or continent or the music of others far from the globalized mainstream.

Zoltán Kodály’s and Leo Kestenbergs’ commitment to music education is today more relevant today than ever before. My lecture will deal with some examples in an intercultural approach carving out the link between Music, Music Education and Musical Heritage.

¹ W. Jank, W.M. Stroh, Aufbauender Musikunterricht – Königsweg oder Sackgasse, [http://www.musik-for.uni-oldenburg.de/vortraege/afs2005_jankstrohtext.pdf\(10/2014\)](http://www.musik-for.uni-oldenburg.de/vortraege/afs2005_jankstrohtext.pdf(10/2014))

Empowering music education: New Kodály-based methodologies from Hungary

László Stachó

Keywords: Kodály pedagogy; Kodály method; humanism; social planning; new Kodály-based methodologies

Kodály's educational legacy has been a constant reference point in Hungary from the 1960's until these days. Although his educational philosophy has had a defining impact on Hungarian music pedagogy over the past five decades, Kodály himself considered the humanistic and social impact of his pedagogical system, not the mere musical one, as its most important, indeed defining, facet. According to his pedagogical philosophy, every methodological detail in music pedagogy must be motivated by its overall humanistic and social impact. However, based on recent empirical research conducted in Hungarian public schools, some of the most influential constructions and practices of the so-called 'Kodály method' haven't succeeded to reach, or even address, this aim. Moreover, although Kodály's philosophy was a key to the success of Hungarian music pedagogy, it doesn't seem to be able to address some of the key challenges related to current changes of culture, attitudes, values, and the perceptual and cognitive style of the youngest generations. In this situation, how can Kodály's influential pedagogical system be reconsidered and put into a wider context of pedagogical and social planning, following the original intentions of its author? This process is expected to include the renewal of some old and the introduction of several new pedagogical methodologies and practices to our school system, all based on Kodály's pedagogical principles. I intend to give an overview of the renewal process and provide an introduction to several new Kodály-based methodologies that are gaining increasing popularity in Hungary and are expected to make significant humanistic and social impact through empowering engagement with music of children from highly diverse cultural and social backgrounds.

Mastering the time in music performance (and elsewhere): Reconnecting with the past, feeling the future and enjoying the present

László Stachó

Keywords: Practice Methodology; new Kodály-based methodologies; attentional processing, mental strategies; attentional training

Time is an essential, if not the most crucial, element of music in almost all cultures. Music unfolds in time – but sometimes creates it, as music has a strong potential to suspend time. In fact, how do we feel time when we perform, or listen to, music? Based on research from music and sport psychology, attention studies and music pedagogy, I introduce a thoroughly new model of mental strategies and attentional processes underlying performance expressivity that builds on temporality. I argue that the essence of expressivity is what and how we feel in real time and this activity is connected to a vivid mental imagery process. Typically, this imagery builds on moments of deep immersion and involves a specific kind of attentional processing, i.e., a ‘navigating’ mental imagery, which includes directing of the attention forward (‘anticipation’), backward (‘retrospection’), and to the present moment (‘mindfulness’) at well-definable points of the performance process. This model has tremendous potential for pedagogical application – not only in music but in many other arts and areas of life.

The role of Kodály's concept of musical education in the teaching of music theory and music teacher training in Hungary

Márta Sárosi-Szabó

Keywords: Kodály's music concept, tertiary education; music theory teaching

It is widely believed that Zoltán Kodály's concept of music pedagogy is a method generally known and acknowledged all over the world as teaching music exclusively to *children*. However, studying Kodály's professional career from 1907 and his works on music pedagogy, one can come to the conclusion that Kodály, as a young teacher at the Academy of Music, adjusted his methodology to the principles he laid down years later, while in the decades to come he regularly touched upon the tasks of training professional musicians and music teachers in his lectures and writings.

In my presentation I first deal with Kodály's activity as a teacher of music theory, in which the guiding principles of his subsequent comprehensive concept of music pedagogy can be detected, then I go on to discuss the elements of his fully elaborated concept relating to the training of professional musicians.

I also give an overview of the content and methodology of the courses taught in professional musician training institutions in Hungary today and the extent Kodály's principles are present in them. Singing-based musical education, the development of inner hearing, the ability to read music sensibly, interpretive musical notation, relative solfa as a method of analysis can all be effectively employed at both intermediate and advanced level. All this is complemented by the analysis of the internal processes of valuable music and by the development of the knowledge and skills necessary to study features of composition, form, tonality and harmony. Modern music theory teaches *music* itself in its complexity and not just some of its parts that are thought to be important.

The process of becoming real teachers will yield results only if the trainees acquired rich musical experience in their childhood, sang hundreds of folk songs, played or have played some instrument, have got acquainted with at least part of the incredibly rich world of Hungarian and foreign choral works, have a well-developed inner hearing and good musical taste, i.e., they have grown up in the spirit of Kodály's principles of musical education.

Their professional knowledge can develop remarkably during their higher education years (between 18 – 24 years of age) during which their positive musical impressions increase. Their methodological expertise is supported by the historical values of Hungarian musical education transmitted by Kodály's and his disciples' writings on one hand, and recent outstanding works on methodology, on the other. In the training of kindergarten teachers as well as in teacher training for higher levels, intensive practice teaching is indispensable since trainees can become real pedagogues by observing the daily work of master tutors.

Apart from profound professional knowledge, erudition, pedagogical and methodological skills, however, there is one more and very important aspect: as Kodály himself put it, a teacher must be *inspiring*, by which he meant *a human being* capable of gripping the students in his-her class to bring them closer to music and even making them love it.

Matching teaching methods with appropriate Technology Enhanced Learning (TEL) tools within the frame of AduLeT Project

Ildikó Szabó

Keywords: higher education and training; teaching method template; technology enhanced learning; community of practice

AduLeT project (supported by the European Union) wants to improve the teaching quality of lecturers by enhancing their skills concerning the use of technologies in an advanced way. It also aims at training the lecturer on how a specific teaching method can be combined with a certain technology in addition to providing guidelines, best practices and strategy concepts for lecturers and universities. As such the project will contribute the modernization of Europe's Higher Education systems for education and training. AduLeT has the primary target group of lecturers at the partners' universities. These lecturers mainly have low skills in the advanced use of ICT within teaching or do not have enough time.

The analysis of multiple studies before the project identified: the following barriers concerning the advanced use of learning technologies in higher learning: (1) time, (2) motivation, (3) institutional/ cultural factors and (4) self-efficacy/ self-confidence. As higher education lecturers face almost the same barriers to a different extend in many different countries, the aim of AduLeT is to provide lecturers an environment with helpful information for their teaching. A support system will be implemented as a community of practice (CoP) with all the results of the project and driven by pedagogical aspects. The CoP should also provide th possibilit to get into contact with other lecturers and share experiences about with Technology Enhanced Learning (TEL).

Music Island - an effective way to improve students' musical skills

Norbert Szabó

Keywords: ICT; Music Island; music education

The interests of students are fundamentally different from previous generations, as their lives are heavily influenced by the digital world. Parallel with the widespread use of digital devices, it becomes increasingly necessary to renew the methodology and the tools of music education. Tools, methods and relevant online tasks are needed to aid conventional music teaching methodology and to maintain students' natural interest and motivation as well as promote effective teaching. According to international research, the use of digital devices, in addition to improving digital competence, makes possible the development of skills that are important in the 21st century, supports motivation, enhances creativity and promotes collaborative work. Someone can download from the Internet or purchase several programs and applications developed for Android, iOS, and Windows operational systems for desktop computers, which can make the reading, recognition and composition of music and the learning of rhythm patterns and composers' lives more enjoyable. These are mostly in English and they are intended for the teaching and practice of sub-areas and are suitable for use in higher grades. However, the effective use of ICT tools at school is not sufficiently exploited in classical music lessons, and we have no knowledge of the national impact assessment of the Music Curriculum. As a part of our four-year project, which promoted the use of digital devices, we are aiming to create a complex, vocal and musical education program and measure its efficiency. We are developing a new computer program, Music Island, which runs on several platforms and is suitable for teaching lower-grade primary students in its appearance and language. The goal of this presentation is to give a short overview of this project. The tasks which constitutes the basis of the program, is based on the music curriculum of the lower primary school for the development of music capabilities and skills. There are four main components: (1) the sounds of nature and music and musical instruments; (2) rhythm exercises; (3) music theory and the reading and writing of music; (4) music editing. When designing specific tasks, the following aspects of the curriculum were taken into consideration: (1) the improvement of listening skills, tune, rhythm, harmony, tone and dynamics; and their relations; (2) identifying moods and characters; (3) knowledge of musical styles and forms; (4) improvement of musical memory and internal hearing; (5) music theory knowledge. For the future, more research questions may arise regarding the use of ICT tools, such as: What elements of the music skill system can be improved with digital devices? Is ICT equally effective for the development of average, below and above average students? What is the impact of new technologies on motivation and attitudes in the field of vocal music?

Experimental Music Education and Leo Kestenbergs Implication

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Keywords: experimental music education; creativity pedagogics in music

Since the first years of the new century, a new interest in experimental ways of playing and teaching music becomes more and more evident. Its impulses trace back to the 1960ies: influences from the US-American composer John Cage, his broad comprehension of music itself that included all kinds of random materials and noises that were normally not considered as being musical; but also of the FLUXUS avant-garde artists: such as their ideas of event and happening as open musical processes that included non-musicians as well as musicians.

They led to a turning point in European serialist's exclusive musical thinking. Above all, the avant-garde composer Dieter Schnebel turned his focus more and more on musical creativity and individual emancipation processes. Consequently he was appointed as the first chairman of experimental music at the Belin School of Arts. But this is not the whole part of the story of experimental music education. We can retrace its developments even further: As far as we know, it was Kestenbergs in collaboration with the former co-director of Berlin's School of Music, Georg Schünemann, and the music educators Maria Leo and Frida Loebenstein, who conceived and established a first department for music education. It became a pioneering platform for the exploration and development of new educational concepts, also regarding their benefits for a sane human psychology. In my discussion, I provide an overview on current developments in experimental music education as well on its historical steps.

Thereby I rise the question in which respects todays developments go further than Kestenbergs approach and where we can get some inspiration from his music educational ideas, views and work.

Pilot results of researches using EEG “Mind Reader” tool

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Keywords: EEG; CMK; pilot; TOBII; eye tracking

In the Complex Measuring Method (CMM) two devices are used together simultaneously: Neurosky MindWave and TOBII T120 connected together by the Health Science and Health Promotion Research Group (HSHP-RG) - MindReader 1.0 application running on a Microsoft Windows based personal computer, thus the recorded data of both devices get the timer stamps from the same source, therefore the received data (TOBII & EEG) can be compared easily and exactly.

Studies based on TOBII eye-tracking device, researchers still cannot answer one of the most important question: when the eye is on a fixation point for a long time, the subject is thinking (concentrating), or just relaxing for a while? Using CMM, we can answer this question, following up the appearance of fatigue and differentiate the required concertation levels for the same exercise for different pupils.

During the past few year there were some research studies used the method in the pilot phase. The results helped us to develop the methodology, make it more precise, accurate and easier to use and also can help us to reveal the process of students' music reading skills.

