

Celia Waterhouse

An appraisal of the methods and materials for choir training and music teaching known as the Norwich Solfa, devised by Sarah Ann Glover in 19th Century Norwich, from which many key elements were carried forward, through the Tonic Solfa method of John Curwen, to Zoltán Kodály

Sarah Glover was a gifted, dedicated, practical and inventive teacher. She devised a new method for teaching music, which she called the Norwich Solfa. This used the full diatonic solfa scale with moveable 'do' which could be centered on any of the twelve chromatic notes of the keyboard scale. Solfa notes were given capital letters D, R, M, F, S, L, T – Sarah Glover herself invented the name 'Te' for the seventh degree (rather than the previously-used 'Si'), to avoid confusion with the fifth degree 'S'. She also invented new solfa names for the chromatic alterations of the sixth and seventh degrees of the 'la' minor scale, respectively Bah (B) and Ne (N), again choosing these letters to be distinctive from all the other letters. She devised a series of symbols to denote the metre and beats of the bar, and indicates the rhythm, rests etc.

Sarah Glover's method, unlike other methods of the day, was aimed not at adults but at children –not just those of the higher classes, but children of poorer classes who attended the charity school she had founded, and even in some cases who had never sung before. She realised the necessity of regular practice in the solfa notation. Rather than the uninspiring vocal exercises and dreary singing of intervals that form the main diet of many contemporary methods, her method used real music - simple German canons, hymn tunes, and short folk tunes arranged in two to four parts. As a working teacher she was able to trial, refine and develop her method over time, and designed several unique classroom aids. The 'Norwich Solfa Ladder' was her key teaching tool, a visual aid to give pupils practice in solfa pitching and basic modulating. Her special book rest with extra wooden arm was designed to help pupils keep in time together - they would tap the first beat of each bar on this extending arm with a small wooden stick. Perhaps her more ingenious invention was the Class Harmonicon – a special dulcimer which indicated the correct pitch for 'do' for any melody, following a chart she devised to fit inside the instrument on a roller. Its purpose was to help even the less able music teacher to pitch a tune correctly and pick out solfa pitches easily.

Sarah Glover's aim in developing her method for teaching music was to enable pupils to participate fully in church singing. Her first publication, Scheme To Render Psalmody Congregational, first appeared in 1835, more than twenty years after she had begun her work.

A few years after the publication of Sarah Glover's Scheme it came to the notice of John Curwen (1816 –1880), an enthusiastic young Congregational Church minister. He took a keen interest in educational method, and was familiar with the educational principles of Pestalozzi, among others. From his teaching at Sunday School and at a small private school for boys, it became clear he was an exceptional teacher. He had written a very successful book for children, and from this had also gained a reputation as a progressive, and began to give talks on education at meetings and conferences. In due course he was invited to write a series of articles outlining his approach to teaching young children, including the teaching of vocal music, and to undertake editorship of a new periodical, the Independent Magazine.

Both Sarah Glover and John Curwen had great ability as teachers, and shared a common goal of wanting to make music accessible to all. Through their vision and zeal as music educators they built a large community of people engaged in singing and able to read from solfa notation. In particular the concept of moveable 'do' went on to influence Kodály and became a key component of the Kodály concept.

Erzsébet Szönyi

On Values of Music

„The purpose of music is not that it should be judged, but that it should become our substance. Music is a spiritual food for which there is no substitute; he who does not feed on it will live in spiritual anemia until death. There is no complete spiritual life without music, for the man's soul has regions which can be illuminated only by music.

The purpose of music is to understand better, to evolve and expand our inner world. Legends of many peoples deem music to be of divine origin: thus, when we have reached the boundaries of human understanding, music points beyond, into a world that cannot be explored but merely guessed at." (1944) I might have chosen any one of the themes for my speech, but rather, I have decided to quote some sentences of Zoltán Kodály's writings, which are related to the topics of this symposium. I will elaborate on each of the quotations as they relate to the themes of our conference.

The 3 volumes of Kodály's memoirs, *The Visszatekintés* contains the complete oeuvre of Zoltán Kodály. Therefore, whoever looks into and turns the pages of these books is able to take a look at his life.

In addition, I would like to summarize some of the international adaptations of the Kodály Concept. Similar to the musical form, the theme and variations, it is very important that variations reflect the theme and that they should not be completely alien. In the latter case, the variations are not the Kodály Method anymore, but rather they are something else.

Music and Mankind

It is said that whoever cannot read and write is illiterate. Long ago, it was possible to become acquainted with the structure of one's culture without being able to write. It was possible for kings and military leaders or even a great poet to exist without knowledge of writing. Not only the most primitive peoples living in the distant past were unable to write, but Wolfram von Eschenbach, the great German poet of the 12th century was not able to write. In today's culture, illiteracy is unimaginable. In depth musical culture has always developed where singing was its foundation.

Music and Community

Perhaps it is true: many people live their lives without being able to listen to music, and it is possible for them to be happy. However, why would it not be possible to open their ears to even greater happiness? Cultivating an audience for music as well as training professional musicians can be achieved sooner with a singing foundation. Examples of this are the great musical nations which have endured for several centuries. The purpose of the general primary school is to build the foundation of the whole person. Without music, there is no complete human being.

Based upon our experiences so far, we could state that the role of music teacher in the primary school is not only to teach music for its own sake, but to educate the whole person through music. The formation of the person as a member of a community cannot be achieved with any other subject than with a good singing music education.

Music and Tradition

What do I want to do with the old Székely melodies? Even today, this question is to be asked. There are always some people in whose hearts the seed are planted on rocks, to whom these songs have no meaning. At most, they might be simply a curiosity fit for a museum. The Székely song is still alive. It never stops sounding even for a single moment. Even now, its voice is stronger than ever — like a fresh breeze, it is blowing into the closer room of Hungarian musical life.

I would like to carry the songs all over the world, only to those who understand the language of music, that they might learn even better that which they know only poorly, what is the virtue of the true Hungarian soul.

James Cuskelly

A case study using Kodály principles in a language immersion setting

One of the central tenets in the Kodály philosophy is the significance of the musical mother tongue. The inevitable consequence of such an educational standpoint is the inclusion of musical materials which both reflect the rhythmic and melodic morphology of the language itself and which also capture something of the essential nationalistic character. Such an idea is predicated upon an assumption which asserts the primacy of the linguistic mother tongue itself and it is clear that the sequential study of folk songs from a musical perspective serves to also consolidate students' understanding of essential characteristics of language.

This paper reports on the use of a Kodály approach to music education within the context of a language immersion program. The students in this program are refugees and immigrants and uniformly lack English language skills. In contrast to the pure principles advocated by Kodály, the fundamental tool here is not the materials of the students' mother tongue, but rather, the materials of the target language. In planning and delivering such a program there was a complex range of issues to be addressed: identifying and acknowledging tensions between musical materials, student language ability and age level, disparity between levels of and familiarity with processes of schooling among the student cohort, psychological and emotional trauma particularly for refugee students from war afflicted areas, racial tensions between particular ethnic groups, expectations of teachers and of the school more generally, and systemic issues associated with educational authorities.

Findings from this research indicate that the use of a Kodály approach in a language immersion setting is particularly efficacious. Typical methodological techniques served to reinforce language learning in extending vocabulary, reinforcing known concepts and illustrating new concepts, and in the promotion of contextual understanding particularly through listening activities. Importantly, such an approach also helped to ameliorate some personal and social issues and students broadly developed a greater sense of confidence and belonging. Interviews with teachers indicate very strong levels of support for this approach to music learning both in terms of itself but also for the perceived benefit to language learning.

László Norbert Nemes

Kodály Method according to the Kodály Concept

A new generation of Hungarian music pedagogues in the service of safeguarding the tradition of Kodály based music pedagogy in Hungary

The never-ceasing efforts of past and present faculty of the Kecskemét Kodály Institute to make the institution the center for Kodály music education, equal to or surpassing any other institutions for music teachers in the world, have significantly contributed to the fact that principles of Kodály music education are today widely known in five continents. Alumni of the Institute have contributed in many outstanding ways to the adaptation of Kodály's pedagogical concept throughout the world.

The Institute is determined to safeguard all the values of Hungarian music teaching methodology developed on the basis of Kodály's music pedagogical concept while constantly adapting Kodály's ideas to today's world – to both opportunities and challenges.

Ever since its integration into the Franz Liszt Academy of Music in 2005 the Kodály Institute of Music Pedagogy have started to establish new study program leading to BA and MA degrees in Kodály-based music education. The new management of the Kodály Institute is also determined to turn this international center of Kodály music pedagogy into the core center of Hungarian music teacher training, a long cherished dream of the founders of the Institute. A new MA degree-program in Kodály-based music pedagogy available for Hungarian students will be launched in 2010. It is considered as a unique opportunity for the foreign students at the Institute to study together with Hungarian students coming out from Hungary's Kodály-based primary and secondary level music educational institutions.

The new study programs attempt at giving special attention to the revision of teaching methods and the pedagogical material according to Kodály's original intention.

Mihály Ittész

Kodály, the Methodologist

The title of the planned paper seems to be contradictory because it is a well-known fact that Zoltán Kodály had never written any books on methodology. It can be said, the commonly used term „Kodály method" is not entirely correct. It is better to say that he conceived philosophical reflections on musical culture, and created a concept of music education.

Based on his ideas and in cooperation with him, a former disciple and colleague, Jenő Ádám worked out a step by step method of teaching singing in elementary school (1944).

Kodály himself compiled a Song Collection for Schools, and he stated that the order of the songs itself gives the methodological way of teaching. (The system of this two-volume collection, which is based on various elements of music, will be shown in this paper.)

Hundreds of his singing exercises are also important documents of his ideas on a sequential system of teaching. Besides his conceptual ideas, he wrote about the aims and use of exercises in the prefaces or epilogues of the small volumes of his pedagogical compositions. Further methodological suggestions and remarks on teaching techniques can be found in other writings, speeches and notes. From these practical ideas we can see that Kodály paid attention to real teaching practice in schools, and he summarized his experiences sometimes only in short but important remarks. In the lecture even these sporadic remarks will be summed up.