Edited by

Friedhelm Brusniak, Zsuzsa Buzás, Nigel A. Marshall, Damien Sagrillo

Music Education in the Focus of Historical Concepts and New Horizons

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Music Education in the Focus of Historical Concepts and New Horizons

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Preface

The 50th anniversary of the death in 1967 of the famous music teacher, ethnomusicologist and composer Zoltán Kodály reminded us that another renowned music pedagogue, Leo Kestenberg (1882–1962), was born in the same year as Kodály. As such, the joint *Kodály Kestenberg Conference* provided a welcome opportunity not only to address aspects of music pedagogical and biographical research which had hitherto received a limited amount of attention, but also to highlight a number of key moments in history, and the resulting impact these have had on music pedagogy.

The significant level of international interest which music educators showed in the *Kodály Kestenberg Conference* fulfilled the organisers' desire to create a forum for the free exchange of numerous ideas. In addition, it enabled participants to review our commonalities and differences and to look beyond our individual national developments and evaluate the methods and concepts of two significant personalities in the history of musical education in the first half of the 20th century.

The sheer diversity of historical and current topics in music education research both inside and outside of Europe, not only reflects the fact that in the 21st century, music education research has established and profiled itself in a wide range of sub-disciplines in addition to revealing new fields of inter-disciplinary research.

The effectiveness of reforms initiated and implemented by Kodály and Kestenberg extend to the present day and continue to influence discussions around the future perspectives of music education. This is illustrated by the example of formal, non-formal and informal learning in the field of elementary music pedagogy. The "Century of the Child" proclaimed in 1900 by the Swedish reform pedagogue Ellen Key (1849–1926) has left its mark on music education through reformers such as Kodály and Kestenberg into the 21st century.

This conference book contains articles which are subdivided into five sub-categories: (1) The function of Music Education, (2) The Historical Era of Kodály and Kestenberg, (3) Learning and Instruction, (4) Assessment Technologies in Music Education and (5) Effects of Music Training. The contributors come from six different countries namely, Austria, England, Germany, Hungary, Israel and Luxembourg.

With this volume, the editors also wish to commemorate the life and work of Prof. Mihály Ittzés, who died on 12 June, 2018. Prof. Ittzés is considered one of the world's leading Kodály experts. As a result of his efforts, the preservation of folk music incorporated within the Kodály Concept has been included in the UNESCO Intangible Cultural Heritage list. The editors are honoured to be able to publish probably the last paper by Prof. Ittzés in this volume.

The editors would like to record their thanks to both: (1) the Pedagogical Faculty of the John von Neumann University, Kecskemét and the dean Dr. Fülöp Tamás and the vice-dean Dr. Sági Norberta for hosting the conference, (2) the *International Leo Kestenberg Society*. The editors also acknowledge that this research is supported by EFOP-3.6.1- 16-2016- 00006 “The development and enhancement of the research potential at John von Neumann University” project. The Project is supported by the Hungarian Government and co-financed by the European Social Fund. The editors finally thank Ms. Caroline Reuter from the University of Luxembourg and Mr. Benjamin Haupt from the University of Würzburg for the review of the layout.

Fritz Vogt's (1889–1939) Concept of a "Schöpferischer Gesangunterricht"[1] in the Spirit of the *Denkschrift* of 1923. A Contribution to Kestenberg-Reception

FRIEDHELM BRUSNIAK

The six-volume edition of Leo Kestenberg's (1882–1962) *Gesammelte Schriften* opens with volume I: *Die Hauptschriften*, published in 2009 by the editor-in-chief Wilfried Gruhn himself. The book contains Kestenberg's printed manifesto *Musikerziehung und Musikpflege* of 1921, the *Denkschrift über die gesamte Musikpflege in Schule und Volk* which was presented to the Prussian Parliament on April 25, 1923 as well as Kestenberg's 1961 autobiography *Bewegte Zeiten. Musisch-musikantische Lebenserinnerungen*.[2]

The importance Leo Kestenberg, who had just been appointed to the Prussian Ministry of Culture in 1919, ascribed to the aforementioned publication *Musikerziehung und Musikpflege* is made clear by a statement from the author himself, who retrospectively explains in his autobiography that he had wanted to write this first "manifesto" as a "memorandum for a small circle" in order to present all of his plans and projects "in the proper light as a unity".[3] What Kestenberg wants to express through this remark is – according to Gruhn – an attempt to develop "long-term perspectives for a comprehensive educational concept", "which designs a uniform institutional structure for music education from kindergarten to university and also includes folk and state cultivation of music".[4]

Although Kestenberg is not the direct author in the case of the second "main work", the *Denkschrift* of 1923, there is no doubt about his intellectual authorship. Firstly, he was appointed commissioner for the deliberations on the *Denkschrift* in his capacity as music advisor to the ministry, while a comparison with his 1921 publication secondly makes it clear that "the fundamental principles" of his earlier work were now elaborated within this memorandum.[5]

Musikerziehung und Musikpflege and the *Denkschrift* rank, according to Gruhn, "among the founding documents of the reform of school music which origins root in the previous attempts at reforms of the music pedagogical union and which had its cause in the exceptional conditions of post-war development".[6] The *Denkschrift* was adopted for implementation by the Prussian Parliament on February 19, 1924 and it was already adopted into practice even before Kestenberg published it with the relevant *decrees* in the collective volume *Schulmusikunterricht in Preußen* in 1927.[7]

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[1] T. N.: This phrase refers to a special style of singing education ("Gesangunterricht"). 'Schöpferisch' has to be understood in the context of German Enlightenment and Romanticism. It comes with the connotation of both the author's personal creative genius and an inspiration from "above".

[2] Wilfried GRUHN (Ed.), *Leo Kestenberg: Gesammelte Schriften*, Band 1: *Die Hauptschriften*, Freiburg i. Br., Berlin, Wien 2009.

[3] Leo KESTENBERG, *Musikerziehung und Musikpflege* [1921], in: *Kestenberg: Gesammelte Schriften*, Band 1, p. 21–130, p. 23.

[4] GRUHN, 'Editorische Anmerkungen' in: *Kestenberg: Gesammelte Schriften*, Band 1, p. 131–146, p. 131.

[5] Leo KESTENBERG, *Denkschrift über die gesamte Musikpflege in Schule und Volk* [1923], in: *Kestenberg: Gesammelte Schriften*, Band 1, p. 149–186; GRUHN, 'Editorische Anmerkungen', p. 187–203, p. 187.

[6] GRUHN, 'Editorische Anmerkungen', in: *Kestenberg: Gesammelte Schriften*, Band 1, p. 190.

[7] Leo KESTENBERG (Ed.), *Schulmusikunterricht in Preußen. Amtliche Bestimmungen für höhere Schulen,*

That the effectiveness of this *Denkschrift* cannot be overstated is confirmed by the 1922 publication *Schöpferischer Gesangunterricht* by the Halberstadt elementary school teacher Fritz Vogt,[8] who explicitly establishes a direct connection to the *Denkschrift* in the later augmented editions of 1926 (2nd and 3rd edition) and of 1933 (4th and 5th edition, under the title *Neueste Wege im Musikunterricht*), "as far as the 'Schöpferischer Gesangunterricht' had therein been considered or been touched upon".[9]

I.

Even though Wilhelm Kramer also published a didactic example of Fritz Vogt's in his 1981 commented collection of source material *Praxis des Musikunterrichts in historischen Beispielen. Von den Elementen des Gesanges zur elementaren Musikerziehung*, he did so without providing any details on the biography of the teacher and author.[10] As the elementary teacher's personnel file had, according to information of the *Historisches Stadtarchiv Halberstadt*, been "seized", meaning destroyed, extensive, time-consuming research is necessary to at least be able to trace the outlines of life and work of Vogt. Valuable information is provided by the surviving death certificate in Halberstadt and an also surviving "personnel card for teachers" in the Archiv der Bibliothek für Bildungsgeschichtliche Forschung in Berlin as well as by autobiographical references in the writings of Vogt himself.

Thus Friedrich (Fritz: according to his own signature and in all publications) Walter Bruno Vogt was born on September 30, 1889 in Altona and probably grew up close to Osterburg in the Altmark, where he also attended the protestant teacher's seminars and took his first teachers' exam in 1910, and his second in 1913 in Zilly, before obtaining a permanent position at the Elementary School I in Halberstadt on October 1, 1914.[11] It is likely that the young teacher participated in World War I as a soldier since he only starts referencing his occupation as a teacher in Halberstadt at the beginning of the 1920s. Fritz Vogt died in Halberstadt on February 10, 1939, with the cause of death which was officially given as being "suicide by poisoning"[12]. According to oral testimony by the now 95-year-old former municipal archivist of Halberstadt, Werner Hartmann, who had known Fritz Vogt personally, accusations of pedophilia had been made against the teacher after which he had taken his own life.[13] The circumstances of death, however, seem mysterious, since the information from the registry office on the time of death does not match those that the widow published in the obituary in the Halberstadt newspaper.[14] Thus, according to the current state of research, it remains unclear

Mittelschulen und Volksschulen (= Weidmannsche Taschenausgaben von Verfügungen der Preußischen Unterrichtsverwaltung, Band 52), Berlin 1927.

[8] Fritz VOGT, *Schöpferischer Gesangunterricht*, Osterwieck 1922.

[9] Fritz VOGT, *Schöpferischer Gesangunterricht im Sinne der "Denkschrift über die gesamte Musikpflege in Schule und Volk" vom 25. April 1923,* Osterwieck, 2. und 3., vermehrte Auflage, 1926; Fritz VOGT, *Neueste Wege im Musikunterricht*, Osterwieck, 4.und 5., umgearbeitete und vermehrte Auflage des Buches 'Schöpferischer Gesangunterricht', 1933, Vorwort zur 2. und 3. Auflage.

[10] Wilhelm KRAMER, *Praxis des Musikunterrichts in historischen Beispielen. Von den Elementen des Gesanges zur elementaren Musikerziehung*, Regensburg 1981, p. 198–207.

[11] ARCHIV DER BIBLIOTHEK FÜR BILDUNGSGESCHICHTLICHE FORSCHUNG, Berlin, Bestand BBF/DIPF/Archiv, Gutachterstelle des BIL-Preußische Volksschullehrerkartei Regierungsbezirk Magdeburg, Sign. GUT LEHRER (Personalunterlagen von Lehrkräften), 169406.

[12] HISTORISCHES STADTARCHIV HALBERSTADT: Standesamt Halberstadt, Sterbeurkunde 122/1939 (Fritz Vogt); *Einwohnerbuch von Halberstadt und Wehrstedt Jahrgang 64, 1924*, Halberstadt 1924, p. 180; *Einwohnerbuch von Halberstadt und Umgebung 1939*, Halberstadt 1939, p. 214. Many thanks to Anette Bartl and Franziska Schumacher, Historisches Stadtarchiv Halberstadt.

[13] Many thanks to Werner Hartmann, Halberstadt.

[14] *Halberstädter Zeitung und Intelligenzblatt* 11.02.1939 (Obituary by widow Lucie Vogt, nee Herbers, of February 11, 1939 in the name of the family. No children are being mentioned.)

whether Vogt actually ended his life voluntarily or whether he was forced into committing suicide for political reasons.

Fritz Vogt had married Lucie Herbers in Quedlinburg on February 16, 1922. Since 1921, she had been working with him as an illustrator of his series *Taterziehung und Arbeitsunterricht* for elementary school teaching which spanned nine volumes in total and whose 4th, 5th and sometimes even 6th editions reached up to 11.000 (Vol. 5 *Schöpferischer Gesangunterricht*) or even 14.000 copies (Vol. 3 *Arbeitsgemäßer Leseunterricht*)[15] and retroactively confirms the high profile of a "primary school practitioner who was valued by a wide range of teachers".[16] Lucie Vogt and her husband published even more works in which she appears as illustrator or sometimes even as a composer: the book *Zusammenklänge. Federzeichnungen von Lucie Vogt. Lyrische Skizzen von Fritz Vogt* in 1924 in which she is characterized as a pianist and an interpreter of Beethoven's[17], and the collection *50 Heimat-, Liebes- und Tanzlieder von Fritz und Lucie Vogt. Mit 6 Federzeichnungen von Prof. Herm. [ann] Morres* under the title *Laß uns von der Liebe singen* in 1935[18].

Even this little biographical information, and the so far verifiable publications leave no doubt that Fritz and Lucie Vogt are two personalities who were completely influenced by the spirit of the *Jugendbewegung* (youth movement) until the teacher's death in 1939 and promoted the ideals of the *Arbeitsschulbewegung* (practical school movement) as reform educators with enthusiasm. Informative references to this fundamental pedagogical attitude are given by the dedications to well-known reform pedagogues such as privy councillor Dr. Otto Karstädt (1876–1947), undersecretary in the Prussian Ministry of Science, Art and Education and member of the SPD, who – like Fritz Vogt – had attended the Protestant teacher seminars in Osterburg (Altmark) from 1894 to 1897 and to whom Vogt dedicated the first issue of *Staatsbürgerliche Erziehung* in 1921, or the principal Prof. Dr. Hugo Gaudig (1860–1923), to whom as the "pioneer of free intellectual school work" Vogt dedicated issue volume 5 *Schöpferischer Gesangunterricht* "in grateful veneration", or the specialist of "Arbeitsschule" and director of the Educational Institute of the Technische Hochschule, Dresden Prof. Dr. Richard Seyfert (1862–1940),[19] cited by Vogt in the "Vorwort zur 2. und 3. Auflage" of volume 5. It is noticeable that most of the volumes of the series *Taterziehung und Arbeitsunterricht* carry the reference or the subtitle "in accordance with the *Richtlinien zur Aufstellung von Lehrplänen für die Grundschule* [guidelines for the establishment of curricula for primary schools] of March 16, 1921" whereas this information is missing in the first edition of volume 5 *Schöpferischer Gesangunterricht* (1922) and from the second and third editions 1926 on and still in the fourth and fifth editions of 1933

[15] Third complete edition in two volumes 1926, fourth complete edition 1927, seventh complete edition 1933.

[16] Fritz VOGT (Ed.), *Taterziehung und Arbeitsunterricht*, Osterwieck: A. W. Zickfeldt 1921–1938: Vol.1: *Gemeinschaftserziehung* (1921) / *Staatsbürgerliche Erziehung nach den neuesten Bestimmungen* (1924); Vol. 2: *Arbeitsgemäßer Rechenunterricht* (1921/1923/1927); Vol. 3: *Arbeitsgemäßer Leseunterricht* (1922/1924/1927/1931); Vol. 4: *Individueller und schöpferischer Schreibunterricht* (1922/1926) / *Der Schreibunterricht der Arbeitsschule* (1930); Vol. 5: *Schöpferischer Gesangunterricht* (1922/1926) / *Neueste Wege im Musikunterricht* (1933); Vol. 6: *Arbeitsgemäßer Anschauungsunterricht* (1923/1926/1930); Vol. 7: *Schöpferische Heimatkunde* (1923/1926) / *Die Heimat als Quelle der Kraft* (1932) / *Heimatkunde in der Grundschule* (1938); Vol. 8: *Schöpferische Poesiestunden* (1926); Vol. 9: *Humorvolle Sprachlehre* (1932).

[17] Lucie VOGT/Fritz VOGT, *Zusammenklänge. Federzeichnungen von Lucie Vogt. Lyrische Skizzen von Fritz Vogt*, Osterwieck [1924], p. 27–33.

[18] Fritz VOGT/Lucie VOGT, *Laß uns von der Liebe singen. 50 neue Heimat-, Liebes- und Tanzlieder. Mit 6 Federzeichnungen von Prof Herm. Morres*, Berlin-Charlottenburg 1935. The first stanza of no. 9. *Wenn ich in deine Augen seh'* is already cited in: VOGT/VOGT: *Zusammenklänge*, p. 11.

[19] Cf. Richard SEYFERT, 'Der Arbeitsunterricht', in: ZENTRALINSTITUT FÜR ERZIEHUNG UND UNTERRICHT BERLIN (Ed.): *Die Reichsschulkonferenz in ihren Ergebnissen*, Leipzig [1920], Vaduz/Liechtenstein 1987, p. 99–113.

the note “in the sense of the *Denkschrift über die gesamte Musikpflege in Schule und Volk* of April 25, 1923” is being given demonstratively.[20]
The fact that this volume is indeed a remarkable testimony to the reception of the memorandum until 1933 is also corroborated by the fact that Vogt welcomed the *Richtlinien für den Musikunterricht in Volksschulen* of March 26, 1927 as a “liberator for teachers and pupils” in a contribution to the journal *Pädagogische Berichte* as the *Allgemeine Bestimmungen* of October 15, 1872, with their “old Stoffzwang” finally being superseded by “proposals” “for the establishment of curricula”.

Finally, every school could operate according to the plan it had established and act in accordance with the “supreme pedagogical principle” of awakening and training “all the mental and physical capacities of the children”.[21] Such an approach allows the teacher, unlike before, to let his own personality take effect with all its talents and abilities. Thus, the book *Schaffendes Musizieren. Musikalischer Werkunterricht für Volksschulen*, which was published by Vogt in cooperation with Adolf Strube (1894–1973) in 1928, also presents as being inspired and guided by Kestenberg's reformatory ideas.[22] In this book, which also had its origins in “practical teaching experience”, and whose title strikingly corresponds with Fritz Jöde's anthology *Das schaffende Kind in der Musik. Eine Anweisung für Lehrer und Freunde der Jugend* of the same year[23], the new *Richtlinien* of March 26, 1927 are reprinted[24]. These guidelines contain an enlightening passage on musical “inventive exercises” (Erfindungsübungen)[25] as they have been documented in the exemplary lessons by Fritz Jöde (1887–1970) since 1909, and in his *Lebensbilder aus der Schule* of 1919 (2nd edition 1924)[26], in the writing *Das Volkslied in der Landschule* (1929) of the “father of the country school” Ernst Heywang (1885–1965), which contains a chapter “*Das schöpferische Kind im Gesangunterricht*”[27], by Fritz Vogt.

II.
The following few selected examples will serve to illustrate just how intensively Vogt, who had also presented his concept of “Schöpferischer Gesangunterricht” abroad, had immersed himself didactically and methodically in the suggestions of the *Denkschrift*. All editions of volume 5 contain a “Compass” (Wegweiser) instead of an introduction, in which basic educational and music pedagogical maxims are presented to the reader. This is followed by a division into five (1922/1926)

[20] The *Denkschrift* is also cited in the counterpart of issue 5, Vol. 8: *Schöpferische Poesiestunden*, Osterwieck 1926, p. 49; Kestenberg: Gesammelte Schriften, Band 1 (ibid.), p. 163: “Solche Weisen gelten als fester Besitz einer Klasse.”
[21] Fritz VOGT, ‘Die “Richtlinien” als Befreier für Lehrer und Schüler’, in: *Pädagogische Berichte* 2 (1927), p. 84–86, p. 84.
[22] Adolf STRUBE/Fritz VOGT, *Schaffendes Musizieren. Musikalischer Werkunterricht für Volksschulen*, Leipzig [1928].
[23] Fritz JÖDE: *Das schaffende Kind in der Musik. Eine Anweisung für Lehrer und Freunde der Jugend* (= Handbücher für Musikerziehung; 5), Wolfenbüttel, Berlin 1928; Wolfenbüttel, Zürich ²1962. Cf. also: Günter TRAUTNER, *Die Musikerziehung bei Fritz Jöde. Quellen und Grundlagen*, Wolfenbüttel, Zürich 1968, p. 99–101.
[24] STRUBE/VOGT, Schaffendes Musizieren (ibid.), p. 92–94.
[25] STRUBE/VOGT, Schaffendes Musizieren (ibid.), p. 93.
[26] Fritz JÖDE, *Musik und Erziehung. Ein pädagogischer Versuch und eine Reihe Lebensbilder aus der Schule*, Wolfenbüttel 1919, ²1924, ³1932.
[27] Ernst HEYWANG, *Das Volkslied auf dem Lande* (= Friedrich Mann’s Pädagogisches Magazin; 1242), Langensalza 1929, p. 38–63, *Das schöpferische Kind im Gesangunterricht*; cf. Friedhelm BRUSNIAK, ‘“Das schöpferische Kind im Gesangunterricht”. Ernst Heywang (1885–1965) als Musikpädagoge’, in: Mechthild von SCHOENEBECK (Ed.): *Vom Umgang des Faches Musikpädagogik mit seiner Geschichte* (= Musikpädagogische Forschung, Band 22), Essen 2001, p. 175–191.

and four (1933) main chapters; in the last edition the chapter “Subject Matter Fit for Musical Rendering” (Stoffe für Vertonungen) is omitted [28].

Schöpferischer Gesangunterricht (1922/1926)	*Neueste Wege im Musikunterricht* (1933)
Wegweiser	Wegweiser
A. Probleme, Mittel und Wege	A. Probleme, Mittel und Wege
B. Praktische Arbeit	B. Praktische Arbeit
C. Vertonungen	C. Vertonungen
D. Stoffe für Vertonungen	
E. Die schöpferische Erarbeitung eines neuen Liedes	D. Die schöpferische Erarbeitung eines neuen Liedes

On the *Compass*

Already the first edition of the book *Schöpferischer Gesangunterricht* of 1922, the “new school” is, in contrast to the old “Erziehungsschule” (school with a focus on passive education) seen in the “compass” as a “school of self-education” in which the capacities within the child should be developed, therefore “also the art of creative (schöpferisch) musical creation”. Singing lessons should in this context be equivalent to “the unleashing of the children's capacities”. While the children should “not actually turn into composers”, but “develop an active relationship with music” and participate in the musical life of the people “in a productive way”, whereby “many of their created melodies could enrich the treasure that is folk song in a valuable fashion” and thus contribute to the “renewal” of the “life of folk culture” and to the “rebuilding” of the fatherland.[29]

On Chapter A. *Problems, Means and Ways*:

From the second edition in 1926 on, the following passage from the *Denkschrift* is chosen as a motto for the statements on the “basic questions of singing lessons”, the “child as artist”, the “method of creative (schöpferisch) musical education” as well as the “material” and “syllabi”:

> *The affirmation of our musical culture must begin at school; from the first years of schooling it must be developed and directed in such a way that the result is a fertile ground for the preservation and maintenance of our musical possessions and the musical talents of our people.*[30]

Remarkably close to the attitude of Leo Kestenberg, Fritz Vogt points to the lack of a “proper understanding of good music” and a “necessary ability to discriminate between truly good music and musical rubbish”, for example through the “latest hit and the ambiguous street song”. On the other hand, for the practical pedagogue with regard to the “creative (schöpferisch) musical accomplishment of the child”, an “unforeseen silver lining” appeared with regard to “an unprecedented ability and happiness to work”. Most surprising here is the “ability to invent a melody, the gift to set any text to

[28] Although Vogt is looking for his own ways of introducing the “method of work” and different working techniques, the familiar “four step” of the work-school principle remains clearly recognizable: work goal, work equipment, ways of working (esp. Chapter A), work result (esp. Chapter E or – 1933 – D). Winfried BÖHM, *Die Reformpädagogik. Montessori, Waldorf und andere Lehren*, München 2012, p. 85.

[29] VOGT, Schöpferischer Gesangunterricht, 1922 (ibid.), p. 1.

[30] VOGT, Schöpferischer Gesangunterricht, 1926 (ibid.), p. 2; VOGT, Neuste Wege, 1933 (ibid.), p. 3; Kestenberg: Gesammelte Schriften, Band 1 (ibid.), p. 156: “[Wie jeder kulturelle Aufbau, muß] die Festigung unserer musikalischen Kultur in der Schule beginnen; sie muß von den ersten Schuljahren an so entwickelt und geleitet werden, daß sich ein fruchtbarer Boden für die Erhaltung und Pflege unseres musikalischen Besitzes und der musikalischen Anlagen unseres Volkes ergibt.”

music". In the methodical approach of a "creative (schöpferisch) musical education", every single child should take into account "their highest possible degree of self-activity", whereby "the psychological basis of the experience" should be seen as the "foundation of all (practical) work instruction". Since singing is always an "experience" in the context of the overall singing education, the vocal expression in a singing lesson in the sense of a creative (schöpferisch) education represents the "highlight of the child's experience" and is the "crown of the child's creative (schöpferisch) activity".[31]

In the outline of the tasks and goals, the following passage from the *Denkschrift* is quoted:

> *Music teaching has to regard the awakening of the creative (des Schöpferischen), the introduction to the essence and working of the musical experience as its own core task.*[32]

To this end, Vogt devises "guiding principles" in which the development of the musical capacities of the child is emphasized above all "through the independent formation of motifs, through the setting of rhymes and poems to music and through the actual development of the second voice". Through the changing of singing lessons from imitation to creative (schöpferisch) activity, the children's desire to sing would be significantly increased and preserved for later participation in the singing and musical life of the people.
Through the continuous creative (schöpferisch) activity the child achieves "an active relationship with singing and music" as well as a "fine and sure ability to discern between rubbish and art".[33]

This basic introduction is rounded off from the second and third edition by excerpts from "officially given guidelines", the *Lehrplan für den Gesangunterricht in den Volksschulen* of January 10, 1914, the *Richtlinien für den Musikunterricht in Volksschulen* of March 26, 1927 and the *Denkschrift* from 1923.[34]

On Chapter B. *Practical Work*

Here Vogt uses twelve examples to go into the "examination and evaluation of the musical capacities of the child" and leads from "speaking and singing" over rhythmic exercises to the "independent forming of the second voice" and the "conception and processing of modulations".[35]

On Chapter C. *Musical Rendering*

Vogt offers examples of "melodies with only scale-specific tones" for '"settings through several melodies" and "melodies with modulations".[36]

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[31] VOGT, Schöpferischer Gesangunterricht, 1926 (ibid.), p. 2–7; VOGT, Neuste Wege, 1933 (ibid.), p. 3–8.

[32] VOGT, Schöpferischer Gesangunterricht, 1926 (ibid.), p. 13; VOGT, Neuste Wege, 1933 (ibid.), p. 14; Kestenberg: Gesammelte Schriften, Band 1 (ibid.), p. 163: "Als seine eigenste Aufgabe hat der Musikunterricht die *Weckung des Schöpferischen*, die Einführung in Wesen und Wirken des musikalischen Erlebens anzusehen."

[33] VOGT, Schöpferischer Gesangunterricht, 1926 (ibid.), p. 13–14; VOGT, Neuste Wege, 1933 (ibid.), p. 14.

[34] VOGT, Schöpferischer Gesangunterricht, 1926 (ibid.), p. 14–20; VOGT, Neuste Wege, 1933, p. 15–24.

[35] VOGT, Schöpferischer Gesangunterricht, 1926 (ibid.), p. 21 (passage of the Denkschrift); VOGT, Neuste Wege, 1933 (ibid.), p. 25; Kestenberg: Gesammelte Schriften, Band 1 (ibid.), p. 163; VOGT: Schöpferischer Gesangunterricht, 1926, p. 21–48; VOGT, Neuste Wege, 1933, p. 25–64.

[36] VOGT, Schöpferischer Gesangunterricht, 1926 (ibid.), p. 49 (passage of the Denkschrift); VOGT, Neuste Wege, 1933 (ibid.), p. 65; Kestenberg: Gesammelte Schriften, Band 1, p. 163; VOGT,

On Chapter D. *Subject Matter Fit for Musical Rendering*

Vogt presents a selection of counting rhymes, nursery rhymes, poems and Bible verses.[37]

On Chapter E. (respectively D, 1933), *Die schöpferische Erarbeitung eines neuen Liedes*

The two examples *Der Mond ist aufgegangen* (Matthias Claudius) and *Zieh' mit!* (Fritz Vogt, after the model of the well-known song *Leb' wohl, du schöner Wald*, with the introductory lyrics *So scheiden wir mit Sang und Klang* by August Heinrich Hoffmann von Fallersleben) aspires to provide the seemingly amazing proof that children were able to track the respectively "right tune":

In the case of the *Abendlied*, the commonly used setting of Johann Abraham Peter Schulz, in the case of the Hoffmann von Fallersleben adaptation the famous folk song melody.[38]

The chapter closes with a passage of the Denkschrift which was cited – abbreviated – in the foreword of the 2nd and 3rd edition: "But the goal is not the successful pieces, not working towards improvisation skills, but the awakening of the creative in the children, the fertilization of the imagination, which in the first years of school is still naive, but later progresses to consideration, to understanding, to reflection."[39]

Summary

Undoubtedly, Fritz Vogt's concept of a "Schöpferischer Gesangsunterricht", inspired by the *Arbeitsschulprinzip*, provides, in accordance with the *Denkschrift* of 1923, a welcome example of the attempt to put these reform-educational suggestions in the spirit of Leo Kestenberg into practice in everyday school life. In addition, the examples offer the possibility of a differentiated view of such teaching attempts according to the *Arbeitsschulprinzip*.

However, the fact that Vogt's method of "recomposing songs as a class in a joint effort" was already criticized by contemporaries as questionable and "almost as barbarism against the song" is shown by an anonymous statement from the circle of the Dresden teachers' association in the early 1930s.[40] As a matter of fact, Vogt's teaching attempts do fundamentally differ from those of Fritz Jöde or even of the Gaudig and Kerschensteiner critic Ernst Heywang, as both of them had their students invent completely new tunes. Such fundamental criticism could have been one of the reasons why the volume *Schöpferischer Gesangunterricht* was not reissued after 1933.

Noteworthy in Fritz Vogt's reform pedagogical approach is, in retrospect, his own enthusiasm for the realization that the tasks and goals that the singing lessons were given in his booklet *Schöpferischer Gesangunterricht* by the "living school practice", "fortunately, often almost literally, [coincided] with the ministerial provisions, plans and proposals", above all, with the *Denkschrift* of 1923, which, a year after the first edition of the 1922 volume, "brought, as it were, the official confirmation and certification of what is presented here". It is "the spirit of the productivity of the child" which prevails in both, "the spirit of free creation, the idea of a "Schöpferischer Gesangunterricht".

Schöpferischer Gesangunterricht, 1926 (ibid.) p. 49–85; VOGT: Neuste Wege, 1933 (ibid.), p. 65–98.

[37] VOGT, Schöpferischer Gesangunterricht, 1926 (ibid.), p. 86–94.

[38] VOGT, Schöpferischer Gesangunterricht, 1926 (ibid.), p. 95–110; VOGT: Neuste Wege, 1933 (ibid.), p. 99–113.

[39] VOGT, Schöpferischer Gesangunterricht, 1926 (ibid.), p. 110; VOGT: Neuste Wege, 1933 (ibid.), p. 113; Kestenberg: Gesammelte Schriften, Band 1 (ibid.), p. 163–164: "Aber nicht die geglückten Stücke, nicht Hinarbeiten auf Improvisationsgeschick sind das Ziel, sondern die Weckung des Schöpferischen [VOGT: *Weckung des Schöpferischen*] in den Kindern, die Befruchtung der Phantasie, die in den ersten Schuljahren noch naiv gestaltet, später aber zur Überlegung, zum Begreifen, zur Reflexion vorschreitet."

[40] KRAMER, Praxis des Musikunterrichts, (ibid.) p. 253.

A “touch of this spirit” had already been found in the *Lehrplan für den Gesangunterricht in den Volksschulen* of 1914, then increasingly in the *Richtlinien für die Grundschule und für die oberen Jahrgänge der Volksschulen* of 1921 and 1922. Thus, “the question of the self-activity of the child” and “the direction from the working idea to the idea of a creative education” were emphasized more and more and finally affirmed in the *Denkschrift* and other official texts.[41] In rare clarity, the suggested positioning of the *Denkschrift* of 1923 in the context of tendencies within the youth movement is confirmed here.

Not least given the failure of the elementary school teacher and Hugo Gaudig admirer in Halberstadt after 1933 as well as his tragic death in 1939 and many unanswered questions, it seems worthwhile and instructive for a differentiated historiography of musical education to more closely work with case studies such as the reform pedagogue Fritz Vogt.

(Translation: Ruth Brusniak)

[41] VOGT, Schöpferischer Gesangunterricht, 1926 (ibid.), p. 14; VOGT, Neuste Wege, 1933 (ibid.), p. 15 (short version).

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

ZSUZSA BUZÁS, ÁGNES MARÓDI

Introduction

Improving music reading skills forms a central part of music education. It includes instrumental, vocal and solfege training. Music reading plays a special role in music learning in the sense that an adequate level of reading skills can be regarded as a prerequisite to all further learning. Music pedagogy methods and the improvement of music reading should build on analyzed data collected by reliable tools for educational measurement and accepted methods, similar to general reading. Although a great number of students learn music reading, only a few studies aim to examine the skill, its processes, strategies, development and its connections with singing and instrumental playing. Our online tests can provide opportunities for both modelling the music reading process and on the areas of the pedagogical practice in diagnostics and in evaluation.

It was the research carried out by Erős in 1993, which formed the basis for the definition of the model of basic musical skills. They explored the musical skills of children aged 10, 14 and 16 as well as university students, including music listening skills, communication, music reading and writing.

The longitudinal study conducted by Turmezeyné and Balogh in Hungary in 2009 was also a milestone in the field of music perception, singing, music reading and writing among 7-10-year-old children.[1] Technology-based assessment is a rapidly developing area, which can be extended to musical skills and provides new possibilities for diagnostic testing. The research of Asztalos and Csapó was the first attempt to develop an online test to examine music perception skills and their developmental trends among 7- to 12-year-old students in 2016.[2] However, we still lack data about the music reading skills of students aged between 10-14. Neither are there tests to assess their music reading skills.

In our study, one fundamental component of music literacy, i.e. music reading, has been explored**.** The purpose of our cross-sectional studies conducted on a national sample were to measure the success rate, the evaluation of music reading skills acquired from public and specialized music education based on the Kodály concept.

Zoltán Kodály’s music pedagogical concept

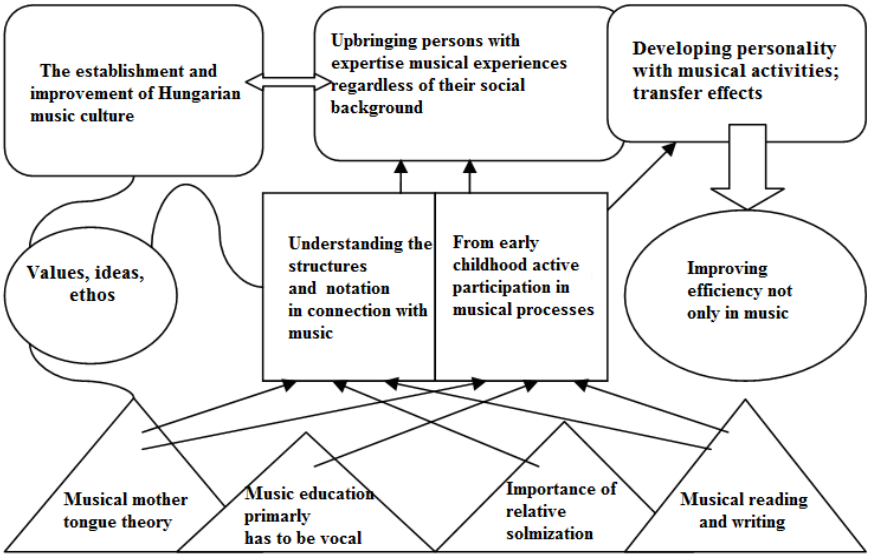
Music education in Hungary is based on the well-known Kodály concept. In order to enhance students’ reading skills, Zoltán Kodály composed a series of music reading materials which is currently used in all levels of music education. According to the Kodály concept, musical training should be an integral part of the general curriculum and music should not only be accessible to the elite, but for everyone.

[1] Erika TURMEZEYNÉ HELLER/László BALOGH, *Zenei tehetséggondozás és képességfejlesztés.* Kocka Kör Tehetséggondozó Kulturális Egyesület/Debrecen, Faculty of Central European Studies, Constantine the Philosopher University, Nyitra 2009.

[2] Kata ASZTALOS/Benő CSAPÓ, ‘Zenei képességek online diagnosztikai mérése’, in: Benő CSAPÓ/Anikó ZSOLNAI (Eds.), *Online diagnosztikus mérések az iskola kezdő szakaszában,* Oktatáskutató és Fejlesztő Intézet, Budapest 2015.

Gönczy created the hierarchical illustration of the main elements of Kodály concept following Ittzés, who highlighted four principles which define the essence of Kodály's ideas: 1) all children should receive music education; 2) the bases of the music education are the human voice and singing; 3) meeting with music should take place respecting the principles of value-orientation, and musical mother tongue means the guarantee for it; 4) the prerequisite of educating music experts is the acquisition of musical literacy (music reading and writing) with the use the relative solmization.[3] The application of the relative sol-fa syllables can serve as a memory aid for reading pitch. The listed principles can be interpreted in several categories, and with each other in a hierarchical relationship (Figure 1).

Fig. 1 – The hierarchical illustration of the main elements of the Kodály Concept (Gönczy, 2009)



Although the application of Kodály's ideas on music education in Hungary is rooted in Hungarian folk music, his concept is easily adaptable to the folk music of any other nation. Kodály promoted the teaching of general musicianship to both instrumental and solfege students.

In the 1960s, Zoltán Kodály encouraged a four-year, and multi-institutional type of study launched by Klára Kokas that systematically tracked children who regularly studied music in school effectiveness. The results showed a better outcome for children involved with music actvities in arithmetic, writing, and creative problem solving and in the area of movement in contrast with their peers in normal education.[4] This exploration in the musical education pointed out the transfer effects of the Kodály concept that proved that the regular musical activity results in a positive change in other non-designated areas of knowledge. The results imply that music education might have a possible compensatory effect in the development of creativity and the modification of the structure of intelligence. Correlations between creativity and intelligence also increase due to musical education, with regard to the relationships between personality and intellectual performance; the results suggest that high creativity is combined with emotional sensitivity and inner control in children exposed to more music, and they tend to mobilize energy and activity in the convergent tasks requiring more disciplined thought.

[3] László GÖNCZY, 'Kodály-koncepció: a megértés és alkalmazás nehézségei Magyarországon', in: *Magyar Pedagógia* 2009-109/2, p. 169–185.

[4] István BARKÓCZY/Csaba PLÉH, *Music makes a difference,* Petőfi Nyomda, Kecskemét 1982, p. 18–21.

Music literacy

Written language is a relatively recent cultural invention which came into existence some 5,000 years ago, but remained the privilege of only small proportion of the world population until a few hundred years ago. Almost 90% of all children can learn to read alphabetic as well as non-alphabetic scripts and write fluently without obvious problems.[5]

Music literacy, or *music reading comprehension* is traditionally defined as an acquired musical knowledge and a skill to translate notation into vocal sound (reading/singing) and sound into notation (notating/ writing). Both reading and notating skills are fundamental prerequisite for comprehensive musicianship. As reading, music reading is a highly complex activity on multiple levels, and the acquisition of reading literacy means to learn, use and perfect a corresponding set of highly interrelated operations, skills, and strategies. The most important period of their development is the first years of primary school. The acquisition of music reading is similar to that of reading, i.e. we learn, use and improve those interacting and related activities, skills and strategies that can be improved till adulthood.[6]

The term, functional music literacy, is defined by Jorgensen in 1981 and means the minimal level of musical skills which enables students to function with musical materials[7]. Functional reading literacy is generally seen as an enculturation process where literacy practices at school are designed, so that they resemble literacy events, practices, and authentic texts used for specific purposes in real-life contexts, emphasizing social interaction and collaborative construction of meaning.

The principal aim of music education is to develop functional musical literacy through solo or group (choir/chamber/orchestra) performances. The first step to functional music literacy is the development of an aural/oral vocabulary of tonal and rhythm patterns. Teachers should proceed through the tonal and rhythm lessons in parallel, preparing students for the discrete tonal- and rhythm-reading activities and the eventual synthesis of these patterns during melodic reading. However, sight-singing achievement is usually weak, only a few music programs address reading skills beyond the most prefunctory level.[8]

From a cognitive perspective, music reading requires several simultaneous processes including coding of visual information, motor responses and visual-motor integration[9]. Studies find that music reading achievement at a high level is determined by the speed of information processing and psychomotor speed. This means that the decoding ability and the motor response are important in music reading but the integration of these abilities may be the key to a successful execution. Studies on perception indicate that pitch information and timing information are processed separately and good rhythmic reading abilities have a high positive correlation with music reading.[10] There are no research studies at all that deal with other elements of a music score, such as dynamic or agogic and how these signs can affect music reading. Research is needed in the field of singing from a music score with text or singing polyphonic compositions.

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[5] Benő CSAPÓ/Valéria CSÉPE, *Tartalmi keretek az olvasás diagnosztikus értékeléséhez,* Nemzeti Tankönyvkiadó, Budapest 2012, p. 9–27.

[6] Wolfgang SCHNOTZ/Edit Katalin MOLNÁR, 'Az olvasás-szövegértés mérésének társadalmi és kulturális aspektusai', in: Benő CSAPÓ/Valéria CSÉPE (Eds.), *Tartalmi keretek az olvasás diagnosztikus értékeléséhez az első hat évfolyamon*, Nemzeti Tankönyvkiadó, Budapest 2012, p. 79–128.

[7] Estelle JORGENSEN, 'School Music Performance Programs and the Development of "Functional Musical Literacy", A Theoretical Model, in: *College Music Symposium*, 1981-21/1, p. 82–93.

[8] Don ESTER, *Sound Connections: A comprehensive approach to teaching music literacy,* Fishers, Educational Exclusives 2010.

[9] Helga GUDMUNDSDOTTIR, 'Advances in music reading research', in: *Music Education Research* 2010-12/4, p. 331–338.

[10] David ELLIOTT, 'The relationships among instrumental sight reading ability and seven selected predictor variables', in: *Journal of Research in Music Education,* 1982-30/1, p. 5–14.

Music reading as a reconstructive process that involves a number of sub-skills, one of which is the ability to recognize patterns and match them with a previously acquired vocabulary of musical concepts such as tonal and rhythmic patterns, high or low pitch, duple or triple meter, descending or ascending scale, neighboring tones or large leaps. Familiarity with such basic concepts develops a readiness in the learner for decoding music notation[11]. By the age of seven, children are able to reproduce complex rhythm patterns nearly as well as adult non-musicians.[12]

Essential step is the chunking process that allows students to organize and memorize a large number of vocabulary items, which can facilitate the music reading process. The principle behind Gordon's music learning theory, and the elements of the Kodály concept all support the idea that the building of tonal and rhythm vocabulary can be started with beginners through vocalization. The experience with the tonal and rhythmic vocabulary via singing would provide beginners with conceptual knowledge with which they can associate the symbols of music notation. The prerequisite of students' good reading comprehension is an adequate musical vocabulary. A curriculum for the improvement of vocabulary is considered well-structured if it can provide for the growth of students' musical vocabulary in various topics and fields.

Teaching reading strategies is also the task of the music teachers. With their help, students can become successful music readers. In music we can distinguish between music reading comprehension strategies that are also important to many musicians who consider themselves to be skilled readers. Reading comprehension and the richness of the vocabulary are related, which is true in the field of music reading as well. The prerequisite for reading comprehension is that the reader knows the meaning of 95% of the words in the text.

Sensitive periods of music training

The theory of *critical* or *sensitive period* originates from language acquisition[13]. According to him, some biological events related to language and hemispheric specialization can occur only at an early sensitive period. If language acquisition takes place at a specified and predetermined age, it can be easier and more effortless. After the critical period, i.e. at about the age of 10-12, it is more difficult to acquire a language. The closure is based on the stabilization of the cerebral hemispheres functional asymmetry, which would be in conjunction with the start of puberty. Instead of one single critical period, Pléh assumes that different ages exist for the different sub-systems of language acquisition as particularly sensitive periods.[14]

Certain musical skills are inherited, and some are acquired after birth. As students are born with different musical talents, skills or biological predisposition into different environments, they develop their innate capacities in different ways. Correlations were found between the size of the musicians' neurophysiological responses and the age of onset of music lessons, suggesting that a sensitive period for attaining the brain changes associated with musical expertise may end around ten years of age.[15]

The language has not a privileged status in the newborn brain, but rather that music enables us to acquire not only the musical conventions of our native culture, but also enables us to learn languages.[16]

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[11] Edwin GORDON, *The aural/visual experience of music literacy,* GIA Publications, Inc/Chicago 2004.

[12] Carolyn DRAKE, 'Reproduction of musical rhythms by children, adult musicians, and adult nonmusicians', in: *Perception and Psychophysics,* 1993-41, p. 642–656.

[13] Eric LENNEBERG, *Biological foundations of language*, Wiley, New York, 1976.

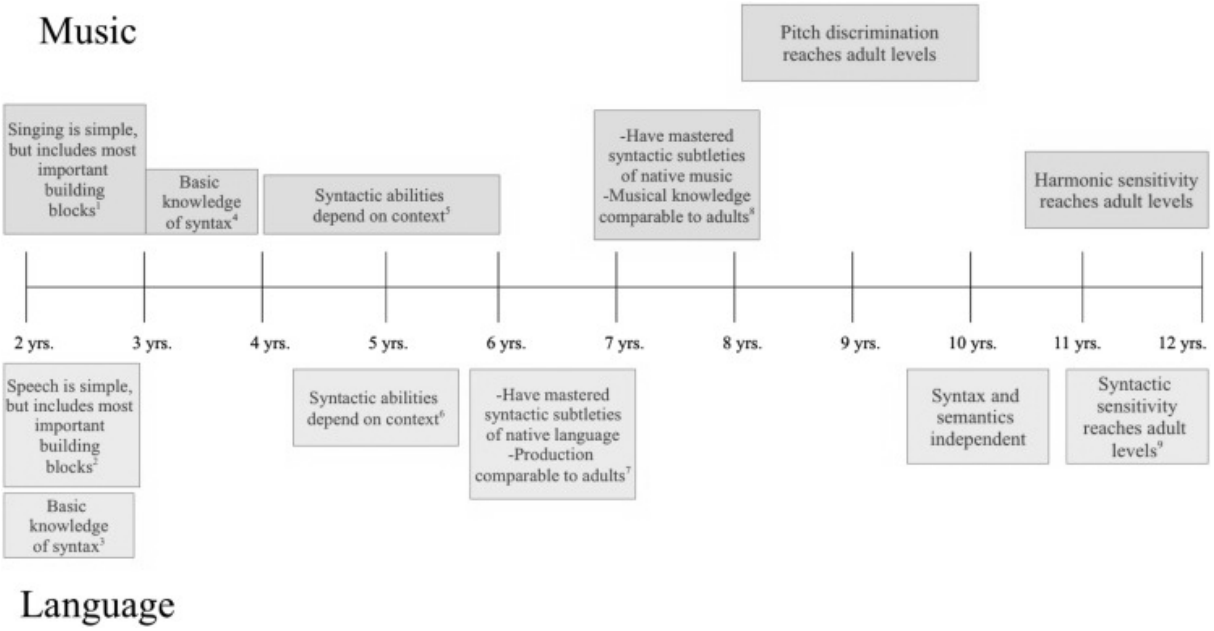
[14] Csaba PLÉH, *A mondatmegértés a magyar nyelvben,* Osiris, Budapest 1976.

[15] Laurer Trainor, 'Are there critical periods for musical development?' in: *Developmental Psychobiology,* 2005-46, p. 262–278.

[16] Anthony BRANDT et al., 'Music and Early Language Acquisition', in: *Frontiers in Psychology*, 2012-3, p. 327.

Without the ability to hear musically, no one would be able to learn language. The duration of acquiring musical skills is not slower than that of speech (Figure 2).
The acquisition of music and language is closely linked in the early period, and they develop in parallel. Due to developmental processes, speech is interpreted as a special type of music that fits into music systems.

Fig. 2 – The parallel development of music and language skills (Brandt et al., 2012)



Research on testing musical skills

Füller divided music tests into four basic standard musical test groups. We can distinguish musical ability or aptitude tests (Seashore, Drake, Gordon, Gaston, Bentley) and also achievement tests (Beach, Hutchinson, Allen, Knuth, Colwell, Wagner). Vocal and instrumental tests were constructed (Hildebrand, Mosher, Watkins-Farnum), and music preference tests were also developed (Hevner, Schoen, Kyme).[17]

The first test of musical skill on musical talent was designed by Seashore in 1919. However, it was revised and published several times, e.g. *Measures of Musical Talent* (*Seashore et al.*, 1960), where the norms are given for boys and girls between 10 and 22 years of age. The test contains six subtests; pitch discrimination, loudness discrimination, rhythm, sense of time, timbre discrimination and tonal memory. The Seashore test principally examines aural skills and the musical phenomena are presented without any musical context. Kwalwasser-Dykema's test (1930), designed for students aged between 10-22 shares similarities with Seashore's; however, music notational exercises were added. Arnold Bentley developed his *Measures of Musical Abilities* (1966), which appeared on LP records and was used in many schools in the United Kingdom. There were some negative remarks about the test; for example, it was said to be too simplistic to be able to test 7- and 14 year-olds objectively. Szende's most important theoretical objection to the test is that it is independent of any concrete goal of education.[18]

Over several decades Edwin E. Gordon developed musical tests which are still used in the United States. Gordon's Primary Measures of Music Audiation (1986) was designed for kindergarten children and 1st-3rd graders in primary schools. It comprises a tonal and a rhythmic

[17] Klaus FÜLLER, *Standardisierte Musikalitätstests*. Diesterweg, Frankfurt 1974.
[18] Ottó SZENDE, *Intervallic hearing: its nature and pedagogy,* Akadémiai Kiadó, Budapest 1977.

subtest with 40 pairs of tasks each, and children are asked to make a same/different judgment. Gordon Musical Aptitude Profile (*Gordon*, 1965) is designed for 10-18-year-old students.
It is made up of several subtests, e.g. tonal imagery (memory, harmony and tonal), rhythm imagery (tempo and metre), musical sensitivity (phrasing, balance and style). In the tonal imagery and rhythm imagery tests, the items consist of pairs of phrases, and students have to determine whether the items are the same or different. In the subtest of sensitivity, the pairs of phrases differ in terms of musical expression (phrasing), endings (balance) and tempo (style), and the pupils are asked to decide which the better of the two is. The strength of this test is that it has an excellent reliability (Cronbach's alpha of 0.9).

Music achievement tests, on the other hand, are dependent on the given educational system, since they test musical theoretical knowledge (names of sounds and rhythms, time signatures, music symbols, scales, and music history), as well. The common property of music achievement tests is that all of them test skills related to notation.

Gordon's *Iowa Tests of Music Literacy* (1991) includes a *Rhythmic Concepts* division with three subtests. In *Audiation/ Listening*, the participants discriminate between patterns in which beats are subdivided into duplets and triplets. *Audiation/ Reading* requires determining whether aural patterns match notated patterns. The *Audiation/ Writing* section requires filling in noteheads, flags and rests to make a notated pattern match an aurally presented pattern.

The test developed by Erős in 1993 examines musical perception, singing ability and skills related to music notation. It has a great significance, because unlike other popular music tests, it focuses on students' singing, music reading and writing skills between the ages of 10 and 22. The test battery contains 61 items listed in 14 subtests. The measured musical skills are defined as basic musical skills. Reading skills are tested by comparing and reproducing musical notation. In the research of Asztalos and Csapó the music ability test was administered through an online assessment platform. The sample consists of 155 students from a music primary school and 498 students from non-music schools. The reliability of the test was excellent with a Cronbach's alpha of 0.917. The age group results show that musical abilities develop most dynamically during the first school years. In their research, they used visual connection tasks to examine the basic ability of music reading and writing, the relationship between the acoustic input and visual signs. They found that the performance of students from music primary schools was significantly better than that of regular primary school students. The reason for that is that music reading and notation have an important role in music school curricula as early as in the first few years.[19]

Goals and research questions of the empirical research

The aim of our study was to analyze students' music reading skills on the basis of Zoltán Kodály's philosophy of music education and to develop and test technology-based assessments to measure music reading skills. The musical tests were developed to measure the disciplinary dimension of music reading among upper graders in public and music schools. In the research, the explicit knowledge of the rhythmic and melodic elements, dynamic and tempo signs and musical forms were examined.

Generation Z, unlike the previous student populations, can have different habits, which is the reason why students' music skills were tested with technology-based methods and tools. The data was recorded on the eDia platform. 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). The unique feedback system can give information to the students and their teachers about the test results. Our research can help to give more detailed information about the music reading skills of pupils, with the use of an objective measurement tool the quality of music education can be improved. Our research questions were the followings, (1) can online testing of music reading skills be implemented in general school settings, (2) what is the level of 10-14 year old students' music reading skills, (3) what is the relationship between the students' achievement in music reading and the background variables, (4) do visual-spatial skills correlate with music reading skills, (5) what are the differences between the results of students in different school type, (6)Is gender a factor in the performance of the music reading test?

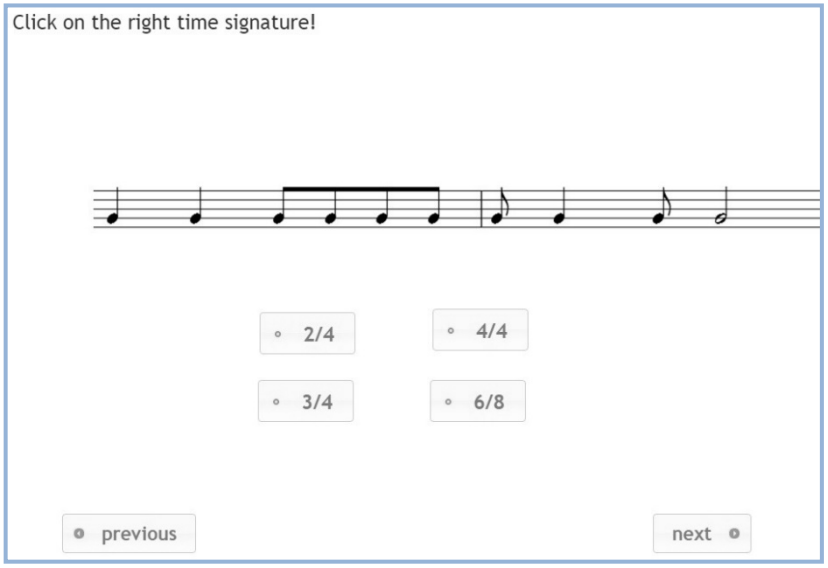
[19] Kata ASZTALOS/Benő CSAPÓ, 'Zenei képességek online diagnosztikai mérése'. in: Benő CSAPÓ/Anikó ZSOLNAI (Eds.), *Online diagnosztikus mérések az iskola kezdő szakaszában,* Oktatáskutató és Fejlesztő Intézet, Budapest 2015.

The methods of the empirical research

In our online research we tested the music reading skills of students who are specialized in music and also those of mainstream school students. Two online music test versions were developed on the eDia platform to measure students' music reading performances. The first pilot test in music schools was in the fall of 2015 (N=107). The online pilot test was followed by large sample measurements in Hungarian music schools in January, 2016 (N=160). We conducted our pilot studies in two primary schools in Szeged (N=107). Having piloted the online test, a large-scale measurement was conducted in primary schools across Hungary in January 2016. The sample consists of 10-14 year old students (N=651) from eight mainstream schools.

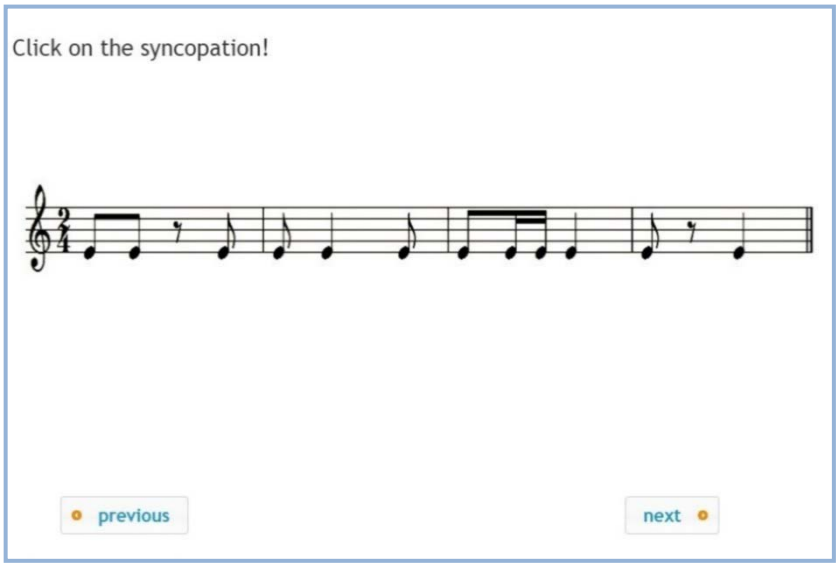
The task structure of two online test versions reflects the components of music education in a varied way. The different areas of music reading skills were covered by the following subtests: rhythm reading (including simple meters, the symmetrically compound meters, and some rhythm values and patterns), melody reading (including different musical notation systems, recognition of melodic patterns, such as intervals, scales, triads or musical signs). Melody and rhythm reading with soundtracks were also integrated. Tasks with timbre and dynamic reading (signs and concepts), music reading from different notation systems, such as letter notations or hand signs were explored. Our test designed for music school students contained 55 closed items. A similar assessment form containing 35 items was developed for mainstream school students. Our online test contained an appendix of three map reading tasks exploring students' spatial abilities, because it was hypothesized that visual/ spatial orientation is related to music reading skills. In the meter discrimination tasks, students had to decide which of the given time signatures fits to the rhythm sample (Figure 3).

Fig. 3 – Example of a rhythmic exercise



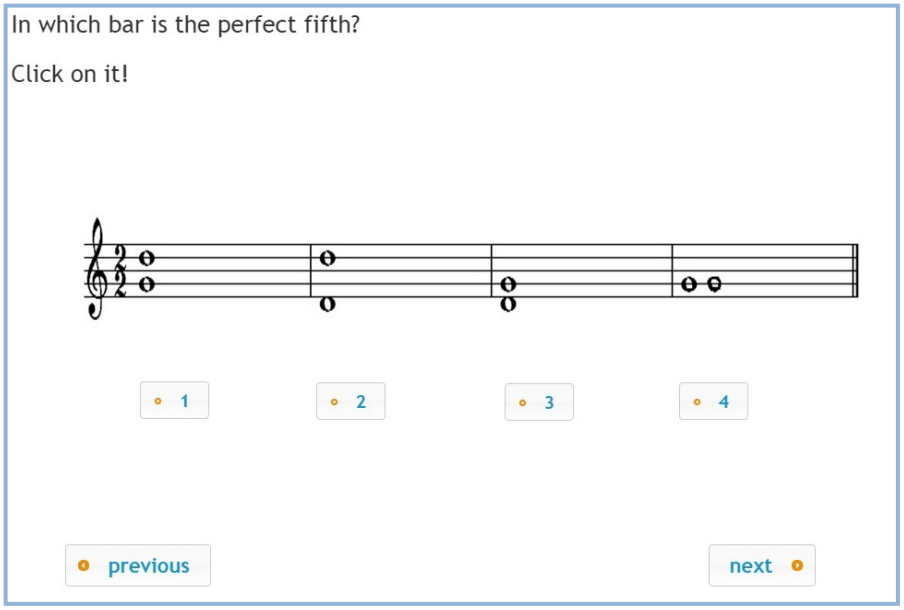
Students were asked to discriminate a few rhythmic patterns, such as syncopation, Lombardic rhythm or different types of musical rests that are contained in a four or eight bar period (Figure 4).

Fig. 4 – Example of rhythmic pattern identification



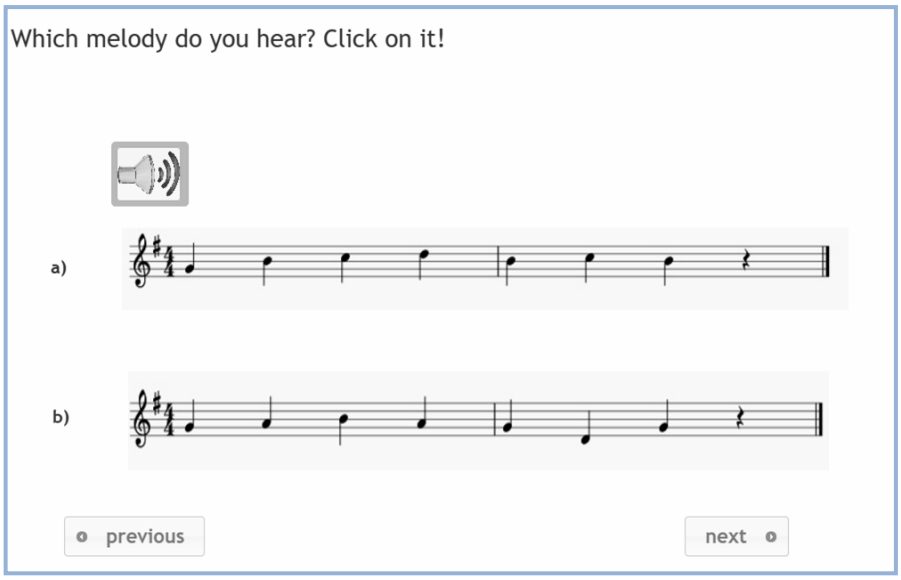
We asked students to identify the basic kinds of intervals, scales, chords, such as major, minor, diminished or augmented. As the basis of polyphonic hearing and interpretation, the perception of harmonies requires multimodal musical thinking (Figure 5).

Fig. 5 – Example of an interval exercise



The ability to perceive the connection between the visual and the auditory modality determines the development of music reading and writing. In our tasks participants had to choose one of two musical examples that fit the melody or rhythmic soundtrack being heard (Figure 6).

Fig. 6 – Example of an exercise with soundtrack



To gather contextual information, students were asked to respond to the background questionnaire that took 15 to 20 minutes to complete after the online music reading tests. The questionnaires contained 36 questions for students to investigate the relationship between music reading skills and several background variables. We were asking students about the music reading test itself, their school results, social backgrounds, attitudes towards different music lessons, singing and reading, concert experiences and future musical plans. We also investigated metacognitive strategies and included questions relating to technology, especially the internet. In our survey we gathered information about students' access to a computer at home, attitudes towards using a computer, and the frequency of computer usage.

Results

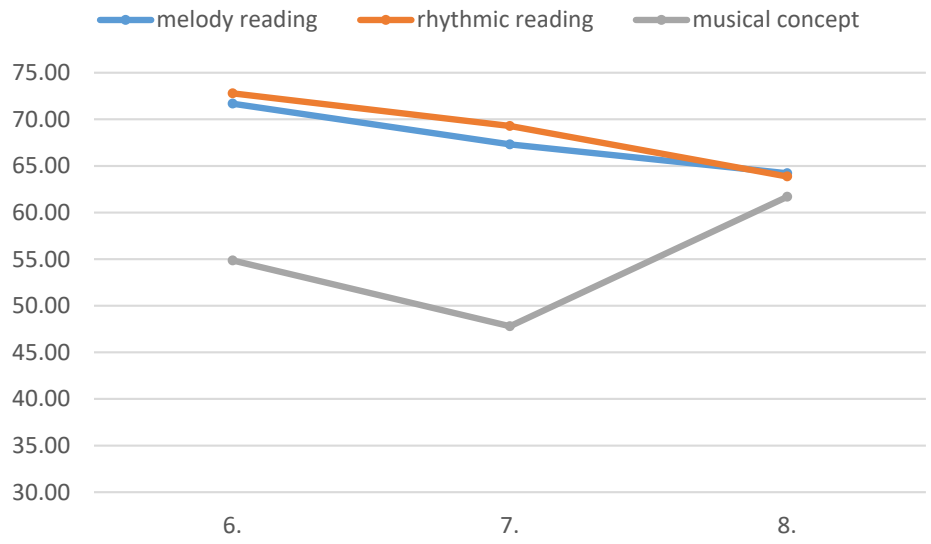
The online platform made data collection accurate, and it proved to be suitable for data recording, processing and was easy-to use for the participating students. On the basis of the results, it can conclude that the online testing of music reading skills can be implemented in general school settings. The reliability of the test battery for music school students was good (Cronbach's alpha=0.832). The music reading test matches the skill level of the grades tested in music schools. Music students' achievement was 76.69% with a standard deviation of 12.35. We found that the rhythm reading subtest was easier for the students than the melodic reading subtest. There were no significant differencies between the music reading performances of the consecutive grades. However, significant difference was found in the music reading achievement between grade six and grade eight ($F=4.206$, $p=0.007$) Therefore, the students' music reading skills show an improvement between these grades. In Table 1 the descriptive statistics of the subtests are presented.

Table 1 – Descriptive statistics of the music reading test of music school students

		Grade 5	*Grade 6*	*Grade 7*	*Grade 8*	*F*	*Sign.*
Rhythm reading	M	80.74	76.89	81.74	85.57	2.03	n.s.
	SD	16.03	16.39	16.40	16,42		
Melody reading	M	82.37	80.89	82.84	85.92	0.99	n.s.
	SD	15,60	12.94	13.25	13.57		
Aural skills	M	60.00	57.67	62.11	71.43	4.89	p<0.01
	SD	20.41	16.59	17.73	15.86		
Music concepts	M	68.650	70.23	79.47	85.71	4.782	p<0.01
	SD	28.496	30.76	18.88	17.82		
Visual/ spatial	M	53.70	55.04	65.79	69.84	2.92	n.s.
	SD	34.06	30.76	28.46	24.20		

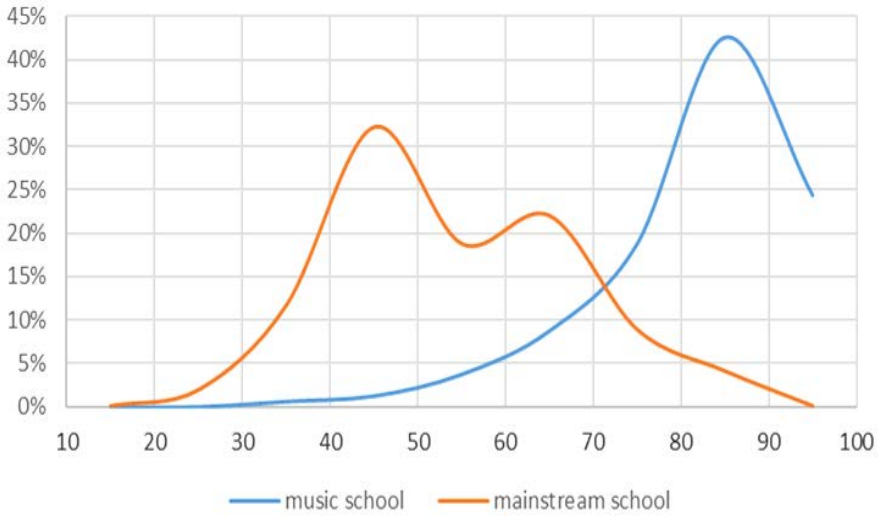
Mainstream school students' mean performance on the music reading test was 54.84% with a standard deviation of 18.65. There were no significant differences between the four grades. The knowledge of sol-fa hand signs had a high performance (81%). Tasks in connection with timbre (29%) and dynamic reading got the lowest average (34%). Students' performances in the subtest performed in Figure 7.

Fig. 7 – The development in the different types of the music reading of mainstream school students by grade (%p)



35 items were part of both version of the music reading tests in the two school types. The core test was filled by 811 10-14 year-old students. The distribution curves of the core test of the music reading tests in the two school types were examined. It is obvious that these tasks were easier for the music school students, and more difficult for the primary school students. 67% of the music school students performed better than 85%, while only 4% of the primary school students managed to do so. The music school students' distribution curve is located more to the right of the mean, so the music reading test with only these 35 items proved to be easy for them, and cannot differentiate properly (Figure 8). Mainstream school multimodal distribution falls to the left that means the test was difficult for them. 63% of them had poorer achievement than 50%.

Fig. 8 – The distribution of music reading performance of the two school types (%p)



We compared the results of the music reading core test between the different types of schools. We found significant differences in each grade (Table 2).

Table 2 – Differences in the achievement of music reading test in the two types of schools by grade

Grade	*Mainstream school*		*Music school*		*T-test*	
	M	SD	M	SD	t	p
5	55.19	17.16	79.65	13.83	13.837	<0.001
6	52.33	17.59	78.25	11.81	11.889	<0.001
7	55.89	20.09	81.81	11.37	11.378	<0.001
8	55.49	19.57	85.08	10.74	10.741	<0.001
Total	54.84	18.65	81.21	12.14	12.147	<0.001

When we compared the results of the map reading test, significant differences were found each grade, as well.

The influence of background variables on students' performance

The relationship between the music reading skills and the background variables was analyzed. Moderate and strong correlations were found between music reading achievement and most of the academic subjects (Hungarian literature, grammar, mathematics, biology, history and English); however, it does not show any correlations with the grades in music. Therefore, the grades in music do not reflect the components of music reading. There are correlations between some components of functional music literacy (the attitudes towards choir or solo performances) and the music reading achievement.

Several studies reveal that there is a correlation between the achievement of students in schools and their motivation. We found correlations between the students' attitude toward some activities of the solfege lesson and their achievement in rhythm reading ($r=0.286$, $p<0.01$), attitude toward singing ($r=0.237$, $p<0.01$) and between students' achievement and their attitude towards listening activities ($r=0.245$, $p<0.01$). A positive attitude towards singing correlates with music reading achievement ($r=0.305$, $p<0.01$), which accounts for 9.3% of variance in the music reading achievement. It also correlates with the achievement of the rhythm reading subtest ($r=0.204$, $p<0.05$), the melody reading subtest ($r=0.274$, $p<0.01$) and with the musical signs and concepts subtest ($r=0.177$, $p<0.026$).

We collected data about the students' achievement in the prior school year with the help of a background questionnaire. The students' school performance is represented by grade. No correlations were found between the students' grades in music and their music reading test achievement. Thus, the grade in music does not reflect the level of music reading skills, although music reading is one of the fundamental concepts of the Kodály concept. Most of the correlations were found with the grades of literature, grammar, biology, art, behavior, or self-discipline (Table 3). Strong positive correlations can be observed between the music reading achievements and the grades in English. This relationship may be accounted for by phoneme awareness, intonation, and listening skills that are crucial factors in language and music learning, as well. These results correspond to the literature, which claims that music has positive transfer effects on students' cognitive, metacognitive and affective skills. It is interesting to note that grades in PE also correlate with music, which has a positive effect on physical well-being.

Table 3 – Correlations between students' test performance and academic achievement

Subject	*Grade 5*	*Grade 6*	*Grade 7*	*Grade 8*
Literature	0.132	0.446*	0.101	0.105
Grammar	0.028	0.476*	0.726**	0.632**
Maths	0.149	0.439*	0.289	0.616**
History	0.216	0.466*	0.654*	0.682**
English	0.151	0.569**	0.507**	0.632**
Biology	-	0.523*	0.552**	0.511**
Physics	-	0.115	0.333*	0.441*
Chemistry	-	-	0.261	0.586**
Geography	-	0.231	0.680**	0.539**
Music	-	0.069	0.067	0.241
Art	0.011	0.499*	0.321*	0.327
PE	0.044	0.338*	0.371*	0.384*
IT	-	0.344*	0.165	0.042
Behaviour	0.065	0.492*	0.494*	0.311*
Diligence	0.159	0.437*	0.723**	0.577**

Note: *=p<0.05; **=p<0.01

Music school students study different musical subjects. In grade 6, the grades in every musical subject correlate with the achievement of the music reading test, whereas grades in solfege do not show correlation with test achievement in grades 5 and 8. So it seems that the grades in solfege do not reflect the level of students' reading skills. Correlations were found between the solfege and orchestra grades of the students and their achievement in the music reading test (Table 4).

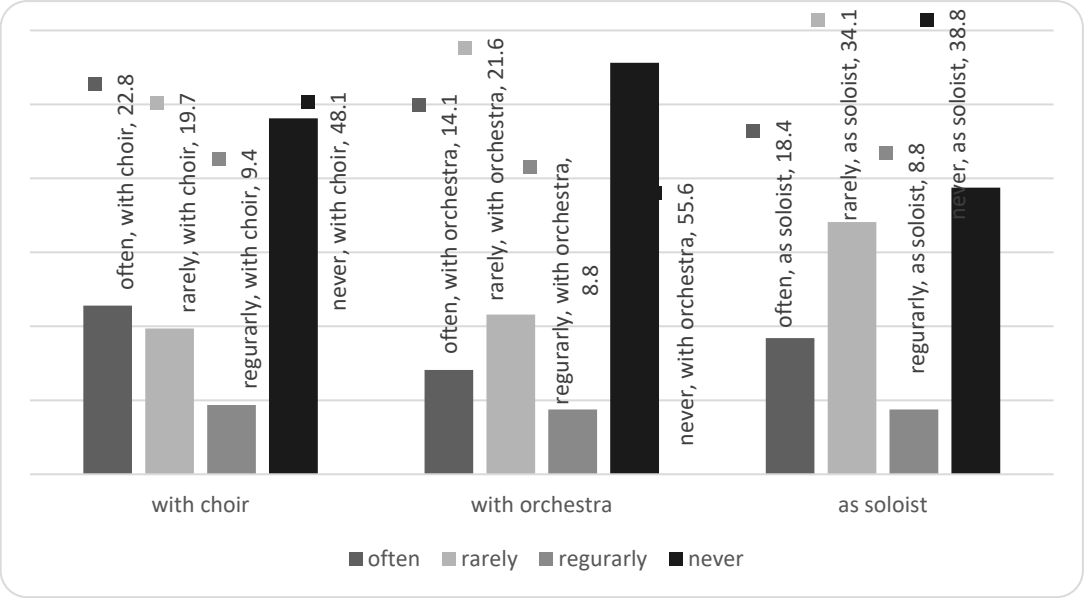
Table 4 – Correlations between students' achievement and music school subjects

Music school subject	*Grade 5*	*Grade 6*	*Grade 7*	*Grade 8*
Solfege	0.275	0.451*	0.381*	0.192
Music history	0.146	0.724*	0.801**	0.085
Instrument	-	0.396*	0.205	0.122
Orchestra	-	0.734**		-

Note: *p<0.05; **p<0.01

27% of the students sing in a choir, while 37% of them are members of different orchestras. Students were asked how often they give a performance with an orchestra, a choir, or alone as a soloist. Most of the music school students (34.1%) perform at concerts as soloist. More than half of them have never played in an orchestra. Figure 9 shows the frequencies of different types of performances. The rhythm reading subtest correlates with performing in a choir (r=0.226, p<0.05).

Fig. 9 – Means of different types of performances (%p)



It was also asked how much experience the music students have with performing, and if they liked to perform individually or in different music groups – a five-point Likert scale was used. More than 20 percent of the students agreed that they liked to perform very much, whereas approximately the half of them had never performed. The most popular performing activity among music school students is singing in a choir. Weak correlations were found between the attitudes towards two performing activities (singing in a choir and performing, as a soloist) and the music reading test achievement (Table 5).

Table 5 – Correlations among attitudes towards performing and music reading achievement

	Attitude towards performance with a choir	*Attitude towards performance with an orchestra*	*Attitude towards performance as a soloist*
Music reading achievement	0.214**	0.074	0.210**

Note: **p<0.01

Weak correlations were also found between rhythm reading subtest and students' attitude towards performing in a choir (r=0.236, p<0.05), and performing with an orchestra (r=0.176, p<0.05) and performing as a soloist (r=0.233, p<0.05). Music reading achievement does not depend on maternal education or on the socio-economic status. In the sample of the music school students, gender differences are not related to the music reading achievement. However, our expectations that the girls' results are significantly better than those of the boys in each mainstream school grade were justified. There is a difference between the results of girls and boys in favor of the girls.

Summary

Our online tests require the direct application of music reading skills in a realistic context, thereby providing a valid and instructive measurement. The findings of this research can provide information for the educational system about how familiar students are with the components of music reading. They can further support the teaching of music reading and reading strategies as a curricular objective and the development of detailed curricula. Our researches were novel in the field of digital technology. It was demonstrated that the procedure is suitable for a large-scale assessment of music reading skills. Moreover, the online test proved to be a time and cost efficient objective measurement.

The research investigated the music reading skills of students in the upper grades. Further research can involve the online assessment of students' strategy use utilizing the method of eye-tracking. This further research could serve as a basis for developing training programs of music reading comprehension. Further research can also include the investigation of the effect of beliefs and strategy use on reading comprehension, involving the motivational characteristics of students.

In music education the text is the score. Textual-analyses are needed in the field of music on the basis of linguistic researches in order to enhance student's reading skills. Besides the diagnostic evaluation, the online system can provide a great opportunity for the development. We aim to create programs that can provide music reading exercises in an adaptive way.

The assessment of general reading skills, including reading as a tool, is a central issue in most international system-wide surveys. Extending the online music reading testing across different cities in 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 as well which was used to test the music reading skills of primary school students in Luxembourg on the eDia platform. Assessment is an essential component of music teaching and the learning process. With the help of a valid, reliable, and individualized assessment, students are able to develop important musical skills and move closer to reaching the ultimate goal of music literacy instruction: independent musicianship.

Judgements of the worth or worthlessness of music and their role in music education since Kestenberg and Kodály

ANDREAS ESCHEN

> *Die schönsten Bilder, die schwellendsten Töne gruppieren, lösen sich auf. Nur eines bleibt: eine unendliche Schönheit, die aus einer Form in die andere tritt, ewig aufgeblättert, verändert. Man kann sie freilich nicht immer festhalten und in Museen stellen und auf Noten ziehen, und dann alt und jung herbeirufen und die Buben und Alten darüber radotieren und sich entzücken lassen. Man muß die Menschheit lieben, um in das eigentümliche Wesen jedes einzudringen; es darf einem keiner zu gering, keiner zu häßlich sein, erst dann kann man sie verstehen; das unbedeutende Gesicht macht einen tiefern Eindruck als die bloße Empfindung des Schönen, und man kann die die Gestalten aus sich heraustreten lassen, ohne etwas vom Äußeren hinein zu kopieren, wo einem keine Leben, keine Muskeln, kein Puls entgegenschwillt und pocht*.[1]

If you want to develop large-scale music education programmes and implement them in society, you need more than just convincing ideas. You also need to be firmly convinced of the value of music as such. In the case of Kestenberg and Kodály, musical value judgements are fundamental. And because music education aims to initiate processes and create changes, judgements about the *negative* value of music are equally fundamental.

Kodály writes: Millions are condemned to musical illiteracy, falling prey to the poorest of music. […] Bad taste continues to spread in leaps and bounds. In art this is far less innocent than in for example, clothes. A person with a bad taste in clothes, does not necessarily endanger their health, but bad taste in art is a veritable sickness of the soul. It seals the soul off from contact with masterpieces and from the life-giving nourishment emanating from them without which the soul wastes away or becomes stunted, and the whole character of the man is branded with a peculiar mark.[2]

Kestenberg even adopts the phrase “dirt and trash”,[3] which was common terminology within the political discourse of the day. Usually, this phrase was used of books and films, but Kestenberg applied it to music.[4]

“Ladies and gentlemen, this is something that must be said, and we must be the ones to say it: […] a monstrous musical epidemic, a flood of musical dirt and trash is being unleashed on our

[1] Georg Büchner, Lenz, Berlin,1958, p. 95

[2] Zoltan KODALY, *Children's choirs* [1929], in: Ferenc BÓNIS (Ed.), *The selected Writings of Zoltan Kodaly*, Budapest 1974, p. 119–120.

[3] Cf. Hannah Milena KLUGE, ‘„dem musikalischen Schmutz ungeschützt preisgegeben.“ Musik und Jugendschutz – ein historisches Streiflicht’, in: Diskussion Musikpädagogik*’,* Vol. 75, Hamburg 2017, p. 37–42.

[4] Kaspar MAASE, ‘Die Grenzen der Empörung gegen populäre Musik. Fakten und Vermutungen’, in: Fernand HÖRNER (Ed.), *Kulturkritik und das Populäre in der Musik* (= Michael Fischer im Auftrag des Zentrums für Populäre Kultur und Musik der Universität Freiburg und Nils Grosch im Auftrag der Universität Salzburg (Eds).*Populäre Kultur und Musik*, Vol. 18), Münster, New York 2016, p. 33–51.

nation, triggered specifically by the technical instruments." Nevertheless, Kestenberg was not in favour of prohibitions: "I do not believe that we can regulate away the danger of jazz."[5]
Kestenberg probably even thought it would be strategically useful to participate in a discussion about musical values and invoke the "dirt and trash" concept. However, the premiere of Bartók's *Miraculous Mandarin* illustrates the problems inherent in this approach. The work caused controversy for two reasons: because it was far too dissonant for the tastes of the day and because the plot involved issues such as crime and prostitution. The premiere unleashed a theatre scandal in Cologne, and subsequent performances were banned by the mayor.[6] This scandal came at exactly the right moment to fuel a debate which, not long afterwards, resulted in the passing of a law against dirt and trash. (Incidentally, the name of the mayor of Cologne was Konrad Adenauer.)

It must be noted that Kestenberg was an important promoter of New Music and that nothing was further from his mind than censorship. Moreover, Kestenberg was unhappy not only with jazz and the music played in cafés and the cinema, but also with the vanity of the concert scene – and especially with the superficial nature of the sort of virtuosity that erased the spiritual substance of the music. And in my view, only someone who wanted to provide a better alternative to the most widespread types of music would have been motivated to become involved in cultural policies.

I have issues with many of the value judgements about bad music. Every such judgement is also a judgement about people: people with inadequate education; people belonging to a socially ostracised group; young people; people belonging to a foreign culture or ethnicity – to name only a few. In recent history, such negative value judgements have often been related to social prejudice, and we should learn from this inglorious history.

I should now like to show that the condemnatory judgements that dominated music education in Germany in the fifties and sixties were strongly influenced by ideology. And not only that: they were strikingly ineffective. Pop music caught on with the younger generation and ultimately came to dominate the musical tastes of all generations in Germany. Bit by bit, music teaching began to include jazz, rock, and pop in the curriculum in various ways. Today, these genres play an important role at German schools. In the second part of my remarks I should like to show how the rejection of this kind of music gradually gave way to a rejection of traditional value judgements. In this process of re-evaluation, I believe that some important questions were left unanswered. For this reason, I will conclude by returning to Kestenberg and exploring whether his concepts can offer inspiration for the situation we are facing today.

According to its own ideological self-perception, school music education in the fifties and early sixties seemed to be facing an enormous challenge: The general consensus was that its task was to fight against a massive process of dissolution and a general decline of cultural and social values. It looked as though valuable music was under threat from all sides. And this made the task of the music educators seem all the more important.

> *If, therefore, our journey is marked by symptoms of decline at every turn, these should unleash our powers of resolve to lead us on the path of convalescence towards a new future. Wreckage and creative deformation, although negative, are the fruitful soil on which we can build the positive and the new.*[7]

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[5] Leo KESTENBERG, '*Krisen im Musikleben der Gegenwart'* [1930], in: Ulrich Mahlert (Ed.), *Leo Kestenberg: Gesammelte Schriften* Bd. 2.1 (= Wilfried GRUHN, et al. (Eds.)),Freiburg, Berlin, Wien, 2012, p. 398–399.

[6] Wolfgang LEMPFRIED, *Skandal und Provokation in der Musik. (4) Der Skandal als Politikum*, on the Internet page <http://www.koelnklavier.de/texte/varia/skandal_4.html> (10.2017).
Annette VON WANGENHEIM, *Béla Bartók. Der Wunderbare Mandarin. Von der Pantomime zum Tanztheater*. (= Die Tanzarchiv Reihe, Vol. 21), Overath-Immekeppel 1985.

[7] Udo DAMMERT, 'Musikalische Bildungsarbeit jenseits des Konzertsaals', in: *Musik im Unterricht* 7-8/46, Mainz 1955, p. 206.

What were the symptoms of decay these educators were talking about? A joint appeal issued by almost all the major music associations bemoaned the "plight of music education and the cultivation of music in Germany":[8]

> *The result is the degeneration of good taste that is expressed in a preference for the superficial effects of melody and "mood music". An unsophisticated listener who experiences music as nothing but background noise instead of truly experiencing it has no yardstick for the worth or worthlessness of what he hears. In fact, he no longer listens properly at all and is no longer capable of evaluating what he hears.*
> *The disastrous effects of acoustic overload are already making themselves evident in adolescents and young people: Their interest in subtle and delicate auditory stimuli is dying.*
> *Like an opium addict, the abused ear demands ever more sound, ever new stimuli, ever more instruments, ever more complicated combinations of sounds, ever more involved rhythms*.[9]
> *Interest in active music making is fading. Choirs look in vain for new blood; people no longer seek collection in communal singing, only distraction in the hit parade.*
> *Anyone who cares about the mental and spiritual health of our nation cannot turn a blind eye to the dangers that threaten our musical life and the character of the German people as a musical nation. Top-class performances at music festivals, concerts, the opera, and on the radio should not blind us to the fact that the cramped confines of the home, the distractions of mass entertainments, the superficialisation of our philosophies of life, and the misuse of the radio are on the point of obliterating singing and music making among broad sectors of the population in villages and towns, in the family, among young people, and at schools.*[10]

Here specific experiences with the decline in home music-making and low levels of involvement in choirs enter an uneasy alliance with ideologically driven cultural criticism. The phrase "the mental and spiritual health of our nation" echoes the metaphors of Nazi propaganda. The concept of "mass entertainments" (and, elsewhere, "the taste of the masses") is a sign of the insoluble contradiction in which the music expert is trapped: between the pride of membership in an elite and the pain of loneliness. And the culture critics agree that the development is "disastrous".

Interestingly enough, this text is missing one central topos: there is no criticism of popular music on the grounds of its simplicity. This is connected with one of the special characteristics of school music education. Inspired by the German youth music movement, music education was significantly influenced by the concept of "artistic education", which placed the focus of music education in schools on singing folk songs. Against this yardstick it was impossible to dismiss hits and dance music as too simplistic. Rather, they were perceived as "overwrought" compared to the natural simplicity of folk music.

The value judgements about popular music focus on an entire complex of developments that were perceived as negative: For one thing, the media: in those days, this meant mainly radios and record players. Secondly, commercialism: the dominance of the material compared to traditional intellectual values. Thirdly, the cultural influence of America. Fourthly, jazz: a kind of music that was disparaged partly for racist reasons, but not exclusively so.

> *Even the great artificiality of the jazz arrangers is no help. The musical ideas remain shallow.*[11] *One must be able to analyse this and show that it really is a dissolution, the decay and subversion of that which the peoples of Europe in their artistic sensitivity*

[8] ARBEITSGEMEINSCHAFT FÜR MUSIKERZIEHUNG UND MUSIKPFLEGE; *Zur Notlage der Musikerziehung und Musikpflege. Ein Aufruf,* Berlin-Charlottenburg 1953.
[9] Ibid. p. 258.
[10] Ibid. p. 257.
[11] Richard WOLFRAM, 'Modern tanzen', in: *Junge Musik* 3/1, Wolfenbüttel 1952, p. 12.

> *spent centuries developing into the full bloom of their culture and music. Judgements based only on personal taste – such as that one simply doesn't like jazz music – are not enough. Someone else who has got used to this music might well like it. I can only make someone like this understand that all our best musical minds consider it an offence against good taste if he learns to appreciate* why *we consider this music to be bad*.[12]

This last quote indicates a shift in position: Criticism of jazz must be incorporated into music teaching. In other words, schools are now discussing popular music.

This is the beginning of a long journey for music education. The story has been frequently told, so I can confine myself to a summary here. Let me begin with a remark about terminology: When we use the generalising term "popular music" here, what we actually mean is a wealth of different musics.

Only an outside perspective could create the impression that we are dealing with one single genre of music that was sometimes referred to as "entertainment music" (as opposed to "art music"), sometimes described as "dance and entertainment music", sometimes associated with jazz, and which later became known as "popular music".

These external labels do work – but only if we don't try to read them as essentialist statements about the musical styles they refer to.

Discussions of popular music in music education begin, as we have seen, with the motivation to criticise and warn against this kind of music.

> *It's no use to pretend that pop music doesn't exist, nor to try to eradicate it and make pupils lose interest in it. The only solution is to school their powers of judgement and evaluative discernment, so that pop is kept in its place and prevented from becoming a musical way of life*.[13]

Or, to quote Alexander Sydow: Although jazz is infiltrating school music education, this infiltration "has the long-term effect of immunising the pupils".[14]

This also becomes the goal of state curricula. The aim is to foster the critical discernment of the pupils. Music education must "assist in the acquisition of reliable measures of value; in doing so, we must not shy away from engaging with contemporary forms of entertainment music (including jazz). A knowledge of the lives and the work of the great masters is crucially important. […] thus we can prevent him from falling away during puberty and seeking "his" music in primitive, affective sounds or empty background noise." [15]

But what are the criteria that will enable pupils to critically evaluate different musical genres? One of the earliest and most comprehensive texts on this subject was written by Hermann Rauhe. He had previously covered jazz in a series of thirty lessons – with good results for general music education. Additionally – and this is relevant for our present discussion – what he wanted to achieve was "that the 'magic' would exercise its fascinating influence only for as long as one has failed to

[12] Ibid. p. 13.

[13] Norbert SCHNEIDER, 'Untersuchungen zum Wertproblem im Bereich der Musik, aufgezeigt am Beispiel: Volkslied und Schlager', in: Egon Kraus (Ed.), *Musikerziehung in der Schule. Vorträge der 1. Bundes-Schulmusikwoche Mainz 1955*., Mainz 1956, p. 243–254.

[14] Alexander SYDOW, 'Jazz und Schule. Ein Beitrag zur grundsätzlichen Haltung des Musikerziehers', in: *Musik im Unterricht,*1/48*,* Mainz 1957, p. 12.

[15] An early example are the *Bildungspläne für die allgemeinbildenden Schulen im Lande Hessen*" from 1957, cf. Günther NOLL, *Lehrpläne und Richtlinien für den schulischen Musikunterricht in Deutschland vom Beginn des 19. Jahrhunderts bis in die Gegenwart,* (= Sigrid Abel-Struth (Ed.), Musikpädagogik. Forschung und Lehre, Vol. 3), Mainz 1975, p. 189. – Kaiser and Nolte give an almost satirical interpretation of a properly aligned *Lehrplan* in Nordrhein-Westfalen from 1973. Cf. Hermann J. KAISER/Eckard NOLTE, *Musikdidaktik. Sachverhalte – Argumente – Begründungen. Ein Lese- und Arbeitsbuch.* Mainz, London, New York, Tokio 1989, p. 93–94.

identify the reason for its effect – the 'trick'.[16] It is interesting to note how surprised (not to say disappointed) the pupils are that the typical rhythmic jazz effects they admire so much are fundamentally based on very simple phenomena which (at least intellectually) are very easy to grasp."[17]

Rauhe compares bebop harmonies with the prelude to *Tristan* to show how jazz is deficient in voice leading and changes in chord position and how primitive it is in comparison with Wagner.[18] This is a questionable argument: Imagine if he had compared the harmonies of *Tristan* to a Mozart symphony. In any case, the argument doesn't work, because the jazz chords themselves are not primitive at all.

But instead of acknowledging them as signs of musical complexity, he describes them as indicating "a general tendency towards the vague and the blurred",[19] which he calls a symptom of "an adolescent character".[20] Rauhe sums it up as follows: "Thus we have achieved our intention of educating the pupil away from passive consumption of nebulous sounds and leading him to be an active, critically evaluating, clearly discerning listener.

Perhaps we have even managed, as music educators, to lead the pupil from the nebulous world of his feelings to an open avowal of a more clearly delineated, unambiguous mental attitude."[21] Incidentally, during this period Rauhe wrote about rock music: "We deliberately exclude fashionable 'insanities' such as rock 'n' roll etc."[22] Later he commented on pop songs, in which he observed a "shift in focus from musical substance to its so-called 'packaging', that is, to an emphasis on sound. We have to make the pupils aware of these cunningly illusory strategies of arrangement and recording technology, which are the crucial elements of all entertainment music, so that they are able to recognise them for what they are worth – or more accurately for their lack of worth – and understand how they work." In this way, Rauhe believes, the pupils will be able to escape "the harmful, unconscious emotional influence of this music."[23]

In terms of music history, the claim that unconscious emotional influences are harmful is not one that can be taken for granted. Conscious listening became a central category in the late 1960s, when Adorno's critique of the culture industry began receiving a great deal of attention. Public discourse expressed the fear of manipulative effects emanating from commercially distributed music. In 1973, Rauhe intensified his warnings against "popular music", as he now took to calling it. He was worried that a "'socialisation through music by the arts and entertainment industry' will pose the following dangers for adolescents:

- weakening his ego through the 'stable habit of imitation';
- self-estrangement ('non-identity with the self) through the unreflected and unprocessed imitation of behaviour patterns standardised as models by the arts and entertainment industry;
- narrowing of perception – the generation of an unsimultaneous awareness through the dominance of traditions, ideologies, customs, emotions, most of which date from pre-industrial times and run counter to our present social situation;
- 'uncritical acquiescence' with the world, adaptation to existing norms, […];

[16] Hermann RAUHE, 'Musikerziehung durch Jazz', in: Wilhelm DRANGMEISTER/Hans FISCHER (Eds.), *Beiträge zur Schulmusik*, Vol. 12, Wolfenbüttel, Zürich 1961, p. 11.
[17] Ibd. p. 47.
[18] Ibd. p. 90.
[19] Ibd. p. 6.
[20] Ibd. p. 8.
[21] Ibd. p. 60.
[22] Ibd. p. 80.
[23] Hermann RAUHE, 'Hören und Musizieren als didaktisches Problem im Zeitalter der Massenmedien, aufgezeigt am Beispiel Lied-Schlager-Jazz', in: Egon KRAUS (Ed.), *Fortschritt und Rückbildung*, Mainz 1965, p. 279.

- steering and gratification of individual needs by the art and entertainment industry, which locks consumers into the commercial cycle of need, example, and adaptation;
- aesthetic heteronomy, prevention of responsibility and emancipation in the sense of aesthetic self-determination and aesthetic (and thereby political) codetermination."[24]

Strictly speaking, these are hypotheses. They were never tested, and while they did seem plausible for a time, they were ultimately forgotten. Incidentally, the use of the term "self-determination" points towards a change in estimation, because the patterns of argumentation began to change at this point in time. Discussions of popular music now began to speak of signs of youthful rebellion in positive terms and to describe them as protest culture.

Certain modern musics were no longer regarded as instruments of manipulation from which adolescents should be emancipated, but as signs of successful emancipation in their own right.
Peter Röbke defines pop music as "functional" music compared to "absolute" classical music. He distinguishes between positive functions and functions regarded as negative:

> *'Popular music' is used in this paper as an umbrella term for music that is not primarily conceived as an aesthetic message and therefore flaunts its structure, but that serves specific purposes and is required to have an impact. […] The term 'popular music' is used in a broad sense that includes both forms of authentic expression and the products of the music industry.* [25]

Röbke argues from the perspective of the aesthetics of content:

> *in the case of blues, free jazz, Latin American and Greek folk music, Liverpool beat and urban punk, we are dealing with 'music from down below', with the forms of expression of ordinary people and the underprivileged, whose music is a means of cheerful, defiant self-assertion and a symbol of revolt. Since academic codifications of rules and standards are foreign to this music, academics frequently have severe problems with authentic folk art*.[26]

Röbke does not really succeed in demonstrating the aesthetics of content. He makes no attempt to give examples of how authentic music differs from commercial music.However, his remark about the inadequacy of academic descriptions of popular music shows Röbke using an argument which continues to invert the ascriptions to this day: he speaks of the problems of the *academic*, whereas previously it was *popular music* that was presented as the problem.

This revaluation happened gradually. Even Rauhe had examined popular music from the perspective of social psychology and sociology,[27] since its attraction could not be explained through the established procedures of musical analysis. As these procedures were inadequate for the job, the logical thing to do was to look for other explanations.

Since then a wide variety of explanations have been attempted. One of the most frequently invoked arguments involves criticism of musicology and the aesthetics of classical music. Over and over again there is discussion of the question why musicology cannot arrive at a more positive assessment of popular music.

Let me give a brief outline of the possible reasons:

1. disparagement of functional music, especially with reference to the function of music as an accompaniment to movement and dance. This also explains the predominant disparagement of rhythm;
2. social exclusion disguised as musical value judgements;

[24] Hermann RAUHE, *Aspekte einer didaktischen Theorie der Popularmusik*, in: *Aktualität und Geschichtsbewußtsein in der Musikpädagogik,* Mainz 1973, p. 90.
[25] Peter RÖBKE, 'Populäre Musik als Herausforderung für den Instrumentalunterricht Am Beispiel irischer Folklore', in: Christoph Richter (Ed.), *Instrumental- und Vokalpädagogik 1: Grundlagen* (= Hans-Christian SCHMIDT (Ed.), *Handbuch der Musikpädagogik* Vol. 2), p. 389.
[26] Ibid. p. 393.
[27] E.g. RAUHE, *Hören und Musizieren*, p. 89, 90.

3. the exercise of cultural and social hegemony;
4. aesthetics, which is dichotomous in nature and involves comparisons between high and low, good and bad, artistically valuable and trivial, original and stereotypical.

In the debate, all these reasons become descriptions of the deficits of musicology. In the past year, Michael Ahlers, a professor of music education, began a scholarly article on pop music analysis with the following "preamble":

> *Without going into detail or repeating well-known references, I should like to begin by noting briefly that I fundamentally reject the use of the term "work" in the sense that has become established in the German-speaking world and in particular in the history of musicology in the context of "monuments of the art of music" and "cults of genius" or fairy tales, since this term facilitates the inappropriate perpetuation of these Eurocentric and hegemonic practices in academia and cultural policy.*[28]

This admittedly extreme example characterises the reversal of the burden of proof that other scholars too take for granted. The argumentative superiority of musicology is reinterpreted and morally discredited as being hegemonic. The accusation of hegemonialism has become a standard trope of the engagement with traditional musicology.

Those who use this line of argumentation can criticise the other side for having a culturalist view. Inspired by the methods of ethnology, Michael Fuhr writes:

> *the culturalist or cultural relativist concept of music is presented as an alternative to the dichotomous viewpoints, […] since it seems suitable for understanding musical diversity in the cultural context without violating the aesthetic autonomy of the music being studied.In the study of popular music, which is strongly influenced by cultural studies, the discrediting of the concept of aesthetics has caused a shift in focus onto questions of culture, power, and identity and thereby intensified the general impression that aesthetics has become obsolete because it is merely an expression of hegemony.*[29]

In this way it is possible to describe how musical practice is intertwined with cultural ways of living. Thus, the culturalist approach significantly enriches the study of different musics and their significance for the lives of the people who engage with, and ascribe meaning to, these musics.
The pop theorist Diedrich Diedrichsen writes: Pop music is not only much more than just music. Pop music is a different kind of entity."[30], [31]

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[28] Michael AHLERS, *Pop-Musik-Analysen. Theorien, Techniken, Methoden*, in: *Diskussion Musikpädagogik* 71, Hamburg 2016, p. 27.

[29] Michael FUHR, *Populäre Musik und Ästhetik. Die historisch-philosophische Rekonstruktion einer Geringschätzung* (= Winfried Pape und Mechthild von Schoenebeck (Eds.), texte zur populären musik, Vol. 3), Bielefeld 2007, p. 129.

[30] Diedrich DIEDRICHSEN, *Über Popmusik,* Köln 2014², p. XI. He continues: "Im Folgenden werde ich das Wort ausschließlich in diesem Sinne verwenden: Pop-Musik ist der Zusammenhang aus Bildern, Performances, (meist populärer) Musik, Texten und an reale Personen geknüpften Erzählungen. Es ist ein Zusammenhang, den man ungefähr seit Mitte des letzten Jahrhunderts beobachten kann. Seine Elemente verbindet kein einheitliches Medium, wenn es auch von entscheidender Bedeutung ist, dass sich unter den Medien, die Pop-Musik benutzt die technische (Ton-) Aufzeichnung befindet. […] Musik ist der ideale Speicher für die Fülle von heterogenen Dingen (Bildern, Ideen, Erinnerungen, Körpergefühlen), die zwischen den verschiedenen Sende- und Empfangsstationen des Pop-Musik-Zusammenhangs zirkulieren. […]"

[31] In a review of an anthology on pop aesthetics, the following sentence can be found: „The sound is - as so often - only sporadically thematized […]" Sarah CHAKER, Review of Anja BRUNNER/Michael PARZER (Eds.),. *pop-aesthetiken. Beiträge zum Schönen in der populären Musik* (= werkstatt populäre musik, Bd. 2). Innsbruck 2010. – The review was published in: Ralf VON APPEN/André DOEHRING/Dietrich HELMS/Thomas PHLEPS (Eds.), *SAMPLES, Online-Publikationen des*

However, from the perspective of music education there are significant problems with this approach. Transferring a genre of music into the lifeworld of the school, where the established musical praxis is necessarily very different, is no easy task. For example, the school is neither willing nor able to embrace young people's leisure behaviour.[32] What is more, an attitude of cultural relativism would be unable to justify the existence for music education as a mandatory subject at school. Compulsory schooling goes hand in hand with a standardising aspiration and an expectation of progress. How can this aspiration be sustained if all cultural practices are of equal value, regardless of how amateurish they might be?

I believe that the line of argument described here tends to dismantle the legitimacy of overarching aspirations in music pedagogy. Admittedly, there is much more to the debate than I can go into here, but I think it is useful to show the extent to which music pedagogy is being questioned – and the extent to which it questions its own positions. To give another example:

Hermann Rauhe, who had previously pointed out how dangerous the influence of the arts and entertainment industry was for personality development, took a hedonistic line in an address he gave in 2003 under the title of "Just for Fun: Music School full of Pleasure":

> *Making music together is fun, especially when it involves rousing numbers such as ragtimes by Scott Joplin or jazz standards and pop titles. The choice of literature should take into account its relevance to the pupils' lives, their biographical backgrounds, and their musical socialisation.*
>
> *This is not just cheap ingratiation, but a consideration of the pupil's individual experiences and horizons which represent the point of departure. The aim is to start from where the students are and where their interests lie.*[33]

Picking up the students from where they are is an aspiration that is often endorsed. And it is not completely wrong – but it is only half the truth. Röbke holds that the subject alone is the criterion of education:

> *It is no longer possible to distinguish between the educated and the uneducated or half-educated in terms of value of the 'things' they have acquired, but only in terms of criteria on the side of the self-educating subject: criteria such as intensity of experience, willingness to process, 'sharpness of focus', and 'wealth of images'.*[34]

On the other hand, however, music education straddles the dichotomy between a communicative orientation founded on non-judgemental plurality and an orientation towards an object that is always subject to aesthetic criteria – although these may vary considerably.

These criteria tend to dissolve in communications about aesthetics and the impact of music. Of course music teachers can justify their standards. But they cannot explain why these standards should be normative for their pupils as well. The claims to validity become relative, and personal relationships and the effects emanating from the people involved are decisive in determining what can succeed in a music lesson.

Arbeitskreis [sic!] *Studium Populärer Musik e.V. (ASPM),* on the Internet page **<**www.aspm-samples.de/Samples10/rezchaker2.pdf> (10/2011) .

[32] Cf. Jürgen TERHAG, *Die Un-Unterrichtbarkeit aktueller Pop- und Rockmusik. Gedankengänge zwischen allen Stühlen,* in: *Musik und Bildung* 5/1984, Mainz 1984, p. 345–349.

Cf. on the other hand the project *"Mit fremden Ohren hören",* where the students adopt the behaviors of a foreign youth culture for a week and register changes in their aesthetic perception. Christian ROLLE, 'Populäre Musik in der Schule', in: Georg MAAS/Jürgen TERHAG (Eds.), *Zwischen Rock-Klassikern und Eintagsfliegen. 50 Jahre Populäre Musik in der Schule* (= Musikunterricht heute Vol. 8), Oldershausen 2010, p. 56.

[33] Hermann RAUHE, *Just for Fun: Musikschule voll Vergnügen. Vortrag, gehalten auf dem VDM-Kongress in Hannover* am 10. Mai 2003, p. 4, on the Internet page <https://www.musikschulen.de/medien/doks/mk03/referat_plenum2.pdf> (3/2018).

[34] Peter RÖBKE, *Vom Handwerk zur Kunst: didaktische Grundlagen des Instrumentalunterrichts,* Mainz 2000, p. 7.

The concept of an aesthetic object – a shape, a work, or a process – develops both in the reception of music and in the perception of one's own music making. And this object unavoidably becomes an object of evaluation. Even in the absence of an objective definition of what constitutes art and what has artistic value, even in the absence of regulations about the uses to which music should be put, music does not remain value-free. Judgements about its worth or worthlessness are spontaneously assigned to it – even and especially by the pupils.

There is no predefined road map for negotiating this dichotomy. What is needed is an intuitive sense of the forces at work within it and the creative potential they contain.

Let us return to Leo Kestenberg. When he developed his comprehensive concept for reform, he took very different types of music into account:

- folk songs and communal music-making in the style of the German youth music movement (in school music education);
- the classical and romantic music of amateur ensembles and choirs;
- solo concerts (which he organised in the "Volksbühne" theatres) and classical orchestral music (when staffing open positions);
- new music when appointing conservatory teachers (Busoni, Schreker, Schönberg, Hindemith);
- avant-garde staged musical productions (Klemperer's appointment to the Krolloper);
- experimental electronic music (in the Rundfunkversuchsanstalt in Berlin).

The yearbook of the Deutsche Musikorganisation was an attempt at a comprehensive description of Germany's musical life without distinguishing "between musical and unmusical, between higher and lower music, between for-profit/professional and social/independent, amateur music practice".[35]

In his lectures and writings, he repeatedly complained about the rift that ran through society. He was talking not only about the gulf between the social classes, but also about the gulf between the different musics. There is no doubt that he placed the highest value on classical music and New Music compositions. But his work is characterised by three aspects: he pragmatically accepted the organisational forms that he encountered along with their musics. However, he examined them from a historical perspective, described the changes they had undergone in the past, and identified tendencies for future development. And he was not looking for an Archimedean point or a dominant viewpoint. Rather, he wanted to examine the different viewpoints of music education and political programmes in their entirety, without denying their contradictions.

What separates us from him today is twofold: For one thing, Kestenberg followed Plato by expecting music to have an ethical effect.[36] Proving such an effect is the task of the empirical sciences, and their findings to date cast doubt on its existence. Secondly, he excluded the genres he regarded as entertainment music and commercialism. The days when such an exclusion was relevant are gone.

Kestenberg developed a work of reform that does not attempt to heal the rifts running through society and its music(s). He saw that a whole would grow out of extremely disparate parts. But he was aware that things do not remain as they are. This is why he was interested in social and cultural processes, and this is why pedagogy was so important to him. Both then and now, there is no such thing as a generally accepted aesthetic consensus. But both then and now, music education must tackle differences in quality and strive to participate in progress. The plurality of the yardsticks that must be recognised and respected mean that this is no easy task. But that is a topic for an entirely different lecture.

[35] Leo KESTENBERG, *Vorwort zum Jahrbuch der deutschen Musikorganisation* [1931], in: Leo Kestenberg: Gesammelte Schriften, Bd. 2.1, p. 455. However, the editor Ulrich Mahlert points out that there is hardly any information about of entertainment music. Ibid. p. 462

[36] KLUGE, Ibid. p. 39.

Hungarian music, Hungarian language, Hungarian verse: Thoughts about the poem-music in connection with the works of Zoltán Kodály and Sándor Weöres

LÁSZLÓ GALUSKA

In this paper, I will discuss the relationship between the Hungarian poem, the 'poem-music' and its musicality, i.e. the rhythm. The article is based on the relationship between Zoltán Kodály and Sándor Weöres, and also on Kodály's *Magyar zene, Magyar nyelv, Magyar vers* (Hungarian Music, Hungarian Language, Hungarian Verse). In addition, I will illustrate the connections between Sándor Weöres' personal life, children's poems (nursery rhymes), the "poem-music" and musicality. The topics of the present study are the following: What is the verse? The relationship between the children and the poem; Childe-lyric(s) – adult lyrics; the characteristics of a good nursery rhyme; Kodály and the Hungarian poem; Weöres and Kodály; and a Weöres's poem (*Galagonya - Brambleberry*).

Zoltán Kodály was not only a famous Hungarian musician and composer but also a teacher of the Hungarian language and literature. He was interested in the relationship between poetry, language and music, and he wrote several papers and lectures on this topic.

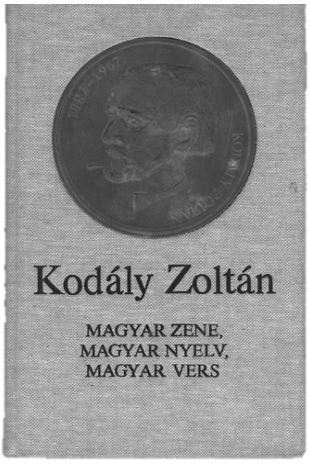

Fig. 1 – Hungarian Music, Hungarian Language, Hungarian Verse. Szépirodalmi Kiadó: Budapest, 1933.

All play has its rules. They determine what '*holds' in the temporary world circumscribed by play. The rules of a game are absolutely binding and allow no doubt. Paul Valery once in passing gave expression to a very cogent thought when he said:* '*No scepticism is possible where the rules of a game are concerned, for the principle underlying them is an unshakable truth*. (…)
'*Indeed, as soon as the rules are transgressed the whole play-world collapses. The game is over. The umpire's whistle breaks the spell and sets 'real' life going again'*.[1]

Writing a poem is also a play, but it is serious, and follows serious rules. What is a *poem*? I can find the answer in a prosody book. The word "poem" came from the Latin language: *versus*, *versio* meaning: repetition, version. It is a text form, not a genre!
The verse is composed of rhythmic factors. These are the following:

- Primary ("real") Rhythmic Factors (linked to a recorded syllable number):
  - enjambment
  - meter
  - Hungarian "ütemhangsúlyosság" - accentual verse
  - mixed rhythms

[1] Johan HUIZINGA, *Homo Ludens*, *A Study of the Play-element in Culture*, Routledge & Kegan Paul, London 1944, p. 11.

- Secondary Rhythmic Factors (Other Rhythmic Repetitions)
  - caesura
  - repetitions (stylistic forms: shapes)
  - rhyme.[2]

The relationship between the child and a poem

Pre-birth, the child experiences rhythm; the mother's songs and voice is amongst their first acoustic experiences. The first poetry experience in infancy is that of "folk poetry" (these nursery rhymes are all oral). They meet with art-like poetry for the first time in the kindergarten.[3]

Children are interested in poems. Why? The answer is *anticipation* - this is triggered by the rhythm. It is a good experience for them. At the age of 2 - 3 years, the rhythm already captures them (even before birth); the text is completely incidental to them. At the age of 4 - 5, the child starts to listen to the text, even noticing it, but tries to etymologize (peculiarly interpret) it. The psychological explanation of this is to be found in the “mechanism of transmission”. The movement and mood are in contact: this is how the elaboration of transmission takes place in the psyche. The movement tension and rhythm tension are added together.

> *The child's sense of poetry is based on the rhythm and the sound that seizes him or her, belonging to the same ... scheme as the movement that is substituted and the mood it expresses*.[4]

Children's Lire - Adult Lire

Some people think that kids are *stupid*. Some people think that everything which is short and cute is good for children. But there are no differences between the adults and the children in aesthetics. Also, there are no differences between them and the attitudes of the reader. "*In Modern Hungarian children's poems, the lyrical self is the same as in the adult lyrical*."[5]

The characteristics of the good children's poems

- At the same time, it is auditive and visual (rich in images, multi-sounding, including moody words).
- Bound but not very complex in its rhythm.
- It can also be ‘baloney’ and nonsense.
- Commonly lyrical-epical (e.g.: Petőfi: *Arany Lacinak – To Leslie Arany*); *A tintásüveg – The Ink Bottle; Szeget szeggel – Tit for Tat).*

According to József Bárdos:

- The good children's poem is a song (musicality is present in it).
- The good children's poem is a blink of an eye (relatively short).
- The good children's poem is a (closed) world (pictured, united and closed).
- The good children's poem is fully imaginary.
- The good children's poem has a mood (not from didactic but from emotion).

[2] Erika SZEPES/István SZERDAHELYI, *Verstan*, Akadémiai Kiadó, Budapest 1981, p. 13–16.
[3] Ambrus DOBSZAY, ‘A magyar gyermekvers – klasszikusok és maiak’, in: *Könyv és Nevelés*, 2004-4, on the Internet page <http://olvasas.opkm.hu/index.php?menuId=125&action=article&id=161> (10/2017).
[4] Ferenc MÉREI/Ágnes V. BINÉT, *Gyermeklélektan*, Gondolat, Budapest 1981, p. 233–235.
[5] József BÁRDOS, ‘A modern magyar gyermekköltészet keretei’, in: *Olvasás Portál*, 2014-01/20.

- The good children's poem is a story.
- The good children's poem is humorous (the child also understands).
- The good children's poem is ironic (only the adult understands it, but good children's literature is "bipedal").
- Good children's poems are those with common games (with rhythm, language, pictures, etc.)

According to Ambrus Dobszay:

1. The formal features are:

- it is characterized by powerful musical formation, and the underdevelopment of the content elements compared to the “musicality” of the verse;
- the text becomes music, primarily due to the simultaneous rhythm system;
- to strengthen the Hungarian language's regular emphasis (*stress*/ *intonation*);
- a relatively simple sentence structure, verse and sentence boundaries;
- form-like structures: repetitions, parallels;
- childish, that is, relatively simple and specific vocabulary;
- language games: word games;
- the use of forms, genres, expressions of folklore;
- images are simplicity itself.

2. The thematic features are:

- situatedness; that is, the concrete realism of the situation in the verse;
- the frequent appearence of children;
- plot-like text;
- avoidance of abstract thoughts;
- reduction, fit for children's sizes;
- the appearance of the natural world and animals;
- humour;
- imaginative games, role-playing games;
- contemplative attitude.

3. The worldview is:

- anthropomorphism, i.e. the humanity of nonhuman beings (nature, animals, objects);
- animism, i.e. vital things;
- intentionality; the assumption of the intentions of the events;
- assuming the relationship between the events of nature and the human world,
- over-valuing small things;
- thoughtfulness, interest, vigilance.

Because of their complexity and musicality, Kodály's interest was also aroused by the poems of Weöres.

Kodály and the Hungarian verse

Kodály analyzed Hungarian poems for a long time. As a composer, he did not have a positive opinion about them and wrote that: "Making a Hungarian poem is like going on a bumpy and sandy ground."[6] Kodály had an extremely strong opposition to *iambus* (iambus: U—), but the stress in Hungarian is on the first syllable which makes it into *trochee* (—U).

Hungarian Poetic History from Kodály

The Hungarian language is flexible in its versatility, in order to make it easier in order to translate: "There are two kinds of strangers versus 1) opposed to the nature of the Hungarian language, 2) unopposed "[7] "Our language, our music is opposite to foreign languages: where there is a mountain, we have a valley; where (in their case) it rises, in our case it comes down."[8]

Sándor Petőfi did not write verses with "rhythmic" rhythms. That is why he did not bring down the language. The late poetry of old Arany is a return to the original Hungarian word-accent. But when Arany comes to the "iambic terror", Kodály blames Kosztolányi for the distortions of the Hungarian folk song. E.g: [9]

U —| — — || — U | — U
Szü-lő-föl-dem szép ha-tá-ra (Hungarian folksong)
U —| — — | — — |U — |U —
Szü-lő-föl-dem-nek szép ha-tá-ra, haj! (Kosztolányi)
(Fair country of my homeland)

"In three words: learn in Hungarian. I cannot say: learn Hungarian. (...) Musicians still do not know (in Hungarian)."[10] .

Weöres and Kodály

> *The poem* '*Olds*' *(Öregek) [of Weöres] in 1929 had commented in 'Pesti Hírlap' (News of Pest) on the 15-year-old poet's picture with a student cap. The composer (Kodály) had already picked up on the poem, and in 1933 he composed from it a piece for mixed choir. In 1934, it was sung first by the Kecskeméti Dalárda (Kecskemét Mixed Choir) in the first Hírös Hét (Famous Week), conducted by Zoltán Vásárhelyi*.[11]

From 1st October 1948, Weöres worked at the Library of the Hungarian Academy of Sciences. After 1949 only his literary translations and children's performances appeared. In 1951 he was dismissed from his job in the library. Kodály asked for texts by Weöres for music education (from which comes the Hungarian 'Étude' series).[12] But Weöres did not trust himself.

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[6] Zoltán KODÁLY, *Magyar zene, magyar nyelv, magyar vers*, Szépirodalmi Kiadó, Budapest 1993, p. 340.
[7] KODÁLY, Magyar zene, p. 341.
[8] KODÁLY, Magyar zene, p. 342.
[9] KODÁLY, Magyar zene, p. 339.
[10] KODÁLY, Magyar zene, p. 357.
[11] Mihály ITTZÉS, 'Weöres Sándor gyermekversei zenei tükörben (Miért szerethetik a gyerekek Weöres Sándor verseit?)', in: *Könyv és nevelés*, 2006-2.
[12] Ildikó FERENCZINÉ ÁCS, *Gyermekversek muzsikája, Weöres Sándor költemények a gyermekkari irodalomban*, Bessenyei Könyvkiadó, Nyíregyháza 2013, p. 8.

He wrote:
“I've been writing a few poems recently, but more sketches and all sorts of debris. I'm trying to bring music genres into poetry, and I've already accomplished the ‘suite’. I'm also ready with the theory of the ‘Symphony’ [...] I have not found the poetic parallels of the ‘fugue’, ‘the invention’, the ‘sonata’ and so on.”[13]

And in another letter:
“I have no supporter on music; without any assistant, I'm cluttering in the notes, but - with the passing of time - I'm getting better and better.”[14]

In this, he is trying out new ways, and it was necessary for him to learn the language of music.
“Sándor Weöres is trying at this time with the surrealistic-automatic writing when he composes the Kodály melodies, and their first children's songs are born.”[15]

Kodály’s influence on Weöres’s poetry

> *At the outset, Sándor Weöres, Erzsi Gazdag and Zoltán Kodály had a decisive role in writing for the needs of music pedagogy: write a poem that is based on the Hungarian language and use the tradition of Hungarian folk songs and narratives*.[16]

A good example is in the following verse, *Ha vihar jő a magasból – ‘If a storm comes from above’* – which was written for one of Kodály’s bicinia.
The original version:[17]

Ha vihar jő a magasból,
Ne bocsáss el, kicsi bátyám.
Ha falomb közt telihold lép,
Kicsi néném, te vigyázz rám.

Falu végén van a házunk
beborítja szeder árnya.
Kora-estig szedegetjük
a fa zöldjét a kosárba.

Kodaly's remark:
“The first strophe is so perfect that it's okay not to continue; a second would hang like a burden.”
The transformed version:
Falu végén van a házunk,
A bozótból ki se látszik,
De az angyal*, ha leröppen,
Küszöbünkön vacsorázik.
(*from this became the titmouse later)[18]

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[13] Ildikó FERENCZINÉ ÁCS, Gyermekversek, p. 9.
[14] Cf. Mihály ITTZÉS, ’Egy „antimuzikális” költő, avagy Weöres Sándor a zeneszerzők szövegírója (Előszó-féle egy készülőben lévő jegyzékhez)’, in: *Forrás*, 2003–6.
[15] Ambrus DOBSZAY, A magyar gyermekvers, p. 12.
[16] Ambrus DOBSZAY, A magyar gyermekvers, p. 14.
[17] „*At the end of the village is our house,*
covered with blackberry shade.
We will pick up the green of the tree
in the basket early to evening.”
[18] Storm from the far heights (English)
When storms swoop down from the far heights
don’t you shun me, little brother–
when the moon stirs in the foliage
you protect me, little sister!
Our shack sits near the clearing

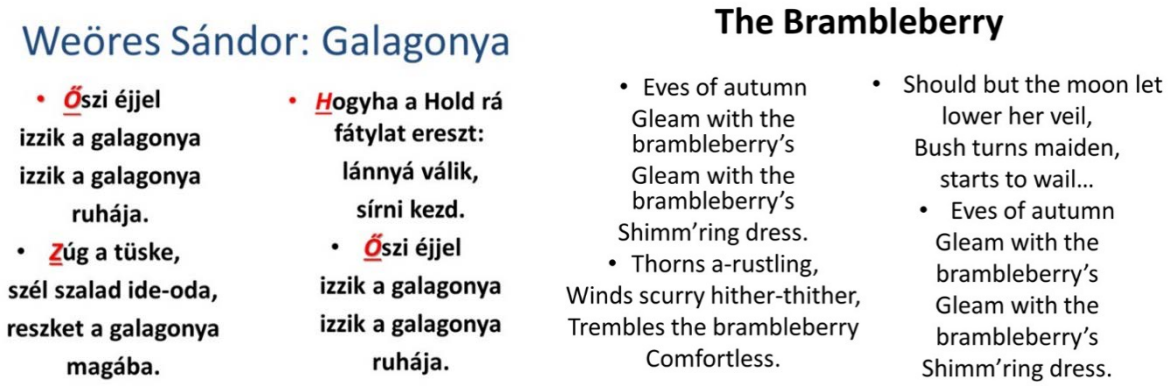
Setting to music

> *When we compiled the songs of the kindergarten songbook of 1951, we analyzed the rich material of the collection of the Hungarian Children's Folk Music Volume I. It turned out that only 45 of the more than 1,000 melodies met the requirements* [...].
> *Then Kodály first suggested that poets write texts for pentatonic melodies. This is how Sándor Weöres wrote the 180 texts on the melodies of the 333 reading practices, from which we have already provided some of the (already) published songbook, and later a few of them appeared in the '**Little People's Songs'**.* [19] (Katalin Forrai about the commencement of joint work.)

The authors of *Little People's Songs*: Amy Károlyi, Erzsi Gazdag, István Csukás. Csukás writes the following about the working process:

> *The first text variants were completed quickly (of course I was slower). I would say it's the first version because Kodály was very rigorous! At that time Kodály lived in Galyatető and he sent back the texts. Kodály underlined the texts as a teacher does: '…here I want a bass, there a high sound!' Weöres easily replaced the words and the sounds - how can I say - as one who participated in the creation of the language, or at least as one who has at his fingertips the Hungarian language*! [20]

The poem of Sándor Weöres - The brambleberry



The History of Brambleberry

The poet wrote a poem for a young woman, whose name was Alain Polcz, who was also a writer. She fled from Transylvania from the Romanian enslavement. In Budapest, she was very lonely and sad and Weöres fell in love with her. The Brambleberry is not a nursery rhyme, it is a love poem.[21] This became one of the most well-known Hungarian children's poems.

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through the shrubs you'd never notice;
*but the **Angel**, when alighting*
eats her supper where our door is.
The underlined line has changed: "*but the titmouse, when alighting…*". In the 1950's totalitarian dictatorship in Hungary, the word 'angel' was too 'clerical' for the communist censors.

[19] Katalin FORRAI, *Ének az óvodában*, Editio Musica, Budapest 1993, p. 39

[20] István CSUKÁS, *Költők éhkoppon*, Osiris, Budapest 1996, p. 144–146.

[21] Ildikó BARANKOVICS, Reszket a galagonya magába - Weöres reménytelen szerelme Polcz Alaine iránt, in: *Dunaújvárosi Hírlap*, on the Internet page <http://duol.hu/hetvege/reszket-a-galagonya-magaba-weores-remenytelen-szerelme-polcz-alaine-irant-1066586> (10/2017).

Its rhythm is based on a Transylvanian Hungarian marching song.

Országúton…

Országúton
hosszú a jegenyesor
Hosszú a jegenyesor
Hazáig
Csizmám talpa
or is lekopik, hej,
r is lekopik, hej,
odáig.

Nincsen pénzem a
vonatra,
Az sincs, aki haza
hozatna,
Fáradt lábam
estére hazatalál,
Nem messze van ide
Kolozsvár.

On Country Road…

On country road
Too long the poplar alley
Too long the poplar alley
To my home
My boots' soles
Break down hundreds of
times,
Break down hundreds of
times,
So so far.

I do not have
Money for the train,
There is no one
Who would let me home,
My tired feet goes
home to the towards
evening,
Not far from here is
Kolozsvár.

Weöres not only changes the text; the rhythm also improves.

Comparison

— — | — —
Or-szá-gú-ton
— — |U U| U U | —
hosz-szú a je-ge-nye-sor
— — |U U| U U | —
hosz-szú a je-ge-nye-sor
U —| —
Ha-zá-ig

— — | — U U
Nin-csen pén-ze-m a
U —| —
Vo-nat-ra,
— — | UU | U U
Az sincs, a-ki ha-za
U —| —
Ho-zat-na,

— U | — —
Ő-szi éj-jel
— U U | U U | UU
Iz-zi-k a ga-la-go-nya
— U U | U U | UU
Iz-zi-k a ga-la-go-nya
U — | —
ru-há-ja.

— U U | — —
Hogy-ha a Hold rá
— U U | —
Fáty-la-t e-reszt:
— — | — —
Lány-nyá vá-lik,
— U | —
Sír-ni kezd.

Conclusion

In the work and art of Kodály and Weöres, it is epoch-making that both of them recognize (independently of each other) the contexts of the language-music rhythm, which also determines the child's perception of reality. For the children of recent times, the poem can be approached in a "childish" way: from the rhythm and music. It is high time to include the Kodály concept and thinking into the framework of literary teaching as well.

Challenges and limitations of universal conceptions for music education: The legacy of Zoltán Kodály and Leo Kestenberg

WILFRIED GRUHN

Perspectives of universal conceptions

In 20th century music education – namely in North America, but also in Europe – Orff and Kodály can be seen as highly influential and most powerful representatives of music pedagogy each of whom incorporates a very personal philosophy of education supported and widely spread by their respective associations and institutions (Orff and Kodály Societies; Orff and Kodály Institutes). Due to their view on music and their humanistic ideals of human formation, both have built their conception of music education on a comprehensive understanding of the social power of music that directs its application to education valid for every student. Consequently, followers talk about "the" music and "the" student and see education as a comprehensive challenge embedded in a universal philosophy instead of relying on the different types of music and the individual demands of students. Furthermore, such conceptions often culminate in a particular "method" – the *Kodály Method* or the *Orff Schulwerk*. For a better understanding, we first need to differentiate between a *conception* and a *method* (which is often mixed together) before we can turn to universal conceptions and address their specific challenges and limitations.

In pedagogy, a *conception* projects a general idea or goal of what education is or should be all about whereas a *method* exemplifies the technical application of how to achieve this goal. A technique always offers precise and detailed instructions on how to teach. It generally uses an elaborated system of practical actions such as Tonic Solfa, eurythmic movements, coloured strings etc., whereas a conception often focuses on a particular aspect of music learning such as ear training, singing, hermeneutics,[1] polyaesthetic approaches,[2] learning by doing[3] etc. Sometimes, a conception aims to encompass many or even all aspects of music perception and production and claims for a comprehensive validity. Here, we call this kind of an overarching conception universal or global. Universal conceptions function best in a culturally homogeneous context providing a consistent philosophy of music education at large which governs all dimensions of music as a means of education in and outside school.

Besides Carl Orff and Zoltán Kodály there are, of course, other important educators who appeared in the course of history and developed a universal conception or philosophy of education such as Johann Amos Comenius, Johann Heinrich Pestalozzi, Maria Montessori, Lew S. Vygotsky or Émile Jaques-Dalcroze just to mention a few. The Prussian reformer Leo Kestenberg clearly complements this line. All of them based their theoretical foundation on a general philosophy of human culture and education and claimed its overall validity for teaching and learning. Such a universal conception is appropriate in times when a social and cultural common sense of values determines the function of music education. This is even more the case when the population within a society is more or less ethnically and culturally homogeneous. Today, however, we are faced with dramatic changes regarding the ethnic consistence, social structure and cultural identity of societies. Migration waves and the economic globalization have opened the door to a mixture of cultures which

[1] Karl Heinrich EHRENFORTH, *Verstehen und Auslegen. Die hermeneutischen Grundlagen einer Lehre von der didaktischen Interpretation der Musik*, Frankfurt 1971.

[2] Wolfgang ROSCHER (Ed.), *Polyästhetische Erziehung. Theorien und Modelle zur pädagogischen Praxis*, Köln 1976.

[3] John DEWEY, *Experience and education*, New York 1966.

is hallmarked as *multiculturalism*. Societies generally benefit from an exchange with another culture although the integration is not always easy and the transformation process is often accompanied by fear and rejection. However, when we observe the musical development in the recent past, we must concede that the performance of cultural practices has increasingly diversified and, therefore, broadened our experience and understanding of the many existing musics and their functions. Common musical praxis reflects the various cultural influences and makes musical life even richer.

On the other hand, one has to acknowledge that conceptions of music education sometimes lean towards a restricted selection. Then, it turns out that only one single aspect dominates the pedagogical practice (e.g. singing, movement, rhythm, action, pop music etc.). By this, the rich diversity of the music around us runs the risk to be restricted to an ideological view on music for educational purposes (pedagogical music). However, from the learners' perspective, music education should open a general introduction to historically conveyed musical culture and give access to the full range of musical manifestations co-existing in the actual society.

Thus, it becomes quite clear that a multicultural society with many cultures and cultural identities does no longer imply a common sense about the one music to be taught. The same view on and practice of music is not appropriate to everybody. Cultural exchange means the contention between traditions and the respectful acceptance of the other. Nowadays, societies have turned into communities of individuals with their own needs and demands. Therefore, music education is on search for solutions. This raises the question of how modern music education can accommodate to these challenges.

I will discuss this issue in three steps by

1. looking at historical examples of universality with Kodály and Kestenberg,
2. recognizing a new challenge caused by an epistemological paradigm change,
3. drawing some conclusions for (school) music education.

Universality with Kodály and Kestenberg

The following paragraphs will exemplarily demonstrate the specifics of all-embracing universal conceptions by means of two extraordinary and highly influential exponents: Zoltán Kodály and Leo Kestenberg, who both believed in universal principles of education, and who both became honorary life presidents of the *International Society for Music Education* (ISME) subsequently.

Zoltán Kodály

“Universalism – that is the key word without which Kodály's work, its actual perspectives and its larger connections cannot be accessed” - with this statement the editor Ferenc Bónis opens Kodály's selected writings "Wege zur Musik".[4] For Kodály as an ethnomusicologist, composer and educator music was seen as a common property[5] that should be part of the common knowledge of Hungarians and therefore accessible to everybody. However, he complained that schools had become “a desert without music”.[6] His goal was to support the subconscious national traits of Hungarian musical culture[7] by introducing folk songs as the fundamentals of music education. Therefore, he founded musical formation on the common ground of Hungarian folk music and anchored singing in the school curriculum. Folk music was seen as the musical mother tongue of all Hungarians. As a methodical means he used Tonic Sol-fa (relative solmisation with movable do)[8] as a technique to learn how to

[4] Ferenc BÓNIS, ‘Zoltán Kodálys Wege zur Musik’, in: Ferenc BÒNIS (Ed.), *Zoltán Kodály. Wege zur Musik. Ausgewählte Schiften und Reden* (p. 5–15), Budapest 1983, p. 5.

[5] Zoltán Kodály, *Wege zur Musik. Ausgewählte Schriften und Reden,* Ferenc BÒNIS (ed.), Budapest 1983, p. 19.

[6] Ibid., p. 45. This designation uses an analogy with Oscar Schmitz' book title ‘Das Land ohne Musik’, München 1914.

[7] Ibid., p. 48.

[8] Erzsébet HEGYI, *Solfège according to Kodály-Concept*, Kecskemét 1975.

read and write music. The goal was the literate music student. Therefore, he called for an early introduction to music at a time when children naturally develop their mother tongue. Similarly, children should get the opportunity to gain their own musical mother tongue. Therefore, early childhood music education formed an essential part of his educational philosophy. In sum, his vision of musical formation was broadly founded and envisioned an active and musically literate student. The universality of his approach pursued the goal of establishing and consolidating a national culture as part of Hungarian identity. Therefore, the rootedness in folk music and singing should guarantee a universal base of education.

It is quite obvious that Kodály's advocacy for the universal function of music has helped to establish it as a required subject in schools. For this, he set up a gradual structure of exercises to develop sight-reading.[9] In his actual situation he was stuck to this global idea of music education, but could not yet take into account the psychological development of children regarding their learning interest. He did not account for children's ambition to actively explore the sound and structure of the music that was already present all around. Therefore, there was (and still is?) a gap between the music in schools and that in real life. At Kodály's time, children were generally treated as a homogeneous group of learners neglecting their individual learning biographies.

Leo Kestenberg

The rationale of Leo Kestenberg's philosophy of education was influenced by his experience within the socialist labour movement and the *Volksbildungsbewegung* (peoples formation). Later he gained a powerful position at the Prussian Ministry of Education in Berlin to make a change in musical culture and education (*Musikleben*) – the so-called Kestenberg-Reforms. For him, *universality* (i.e. the universal demands and interpersonal connections of music) was the first and most important issue of the three *articles of faith* besides *communality* and *religious ethics*.[10] His intention was driven by the *humanistic ideals of socialism* which he adopted while he was raised in a Jewish middle-class family where the vision of the inherited culture of the wealthier bourgeoisie became very attractive to an outsider. Because of his pianistic talent he dropped off school at the age of 15 years and gained his cultural education self-taught (as his father had done). His cultural and social understanding of the arts was shaped by the 19th century ideology of European art as a means of elevation and embellishment of life in a Nietzschean understanding of art as a replacement for religion (the artist as priest).[11] His educational beliefs were thoroughly humanistic in essence. Musical practice and experience were seen as best treatments for an “education towards humanity with and through music."[12] This personal background accounts for his educational philosophy.

His main merits apply to the introduction of music as an artform (replacing mere *singing instruction*) to the school curriculum. By the new curricula since the nineteen-twenties he formed a school subject that followed the new visions of progressive education (*Reformpädagogik*) and tried to respect children's creative potential. Music education in and outside school should lead to an appropriate musical formation (*Bildung*) that balances musical understanding and appreciation

[9] This has strongly influenced the *National Content Standards* in the US. See M. HOULAHAN/Ph. TACKE (Eds.), *Kodály today. A cognitive approach to elementary music education*, Oxford University Press, Oxford 2008, p. 27 & 32sqq.

[10] Leo KESTENBERG, ‘Europäische Musikerziehung (1953)’, in: Wilfried GRUHN (Ed.), *Leo Kestenberg. Gesammelte Schriften* (Vol. 1, p. 380–389), Freiburg 2009, p. 387.

[11] See Wilfried GRUHN, ‘Zarathustras Rätselbild. Das Verhältnis Leo Kestenbergs zu Friedrich Nietzsche. Eine Skizze’, in: Damien SAGRILLO (Ed.), *Musik, musikalische Bildung und musikalische Überlieferung. Festschrift zum 65. Geburtstag von Friedhelm Brusniak,* Weikersheim 2017, p. 143–156.

[12] Leo KESTENBERG, ‘Über den ersten Internationalen Kongreß für Musikerziehung, Prag 4.–9. April 1936’, in: Ulrich MAHLERT (Ed.), *Leo Kestenberg. Aufsätze und vermischte Schriften, Gesammelte Schriften* (Vol. 2.2, p. 99–105), Freiburg 2013, p. 100.

(*Musikerleben*). As a musician in a political state position he called on the state as the authority to keep full responsibility and control of the formal conditions for music in education.
From our viewpoint of today, one may doubt whether this idealistic, but restricted understanding of the arts in education as well as of a bourgeois, state regulated musical culture can still be realized in schools and will actually attract students (and teachers) of today without any derogation of the high ethical standard of his intention.

The new challenge of an epistemological paradigm change

Modern societies and educational philosophies tend to strengthen individuality,[13] namely the learners' individual demands on musical experience since each of the multicultural and social aspects of music and music making claims for its own right in a globally interconnected world. Therefore, we need to rethink school education and to take into consideration the social and cultural changes caused by technological and multicultural developments that have affected all dimensions of our lives. Schools in the late 20th and 21st century have changed. New aspects of teaching and learning arose and have been focused by philosophers and scientists,[14] researchers[15] and practitioners (EAS, ISME). One can observe that music education research has changed its paradigms and looks at competences more than at knowledge, follows self-regulation and participation theories, engages in research on psychological and cognitive conditions of interaction, orientates on social cognitive learning theories and their social dimensions rather than on musical aspects. For better or worth, dimensions of cultural anthropology and artistic meaning of music are no longer central in music educational reflections. A general trend of modern pedagogy strongly focuses on the individual and its potential to learn. Educators have become more interested in the individual *learner*, the child and its psychological and cognitive development instead of the *content* which determines education. Music education research, therefore, investigates the condition and structure of the learning process. It seems more important *that* and *how* a child or pupil gets access to music than which kind of music, or which aspects of the music are taught. Education tries to focus on the development of the musical potential, favours creative abilities, and supports the individual efforts and activities in music making and understanding rather than the validity of different genres and cultures.

[13] This can also be observed in the construction of the social world where one is always requested to evaluate and rank all kinds of supplies such as products, services, hotels, physicians and even hospitals or universities etc.. By this, we produce an immense data cloud which consists of infinite single spots instead to establish a community of solidarity. The social urge to a metric evaluation reflects the hyper-individualization which constitutes our metric world and the metric self where qualitative differences appear as quantitative disparities (see Steffen MAU, *Das metrische Wir: über die Quantifizierung des Sozialen,* Berlin 2017). General behavioural patterns, therefore, result from the sum of individual actions.

[14] For this see Michaly CSIKSZENTMIHALYI, *Creativity. Flow and the psychology discovery and invention*, New York 1997.
David J. ELLIOTT, *Music matters. A new philosophy of music education*, New York, Oxford 1995.
Howard GARDBER, *Frames of mind. The theory of multiple intelligences*, New York 1985.
Howard GARDNER, *The unschooled mind. How children think and how schools should teach*, New York 1991.
Howard GARDNER, *The disciplined mind. What all students should understand,* New York 1999.
Hartmut von HENTIG, *Die Schule neu denken. Eine Übung in praktischer Vernunft*, München 1993.
Thomas A. REGELSKY, *A brief introduction to a philosophy of music and music education as social praxis*, New York, London 2016.

[15] see Wilfried GRUHN/Frances H. RAUSCHER (Eds.), *Neurosciences in music pedagogy*, New York 2008; Donald A. SCHÖN, *Educating the reflective practitioner: Toward a new design for teaching and learning in the professions*, San Francisco 1987.

The question whether classical or popular or ethnic music works better (or: is more valuable) in education does not matter so much anymore. Beyond former ethical demands and cultural values music education aims to open ways of active musical participation and foster possibilities of self-determination by a particular musical praxis that is connected with real life and supports a personal cultural orientation.[16] Therefore, music education nowadays centres on active participation adequate to the individual potential and cultural background.

For this, music education focuses on the *individual exploration* and *social meaning* of music to strengthen the development of a *musical identity* rather than to transmit (teach) content issues and musical values. If one follows a universal conception of music education one is urged to *adopt the learner to the concept*, whereas in the opposite direction of recent pedagogy one tries to *adopt the content to the needs and the potential of a learner*.

This has caused an *epistemological paradigm change* in music education from the *object* (music) to the *subject* (the child as learner and musician) which consequently has turned the educational thinking from *universal* to *individual* strategies.

Consequences for (school) music education

As far as music is understood as *social praxis* (Regelski), the focus will shift *from content to action*. Practical musical experiences becomes prior to a canon of culturally valuable compositions. Therefore, the curriculum specifically focuses on competences and qualifications rather than on the accumulation of factual knowledge. Abilities regarding problem solving, capacities for teamwork, self-regulation and cultural participation rank higher than traditional items of the syllabus. Musical literacy and perceptive differentiation abilities are not rejected, but mainly serve as a means to fulfil these competences. Therefore, traditional contents of arts orientation have lost their status as unquestioned study objects.

Now, music teaching relies on the fundamentals of a music learning theory to conform to the conditions of the *individual learning process*. This favours a new demand on learning and teaching towards *evidence-based* conceptions of education where the personal output of the individual learner dominates the choice of methods and strategies. Furthermore, pedagogy needs to take into account the many *social implications* of learning and regards the situated conditions of learning and its institutional limitations according to Bourdieu's concept of “habitus” and “field”[17] where attitudes of practice (*habitus*) within a setting of musical activities (*field*) determine the identity formation. Social activities generate *Communities of Practice*[18] where the social conditions within a group of interacting players (where members of orchestras, garage bands, church choirs, crowd singers, senior orchestras etc.) impact on the learning process by the way of how particular contents are experienced and evaluated based on the social feeling of belonging that guides interests and practices. Such communities of practice lay the foundation for cultural identity development. Here, the main goal of musical activities is not to gain knowledge, but to constitute a common social action.

Music learning that happens in *Communities of Practice* (Wenger) can be characterized as *situated learning*, i.e. environmental factors of social agents intrude into the learning process. Therefore, if music is grounded in social praxis, an integration of the local musical activities into school music seems more appropriate rather than a fixed orientation on normative contents (e.g. folk songs). In view of the social and cultural determinants of learning, the teacher *avoids to set ethical standards* for musical values which might conflict with ethnic norms. This calls for the confirmation of a long established awareness that “the teacher is its best curriculum.”[19]

All of these afore mentioned educational principles herald the end of universal conceptions which does not diminish the historical importance of universal approaches at its time, but Kodaly’s

[16] See Thomas A. REGELSKI, A brief introduction, loc.cit.
[17] Pierre BOURDIEU, *Distinction: a social critique of the judgement of taste,* Cambridge MA 1984.
[18] Etienne WENGER, *Communities of practice. Learning, meaning, and identity*, Cambridge 1998.
[19] Hartmut von HENTIG, Die Schule neu denken, loc.cit. p. 239. For this see also the results of the Hattie study *Visible Learning*, London 2009.

and Kestenberg's innovative ideas need to be advanced and merged with individual learning environments to align the teaching with the individual potential of the students. Then, we do not need to complain about the loss of cultural values. In view of the individual demands of the learner, the shift to the psychological aspects of individual learning compensates the vain seek for a general consensus about the educational value of a particular music which, however, does not at all result in a surrender of common cultural values within society and education, but such values need to be negotiated socially and cannot be decreed.

Summary

The present situation of music teaching and learning is characterized by a socially and culturally determined shift from the *objects* of education to its *subjects*, from *content* to *action* and from the orientation on *traditional values of artworks* to an understanding of *music as action in social praxis* that offers the possibility of *participation* rather than calling for factual *knowledge* (see Table 1). This represents an important paradigm change which must be seen as an epistemological change in essence. The subject of music education in public education (represented by public schools, music schools, conservatories, private teachers etc.) is challenged to develop a new conception that conforms to the new demands. It seems that the old universal conceptions are no longer appropriate to solve the problems of music education in our time. We need to further develop the old models fully aware of their advantages as well as their misfits of the actual demands on education which definitely views the learner in his social situation as a main agent in the formation process. Therefore, the pedagogically most efficient way of retaining the legacy of Zoltán Kodály and Leo Kestenberg is to prompt continuity through change.[20]

UNIVERSAL CONCEPTIONS		INDIVIDUALIZED CONCEPTIONS
Consistent philosophy of music education at large that governs all actions based on social consensus about functions and intentions of education.		Orientation on the individual learning process based on students' potential and cognitive development that directs all educational decisions.
homogeneous society		multicultural society
tradition determines **cultural values** relevant to education	shift	globalization determines **musical identity** in *Communities of Practice*; music as social praxis
education based on contents (**objects**)		education based on individual potential (**subjects**)
goal: **contents & values**		goal: **action & participation**
Learner adopted to the CONCEPTION		**Conception adopted to the LEARNER**

Table 1 – *Schematic confrontation of core elements of an epistemological paradigm change*.

[20] This paper was intended to initiate a discussion on contemporary conceptions amongst practitioners and scholars. Since this discussion did not take place during the conference, I hope the ideas presented here will stimulate a sincere thinking about the actual role of music education in our societies.

Problems in improving musical education in German grammar schools (Gymnasium). A letter, dated September 8, 1926, from Leo Kestenberg to the Berlin music teacher and composer Ernst Franz Rohloff (1884–1947)

HANS HUCHZERMEYER

Ernst Franz Rohloff was born on 3 February 1884 in Pasewalk in Pomerania, where his father Adolf Rohloff (1833–1902) worked as the organist at two city churches, as choir conductor and as singing teacher at the higher city school. Like three of his brothers (Hans 1868–1896, Hermann 1875–1950, Max 1877–1955), in whose lives music also played a dominant role, he took up the profession of elementary school teacher after seminar training. All four brothers later acquired the proficiency to hold the position of a singing teacher in secondary schools through further qualifications.[21] The father as well as the sons possessed a pronounced talent for composition. E. F. Rohloff holds an exceptional position by having the highest creative productivity of all, encompassing all musical genres.[22]

Until the beginning of the 20th century, universities, colleges and conservatories did not offer adequate training to the future teachers of singing at grammar schools. Therefore, most of these teachers were trained primarily as elementary school teachers, who then had to undertake further training themselves by studying church music for one year (in the case of teachers from Pomerania, the Institute for Church Music in Berlin was usually the point of contact). As well as writing, drawing and gymnastics, singing was one of the technical subjects at school. Accordingly, the singing teachers were classified only as senior teachers (technical teachers) with the result that they often found themselves in a position apart from the staff.[23] Only in the years before the First World War did Hermann Kretzschmar, together with Carl Thiel and Georg Rolle, provide new impulses for the training of music teachers. In 1910, new examination regulations for singing teachers at secondary schools were issued with the aim of creating a new type of music teacher with equal rights among the teaching staff. However, as the period of study at the Royal Academy of Church Music had been increased to three semesters in 1908, this could only be achieved by higher demands on "general musical education" and by observing the "special ability to teach singing".

[21] A detailed review of the Pomeranian teacher family Rohloff, who worked for four generations in addition to their teaching profession as organists, cantors and composers, can be found in: Hans HUCHZERMEYER, '"Pomerania non cantat". Die pommersche Lehrer-, Organisten- und Komponistenfamilie Rohloff. Ein Beitrag zur Musikerziehung im 19. Jahrhundert in Preußen', in: Hans HUCHZERMEYER, *Studien zur Musik- und Kulturgeschichte Berlins, Pommerns und Ostpreußens im 19. und frühen 20. Jahrhundert*, Minden 2013, p. 61–135. Personal data of E. F. Rohloff (personnel card, personnel sheet) is also contained in the archive database of the BBF.

[22] In 1961, the estate of E. F. Rohloff was transferred to the State Library of Mecklenburg-Vorpommern in Schwerin for further administration, although it has not yet been catalogued and is therefore not available for scholarly evaluation. Signature: mus 14464–14567. Among the compositions are songs, 24 piano sonatas, violin sonatas, string quartets, several operas and musical dramas and nine symphonies. Furthermore, the State Library of Mecklenburg-Western Pomerania contains partial bequests of Adolf and Hans Rohloff, and the Music Department of the Berlin State Library contains the estates of Hermann and Max Rohloff.

[23] Georg SCHÜNEMANN, *Geschichte der deutschen Schulmusik*, Leipzig 1928, p. 358.

From 1911 onwards, the examinations were carried out according to these new regulations, and in 1916 it was decreed that singing lessons in high schools should only be given by teachers who had passed this form of examination.[24] After the war, Leo Kestenberg, who had been appointed to the Ministry of Science, Art and Popular Education on December 1, 1918, as a music teacher, was responsible for continuing these reform efforts, and for developing new concepts for music instruction within the entire school system. Based on Kestenberg's reform ideas in his 1921 book "Musikerziehung und Musikpflege" and the resulting 1923 book "Denkschrift über die gesamte Musikpflege in Schule und Volk", the reforms in the years 1924 to 1927 were first devoted to teacher training and then to the reorganization of teaching with corresponding examination regulations. In grammar schools, the content of the singing lessons was expanded to include instrumental music and the disciplines of music theory. The prerequisite for this was a comprehensive artistic, scientific and pedagogical education, which was to be guaranteed by upgrading of the church music institutes in Berlin and Wroclaw to "Academic Institutes for Church and School Music" (in addition, such institutes were newly founded in Königsberg and Cologne). From 1925 onwards, the "Abitur" was a prerequisite for admission to these academies, and the duration of training was extended to three years.

E. F. Rohloff attended the preparatory school in Pasewalk after attending elementary school and the Realgymnasium in Pasewalk. From 1901 to 1904 he attended the teacher training seminar in Cammin, where he passed his first elementary school teacher examination on 15 September 1904. In Cammin he received a solid musical education with Gustav Hecht (1851–1932) and Hermann Drabandt (1864–1943). From October 1904, he fulfilled his military duty as a one-year volunteer in Stettin. He then took his first job at a small village school in Stavenhagen near Gollnow, where he also passed the second teacher examination on 15 November 1907. At this time Rohloff already appeared as a successful pianist and presented his first compositions. From 1908 to 1909 he was excused from his teaching duties in order to study at the Institute for Church Music in Berlin. From October 1910 to the end of March 1914 he taught singing at the Schiller Realgymnasium in Stettin, where he succeeded Carl Adolf Lorenz (1837–1923), who had also distinguished himself as a composer. At the same time he attended master classes for piano at the "Königliche Akademie der Künste zu Berlin" and took composition lessons with Friedrich Gernsheim (1839–1916) at the "Akademische Meisterschulen für musikalische Komposition". In this education the artistic dominated over the pedagogical and scientific. Between 1910 and 1915 he received various prizes for his compositional achievements, including the Academy Prize for the piano trio in C minor, the Mendelssohn Foundation's cash prize for the second string quartet in D flat major and the Michael Beer Foundation's prize for the second symphony in G flat minor. On April 1, 1914, Rohloff transferred to the Kantrealgymnasium in Berlin-Karlshorst, which had been housed in a new building on Treskow-Allee since that year, as a singing teacher. From August 1914 to November 1918 he then took part in the entire First World War as an officer's deputy, first on the Western Front and then, after recovering from a serious bullet wound to the thorax, on the Russian Front (award of the EK II and the wounded badge).

After the war ended in 1918, Rohloff resumed his work as a singing teacher at the Kant School in Berlin. This school acquired a good reputation in Prussia as a reform high school and upper secondary school and belonged to the "significant schools" according to a ministerial decree in 1929. From April 1, 1912 to May 8, 1945, Dr. Wilhelm Bolle was the principal of this secondary school.[25]

[24] Gerhard BRAUN, *Die Schulmusikerziehung in Preußen von den Falkschen Bestimmungen bis zur Kestenberg-Reform*, Kassel, Basel 1957, p. 39–41.

[25] Born in 1878, W. BOLLE taught English and French as his major subjects and German as a minor subject.

In 1922, he became head teacher. At that time there were 22 classes, taught by 29 teachers, including one senior teacher and 18 student teachers.[26]
According to the administration office of today's Immanuel Kant School as a successor institution, there are no more documents from that time in the school archive (22 November 2016). Only an annual report of the school from 1926/27 contained the information that Rohloff was employed as a senior teacher.

On August 28, 1925, Rohloff wrote a letter to the music consultant Leo Kestenberg in which he criticized a previous revision of his school music lessons. In his reply of 8 September 1925, Kestenberg regrets that he could not quickly change his "personal circumstances". Rather, he suggests visiting the Kant School together with Carl Thiel[27] in order to form his own opinion of the educational achievements. With the exception of this letter, the entire correspondence fell victim to the devastating effects of the Second World War. However, the autobiographical notes of E. F. Rohloff, which are thus reflecting the teacher's perspective, allow the events of that time to be reconstructed to a large extent.[28]

According to this, there was obviously a broken work relationship between Rohloff and the principal of the institution, Dr. Bolle. Rohloff felt constantly obstructed in his musical work by him and he, the war participant, stamped Bolle, who was not a soldier, as a "war quitter" and "war profiteer". Bolle, whom he basically calls "Master Bolle," was an "omnipotent philologist," whose views concerning school and teachers no one but him dared to contradict. Even "the consultant at the Ministry of Culture, Professor Kestenberg, had to crawl before him". "The staff once asked about the difference between God and Master Bolle and answered that God can do everything best, but Mr. Bolle knows everything best."

On 14 April 1924, a new ministerial decree on the reform of music education in the higher educational institutions was presented in 1910 as an extension of the curriculum of the "Singing Lessons for the Higher Educational Institutions of the Male Youth".[29]

[26] Cf. *Eine kurze Geschichte der Kant-Schule* (elaborated by the history course grade 10), on the Internet page <https://kant.be.schule.de/ueber-die-schule/eine-kurze-geschichte-der-kant-schule> (9/2018).

[27] Carl Thiel (1862–1939) was a teacher from 1891 until his retirement in 1927 and from 1922 director of the Academy for Church and School Music. He was an antipode to Kestenberg by sticking to the Kretzschmar reforms and exerting great influence on Kestenberg's reforms in the ministry. Considerable differences of opinion between the church musician Thiel and Kestenberg resulted from the fact that Kestenberg primarily wanted to transform the Institute for Church Music into an academy for school music exclusively. In 1908/09, Thiel was one of Rohloff's teachers. He was probably not informed about the controversial views of the two, at least his autobiography does not contain any references; see BRAUN, *Die Schulmusikerziehung*, p. 85 f.; Anna-Christine RHODE-JÜCHTERN, 'Die "Musikerziehungsidee" von Leo Kestenberg (1882–1962). Zur Aktualität seines Reformkonzeptes für die musikalische Bildung', in: Damien SAGRILLO/Alain NITSCHKÉ/Friedhelm BRUSNIAK (Ed.), *Leo Kestenberg und musikalische Bildung in Europa* (= Würzburger Hefte zur Musikpädagogik, Vol. 8), Weikersheim 2016, p. 13–62, here p. 42 f.

[28] This autobiography with more than 1000 pages, written in small German script and difficult to decipher, can be found in the Landesbibliothek Schwerin. The grandson of Hermann Rohloff, Peter Rohloff in Vancouver, BC Canada, who also publishes works of the Rohloff family (such as the piano trio in C minor and the string quartet in D flat major by E. F. Rohloff) in the publishing house classica Music Publishers, Burnaby BC, kindly left copies of the relevant p. 262–267 to the author.

[29] Eckhard NOLTE, *Lehrpläne und Richtlinien für den schulischen Musikunterricht in Deutschland vom Beginn des 19. Jahrhunderts bis in die Gegenwart. Eine Dokumentation*, Mainz 1975, p. 106–112.

Ministerium
für Wissenschaft, Kunst und
Volksbildung.

Berlin, den 8. September 1925.
U. d. Linden 4.

Herrn
Ernst Franz R o h l o f f.

K a r l s h o r s t.
Gundelfingenerstr. 19

Sehr geehrter Herr R o h l o f f !

Ihr ausführliches Schreiben vom 22. Aug. d. Js. wurde mir nach Rückkehr von meinem Urlaub vorgelegt. Ich bedaure lebhaft, zu dem Bericht über Ihre Revision nicht Stellung nehmen zu können. Ich kann wohl nachfühlen, dass dieses Erlebnis Sie deprimiert hat, ich kann aber die vorhandenen persönlichen Verhältnisse nicht plötzlich ändern. Vielleicht ist es Herrn Professor T h i e l und mir möglich, im Laufe der nächsten Monate auch einmal Ihre Anstalt zu besuchen, damit wir uns selbst ein Urteil über Ihre musikpädagogischen Leistungen bilden können. Wenn Ihnen die Zeit für einen solchen Besuch gekommen zu sein scheint, stelle ich Ihnen anheim, sich an Herrn Professor T h i e l oder an mich zu wenden.

Mit den besten Empfehlungen
hochachtungsvoll ergebenst
Kestenberg

Figure 1 – Leo Kestenberg's letter to the music teacher Ernst Franz Rohloff of 8 September 1925

The guidelines of 6 April 1925 contain the teaching tasks derived from them for the individual classes of the higher schools. However, here, too, reference is made to the problems in coping with the subject matter that arise from the insufficient number of hours granted to music teachers.[30] Rohloff too was in this difficult situation and tried to adapt the teaching material to the local conditions. Aggravating was the fact that Dr. Bolle rejected the implementation of the guidelines of April 6, 1925 for his school as early as April 9, 1925. He tried to prevent an artistic subject such as music from taking up too much space in a school that was oriented towards scientific disciplines.

Figure 2 – Portrait of Ernst Franz Rohloff around 1929

[30] NOLTE, Lehrpläne, p. 121–132.

Consequently, he also opposed the equality of the music teacher with the scientific subject teacher. In this situation,

Rohloff turned to the responsible Provinzialschulkollegium (PSK) with the request to revise his teaching. He hoped that this would support his activities on the part of this institution, not least against his director. He referred to the decree of 23 February 1925 ("Anweisung für die Fachberater des Musikunterrichts an den höheren Lehranstalten"), according to which a specialist adviser can visit all classes and the choir in consultation with the PSK and the principal, in order to check whether the performances correspond to the official regulations. He had to inform the teacher and his principal about his assessment of professional performance, aptitude and qualification and submit it to the Ministry via the PSK.[31]

The revision of the lessons took place on June 19, 1925 from 10 a.m. to 12 noon by Friedrich Ernst Koch (1862–1927)[32], music teacher and head of the composition department at the Hochschule für Musik in Berlin. At times he took over the lessons himself and essentially examined the choir performance and the sight-reading singing of individual classes. Since the Oberprimaner and the 48 Untertertianer received no instruction, their examination was omitted. Even according to Rohloff, the performances of Obertertia, Untersekunda and Unterprima, who were taught together and formed a choir, and the Quinta were not sufficient, only in the Sexta did the sheet singing succeed well despite the presence of so-called grumblers. Obviously Koch, singing teacher of the old school and supporter of the method of reed singing, was less concerned with the general musical instruction in the following discussion, but with what he considered to be insufficient choir work. Rohloff was reproached, among other things, for having failed to form several smaller choirs from particularly vocally gifted pupils in addition to the general school choir from the classes. The general choir also performed too little in his opinion. Rohloff contradicted this by listing the events in which choir and orchestra were involved.

In response to his objections that qualified instruction would hardly be possible under the current conditions at his school, Koch had also expressed the opinion that the current school music reform was absurd, Rolle[33] was a weak musician, and Kestenberg had little idea of singing or teaching at all. Obviously a fierce dispute developed, culminating in the accusation that Rohloff "had ultimately missed his profession (he wrote symphonies, but no choral matters)". Which result Koch finally transmitted to the ministry and principal Bolle is not known. In the end, the revision did not bring Rohloff the desired success. He resignedly states, after his request for a school visit by Thiel and Kestenberg had not been granted: "Mr. Bolle is now indeed the lord of the Ministry of Culture and Thiel and Kestenberg also do not keep their promise to visit me in my school and to counteract Bolle".

In the period that followed, there were still controversies between Rohloff and his principal in connection with the reform of music education. At Easter 1926, for example, Rohloff refused to sign the school-leaving certificates with "Oberschullehrer" (secondary school teacher), but instead insisted on the official title of "music teacher" in accordance with the decree of 14 April 1924. Dr. Bolle threatened him, if he refused, he would have to bear the costs for the new production of the certificates. According to Rohloff, Bolle had failed to inform him that the PSK had partially replaced

[31] See BRAUN, Die Schulmusikerziehung, p. 93 f.

[32] Thomas-M. LANGNER, 'Koch Friedrich E.', in: *Neue Deutsche Biographie*, Band 12 (1979), p. 262 f. Friedrich E. Koch studied violoncello and composition in Berlin. After working as a cellist and conductor, he was employed as a singing teacher at the Lessing-Gymnasium in Berlin from 1892 to 1918. In addition, he taught composition at various conservatories, directed choir societies and orchestral, chamber music and choir classes, and was a member of official examination boards from 1911. From 1917 on he was a teacher and then head of the theory and composition department at the Berlin Musikhochschule. Vocal music dominates his compositional work.

[33] Georg Rolle (1855–1934) was responsible for the methodology of school singing at the Kirchen- und Schulmusikinstitut in Berlin.

the decree of April 14 with a new decree of July 19, 1924. According to this, Rohloff no longer fell into the category of music teacher, but into that of high school teacher.
However, in the decree of 14 April 1924 it had already been stated restrictively that the minister in office would "grant music teachers the qualification to be employed as senior music teachers on the basis of § 20 of the examination regulations for the artistic teaching office of 22 May 1922 only in very special exceptional cases".[34] Rohloff felt deeply hurt and degraded by the fact that he was not awarded the expected position of Obermusiklehrer (or Studienrat) by the ministry. The question of guilt was also clear for him: "And this stab from behind into the heart of German music was not carried out by Jews or Kestenberg, but by megalomaniac philologists like Mr. Bolle"!

Despite all the setbacks, Rohloff's concern was to strengthen musical culture in secondary schools by demanding that music be given sufficient lessons and that artistic education not be neglected in favour of scientific subjects.[35] In 1930 he wrote a short letter to the parents' advisory councils of the grammar schools, requesting them to demand two hours of music per week from the minister instead of one hour. The future elementary school teachers, who had received about six music lessons per week for six years until the abolition of the preparatory institutions and elementary school teacher seminars there, would now receive only one hour per week for their education at secondary schools from Quarta to Prima, which would certainly be to the detriment of German music culture. Such a regulation would also have the advantage that even in smaller schools a music teacher would be fully employed and one could dispense with a "now unfortunately prescribed" further teaching qualification. Accordingly, this clause in the Artistic Examination Regulations would have to be deleted: "An academic subject can be chosen as a second major subject instead of the main instrument". "Every pupil of a higher school is truly entitled to have an artist for a music teacher who really masters at least one instrument as his main instrument, and not a philologist who, in addition to singing as his main subject, plays some organ, piano and violin."[36]

Despite all his efforts, Rohloff, who saw himself as an artist and wanted to guide the pupils to understanding music and experiencing music, was denied recognition. As a simple "senior teacher", he stood at the bottom of the staff.
The Kestenberg system, from which he hoped for support, could not provide him with it. Ultimately, the school music reform in the Weimar Republic did not only not prevail at Rohloff's grammar school, but in all types of schools, although the guidelines and regulations continued until the forties. Various reasons can be held responsible for the failure of the reforms, not least the desolate financial situation of the republic.[37]

Rohloff retired early in 1934 at the age of 50. The reasons for this are to be seen essentially in the persistent arguments with his director, in addition to the fact that he was not approved by the Nazi regime because of his democratic attitude. A few years earlier he had composed his 9th Symphony for the Constitution Day of the Weimar Republic, and had also musicalized the verses "Schwarz-Rot-Gold" by Ferdinand Freiligrath, which call for an armed struggle for an all-German republic. Equipped with a meager pension, Rohloff survived the Second World War in Fehrbellin. He died there on 11 December 1947 at the age of 63 of an acute heart failure.

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[34] Cf. NOLTE, Lehrpläne, p. 111.

[35] Rohloff certainly did not know that Kestenberg was always against the introduction of an obligatory scientific school subject, because he feared losses in artistic education and a "scientification of music teacher studies". However, he finally agreed to the introduction in order to achieve academic equality for the music teacher; cf. 'Brief Kestenbergs an G. Schünemann vom 6. August 1928', in: Wilfried GRUHN (Ed.) *Leo Kestenberg: Gesammelte Schriften,* Vol. 3.1, 2010, p. 220; Wilfried GRUHN, *Wir müssen lernen in Fesseln zu tanzen. Leo Kestenbergs Leben zwischen Kunst und Kulturpolitik,* Hofheim 2015, p. 110.

[36] RHODE-JÜCHTERN, 'Die „Musikerziehungsidee"', p. 46 f.
Ernst Franz ROHLOFF, 'Die Pflege des Musikunterrichts an den höheren Schulen', in: *Reichselternblatt. Zeitschrift für die Elternschaft der höheren Schulen Deutschlands*, Jg. 10, Nr. 3, Berlin 1930, p. 22.

[37] Cf. GRUHN, Wir müssen lernen in Fesseln zu tanzen, p. 115–117.

In his six evenings filling hexalogy "Aus meinem Leben", composed between 1916 and 1936 (a planned seventh and last evening with experiences since 1934 was thwarted by his early death), Rohloff describes parts of his own life story in retrospective by combining autobiographical elements with fictitious events. At the same time, this hexalogy is Rohloff's attempt to artistically portray the history of the teaching profession from 1900 to 1936. On the fifth evening Aus meiner Nachkriegszeit), for example, he takes a critical stance against academic arrogance.

Rohloff was a loner (he was unmarried) who always tried to give the extraordinary, the best and the deepest despite his eccentric nature. He described himself as a hard worker who used every free minute to compose. The problems of this man can be found in his critical, restless spirit, who found it difficult to come to terms with institutions such as schools, the state or the church (he left the Protestant church in 1940) or at least not to come into conflict with them.

(Translation: Ruth Brusniak)

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

MIHÁLY ITTZÉS

Introduction

Kodály turned towards the youth first through his compositions for children's choir in 1925. His aim was to give the treasury which he had got acquainted with in folk tradition to urban children in artistic arrangements. Kodály's former disciples sided with him and founded the Singing Youth movement. As Kodály got acquainted with school music education step by step, he recognized that more help is necessary in the background and in the everyday teaching practice. 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.

Before going into details, let us give a short summary of the continuation. 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. Then 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*. All volumes have a common aim: to help the foundation and development of musical literacy and musical skills through singing on different levels. 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 the Hungarian pentatonic folk music idiom; in the *Fifteen Exercises* he wanted familiarize Hungarian pupils with the spirit of Bertalotti's solfeggi. Many other pieces also refer to music historical styles but they are never direct copies of any former musical language.

A summary of the materials will be given at the end of this study in a chart according to the year of publication, suggested level, the characteristic musical elements and pedagogical purposes. Some types of the exercises will be presented here by musical quotations.

About the conceptual foundation

Kodály's music education system is generally known as the "Kodály method", although it is also known that the composer never worked out and published a systematic methodological process. We have to keep in mind that Zoltán Kodály had a much wider conception about music education, and what is more: about the whole of musical culture. I will try to shed light on this through some quotations from his writings.
He made his double – aspect goal clear with regard to Hungarian musical culture in general:

> *The aim: Hungarian musical culture. The means: making the reading and writing of music general, through the schools. At the same time the awakening of a Hungarian musical approach in the training of both artist and audience. The raising of Hungarian public taste in music and a continual progress towards what is better and more Hungarian. To make the masterpieces of world literature public property, to convey them to people of every kind and rank. The total of all these will yield the Hungarian musical culture which is glimmering before us in the distant future.*
>
> *A Hundred Year Plan* (1947)

From the point of view of this study, Kodály insisted on the teaching of musical literacy as a tool through which children/people can get closer to the essence of music.

> *It is only a few that can reach the highest peaks of art, just as the Himalaya cannot be climbed by the average tourist. According to Schumann, a genius can be completely understood only by another genius. But what does this understanding mean? It is not enough for the average man to be seized by the feeling of reverence and worship when casting a far-away glance at the Himalaya? But to be able to direct people's view to the highest mountains, first we have to show them some accessible hills.*
>
> *Popularizing Serious Music. A lecture given in New York* (1946)

For me, this quotation demonstrates the rationale/inspiration behind why Kodály started to compose pedagogical works, especially singing exercises. The rationale, or motivation behind why he selected singing, for example, instead of studies for various instruments was explained in his opinion as early as in 1929:

> *We must lead great masses to music. An instrumental culture can never become a culture of the masses. Instruments have become expensive and the number of pupils learning to play instruments has fallen.*

He then produced a programme for the young, and at the same time he pointed out the importance of the role of the teachers:

> *You have an instrument in your throat, with a more beautiful tone than any violin in the world, if you will only use it. With this instrument you will come invigoratingly close to the greatest geniuses of music – if there is somebody to lead you on!*
>
> *Children's Choirs* (1929)

With the following citations we can get closer to his ideas about the practical approach of teaching music, and developing musical abilities in general on a vocal basis.

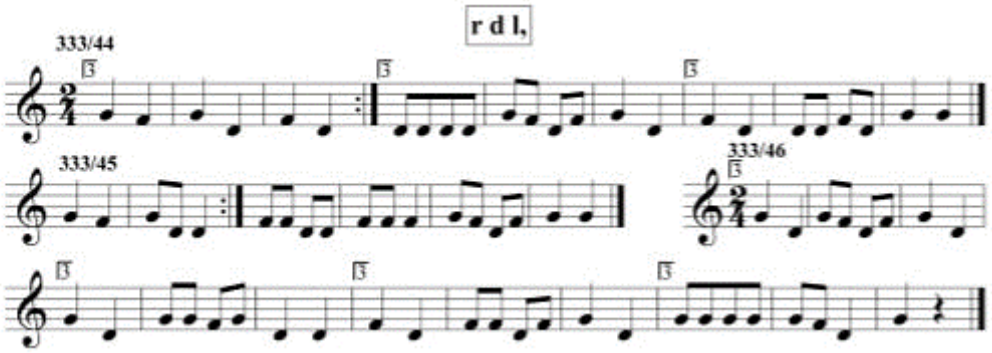
> *'Our [Hungarian] increasing pedagogical literature has not yet included reading exercises. We cannot read well, as I have explained elsewhere. Yet music reading takes one closer to understanding music than buying a season ticket to the opera or fashionable music aesthetics.' Even our reputable instrumental music teachers are beginning to realise that musical reading does not just happen by itself while playing an instrument as has been believed. Instrumentalists and singers alike have to master it independently. Nevertheless, any normal child can be taught to read music.'*
> *'The few exercises dispersed here and there in the schoolbooks are not enough. Many reading exercises are needed, and fresh material every time, so that there is always some previously unseen music at hand.'*
> *'We should always test pupils with a reading exercise that is slightly easier than their level of skill so that they can sing it without any mistakes. There is nothing to be gained from faltering and struggling with it.'*
> *'In the tunes it will strike you that there are many downward leaps. This is necessary because these have hitherto been neglected. We usually practise only ascending intervals, though it is a completely different mental process to intone the same interval downwards and it is also more difficult. This is the reason why our pupils who can sight-read more or less correctly (and even teachers with a degree…) will stop if they encounter a downward leap larger than a third.'*
>
> *Preface to the "333 Reading Excersises"* (1943)

He wrote about the next step, proceeding towards music in several parts:

> *'Transition from homophony to polyphony should be gradual but consistent. Even the practice of individual rhythmic elements or intervals can be made more interesting if it is done playfully, sung by two alternating groups. Singing rounds, the best preparation for individual two-part singing, is becoming more common.'*
> *'…it is high time we ploughed deeper into our own soil; to make pupils acquainted with our musical mother tongue down to its roots. This is the aim that makes this collection deliberately one-sided. We can get closer to the masterpieces of Hungarian folk music only through becoming more deeply immersed in pentatony.'*
> *'The wordless pieces of the collection aim at making the path of solmization smoother.'*
> *Bicinia Hungarica – Postscript to Volume I* (1941)

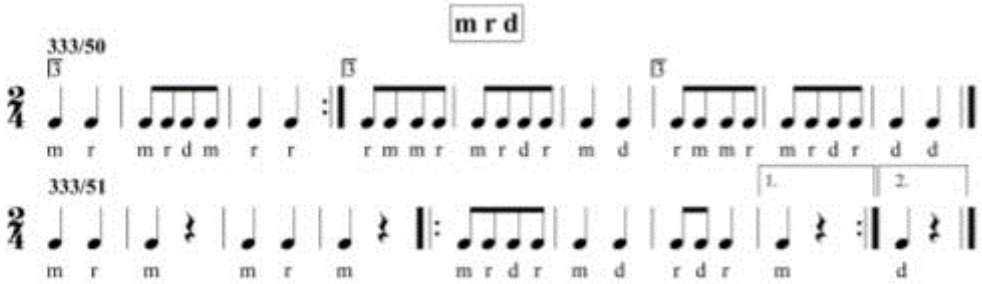
Examples representing the different levels and aims of the singing exercises

The *333 reading exercises* have had three different editions: 1. only staff notation, 2. only stick/solfa letter notation, 3. the two combined in alternating pages.

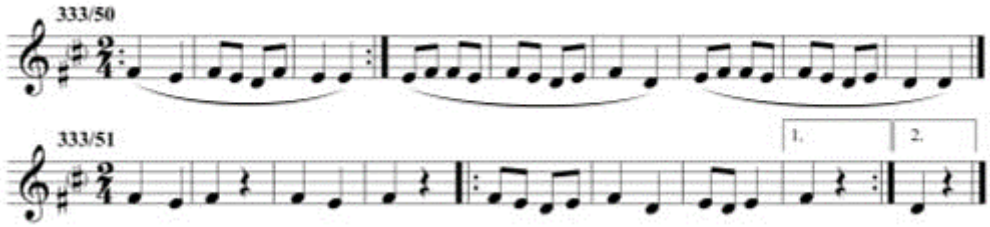


The progression evolves from two-note exercises to octave-range pentatonic tunes. Each section is signed by the actual set of tones. It is interesting, that Kodály gave only the *r-d-l,* indication to this group of pre-pentatonic set of tones although *l-s-m* can also be the musical meaning of the three notes. In Hungarian folksongs tripodic lines are quite often used therefore Kodály calls the students' attention to such "unusual" phrasing.

He emphasized several times how useful it is to sing with solfa from staff-notation and "translate" the letter-notation into absolute names (ABC) while singing. (Developing absolute pitch is not a direct aim in general music education, but he calls the teachers attention to hold on to the pitch shown by the staff-notation while singing with solfa, and also when *abc*-names are used from letter-notation.)



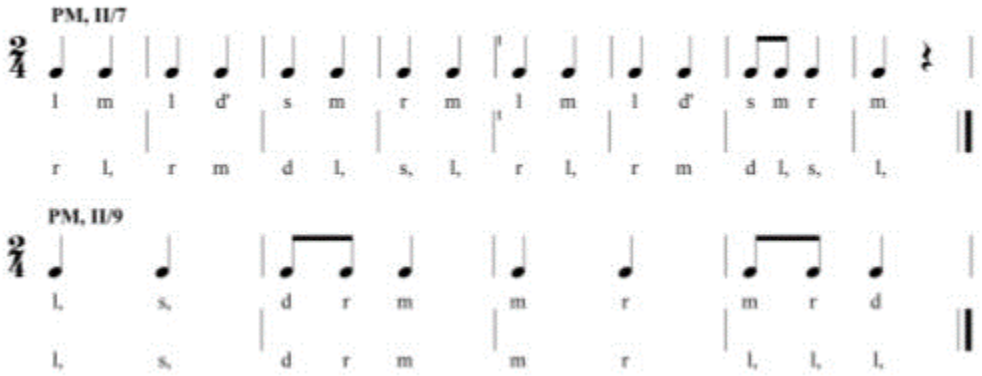
Some *m-r-d* examples are cited from the 1963 Boosey and Hawkes edition. This edition has only staff-notation. The editor, Percy M. Young added the theoretically needed two sharps key-signature, and legato-lines show the “unusual” phrasing.
(Later a newer English publication edited by Geoffrey Russel-Smith followed the pocket-size Hungarian edition with the combination of staff- and solfa-notation.)



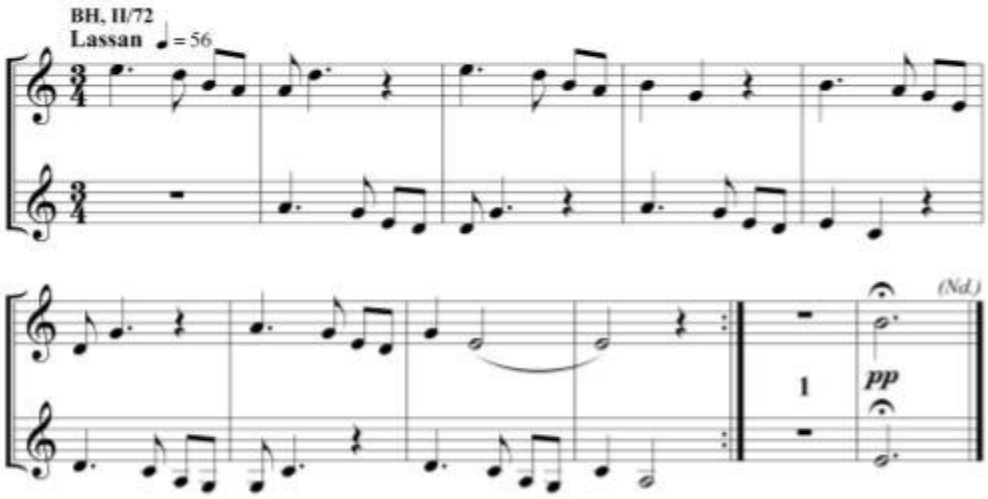
Kodály emphasized many times the importance of the pentatonic idiom of Hungarian folk music which has to be taught as an integral part of the musical mother tongue, but he also points out that

> *…pentatony is an introduction to world literature: it is the key to many foreign musical literatures, from the ancient Gregorian chant, through China to Debussy.*
>
> *A Hundred Year Plan (1947)*

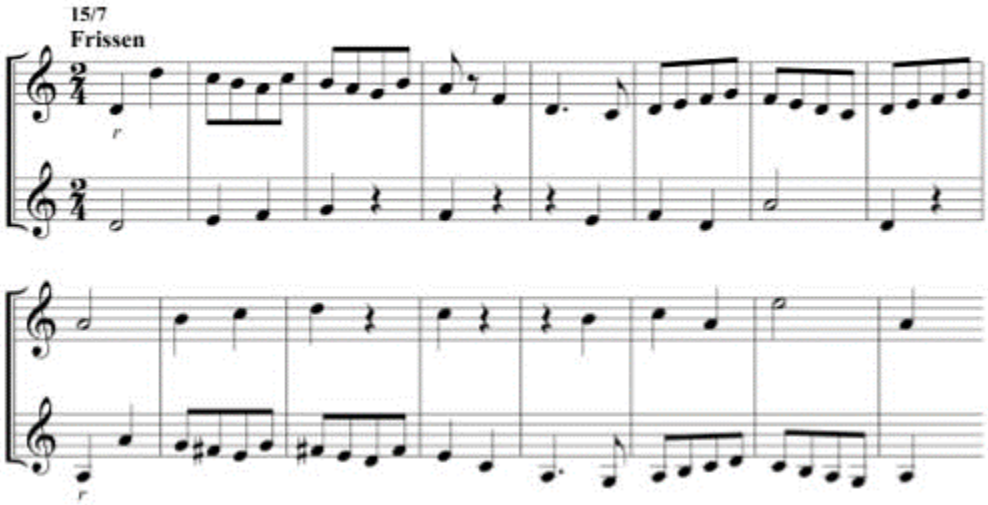
So, his collection of the four-booklet *Pentatonic Music* gives an introduction to Hungarian and other pentatonic styles. The next example is taken from Volume 2, which contains 100 little marches, all of them Kodály’s original melodies. His suggestion is for singing and playing on a pentatonic xylophone. Characteristic march-rhythms as well as elementary forms of Hungarian folk tunes (for example downward fifth-shift) and European art music are used in several pieces.



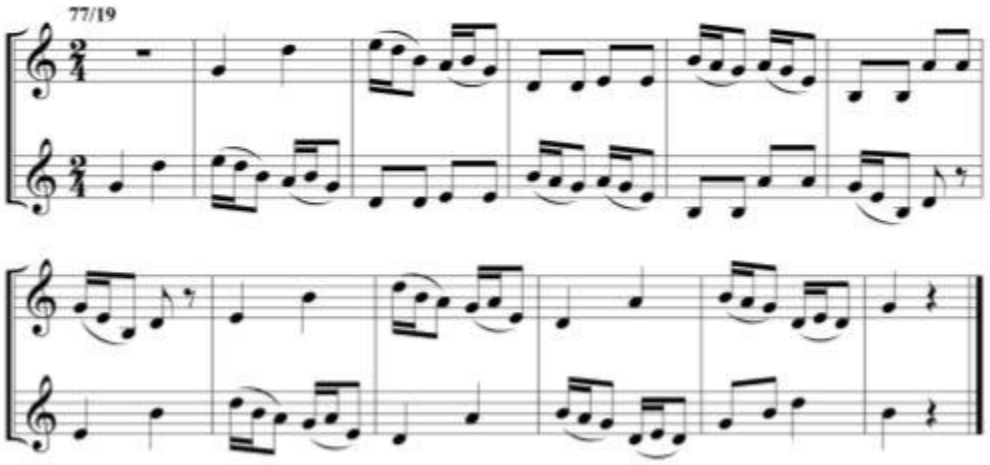
From *Bicinia Hungarica* only one Hungarian example is quoted, the famous ‘Peacock melody’, a folk tune which was arranged by Kodály in a little piano piece for the black keys, in an *a cappella* piece for male (then mixed) choir on a poem by Endre Ady (1877–1919), and last but not least it is the theme of the great orchestral variations. – The idea of the fifth-canon comes from the downward fifth-shift structure of the original folk tune. (The original contains the words of the folksong.)



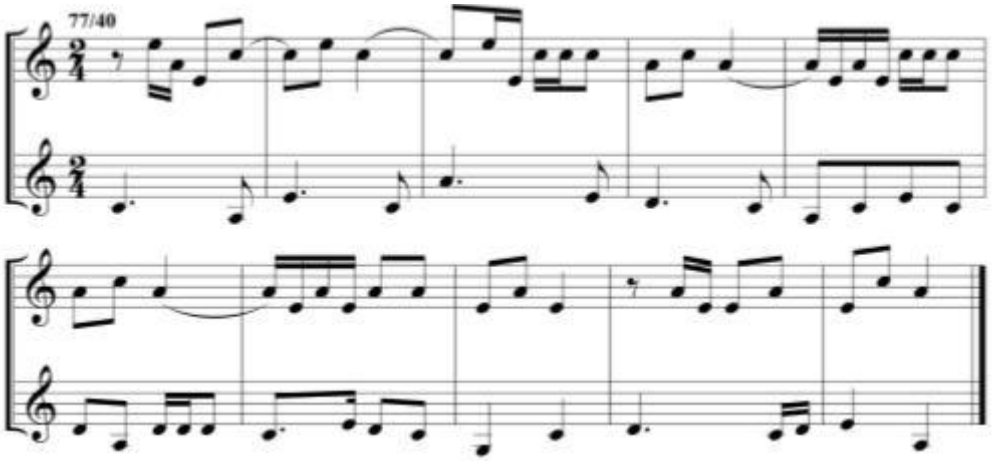
As we have already mentioned, the Fifteen Two-Part Singing exercises aim at bridging the gap between "Hungarianism" and the Baroque idiom represented by Bertalotti's solfeggi, which are midway between modal and functional thinking. Our Dorian example shows double-counterpoint. The whole form of the piece is A A^5 B A. (The B section goes into the subdominant key, so the route of the key changes represent the so-called plagal tonal plan.)



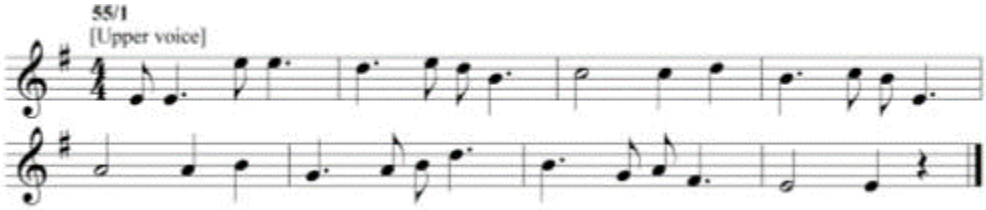
The *77 Singing Exercises* was published last. This set is an overview from the very simple pieces up to the more complex ones both in melody and rhythm. The first chosen example is a canon which can be performed on the black-keys where pentatony is naturally given. It can be a good practice if the teacher sings (without solfa-names!), or plays the tune on an instrument, and the pupils imitate it with solfa as an echo.

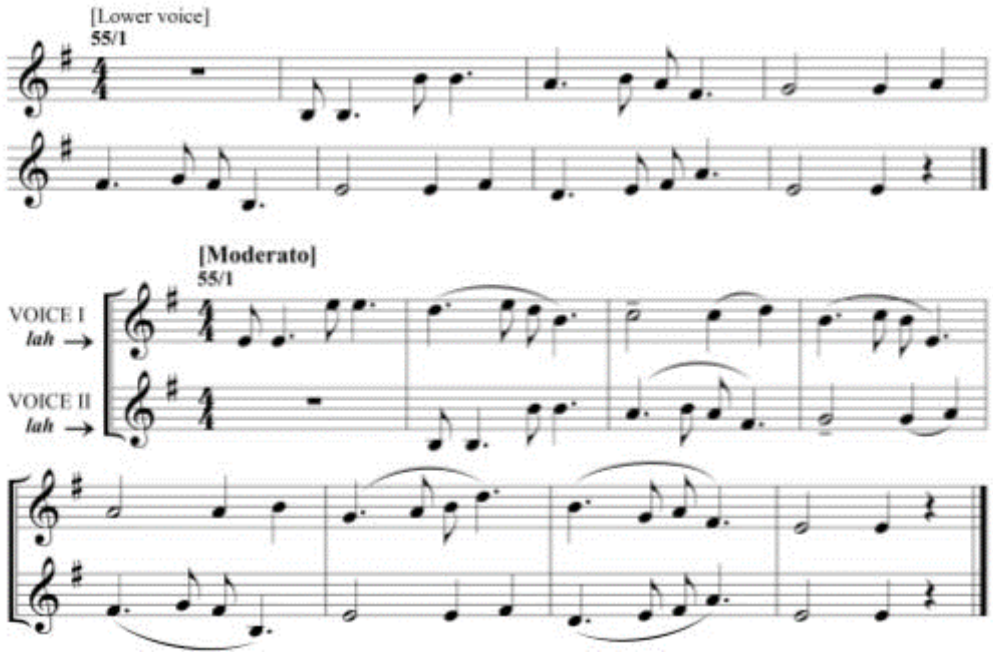


The other example is based on an *ainu* working-song melody (from Hokkaido island, Japan). The tune represents the Far-Eastern "exotic" tradition, and the added accompaniment the spirit and technique of European polyphony. This is one of the ways on which Kodály wanted to broaden the musical horizon of our children.

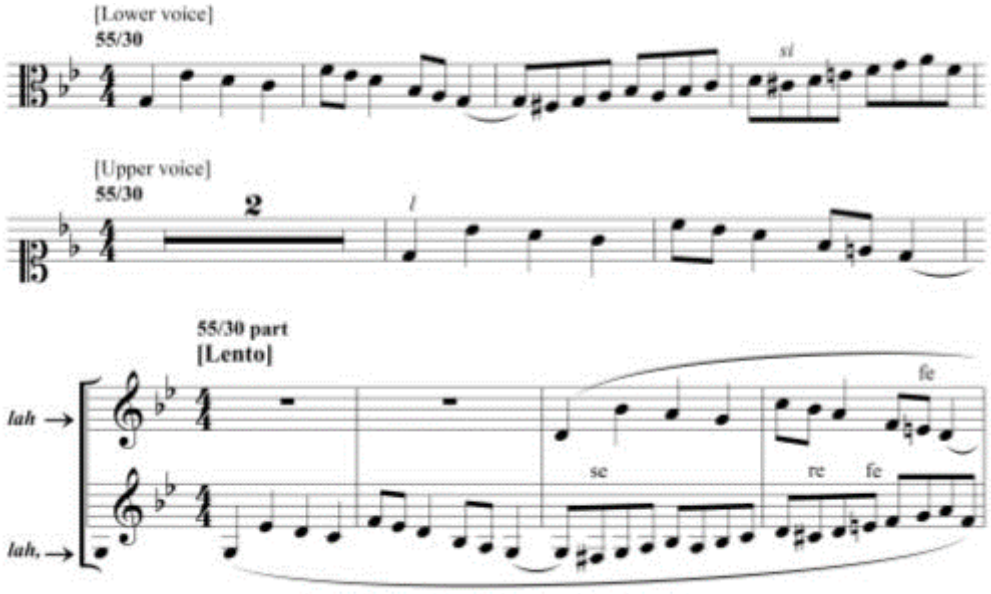


In the 1950s Kodály published several pedagogical collections. His aim with these booklets was to reduce the difference between the amateurs and the professionals. One (semi-)professional point of view appears in the form of the publication of *44* and *55 Two-Part Singing Exercises*: the two voices were published in separated part-books. Many of the pieces use various forms of imitation. The English edition was published in score-format.

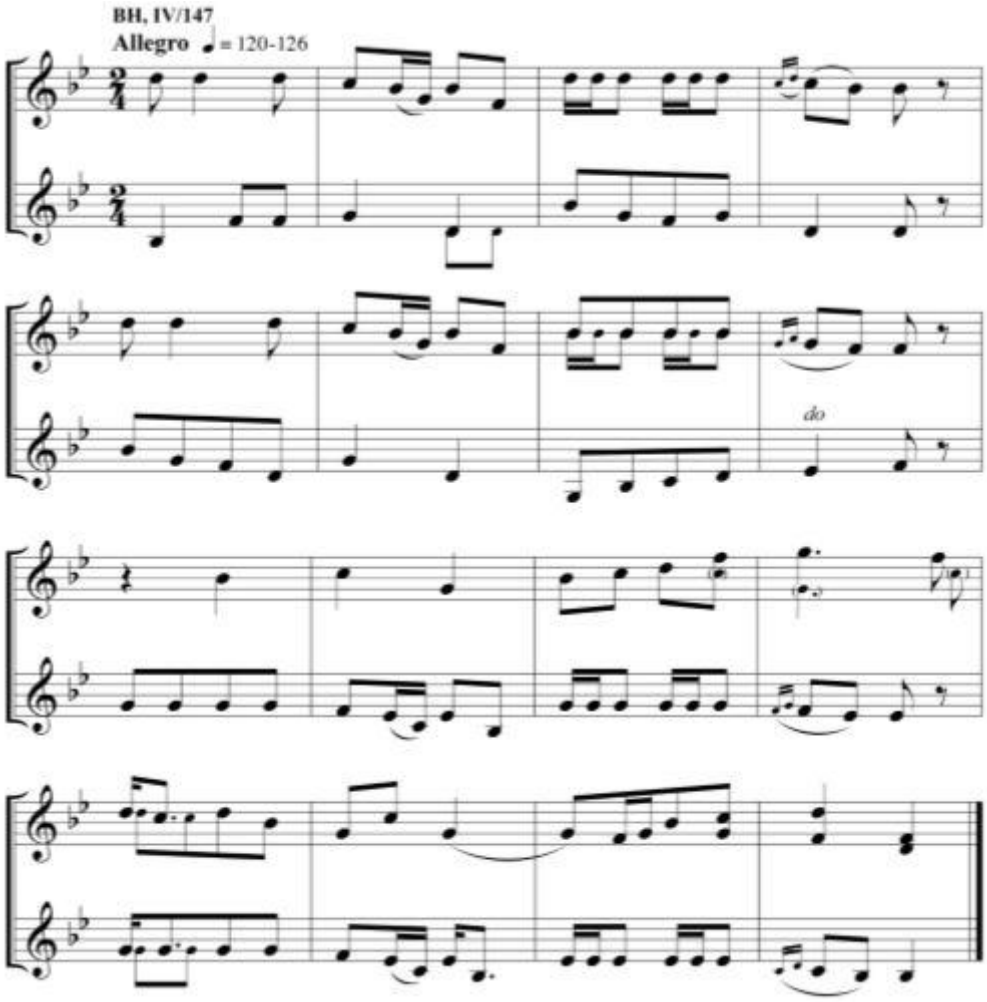




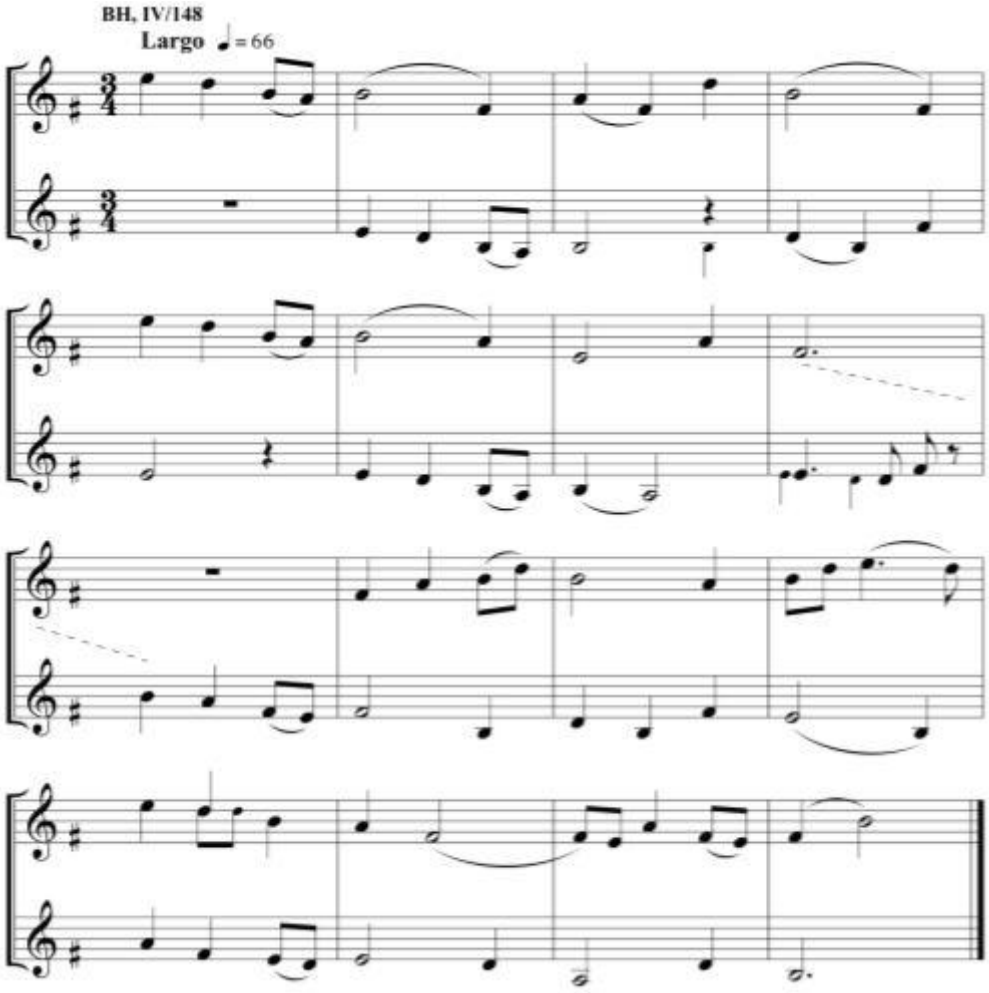
The fact that Kodály used the C-clefs for notation, show that he somehow had the idea of the 'old style' musician. (For example, in the original manuscript of the score of the Psalmus Hungaricus the upper choral parts are written in C-clefs.) Here, we have to mention that Kodály got acquainted with French solfege-practice as early as in 1907 in Paris at the Conservatoire, but he did not want to compose dry technical exercises. As it is shown in the next group of comparative examples, the English edition "modernized" and somehow simplified the publication in the score-form. This lessened the challenge for the readers. It is also very important that the suggested solfa-names in the B&H edition did not follow the modulation with changes of the *do*-position (from G to D).



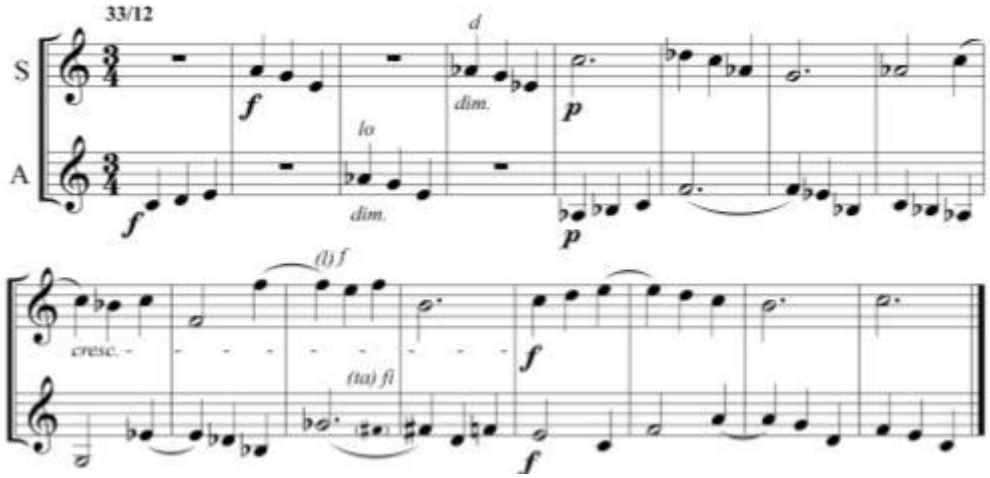
Two complete pieces are shown from *Bicinia Hungarica*, Vol. 4, where the composer arranged mostly Cheremiss/Mari folk songs from the region of the Volga bend. These pieces represent two different tonal aspects of pentatonic tunes in downward fifth-shift. (Texts are omitted here.)



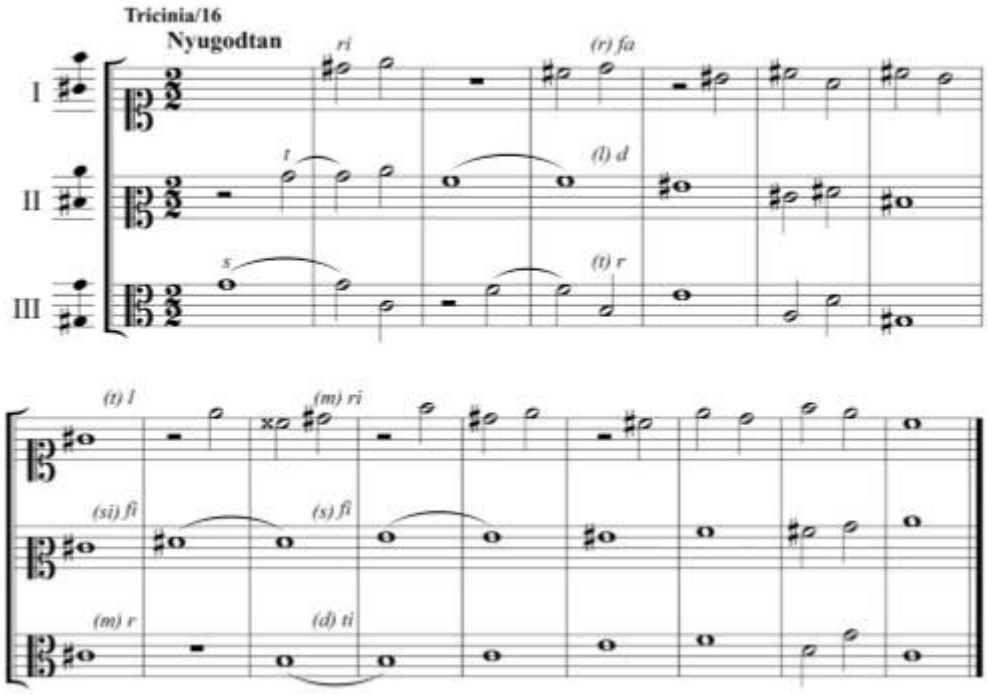
In No. 147 the fifth transposition is completely accurate, and this fact causes the combination of two *so*-pentatones. Here the concept of the fifth-shift is the stronger (both halves start with *mi*, and end with *so,*). In No. 148 the unity of a pentatonic system became relevant. The wide-range tune starts with high *re'* and, through the tonal answer of the second half, arrives at the *low la* (*la,*) of the same system. In both pieces equal roles are given to the two parts: the first half of the original tune is sung by the soprano part, while the second half by the alto.



Going back to the example of the European tradition and stepping up to a higher level, let us look at a piece from the *33 Two-Part Singing Exercises*. No. 12 represents how a two-part piece can consist of hidden harmonic and tonal backgrounds. The melodic modulation leads the music from C to A flat and back, using an enharmonic change as well. This is a kind of romantic third-relationship change of keys, plus 4 on the column of fifths, then minus 4 fifths. I think the appearance of the A flat major "chord" in bar 5 is more than a simple 'technical' trick, it is really a very poetic solution.



In the preface of the *Tricinia* Kodály raised his demands very high. Not only because three parts are more than two, but the harmonic concept appears more directly than in the two-part pieces. He stated very severely that no one is a complete musician who is not able to sight-read the parts of such pieces. The first half of the chosen example (performed in a *quiet* tempo) is based harmonically on a 'romantic-modern' fifth-sequence which is characteristic in Kodály's music. In the middle point the music arrives from C to a half cadence in F sharp, then another sequence leads back. Practically the musical progression freely conquers the whole twelve-note (chromatic) set of tones. In the B&H edition all the pieces are transcribed into G-clefs.



When the English and German edition was published in the early 1960s the Boosey and Hawkes publishing house decided to give a collective title for the whole series. This became the Kodály Choral method / Kodály Chorshule. In the English catalogue of the series the composer published a preface in which he looked back to the inspiration of his works (choral works and exercises) for children and young people. With this little writing he formally agreed to use this title, but once he said it was not a very fortunate choice. Why? He did not regard his pieces as little choir works – as it is mentioned in the Postword of Bicinia Hungarica Vol. I. All these pieces belong to a great concept of developing musical skills, the so-called "technique general". Without the various forms of practice of these pieces – always on the relevant level – the use of the Kodály concept/method is incomplete, as we can experience it in many places and occasions today. The use of these exercises is not contrary to music historical materials, because they can really widen the horizon and deepen the knowledge of the students in their own way.

Sources of the musical examples

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333 Elementary Exercises. Edited with annotations by Percy M. Young., etc., Boosey & Hawkes, London 1963 (B&H. 19157).
Ötfokú zene, II. 100 kis induló. Hetedik kiadás [Pentatonic music, Vol. II. 100 little marches. 7th edition], Zeneműkiadó, Budapest 1965 (Z. 2810/F).
Bicinia hungarica, [II.] Bevezető a kétszólamú éneklésbe. Revideált kiadás. Második füzet [Bicinia Hungarica, Vol. II. Introduction to two-part singing. Revised edition], Editio Musica Budapest 2002 (Z. 2806/20).
Tizenöt kétszólamú énekgyakorlat. [Fifteen Two-part Singing Exercises], Zeneműkiadó, Budapest 1965 (Z. 3653/D)
77 kétszólamú énekgyakorlat. [77 Two-Part Singing Exercises], Editio Musica, Budapest 1968, (Z.5676)
55 kétszólamú énekgyakorlat. [55 Two-part Singing exercises] Kilencedik kiadás. Felső szólam [Upper part], Alsó szólam [Lower part], Zeneműkiadó, Budapest 1969 (Z. 1749 a/H, Z. 1749 b/H).
55 Two-Part Exercises. Edited with annotations by Percy M. Young, Boosey & Hawkes, London, etc. 1965. (B&H. 19313)
Bicinia hungarica, [IV.] Bevező a kétszólamú éneklésbe. Revideált kiadás. Nyegyedik füzet. [Bicinia Hungarica, Vol. IV. Introduction to two-part singing. Revised edition.], Editio Musica Budapest 2002 (Z. 2808/20)
33 kétszólamú énekgyakorlat [33 To-Part Singing Exercises], Negyedik kiadás, Zeneműkiadó, Budapest 1967. (Z. 1819/C)
Tricinia. Szöveges kiadás. Egyneműkarok. Kistétényi Melinda szövegével. [Tricinia with texts by Melinda Kistétényi], Zeneműkiadó, Budapest 1963 (Z.4046)

Other sources:

English versions of the citations from Kodály's writings partly taken from *The Selected Writings of Zoltán Kodály*, translated by Lili Halápy and Fred Macnicol, Corvina Press, Budapest 1974, partly from new translations by Kata Ittzés for a revised and extended edition (under preparation).
The chart of Kodály's exercises is taken from Mihály Ittzés: *Zoltán Kodály, In Retrospect,* Kodály Institute, Kecskemét 2002, p. 63–67.

Leo Kestenberg and Arnold Schönberg

HARTMUT KRONES

Over two decades Arnold Schönberg had given lessons in private education institutes and even tutored, too. Several times prominent personalities from culturally interested circles had tried to get him a professorship or at least a position as a teacher for musical theory and composition – but without success – although the mayor of Vienna had promised to place him according to his importance as soon as possible on the occasion of his 50th birthday (September 1924).[1] In summer 1925 an enquiry was directed to him, if he could imagine to administer "eine Meisterschule für musikalische Komposition" at the Prussian Academy of arts in Berlin. Leo Kestenberg – like Schönberg a German speaking Jew and native from the Hungarian part of the Austro-Hungarian monarchy, respectively "zugehörig" ["zu Preßburg", at that time "Ungarn"] (according to the diction at that time)[2] – Kestenberg was the one who had vehemently advocated for Schönberg and directed the enquiry.[3] At the end of August 1925 the draft contract was sent to Schönberg, who was on holiday in Altaussee at that time. On the 11th of September Kestenberg telegraphed, that the Prussian Finance Minister had given his okay and so Schönberg accepted at the end of September. On the 2nd of October Kestenberg expressed his delight:

"Sehr geehrter Herr Professor! Soeben komme ich von einer kurzen Dienstreise zurück und zu meiner grossen Freude finde ich Ihren Brief vom 24. v. Mts.vor. Ich bin glücklich, dass Sie etwas von der Begeisterung gemerkt haben, mit der ich seit 1 Jahre Ihre Berufung vorbereitet habe und dass nun alles sich bisher so entwickelt hat, wie es von Ihren Verehrern und Freunden, zu denen ich mich schon seit langem zähle, erhofft wurde. / Es ist durchaus nicht nötig, dass Sie Ihre Arbeit jetzt unterbrechen, um nach Berlin zu kommen. Es genügt vollkommen, wenn Sie etwa Ende November oder Anfang Dezember hier her kommen [...]" – And he signed with the words "Ihr Sie hochschätzender, aufrichtig ergebner Kestenberg".[4]

Apart from the draft contract – this letter was the first one of 17 extant letters sent by Kestenberg to Schönberg between September 1925 and Schönberg's 70th birthday in September 1944. 20 letters of Schönberg to Kestenberg in the run-up to July 1939 also remain in existence. Subsequently I want to give a short review of this interesting exchange of letters. I must start by saying that Kestenberg was not an unknown person in the Viennese musical circles. Already on the 14th of July in 1921 the "Neues Wiener Journal" (Mittagblatt, p. 4) had commented on a symposium outlining the problem of music teaching under the title "Schäden und Schwindel im Musikunterricht". This symposium took place in Berlin, where – first of all – "Professor Leo Kestenberg" vehemently advocated that school authorities should be instructed to employ only music teachers, who had acquired an "Unterrichtserlaubnisschein". Furthermore Kestenberg was praised for his fight for a modern, topical

[1] See Hartmut KRONES, 'Anton Webern, die „Wiener Schule" und die Arbeiterkultur', in: Anton WEBERN, *Persönlichkeit zwischen Kunst und Politik* (= Hartmut KRONES (Ed.), Wiener Schriften zur Stilkunde und Aufführungspraxis, Sonderband 2), Wien, Köln, Weimar 1999, p. 51–85, p. 61 f.

[2] See Hartmut KRONES, 'Arnold Schönberg als „Kind" Österreich-Ungarns', in: Hartmut KRONES/Helmut LOOS/Klaus-Peter KOCH (Ed.), *Die Rezeption der Wiener Schule in Osteuropa*, (= Musikgeschichte in Mittel- und Osteuropa. Mitteilungen der internationalen Arbeitsgemeinschaft an der Universität Leipzig 19), Leipzig 2017, p. 3–16, here p. 6 ff.

[3] Letters in this regard you can read in: Wilfried GRUHN et. al. (Ed.), *Leo Kestenberg, Gesammelte Schriften*, Band 3.1. Briefwechsel. Erster Teil, Dietmar SCHENK (Ed.), Freiburg, Berlin, Wien 2010, and Band 3.2. Briefwechsel. Zweiter Teil, Dietmar SCHENK (Ed.), Freiburg, Berlin, Wien 2011.

[4] All letters from Schönberg to Kestenberg and from Kestenberg to Schönberg you can see at the website of the Viennese "Arnold Schönberg Center": schoenberg.at – Archiv – Briefe – Datenbank.

education. Furthermore, when the bourgeois German Choral Association (the "Deutscher Sängerbund") worshipped the Nazis and defamed the Worker's Choral Association (the "Arbeitersänger") in June 1933,[5] the "Arbeiter-Zeitung" explicitly emphasized the merits of Leo Kestenberg for the German choral singing.[6] In February 1934 the "Arbeiter-Zeitung" fled from the Austrofascism. From then on it was published in Brno, where on the 30th April 1934 (p. 8) the paper promoted – under the title "Der 1. Mai im Radio" – a German broadcasting "Deutsche Arbeitersendung im Prager Sender": "Vorspruch von Fritz Brügel. Arbeiterlieder aller Länder, gesprochen und gespielt. Am Klavier: Leo Kestenberg. Rezitation: Hans Lichtwitz".

Otherwise Kestenberg in 1921 had already commended Schönberg's Harmonielehre in his essay "Musikerziehung und Musikpflege"[7] and subsequently again and again. He had included Schönberg's works in the programs of the lunchtime concerts of the Berliner "Volksbühne" at the Theater am Bülowplatz. And after Ferruccio Busonis' death he wrote to Georg Schünemann on the 20th of August 1924:

> *[...] die Frage nach der Wiederbesetzung der Stelle wird allmählich bedeutungsvoll. / Es sind zwei Wege möglich. Der eine, kompromißlos und sehr wenig aussichtsvoll, führt zu der Erwägung, ob Arnold Schönberg der geeignete Nachfolger wäre. [...] Von vielen Seiten wird ja Schönberg als überragende Lehrer-Persönlichkeit bezeichnet und Alban Berg und Wellesz sind jedenfalls Meisterschüler im wirklichen Wortsinne. / Auf die Gefahren und Schwierigkeiten, die die bloße Nennung dieses Kandidaten zur Folge hat, brauche ich Ihnen gegenüber nicht näher einzugehen. Wenn ich mir aber mit Ihnen einig bin, daß diese Kandidatur die einzig richtige innerhalb der gegenwärtigen musikpolitischen Situation ist, so müssen diese Gefahren eben überwunden werden*.[8]

On the 14th of August 1925 Kestenberg wrote to Schünemann, stating that he would come to Vienna on the 24th of August, and continued: "Es liegt mir doch viel daran, Schönberg kennen zu lernen und zu erfahren, ob wir auf ihn in Berlin rechnen können." And from the 27th of August, he reported from Vienna: "Heute haben die sehr interessanten Verhandlungen mit A. Sch. begonnen, die sehr aussichtsreich zu sein scheinen. Sie werden Ihre Freude an dieser ganz auf unsere Ideen eingehenden grundpaedagogischen Persönlichkeit haben. Er hat heute schon für die Stellung sehr wesentliche Gedanken entwickelt [...]. Morgen gehen die Verhandlungen weiter, die hoffentlich gleich zum Abschluß der Vereinbarung führen."[9]

And as such, the contract was drawn up on the 28th of August. Because of an appendix operation,[10] Schönberg could only move to Berlin at the beginning of January 1926, as detailed in his correspondence to Kestenberg on the 5th of December. This letter is of special interest for us because of Schönberg's inquiry as to why he had got his salary, which was due to him since October, was late and moreover not in full because of deductions. Kestenberg declared that this was down to the fact that on the one hand Schönberg still had not issued his instructions to the finance office and on the other hand the taxes were individually calculated. Schönberg was a bit indignant and astonished and answered, that he "wenn ich meine Gage haben will, Wege machen und Briefe schreiben, mich an den und jenen wenden [muss], an x verschiedene Stellen. Dann werde ich wohl meine Gage überhaupt nie erhalten, denn ich bin nicht gewöhnt, derlei zu tun [...]. Eigentlich, denke

[5] See Hartmut KRONES, '„Die bürgerlichen Sänger triumphieren." 1933 und 1934: Das „Aus" für den Arbeitergesang in Deutschland und Österreich', in: Thomas PHLEPS/Wieland REICH (Ed.), *Musik-Kontexte. Festschrift für Hanns-Werner HEISTER*, Münster 2011, 1. Band, p. 428–454.

[6] Arbeiter-Zeitung 46 (1933), Nr. 174, 26th June 1933, p. 5: "Die bürgerlichen Sänger gleichgeschaltet'!"

[7] Printed in: Leo Kestenberg, *Gesammelte Schriften*, Wilfried GRUHN et. al. (Ed.), Band 1. Die Hauptschriften, Freiburg, Berlin, Wien 2009, p. 21–130.

[8] Leo Kestenberg, Briefe I (note 3), p. 148 f.

[9] Ibid., p. 172, 174.

[10] See Hartmut KRONES, *Arnold Schönberg. Werk und Leben* (= Neue Musikportraits 1), Wien 2005, p. 50.

ich mir, giebt es doch dazu Beamte, die nichts anderes und gewiss nichts Besseres zu tun haben, als, in Erfahrung zu bringen, an wen sie den und jenen Betrag auszuzahlen haben [...]."
On the 29th of December Schönberg asked after all for a ",Laissez-passer', um bei der Grenzkontrolle keine Schwierigkeiten zu haben. Ich führe nämlich meine Manuskripte [...] mit mir und weiss aus Erfahrung, dass die Zollrevisoren sich bei solchen Dingen gern wichtig machen."

In March 1926 Kestenberg offered Schönberg an apartment for professors in a new-building of the university. Initially, the composer made a reservation, but then in his view, it was too expensive in his view. At the same time he expressed his hope that they would soon be able to pass a "gemütlichen Abend miteinander" and also with their wives. In December 1926 he asked for an advance of money for the "Erlangung einer Wohnung". But already in November 1927 the landlord of his apartment gave him notice to vacate. Schönberg wrote that an „Erpressungsversuch" (attempted extortion) had taken place. For that reason he extended a pre-arranged concert tour to France, Italy and Switzerland up to February. Additionally, he hoped, that an already projected artist colony would be developed and become a reality. Although his Viennese friend Adolf Loos was supposed to plan his house, in the end nothing came of it, so that he had to ask Kestenberg for "Empfehlung des Ministeriums" – a recommendation of the ministry to the housing office for a "beschlagnahmte Wohnung", similarly, nothing came of this. And the Schönbergs had to move in a guesthouse again. On the 8th of May 1928 he requested Kestenberg for aid – namely "diesen Leuten einmal auf die Hühneraugen [zu] steigen, aus denen ihr Hirn besteht" (it means "to tread on the corns of these people") – because he still had not received a „Spediteurskostenvergütung".

We learn from letters written in June 1928 about a strange diplomatic involvement. According to Schönberg, Franz Schreker had told him, that certain circles had chosen him, Schönberg, for the position as director of the academy of music and thus as the successor to Schreker. Kestenberg was astonished and could make no sense of this intrigue, whereupon Schönberg was annoyed and disgruntled:

> *Ihr Brief vom 26. Juni verblüfft mich in seiner ersten Hälfte in einem Maße, welches durch die bessere Haltung seiner zweiten anderen Hälfte nicht mehr gutgemacht werden kann. Nur Eines könnte mich damit versöhnen: wenn Sie mir umgehend schriftlich erklären, daß Sie diesen Teil für Prof. Schreker geschrieben haben, an der Wahrheit meiner Aussage aber nicht den mindesten Zweifel hegen.*

The next letter is not dated until March 12th 1930. The main issue of this letter and the following communications related to the prolongation of Schönberg's contract, which expired on the 30th September, but also to his citizenship. Untill 1918, he was still a native-born citizen of Hungary, because his parents were "zuständig" (related) to Preßburg, formerly Hungary, but after 1918 to Czechoslovakia, and therefore, as he had no "exemption" from Czechoslovakia, he was not regarded as an Austrian citizen.[11] And so he wrote a letter to Kestenberg, that he – according to a writing of the Austrian Consulate general – "durch meine Anstellung als Beamter (als Mitglied des Senates der Akademie der Künste) [...] das deutsche Staatsbürgerrecht erworben habe [...]. Da ich nun in allernächster Zeit nach England reisen muss, [...] bitte ich Sie hiemit, mir zu einer möglichst raschen Erlangung eines deutschen Passes Ihre Beihilfe freundlichst zu gewähren." Schönberg received a German passport on the 5th of April 1930, where "Preussen" is indicated as his citizenship. At the same time he remained a citizen of Czechoslovakia.

In April the prolongation of Schönberg's contract as head of a master class was signed. A few minor changes were requested, as detailed in different letters, some requests were granted, whilst others were not. In September Schönberg asked for a scholarship for his student Norbert von Hannenheim. In January 1932 he explained in a letter to Kestenberg, why he was staying abroad for month – first in Montreux and at the moment in Barcelona. He had been very ill and had to spend the winter in southern climes, but the possibility of free scheduling of his lessons would permit this. Kestenberg thanked him for his explanations, but annotated the following: "Jedenfalls wäre es jetzt nicht mehr möglich, einen ähnlichen Vertrag durchzusetzen, wie er seinerzeit von meinem Herrn Minister mit Ihnen geschlossen worden ist [...]."

[11] See Hartmut KRONES, Arnold Schönberg als „Kind" Österreich-Ungarns (note 2), p. 10 f.

Schönberg thanked Kestenberg for his understanding, but broached the subject again: “wenn mein Vertrag mich nicht dazu berechtigte, jetzt von Berlin abwesend zu sein, so würde ich einen Krankheitsurlaub haben nehmen müssen. [...] Ich sage es gleich: ich kann es nicht riskieren, vor dem Eintritt des wärmeren Wetters nach Norden zurückzukehren. Da mir der preussische Staat ja doch keine Pension für meine Frau bewilligt, so können Sie ja doch nicht so darauf dringen, dass ich sie früher als unbedingt nötig zur Witwe mache.”

Among others Kestenberg responded to Schönberg’s idea to print eight of his lectures as part of the “musikpädagogischen Bibliothek”: “Die Bibliothek ist im wesentlichen auf die unmittelbarsten und nächstliegenden Bedürfnisse des Unterrichts gerichtet. Mit den wenigen Bänden, die ihrem ganzen Charakter nach über diese Aufgabe hinausgreifen, hat der Verleger in seinem Sinne keine guten Erfahrungen gemacht. [...] Daher glaube ich kaum, dass es mir gelingen würde, die Aufnahme Ihrer Vorträge in die Reihe durchzusetzen.”

On the 13th of May 1932 Schönberg was still in Barcelona. The composer stated that first he could not return to Berlin because of problems with the foreign currencies and after he had managed these difficulties his wife went into labour (die Wehen begannen) and gave birth to their daughter Nuria. (Nuria Schoenberg Nono now [since 1998] is president of the Arnold Schönberg Center in Vienna.) Therefore he had to wait until his wife and the baby were fit to travel - “reisefähig”.

Until the beginning of 1933 Kestenberg was very sympathetic about Schönberg’s “Arbeit”, thus with his creative labour and his artistic abilities as a conductor - despite of all problems. And later, when Kestenberg was managing the “Palestine Orchestra”, he again supported Schönberg, who was exiled in Los Angeles. He included the composer’s works in his concert programmes and invited Schönberg to “Palestine” (letter from 25th May of 1939), but as a result of Schönberg’s health condition this did not happen. At that time he addressed Schönberg as “Hochverehrter Meister” (esteemed master) and his signature was “Ihr Ihnen in bekannter Verehrung stets ergebener Kestenberg”.

In the letter written on the 25th May of 1939 Kestenberg firstly reported that he had gone to Prague in March 1933 and then to Tel Aviv in October 1938 and that a short while ago Hermann Scherchen had performed Schönberg’s “Pelleas und Melisande”. He hoped “einmal die grosse Freude zu haben, Sie persönlich in Palästina begrüssen zu dürfen”.

Schönberg was very pleased – as expressed his letter – he indicated special works and approached the political circumstances: “Ich möchte Sie zum Schluss noch fragen, ob es Möglichkeiten gibt, mit Ihrer Hilfe wertvolle jüdische Existenzen nach Palästina zu retten. Ich habe so viele Menschen, die mich fragen, auch aus anderen Berufen, aber insbesondere von Musikern. Hier in Amerika ist es augenblicklich fast nicht mehr möglich, ein Affidavit zu erlangen. [...].”
Kestenberg thanked him for his hints – “Winke, in welcher Reihenfolge man Ihre Werke unserem Publikum nahebringen könnte”, and then moved on to the question of how to help the Jewish people. He wrote that he had given the director of the Jerusalem conservatory, Mister Hauser, who was on his way to America, a testimonial for Schönberg to take with him and Schönberg could name suitable personalities, who Hauser could invite to Jerusalem (letter from 17th of July 1939). With this the surviving correspondence ends. Next up is only a telegram, which was sent to Schönberg on the 10th of September 1944, in which Kestenberg congratulated with the following words: “in deep admiration [...] the sincerest wishes on your 70th birthday” and he announced performances of Schönberg’s works by the Palestine Orchestra. He signed the telegram: “in old friendship = Leo Kestenberg”.

Asylum and Normality: The role of musical experiences in the promotion of health and wellbeing

NIGEL A. MARSHALL

> *Baroness Ertmann told me that when she lost her last child, Beethoven at first shrank from coming to her house; but at length he invited her to visit him, and when she arrived, she found him seated at the piano, and simply saying 'Let us speak to each other by music', he played on for more than an hour and, as she expressed it,' he said much to me, and at last gave me consolation'.*
>
> *(Mendelssohn c.1861:207–208)*

Background

The idea of music as 'medicine' or as a 'nursing tool', and the way it can be utilised to promote increased levels of wellbeing, is not new. There is ample evidence to suggest that music has long been associated with the treatment of various physical and psychological conditions. For example, over four thousand years ago, the writers of biblical texts were aware of the way in which music, and singing could impact on our emotions and in ancient Greece, there was a strong belief that music could heal both the body and the soul.[1] Archimedes, for example, constantly commented on how music in the myxolydian mode made 'men sad and grave'.[2] More recently, studies carried out by sociologist, psychologists, therapists and a range of researchers working in a plethora of medical contexts have further contributed to our knowledge of precisely how and why music can impact in a positive way on our individual wellbeing. Whether or not we sing, play, listen or just passively experience music, appears to make relatively little difference to the way in which music can impact positively, or negatively on our behaviours. In fact, the claim that music impacts positively on people in so many ways has been so expressed so frequently that the idea that music can heal us both physically and mentally has almost now become a literary convention.[3]

However, the performance of live music often carries with it a financial implication, and when the economies of the world experience problems, the arts are often one of the first casualties; and in recent years, as Varoufakis argues, "the universe of Western finance outgrew planet Earth, and it's imploding banks and the subsequent credit crunch took their toll on European nations" [4]. One specific result of this global, economic crisis brought about a questioning as to whether or not the money spent on non-pharmacological interventions (e.g. arts activities) within the context of care was sufficiently valuable. Interestingly, the actual cost of placing musicians into care facilities was

[1] John FAUVEL/Raymond FLOOD/Robin WILSON, *Music and mathematics: from Pythagoras to fractals*, Oxford University Press, Oxford 2006.

[2] Archimedes, Politics 8:5.

[3] Penelope GOUK, *Musical Healing in Cultural Context,* Ashgate, Aldershot 2000.

[4] Yannis VAROUFAKIS, *And the weak suffer what they must: Europe, austerity and the threat to global stability*, Vintage Books, London 2017, p. 5.

calculated as being around 1/70th of the expenses involved in the daily care of an individual living full time in a care facility.[5]

That having been said, whatever one thinks about this as a level of cost, it remains relatively low when compared to the financial commitment involved in buying regular medications, and paying for various types of expensive therapies, from which individuals may or not gain some benefit.[6,7]

Music and Cognitive Impairment

By the time the average reader hopefully reaches the final paragraph of this article, it is estimated that somewhere in the world, a further 6 people will have been diagnosed as having some form of dementia[8]. Worldwide, estimates currently suggest that between 35 and 48 million people are living with some form of dementia with approximately 9 million new cases occurring every year. The current global costs of dealing with, or nursing those living with dementia is estimated to be around US$ 650 billion or 1.0% of the worldwide gross domestic produc.[9] Globally, by 2030, the total number of people with dementia is projected to rise to almost 75 million and increase to an estimated 135 million by 2050. If the current patterns continue, 49% of these new cases will occur in Asia, and 25% in Europe with the global costs of dementia estimated soon to reach US$ 800 billion.[10] In the UK, the rapidly increasing number of individuals living with dementia, due to populations living longer and increasingly effective methods of diagnosing the disease, caused the Government to launch the '*Dementia Challenge'* with the aim of funding research to ensure that England becomes "the best country in the world for dementia care and support and for people with dementia, their carers and families to live; and the best place in the world to undertake research into dementia".[11]

The term '*dementia*' is used to describe the set of behaviours which tend to accompany various diseases of the brain, the most common being Alzheimer's disease. However, whatever the cause of the problem, the results are the same. As the dementia progresses, a range of mental abilities gradually diminish resulting in the individual becoming more distant and increasingly incapable of carrying out even the most basic of everyday tasks. Individuals living with mid to final stage dementia are often unable to recognise their own home and their surroundings, or to remember who their relatives are. Unable to carry out even the most basic task, those living with final stage dementia inevitably end up in care with every one of their basic needs requiring to be taken care of by others. The potential to communicate using complex language typically becomes significantly limited, and the capacity to memorise facts and faces often disappears completely, along with the ability to incorporate social and culturally accepted norms and codes into their patterns of behaviour. To this list of conditions, we can add the fact that a large percentage of individuals living with

[5] Giuseppe BELLELLI/Alfredo RAGLIO/Marco TRABUCCHI, 'Music Interventions against agitated behaviour in elderly persons with dementia: a cost-effective perspective' in: *International Journal of Geriatric Psychiatry* 27/3 (2017), p. 327.

[6] Sube BANERJEE, 'Living well with dementia – the development of the national dementia strategy for England', in: *International Journal of Geriatric Psychiatry*, 2010-25, p. 917–922.

[7] Sube BANERJEE, 'Study of the use of antidepressants for depression in dementia: the HTA SADD trial-a-multicentre, randomised, double blind, placebo-controlled trial of the clinical effectiveness and cost effectiveness of sertraline and mirtazapine' in: *Health Technology Assessment*, 2013-17, p. 1–166.

[8] Jeremy HUNT, '*The world-wide challenge of dementia'* UK Government, on the Internet page <https://www.gov.uk/government/speeches/the-world-wide-challenge-of-dementia> (8/2018).

[9] Department for Health. (2013). UK Government, on the Internet page <https://www.gov.uk/government/policies/dementia> (8/2018).

[10] Alzheimer's Society. UK. Dementia UK, on the Internet page <www.alzheimers.org.uk/dementiauk> (8/2018).

[11] Department for Health. (2013). UK Government, on the Internet page <https://www.gov.uk/government/policies/dementia> (8/2018).

dementia also have to cope with significant levels of blindness of visual impairment and for this population, music is one of the only activities in which they can partake without the help of another person.[12]

However, many previous studies have suggested that many of our musical skills tend to remain long after other cognitive abilities, such as language, have vanished.[13,14,15] Certainly, the positive effects of using music with those living with dementia has been demonstrated in numerous, previous studies[16,17], with specific work highlighting how engagement with music can significantly reduce levels of anxiety and agitation,[18,19,20] relieve depression,[21,22,23] and assist with the trauma of transitioning from home into long-term care.[24]

[12] Roy JONES, 'Dementia and serious sight loss'. Occasional Paper Nos. 11. Thomas Pocklington Trust, on the Internet page <http://www.pocklington-trust.org> (8/2015).

[13] Howard CRYSTAL/Ellen GROBER/David MASSUR, 'Preservation of musical ability in Alzheimer's disease', in: *Journal of Neurology, Neurosurgery and Psychiatry*, 1989-52, p. 1415–1416.

[14] Jane DAVIDSON/Renita ALMEIDA, 'An exploratory study of the impact of group singing activities on lucidity, energy, focus, mood and relaxation for persons with dementia and their caregivers', in: *Psychology of Well-Being: Theory, Research and Practice* , 2014-4/24, p. 1–13.

[15] Andrew SIXSMITH/Grant GIBSON, 'Music and the wellbeing of people with dementia', in: *Ageing and Society*, 2007-27/1, p.127–145.

[16] Orii McDERMOTT/Nadia CRELLIN/Hanne Mette RIDDER/Martin ORRELL, 'Music therapy in dementia: A narrative synthesis systematic review', in: *International Journal of Geriatric Psychiatry*, 2013-28/8, p.781–794.

[17] Huei-chuan SUNG/Wen-Li LEE/Tzai-li LI/Roger WATSON, 'A group music intervention using percussion instruments with familiar music to reduce anxiety and agitation of institutionalised older adults with dementia', in: *International Journal of Geriatric Psychology,* 2012-27, p. 621–627.

[18] Muriel COOKE/Wendy MOYLE/David SHUM/Scott HARRISON/Jenny MUIRFIELD, 'A randomised controlled trial exploring the effect of music on agitated behaviours and anxiety in older people with dementia', in: *Ageing and Mental Health*, 2010-14/8, p. 905–916.

[19] Yu LIN/Hsin CHU/Chin-Yng YANG/Chiung-Hua CHEN/Shyi-Gen CHEN, Hsiu-Ju CHANG/Chia-Jung HSIEH/Kuei-Ru CHOU, 'Effectiveness of group music intervention against agitated behaviour in elderly persons with dementia', in: *International Journal of Geriatric Psychiatry,* 2011-26/7, p. 670–678.

[20] Annemiek VINK/Marie ZUIDERSMA/Froukje BOERSMA/Pieter de Jong/Sytse ZUIDEMA/Sylvie SLAETS, 'The effect of music therapy compared with general recreational activities in reducing agitation in people with dementia: a randomised controlled trial', in: *International Journal of Geriatric Psychiatry*, 2013-28/10, p. 1031–1038.

[21] Kendra RAY/Eva GŐTELL, 'The use of Music and Music Therapy in Ameliorating Depression Symptoms and Improving Well-Being in Nursing Home Residents with Dementia', in: *Frontiers in Medicine*, 2018-5, on the Internet page <https://doi.org/10.3389/fmed.2018.00287>.

[22] Kuei-Ru CHOU/Yu LIN, 'The effectiveness of group music therapy to improve depression and cognition status in elderly persons with dementia', *European Psychiatry*, 27. (Supple. 1):1 (2012).

[23] Darina PETROVSKY/Pamela CACCHIONI/Maureen GEORGE, 'Review of the effect of music interventions on symptoms of anxiety and depression in older adults with mild dementia', in: *International Psychogeriatrics,* 2015-10, p. 1661–1670.

[24] Paulette KYDD, 'Using music therapy to help a client with Alzheimer's disease adapt to long-term care. *American Journal of Alzheimer's Disease and Other Dementias*, 2001-16(2), p. 103–108.

In particular, the use of live music has been shown to have not only beneficial effects for clients and their families but can also bring about overall improvements to the level of care that clients receive.[25,26]

One significant critical issue around previous studies relates to the fact that the majority of previous studies which have highlighted the positive benefits to be gained from engaging in musical activities[27,28], have been carried out within the discipline of *music therapy*, whereas the work reported here, stems from the perspective of *music psychology*, and significant differences exist between the two approaches.

Music therapy, takes place mainly in small group, or even one to one context.[29] It is carried out by a trained music therapist with the explicit intention of producing a positive outcome in the individual person. On the other hand, music psychology explores what happens to people when they listen to, or hear music. In terms of responses, music psychology tends to explore the effects that music has on people in community, and real life settings and has an equal interest in the positive, negative and neutral responses to music.[30]

Music therapy is specifically designed to be *therapeutic*; it builds on the interactions with the person with dementia, and relies on a developing relationship between the 'therapist' and the 'patient', whereas in music psychology the 'researcher' attempts to understand the effects of the musical experience on the 'participant'. Certainly, one major criticism of studies carried out in music therapy, relates to the fact that it is difficult experimentally, to identify whether any resulting benefits arising from a musical experience arise as a direct result of the musical activity, or the attention from, and interaction with the therapist.

This article will be organised around a definition of the word 'asylum'. The word has numerous sociological and culturally constructed meanings; usually referring to an institution or hospital specifically built for the care of individuals with mental illness and more recently, the term has come to be used in connection with a place of safety for individuals who, for a variety of reasons have felt the need to leave their home country. However, this paper adapts a definition of the word as set down by DeNora, in which 'asylum' is defined as a mental state; a brief period in space - time that is free from distress and provides a place in which to be creative, to feel a sense of flow and engage in creative play, and to enjoy a sense of:

> *…connection to others, to feel pleasure, perhaps to note the absence, or the temporary abatement of pain*[31]

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[25] Paul CAMIC/Caroline WILLIAMS/Frances MEETEN, 'Does a 'Singing Together Group' improve the quality of life of people with a dementia and their carers? A pilot evaluation study', in: *Dementia,* 2011-12(2), p. 157–176.

[26] Sara OSMAN/Victoria TICHLER/Justine SCHNEIDER, ''Singing for the brain': A qualitative study exploring the health and well-being benefits of singing for people with dementia and their carers', in: *Dementia*, 2015-6, p. 1326–1339.

[27] David ALDRIDGE (Ed.), '*Music Therapy in Dementia Care: More new voices*', Jessica Kingsley Publishers, London, Philadelphia 2016.

[28] Tsuyako TAKATA/Makoto IWANAGA, 'Effects of Music Therapy as Complementary and Alternative Medicine on Dementia', in: *Japanese journal of Complementary and alternative medicine*, 2014-11/1, p. 49–55.

[29] Mayumi SAKAMOTO/Hiroshi ANDO/Akimitsu TSUTOU, 'Comparing the effects of different individualised music interventions for elderly individuals with severe dementia', in: *International Psychogeriatrics*, 2013-25/5, p. 775–784.

[30] Robin RUSTAD/Jacob SMALL/David JOBES/Martin SAFER/ Rebecca PETERSON, 'The impact of rock videos and music with suicidal content on thoughts and attitudes about suicide', in: *Suicide and Life- Threatening Behaviour*, 2003-33/2, p. 129–131.

[31] Tia DE NORA, *Music Asylums: Well being Through Music in Everyday Life,* Ashgate, Farnham 2015, p. 1.

The truth about Mary!

Dealing first with the issue of creativity and creative play as included in the definition, we first need to look into this care home where two are musicians are presenting a concert.

> *The solo singer is engaging in creative play with one of the audience members. From a distance, the audience member – Mary - is singing along with the musician, and using her hands to create images of the lyrics. Each line of the lyric involves different hand movements in order to tell the story. Mary looks directly at the musician and smiles as she sings. She laughs a lot when the singer moves to include her neighbour and begins to sing to her. Suddenly, Mary takes hold of the hands of her neighbour and of the musician and laughs. All three then join hands and move their arms in time to the music. They all applaud spontaneously when the song finishes.*

Now, if we look again more closely, we can notice that Mary is actually blind, she has been suffering from assumed depression and given the fact that she has mid stage dementia, she has no idea what the actual words to the song are but she uses the sounds 'la' and 'di' instead and she sings perfectly in tune. At the end of the song, the singer asks if she has enjoyed the piece, but Mary cannot answer in a way that makes sense to you and I. Instead she stands up and explains she needs to go and visits her parents; both of whom died many years ago. However, the musical experience has given her three important things, which I will argue have contributed to the creation of a musical asylum.

i. Independence

First, the concert has given Mary a degree of independence. As a result of her blindness, all other activities which take place within the care facility are not possible unless another person carries out all, or part of the task for her. The care facility in which Mary resides offers simple craft activities such as decorating cards or pictures; but Mary is unable to see these. She can feel textures but cannot see when things need to put or what the finished product looks like. She has no conception of the time of year or why the card is being made. During '*Wheelchair keep fit'* – Mary cannot see the ball she has to catch and she cannot see, or understand the movements she has to make unless she is manipulated like a puppet by her carer, or by a volunteer. In the day room, other people are playing simple board games, reading magazines, doing jig saw puzzles or playing solitaire.

As a result of both her blindness, and her dementia, all of these activities are unavailable to Mary, unless somebody offers her 100% attention and assistance. More importantly, each of these activities is designed to promote her wellbeing, however what they tend to do is to show all the various things she is unable to do.

However, the music concert changes all of this. During the event, Mary becomes herself again. She is an individual, responding to the musical experience as herself, motivated by her own interests and emotions rather than being helped and manipulated by others. She is creative, and she invents a plethora of hand movements which for her, represent the emotions she is feeling, or the distant memories she is experiencing; memories which she no longer has the ability to verbalise. As a result of our own limitations, and our lack of knowledge of Mary as an individual, we cannot necessarily understand the movements she makes in response to the music, nor can we share the images her creative brain is imagining and expressing through the wide range of gestures and hand movements she is making. What we can do, is to be amazed and inspired at the never ending number of different and contrasting ways she can still create and project her feelings and emotions. What we can also see, is that Mary may well not be able to remember the name of the Prime Minister, or the day of the week or the month and the year; but we can see that she is a most creative individual capable of expressing a wide range of complex feelings, memories and experiences in a new form of language. We do not need to understand it, but we can join in and enjoy it with her.

As a result of her spontaneous laughing and her sudden wish to take hold of the hands of her immediate neighbour and the singer, we could argue that Mary is experiencing 'flow'. Flow, is the terminology used to describe the psychological mental state of a person who is totally involved in an activity[32,33]. Flow involves energy and spontaneity, enjoyment and motivation, and has been described as an optimal experience that can be among the most enjoyable in human life.[34] Part of that 'flow' involves feeling a connection to others; the need to belong, to be part of and to be connected. As a result of her blindness and her dementia, Mary is often thought of as being solitary. However, musical events motivate her to connect and to be social. Hayes has described music as a 'relational bridge'; enabling individuals to cross over and join with others by providing: "a most necessary vehicle for the self, isolated by forgotten language, to step back in contact with life".[35]

In our case study of Mary, she, along with the singer and her neighbour and most of the others in the room all have knowledge of the song. Some know the words, some know the words but cannot remember how to sing them, but they can remember the emotional association they once had with them. Through singing together, we express a communal identity which validates our own identity and we are joined with others through the fact we now have a common purpose; which is to produce the words and the music together, in the same key, using the same pitches and the same tempo. For that moment in space – time we are totally connected. In our observation of Mary, the sense of connection is so strong that she wishes this to be a physical as well as a mental connection, and holding hands and moving together becomes an important aspect of the experience.

For Mary, visits from family seem to be relatively meaningless on one level, as she is unaware of who the individuals are. The family find the visits tiring and depressing; as one daughter said:

We find it hard to recognise this person, we seem to have lost her and it is hard to find enough things to talk about….and when we leave this is the last image we have

And:

On my way home from such a visit, I think to myself this might have been the last time I see them alive – and this is my last memory

However, musical events not only create a transformation in Mary but the musical experience also produces significant benefits for the family as well. First, the family have chance to see something of who Mary used to be. The person who used to be happy all the time, comes back; the person who was always tactile and warm towards others, returns, and the person who joined in fun and games and created positive memories, is back to normal. This, then becomes the 'last memory' or more to the point, 'the lasting memory'. So rather than remembering a person they love as being depressed, distant, solitary, hard to communicate with and possibly anxious or aggressive, instead, as a result of attending the musical event, families get to remember their loved one in a state of 'flow'; they witness their loved one engaged in that '*optimal experience that can be among the most enjoyable in human life' .* As a further consequence, the lasting feelings are not of guilt but of relief and of satisfaction. As one family member said:

I saw my father singing along and enjoying every minute of the concert
And all I could think was that I could never have provided this for him at home

[32] Mihaly CSIKSZENTMIHALYI, *Beyond Boredom and Anxiety*, Jossey-Bass, San Francisco 1975.
[33] Mihaly CSIKSZENTMIHALYI, *Flow: The Psychology of Optimal Experience*, Harper & Row, New York 1990.
[34] Mihaly CSIKSZENTMIHALYI, 'Towards a psychology of optimal experience', in: *Annual Review of Personality and Social Psychology*, 1982-3, p. 13–36.
[35] Jill HAYES, *The creative arts in dementia care*, Jessica Kingsley, London 2011, p. 32.

ii. Voice

The second thing the concert gives to Mary is 'voice'. What is meant by 'giving voice', is not just the fact that she has the opportunity to sing and use her voice, but she is able to give voice to her feelings, to communicate to others how she is feeling, and most importantly, she is able to communicate her physical condition more accurately. More specifically, the musical activity enables Mary to communicate with her family and those who care for her; giving voice to the full extent of her true condition in a way that language, or other modes of communication is unable to. Should you decide to ask Mary how she feels, or ask her if she is unwell, or ask whether or not she is feeling better, she is unable to respond in any meaningful way. To be honest, even those of us who have all of our mental and physical abilities intact, can find it difficult to respond to such a question in a really meaningful or accurate way. The reason for this is our assessment of our wellbeing and health tends to depend on a wide range of factors both internal and external to us. Miller[36] called it *'the pantomime of complaint'*, meaning that our personal assessment of our own health and condition is affected by other factors, external to ourselves. For example, if we wake up with a painful throat and a fever, our decision as to if we go to work, i.e. if we are ill or not, depends more on the contents of the day at work we can look forward to, rather than how well or unwell we feel. DeNora is more specific:

> *The very terms 'health' and 'illness' are elusive. While it seems to be a universal fact that human beings exhibit physical symptoms……, how these symptoms come to be experienced, identified and treated is culturally specific.*[37]

So asking Mary how she feels, presents a number of problems and in order to assess her condition, medical staff are often reduced to measures of body temperature, blood pressure, heart rate and if considered necessary, a range of blood, or even more invasive tests and such tests cannot be done on a weekly basis. Similarly, a physiotherapist or nurse who asks Mary to repeat a specific exercise causes her to become anxious and sometimes aggressive, as she is unaware of what is required or why she has to agree. However, during the musical events, Mary responds as an individual, and she does so to the full extent of her capabilities because she enjoys responding and finds the act of responding to be pleasurable. For example, observing her singing enables quite accurate judgements to be made of her breathing, her verbal abilities, her physical movements (how fast or slow can she control her responses); and her stamina (how much she can contribute, and how long she is able to continue to contribute). An additional advantage is the fact that it is these micro-movements that can so easily be compared over time, on a regular basis and by family members.

Looking next at the quote made by DeNora, the choice of words is of great interest. In this quote, DeNora speaks of 'symptoms' (of illness), being treated as culturally specific.

However, the term culture can exist on the macro level which, for example refers to social behaviours and norms shaped by national, tribal, or geographical influences, but culture can also exist on the more micro level, which includes norms shaped by the more immediate regional, local, familial, class and institutional attitudes. However, giving consideration to the institutional context in which the individual experiencing the musical event is located, also brings about the need to consider a more ecological approach to any definition we might entertain of what it is to be healthy and well. Freund, (1982) argued that health was ecologically constituted; that is the extent to which we are regarded as healthy – or the extent to which our wellbeing changes cannot be measured by physiological measures only, but through an understanding of the product achieved through a combination of emotion, physiology and environment.

Put simply, our physical condition is often diagnosed relative to what it is we cannot do. However, should it be the case that our environment changes in a way that no longer requires us to do 'that' which we cannot do, then our physical condition and health, are evaluated differently. For example, an individual with a hearing impairment would be classed as 'disabled' in any environment which required hearing. However, many people with a hearing impairment refuse to class themselves as disabled, and are able to live perfectly normal lives when that which they cannot do, is removed from the environment in which they live. Musical experiences for those living with dementia, actually

[36] Jonathan MILLER, *The Body in Question*, Vintage Books, London 1982.
[37] Tia De NORA, Music Asylums, Ashgate, Farnham 2015, p. 10.

have the power to change the environment, that is they can remove those aspects, activities and behaviours which the individual is no longer capable of doing, and they replace these with norms and behaviours which they are able to do (e.g. singing in tune, predicting and responding in appropriate ways to musical stimuli). In short, people with dementia can be redefined as being 'well' during a musical event. The music gives them 'voice'; that is, the opportunity to show what they are still able to do.

iii. Identity

Interviews carried out with both family members and care givers often mention similar issues. For example,

> *My mother comes alive during the concerts – we get to see something of the person she used to be*. (Family Member)

And:

> *The concerts allow us to see the individual in a new light ! – we tend to only see them in terms of what they need us to do for them – how can we entertain them – but in the concerts,* ***'they'*** *make* ***'us'*** *laugh – they lead us and we see more of the person*. (Care worker)

Looking again at Mary, we begin to see her true identity coming out. We can see she has a sense of humour, we see she is enjoys being creative and sociable and interacting with others.
However, Mary also has a musical identity, and from a music psychology perspective we can see evidence of her musical preferences, her musical ability, her knowledge and understanding of the codes and traditions of western musics. For example, her movements allow us to see that she still experiences and processes the fact that music has both a rhythm and a beat. She is able to predict an increase in volume and tempo as the music moves towards the end of the piece. She demonstrates an ability both to identify a pattern in the individual interpretation of a piece (e.g. the pianist adds a trill); and the ability to predict the trill will come again at the end of the next phase and therefore demonstrating a basic understanding, (and memory?) of form.

The overall effect of gaining a voice and a degree of independence which in turn enables the individual with dementia to show their true identity benefits the individual, the family and all those who provide for their care. When interviewed, care workers often state that as a result of musical events, *"people are easier to care for and we give them better care"*. This is an interesting statement that speaks to the impact which musical events appear to have, however, it does not actually move us any closer to an understanding as to why music should have an effect such as this. Perhaps for part of the answer, we could remind ourselves of a concept expressed by the social psychologist, Erving Goffman. In his book 'Stigma', Goffman states:

> *Society establishes the means of categorising persons and the complement of attributes felt to be ordinary and natural for members of each of these categories. Social settings establish the categories of persons likely to be encountered there.*[38]

Goffman goes on to argue that when an individual fails to carry out such arbitrary attributes, then society tends to label them as 'abnormal'. Their 'virtual social identity', or that which we assume of them when we first meet, becomes their 'actual social identity'; which is continuously fed by the extent to which they are able, or not, to abide by the regulations and expectations which society places on them. In short, they acquire what Goffman termed 'stigma'. Of the three types of stigma that Goffman proposed exists, our case study, Mary, tends to sit with all three. First, by virtue of her blindness and her dementia, she fulfils the criteria for stigma by physical disability. Second, by virtue of her blindness and dementia, she fulfils the criteria for stigma by individual character weakness through

[38] Erving GOFFMAN, *Stigma – Notes on the Management of Spoiled Identity*, Penguin Books, London 1990, p.11.

her lack of engagement in everyday social skills. Third, by virtue of her social class, in some instances she fulfils the criteria for tribal stigma. Through this lens, the helpful and caring physiotherapist who continues to attempt to pursued Mary to exercise, no doubt for her own good, receives many bad tempered, and sometimes aggressive refusals. In reality, we could argue that this is adding to the stigma which continues to place Mary into the category of those who are 'abnormal'. What musical events continue to do, is to allow Mary to show that in many respects, within some contexts, she is actually quite 'normal'.

Taking the idea one step further, Foucault[39], opted to use the term 'norms' which he argued were best considered as being an average standard against which people could be measured and the idea of 'being normal' of course, also suggests the existence of there being individuals who are 'abnormal'. What Foucault continues to argue is that 'norms' are criteria that are specifically used not only to evaluate people, but also to control them. The natural extension of this argument was that the concept of norms also inevitably carries with it the idea of expectations; expectations as to how a 'normal' or an 'abnormal' individual should be treated. When acts of care that continue, or facilitate an identity of 'that which an individual cannot do', regardless of the good intentions that exist behind them, in that self-same act they contribute to an increased identity of abnormality. An inevitable accompaniment to this, is an *expectation* of how that 'abnormal' individual should be treated. Perhaps the most famous example of this effect, as frequently protested by numerous wheelchair users relates to the number of good natured, and well intended people who continue to speak over them, to ask the care-giver how the invalid is progressing. The invalid cannot walk (abnormality), and therefore the *expectation* is they are also incapable of talking.

The argument here is that the greatest contribution that music can make to those in care is to create a space in which individuals with dementia become 'normal'. This in turn, could be seen to change the way they are categorised and the *expectations* of those giving them care, are reviewed and changed; a change which might go some way towards explaining why people are perceived to become easier to care for.

Conclusions

This paper has argued that individuals living with dementia are able to seek asylum, and musical events are the one activity in which even those living with mid to final stage dementia can achieve a mental state that we can describe as a brief period in space - time that is free from distress and provides a place in which they can be creative, and feel a sense of flow and engage in creative play. Through music, they can feel a "…connection to others, feel pleasure, and perhaps note the absence, or the temporary abatement of pain"[40]. This paper also argues that further to this, uniquely, music can offer the chance for individuals to again become independent, and musical experiences can provide them with an opportunity to have their 'voice' heard in whatever form that voice takes.

This paper further argues that many of the endless acts of kindness and care carried out on a daily basis in numerous care facilities around the globe, rather than contributing to the overall increased wellbeing of the individual, in fact serve to confirm time and time again, those things which an individual is not capable of doing. To sum up, perhaps the unique contribution which musical experiences can make to Mary's wellbeing, is to provide her with the necessary asylum – the place in space – time in which she can become 'normal' again, and it is this 'normality' that can impact on the expectations which we have of her, influence the category into which she is judged and placed, and as a consequence, ultimately these changes could bring about changes in the care she receives or more significantly, does not receive.

[39] Michel FOUCAULT, *Madness – The Invention of an Idea*, Harper Perennial, London 2011.
[40] Tia De NORA, Music Asylums, Ashgate, Farnham 2015, p. 1

Life reform, youth and music: The spread and influence of the Éneklő Ifjúság movement between 1934–1944

VILLŐ PETHŐ

The investigation of life reform is a new field of study in the history of education[1,2]. Within this field of study, I investigated Kodály's ideas about musical education and analysed the concrete connections within Kodály's pedagogical life-work, the life reform movements and the reform pedagogical movements. The history of Éneklő Ifjúság (Singing Youth)[3] movement between 1934 and 1944 was also investigated[4,5].

At the beginning of the investigation of the mentioned youth movement the primary question was: could we consider the Éneklő Ifjúság movement as a life reform youth movement? It is a movement which is also a living tradition today, as anyone can participate in Éneklő Ifjúság concerts every spring in most of our towns. It is also important to investigate the role of the Magyar Kórus (Hungarian Chor) Publishing House[6], the spread of the Éneklő Ifjúság movement and its influence on the Hungarian choir culture and music culture.

Life-reform movements, youth movements

The life reform movements appeared at the turn of the 20th century, both in Europe and in America. At that time, economical changes such as industrialisation, technical development, urbanisation, and mass production brought about some positive changes and enlargement for the countries and citites of Europe, but these changes also brought about some negative influences on the people, and on the society. The modern world and modern, developing urban environment often broke up the old community ties and people became more estranged from each other. So, it was deemed to be necessary to create a new, human and community centred world, based around new communities. The life reform movements purpose, aimed to bring about radical change to everyday life, by looking for answers to the social problems generated by economic changes. These movements were based on a multi-faceted philosophical background, covering all aspects of human life whilst being linked to each other through several common motifs. One of these included a desire to “return to some ancestral time, to the pure fountain”, an illustration of the growing interest in nature and life forms which are close to nature. There was also an emerging demand for the return to ancient and

[1] András NÉMETH et al., *Életreform és reformpedagógia – nemzetközi törekvések magyar pedagógiai recepciója,* Gondolat Kiadó, Budapest 2005.

[2] Ehrenhard SKIERA et al., *Reformpädagogik und Lebensreform in Mitteleuropa – Ursprünge, Auspragung und Richtungen, landerspezifische Entwicklungstendenzen*, Gondolat Kiadó, Budapest 2006.

[3] *Éneklő Ifjúság (Singing Youth)* journal, Budapest, p. 1940–1948.

[4] Béla PUKÁNSZKY, ‘Kodály Zoltán zenepedagógiai munkásságának életreform motívumai’, in: András NÉMETH et al. (Eds.), *Életreform és reformpedagógia – nemzetközi törekvések magyar pedagógiai recepciója,* Gondolat Kiadó, Budapest 2005, p. 192–213.

[5] Villő PETHŐ, *Kodály Zoltán és követői zenepedagógiájának életreform elemei*, Doktori disszertáció, kézirat, 2011.

[6] *Magyar Kórus egyházzenei folyóirat* (*Hungarian Choir church music journal*), 1931–1950.

traditional way of life in communities. And the motif of returning to the national cultural values helped them to find their way back to their own roots.[7, 8, 9]

Ehrenhard Skiera[10] divided the different endeavours of life reform into three categories, and such trends could be found in many countries, becoming truly international. In the first category, there was a new living-space, a new kind of home. Here we could find the garden-cities, advocated by groups who desired conservation, animal protection and new concepts in agriculture. In the second category, were groups of people with a desire to reform their own lifestyle, the new, or new-found life style trends included vegetarianism, nudism and natural healing; and they also preferred a different kind of clothing. In the third category, there were new social directions such as the feminist movements, an interest in religions such as Buddhism, reformed pedagogies, and art pedagogy. Also, the youth movements could be included, as fall within the scope of this investigation.

The self-image of the individual of that era also went through a considerable change. The "consuming" type of human being appeared: the individual capable of shaping themselves and their destiny, who progressively endeavoured to get to know the functioning of their nervous system as well as their physiological and psychological processes and the underlying cause-and-effect relationships. The self-image of adult men and women, and consequently the image conceptualized of the family and of the child went through a change. It had also an effect on the period of adolescence, as the perceived importance of this period, falling between childhood and adulthood increased. The laws, needs and tasks related to this fact became apparent through the emerging youth groups and movements. At the same time, these groups created a new culture which could be defined as a subculture that had its own system of values and norms. This subculture was characterised by a way of life, a system of relationships, special consumer habits, along with cultural habits and artistic ambitions and these were quite different from that of "the world of adults". Within their artistic ambitions, these groups created a specific musical world and musical ambitions, and within this specific musical culture there was also an element of returning to the national cultural values, returning to the national music, to folk music and folk songs as evidenced, for example, in the german Wandervogel movement and the Scouts. These groups had a musical world and a special interest in music, and cultural consumer habits which were rather different from the common culture. [11,12]

[7] Kai BUCHHOLZ, *Die Lebensreform Entwürfe zur Neugestaltung von Leben und Kunst um 1900*, Haeusser-Media, Darmstadt 2001.

[8] Kai BUCHHOLZ, 'Begriffliche Leitmotive der Lebensreform', in: Kai BUCHHOLZ (Ed.), *Die Lebensreform Entwürfe zur Neugestaltung von Leben und Kunst um 1900*, Haeusser-Media, Darmstadt 2001, p. 41–42.

[9] Endre KISS, 'Az életreform-törekvések filozófiai alapmotívumai', in: András NÉMETH et al. (Eds.), *Életreform és reformpedagógia – nemzetközi törekvések magyar pedagógiai recepciója*, Gondolat Kiadó, Budapest 2005, p. 40–47.

[10] Ehrenhard SKIERA, 'Über den Zusammenhang von Lebensreform und Rerformpädagogik', in: Ehrenhard SKIERA et al. (Eds.), *Reformpädagogik und Lebensreform in Mitteleuropa – Ursprünge, Auspragung und Richtungen, landerspezifische Entwicklungstendenzen*. Gondolat Kiadó, Budapest 2006, p. 22–47.

[11] Villő PETHŐ, '*Az életreform és a zenei mozgalmak*' in: Iskolakultúra, 1–2/2011, p. 3–19.

[12] Villő PETHŐ, Kodály Zoltán és követői zenepedagógiájának életreform elemei. Doktori disszertáció, kézirat, 2011.

The start of a new choir culture, a new movement

"Like small watchfires in the night: the light signals of the singing youth light up one after the other, from which, though, a more beautiful future looms for us" – wrote Kodály about the Éneklő Ifjúság movement in one of his notes in May 1937.[13] The unfolding of the Éneklő Ifjúság movement in the 1930s played a determining role in the renewal of the Hungarian chorus movement. Almost ten years before the first Éneklő Ifjúság concerts, the appearance of children's choir in a concert of adult performers was at that time unconventional. It was a novelty that in 1924 at the performance of the Psalmus Hungaricus at the Academy of Music, the voices of the women's choir had to be reinforced by a children's choir. The composition and the children's choir also met with success, the performance of the work directed attention towards a new performer apparatus not exploited before, namely the children's choir. Therefore, Kodály decided to write more choral works for them. These choral works were based upon folksongs, children songs.

In 1925 at a folksong evening organised by Kodály a boys' choir performed the first choral works for children's choir entitled "Villő" (The Straw Guy) and "Túrót eszik a cigány" (See the Gypsies Munching Cheese) with great success. "At the first performance of "Villő" and "Túrót eszik a cigány" it was not only us who felt the new musical horizons of Hungarian future…"[14]; stated the choir's chorus-master, Endre Borus. The critic of the journal entitled *Zene* (Music) published a review of the concert with the same enthusiasm: "It was an excellent idea on Kodály's part to make the totally unexploited children's choir perform, the public could hardly have enough of the new beauty of the freshly resonating voices."[15]

Between 1925 and 1929 Endre Borus's excellent choir performed at several authorial evenings of Kodály, the first works for children's choirs composed in that period were presented by them [16]. In addition more works for children's choirs were performed in concerts in Budapest and throughout the country. For example, the work entitled "Villő", presented for the first time in 1925 was performed in Szeged in 1926, in Győr and in Pécs in 1927, and in Kecskemét in 1929. Kodály's ex-disciples working in the country, e.g. György Kerényi in Győr, Zoltán Vásárhelyi in Kecskemét; organised concerts where the new works for children choirs were performed. Thanks to them, the news concerning those choral works rapidly spread throughout the country.[17] These works created a new Hungarian style for choirs and this style greatly differed from the singing style of contemporary choirs.

In 1926 in the journal entitled Világ (World): Kodály declared "…one of my goals is to work on the development of Hungarian singing style. […]. The other question that preoccupies me in connection with those concerts is the problem of children's choirs. Children must be given what is close to them, which does not go beyond the world of their thoughts and their feelings."[18] With these works composed for children's choirs a new genre: national art music is perfected. "Kodály's merit as a composer is the creation of the autonomous vocal polyphony, adapted to the melody, the sound system, the rhythm, the structure and the language of Hungarian folk songs, modelled also after the greatest Western masters (Palestrina, Bach etc.)."[19] The concerts at which the choirs of several schools performed and sang Kodály's works, can be considered as the direct antecedents of the first Éneklő Ifjúság concerts. At the end of 1920s, Kodály became acquainted with English choirs and the

[13] Zoltán KODÁLY, 'Közélet, vallomások, zeneélet', in: Lajos VARGYAS (Ed.), *Public life, confessions, music life*, Szépirodalmi Kiadó, Budapest 1989, p. 377.
[14] László EŐSZE, *Kodály Zoltán élete és munkássága*, Zeneműkiadó Vállalat, Budapest 1956, p. 80.
[15] Ibid.
[16] Helga SZABÓ, *Éneklő Ifjúság 1925–1944,* Múzsák Közművelődési Kiadó, Budapest 1984.
[17] György MARÓTI, *Magyar kórusélet a Kárpát–medencében*, Mother Tongue Conference of the Society for Hungarian Language and Culture, Budapest 2005.
[18] László EŐSZE, *Kodály Zoltán élete és munkássága*, Zeneműkiadó Vállalat, Budapest 1956, p. 85.
[19] Olga SZALAY, *Kodály, a népzenekutató és tudományos műhelye,* Akadémiai Kiadó, Budapest 2004, p. 126–127.

tradition of choir music. These choirs and tradition set a further example for him and in 1929 in his essay entitled Gyermekkarok (Children's Choir) he declared that the children's choir should play an important role in musical education and these may not only help to renew the education of music, but also the culture of the Hungarian choir. He thought that the initiation of a new musical culture would be possible through the initiation of a new choir culture.[20]

The organizer of the first Éneklő Ifjúság concerts: Magyar Kórus Journal and Musical Works Publishing House

The propagation of the new Hungarian singing style was hindered by the fact that choirs had no easy access to choral works written in the new style. To resolve the issue of the supply of musical scores for choirs, Kodály's former pupils – Jenő Ádám, Lajos Bárdos, György Kerényi and Gyula Kertész – founded a Journal and Musical Works Publishing House named Magyar Kórus Lap- és Zeneműkiadó at the end of 1930. They published cheap scores of Renessaisance, Baroque, Classical, and Romantique choir pieces as well as folksongs and contemporary choir compositions inspired by folk songs. Bárdos remembered the foundation of the publishing house with the following words: "At the beginning of the 1930s the famous music publishing houses did not want to publish works written by our generations to schools or choirs. For this reason, we founded our own music publishing house. In a few years' time we collected so many works – from the old composers to the most modern ones, like Kodály or Bartók – that we decided to organise concerts both in Budapest and all over the country." [21]

In February of 1931 they also launched a church music journal named Magyar Kórus (Hungarian Choir). The journal undertook to provide professional guidance and information to the teachers and provided cheap scores of mainly church music, to the subscribers on a regular basis. After a short while the founders believed that a journal dealing only with school singing and music pedagogical questions would be needed. The new journal entitled Énekszó (Singing Voice)[22] was founded in 1933. The singing and music pedagogical journal publishing musical notes was designed to advance the case of the Hungarian singing and musical instruction and to reform the syllabus of singing instruction at schools. It also provided instructions for the music teachers and choir leaders of schools. This journal was also accompanied by a score annex in which folk songs, round songs and instrumental works were also published along with renaissance, baroque, classical, romantic and contemporary Hungarian choral works.

During the time it was operating, the publishing house published almost 2000 works and helped hundreds of schools and choirs, music schools and instrumental ensembles to access new and valuable musical material. After becoming acquainted with the English choir culture Kodály urged his disciples to bring classical music closer to the masses, the only way for this being choir singing. Bárdos and his companions thus decided to organise concerts, where the choirs could perform pieces from the newly published works.

From the first concert to the formation of a new movement

The first concert, which was called the Éneklő Ifjúság (Singing Youth) concert became the first step in a new youth musical movement. The organisers invited the best children's choirs, youth choirs and acknowledged choir leaders to that event. At the first concert the special practice of "singing according to cardinal points" provided a new experience: the singers stood on the podium, on the

[20] Zoltán KODÁLY, 'Visszatekintés I', in: Ferenc BÓNIS (Ed.), *Retrospection – collected writings, speeches, lecturers,* first volume, Argumentum Kiadó, Budapest 2007.

[21] Marianne GÁCH, *When the Teacher Likes His Students and His Subject,* on the Internet page <http://bardoslajos.org/bl_cikkek_when.php> (9/2008).

[22] *Énekszó: hangjegyes zenei és énekpedagógiai folyóirat*, (*Music and singing pedagogical periodical with notes*), Budapest 1933–1950.

side circle and in the rear, and on the upper circle on the second floor, which made it possible for the audience to hear simultaneously the sounds echoing from all directions.

The programmes included canons that were sung together, as well as a final choral work performed by all the choirs. As Bárdos wrote afterwards: "The audience of these innovative concerts of the Éneklő Ifjúság are children. The choirs are listening to each other. They can learn from each other's success and failures. They learn to appreciate each other".[23]

The news about the success of the first youth concerts spread quickly and many similar concerts took place, becaming almost like mass demonstrations. In December 1934, 1200 children took part at the second Éneklő Ifjúság concert, and on 12 May 1935, 800 children sang in the Szeged Municipal Theatre.[24] Bárdos and his companions allowed other musicians to organize similar concerts in Hungary with the condition that strict rules were followed. Only those concerts at which more than four choirs took part from as many types of school as possible, were allowed to be called Éneklő Ifjúság concerts. The programme of the events had to be submitted to the Énekszó [25] journal, and it could include works published by the Magyar Kórus Publishing House. It was important that the concerts would be organised, where possible, at a place where several choirs could be present simultaneously and be able to listen to each other. The programmes included singing rounds, as well as a final work performed by all the choirs together. The revenue from the concerts was sent to the editorial office of the Énekszó journal, and the organisers in turn received the new publications of the Publishing House.

Inspired by the Énekszó journal's reports and personal concert experiences more and more Singing Youth concerts were organised in provincial towns as well. This new kind of choir concert became more and more prominent sometimes with more than 1000 singers. The movement's remarkable events were the concerts organised on outdoor stages. The Éneklő Ifjúság reached an ever-wider audience, not only due to the public concerts, but also through the radio broadcasts. From January 1938 onwards, each month a different choir perform in the radio. In 1941 the Magyar Kórus Publishing House published a new journal entitled also Éneklő Ifjúság[26]. It was published with the intention "of being the medium to make" the singing and music-playing youth's "common social life more beautiful and richer"[27].

From the first Singing Youth concert a new movement grew out within the first ten years. According to Helga Szabó's thoughts, between 1934 and 1944 466 choir leaders and almost 50,000 singers from Budapest and 92 country towns took part at the Éneklő Ifjúság movement[28].

The influence of the Éneklő Ifjúság movement

One of the greatest merits of the movement was the fact that it has created a new choir culture, the culture of children's and youth's choirs. This new kind of culture also influenced the adult choir culture as well. Maróti considers the first song competitions organised for secondary schools in 1923–24 as the antecedents to the first concerts. However, the first organised school competitions were separate from the subsequent Singing Youth concerts, both in terms of their objectives and their content.[29] The fact that the youth's choirs performed in front of each other at autonomous events is a significant

[23] Lajos BÁRDOS, *Harminc írás a zene elméletének és gyakorlatának különböző kérdéseiről, 1929–1969*, Zeneműkiadó, Budapest 1969, p. 334.
[24] János ERDŐS, *Hetven éves a szegedi Éneklő Ifjúság*. Choir Association of the City of Szeged, Szeged 2008, p. 7.
[25] *Énekszó: hangjegyes zenei és énekpedagógiai folyóirat*, (*Music and singing pedagogical periodical with notes).* Budapest 1933–1950.
[26] Éneklő Ifjúság (Singing Youth) journal, Magyar Kórus Lap- és Zeneműkiadó, 1941–1948.
[27] Zoltán KODÁLY, Visszatekintés I, p. 117.
[28] Helga SZABÓ, *Éneklő Ifjúság 1925–1944.* Múzsák Közművelődési Kiadó, Budapest 1984.
[29] György MARÓTI, *„Fölszállott a páva…" – A magyar énekkari kultúra megújhodásának históriája 1920-1945*, Kodály Institute, Kecskemét 1994.

moment. However, in the main, those concerts can be considered as the predecessors of the Éneklő Ifjúság at which Kodály's works were sang by several schools' choirs.

The difference between the Éneklő Ifjúság and the contemporary Hungarian choir movements was not only the fact that they did not organise choir competitions, but also that they resided primarily in the choice of the works and in the quality standard of the performances. Mostly the adult choirs were male choirs, who followed the German Liedertafel's[30] traditions in the 1920s. The standard and quality of their performances was mainly determined by the professional competence (or rather by the lack of musical education) of the singers and the chorus-masters. Moreover, the lack of musical training amongst the choirs had a considerable impact on the works they were able to feature in their programme. The most favoured items were popular art songs, operatic excerpts, and German choral works with Hungarian text. Other works, such as those by Kodály and Bartók and written for male choirs were not featured in the programmes for a long time. This tended to be because either the choirs were unable to perform them, or because for the singers and chorus-masters it was difficult or impossible to accept new and modern works along with Bartók's or Kodály's musical ambitions[31].

However, a sharp difference existed between the musical training and background of the adult singing societies, and the first children's choirs performing Kodály's works. The adult choir societies tried to remedy this lack of musical qualification by running score-reading training courses, as well as by advanced training courses organised for early stage chorus-masters. In 1926 on the pages of their journal entitled Magyar Dal (Hungarian Song) the lack of, and the problems of singing education at school were discussed several times. It was the first time that professionals asked the association to request the cultural government to make singing education compulsory. However, those innovative initiatives failed to get strong support, the societies did not give their support unequivocally and unanimously to the renewal of singing education.[32]

Kodály first explained his conception about musical education at school in 1929 in an article entitled Children's Choirs published in the journal entitled Zenei Szemle (Musical Review). The cardinal points of this conception were as follows: increasing the role of singing education at school, together with the renewal of the syllabus and the reforming of qualified teachers. The first courses for music teachers started in 1929 at the Academy of Music: the one-year special course for primary-school singing teachers, the secondary-school teachers' training which was meant initially for 3 years and then for 4 years, as well as the singing and music teachers' training for teachers' training institutes, based on the previous training. The head of department was Artúr Harmat, his responsibilities were taken over in 1937 by Kodály's ex-disciple, Jenő Ádám. "…the official school syllabus cares little about music... in our country music has better found its way to schools, to young people's soul without official decrees...", wrote the music critic Aladár Tóth in 1934 in the journal entitled Pesti Napló (Pest Journal).[33]

Indeed, singing lessons did not receive the appropriate emphasis in the official syllabuses. In terms of secondary schools are concerned, and for example in grammar schools for example, this subject featured in the timetables only in the two first years. In other school types as well, singing was a "secondary" subject. The classes were taught by teachers without any musical qualification, the number of lessons was low, and in many places, due to the lack of qualified chorus-masters the choirs were directed by chorister teachers. The obsolete teaching methods did not help the

[30] The leaders of the Hungarian National Singing Society (which was founded in 1867) wanted to contribute to the nationing process and considered the Liedertafel's traditions as their cornerstone. The mawkish declamation style inspired by simple harmonies was predominant until the first half of the 20th century among Hungarian men's choirs, determining the standard of both the choirs and the works they were singing. (*Maróti*, 2000).

[31] György MARÓTI, *Magyar kórusélet a Kárpát–medencében*. Mother Tongue Conference of the Society for Hungarian Language and Culture, Budapest 2005.

[32] György MARÓTI, „Fölszállott a páva…".

[33] László EŐSZE, *Kodály Zoltán életének krónikája,* Editio Musica, Budapest 2007, p. 161.

acquisition of musical reading and writing. The formal school-books contained instructive songs and popular art songs with patriotic lyrics. Hungarian folk songs discovered as a result of the work which Kodály and Bartók did in collecting, could not be included in songbooks [34].

That is the reason why the journal entitled Énekszó¸ which addressed the problems as well as the possible methods of practical singing education, could play a decisive role in Hungarian singing and music pedagogy. It helped the pedagogues with course descriptions, and provided reports on the lessons given by acknowledged Hungarian singing-masters. The readers could gain an insight into the work of foreign specialists, as well as into the musical education practice and musical life of other countries. Moreover, the journal provided professional advice to early stage chorus-masters, helped with the selection of the appropriate programmes with its recommendations, provided reports about choir concerts and the most recent musical works. In that way the Énekszó journal played a specific role in the renewal of Hungarian singing and music pedagogy. With the organisation of Éneklő Ifjúság concerts, with the professional assistance provided to chorus-masters, it contributed to the emergence of a "new Hungarian singing style", a new Hungarian choral tradition.

The programmes of the Éneklő Ifjúság concerts not only renewed the Hungarian choral tradition, but through the concerts the folksongs and choral works which were inspired by folk music also obtained an important role. The return to the national cultural values, return to folksongs is a life-reform motif that appears in most of the life reform movements at the beginning of the twentieth century. The Éneklő Ifjúság and its music culture had an impact not only on the Hungarian choral culture, but on the music education as well. The Énekszó journal with its reports probably inspired the children and youth choirs and its leaders to take part in concerts, and to join the community of Éneklő Ifjúság. The journal also offered professional advice for music teachers and choir conductors. Through the concerts, the openair demonstrations and broadcasts in the radio thousands of people had the chance to get to know the idea and the musical world of the singing movement.

The Magyar Kórus Publishing House published the Éneklő Ifjúság journal especially for the young singers. In the first issue we can read Kodály's welcoming words:

> *…Musical culture is not measured by money. […] Please learn to read music scores before taking any instrument in your hands, and in case you do not intend, or have the means to play any instrument. This will enable you to get the key to God's gift which cannot be replaced by anything else, and which will multiply the value of life. […] It is up to the youth to… make their life and a whole nation's future life more beautiful and richer.*[35]

[34] Helga SZABÓ, *Éneklő Ifjúság 1925–1944,* Múzsák Közművelődési Kiadó, Budapest 1984.
[35] Zoltán KODÁLY, Visszatekintés I, p. 117–118.

Promoting Feelings of Belonging within Instrumental Music Education

ADENA PORTOWITZ

In my presentation today, I will share with you several thoughts and insights that have evolved during my recent professional experiences. The paper will focus on the value of belonging, a value, which was central to the philosophies of Kodály and Kestenberg. After an initial explanation of the far-reaching effects of belonging, I will introduce a pedagogical approach, which, when applied within a music context, successfully promotes feelings of belonging, especially among at-risk children. My paper will conclude with a review of two projects from the field. The first will present results from a research project, in which children of immigrant parents developed a sense of belonging and improved their language skills while participating in group music activities. The second will demonstrate the ways in which a newly-founded academic teachers' training program addresses the needs of music educators working in the 21st century.

Psychologists and educators today regard "belonging" as one of the strongest and most basic needs of the human race. While a sense of belonging motivates individuals to develop their innate talents and address difficult challenges, a lack of belonging seriously impairs cognitive and social development and may result in mental illness.[1] In recent research, brain scans have shown that feelings of exclusion register in the brain as actual physical pain.[2]

These findings should not surprise us. Indeed, the overwhelming impact of social media reflects a deep need for belonging, as reported by Evan Asano, January 4, 2017: "Astonishingly, the average person will spend nearly two hours …on social media everyday…Currently, total time spent on social media beats time spent eating and drinking, socializing, and grooming."[3]

Unfortunately, addictions to social media often result in further alienation from true human contact. While this situation affects all people, research confirms that minority groups suffer most from social alienation.[4] Recognizing that today's schools are not adequately addressing these problems, educators worldwide seek to introduce initiatives that foster communication skills and enhance multicultural understanding in their classrooms.[5] Encouraged by research results which confirm that extra-musical skills may be developed within musical settings, music educators are particularly interested in maximizing the contribution of formal and informal music education to children's wellbeing. [6]

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[1] In 1995, psychologists Roy Baumeister and Mark Leary argued that the need to belong is a powerful, fundamental, and extremely pervasive motivation. Roy BAUMEISTER et al., 'The Need to Belong: Desire for Interpersonal Attachments as a Fundamental Human Motivation', in: *Psychological Bulletin*, 1995-117, p. 497–529.

[2] Tricia TUNSTALL et al., *Playing for their Lives*, W.W. Norton, New York 2016, p. 67.

[3] <https://www.socialmediatoday.com/marketing/how-much-time-do-people-spend-social-media-infographic> (04/2018).

[4] Karen OSTERMAN, 'Students' Need for Belonging in the School Community', in: *Review of Educational Research*, 2000-70/3, p. 323–367.

[5] Ken ROBINSON, *Out of our Minds: Learning to be Creative*, Capstone Publishing Ltd., United Kingdom 2001.

[6] A recent research project demonstrated that while minority group children often fail in scholastic activities, many of them are blessed with a natural talent for music. This became evident when in pre-test scores of a music assessment, 34.6% children of migrant workers attained high scores, as opposed to a norm of 16.7 % of high achievers among the general society. See Edwin GORDON,

Among various didactic approaches that aim to enhance cognitive, personal and social skills, Reuven Feuerstein's *Mediated Learning Experiences* (MLE) offers a powerful didactic tool. Feuerstein's theories originated after World War II as a means of helping disconnected people reconstruct their lives. Today, this theory is used to engage and promote minority groups, alienated youth, and individuals with special needs, and has been translated into more than 20 languages. The main objective of *Mediated Learning Experiences* is to establish closely matched and synchronized human interactions designed to improve communication skills. Only when channels of communication are open and functioning does it become possible to facilitate wellbeing and cognitive development among alienated individuals.[7]

Feuerstein numerates twelve types of interactions that define a *Mediated Learning Environment*, of which the first three are universal and mandatory. These parameters can be summarized as follows:

Universal Mediation Parameters:
1) Intentionality/reciprocity
2) Transcendence
3) Mediation of meaning
Situational or Reinforcing Parameters:
1) Mediation of a feeling of competence
2) Mediation of regulation and control of behavior
3) Mediation of sharing behavior
4) Mediation of individuation and psychological differentiation
5) Mediation of goal-seeking, goal-setting, goal-achieving, and goal-monitoring behavior
6) Mediation of challenge — the search for novelty and complexity
7) Mediation of the awareness of the human being as a changing entity
8) Mediation of the search for optimistic alternatives
9) Mediation of the feeling of belonging[8]

The three universal interactions mentioned above, when applied within a music classroom, foster feelings of belonging in significant ways:
1) *Focusing and reciprocity* ensures that the partners in the learning contexts feel involved and part of a working team. Their tasks are synchronized, and well understood. Such interactions occur, for example, in group listening exercises or group performances;
2) *Transmitting meaning, excitement and relevance* nurtures a positive inclination toward differentness. Such mediation occurs, for example, when coming into contact with unfamiliar musical heritage. This type of mediation ensures that all participants feel respected and accepted, and encourages individuals to listen to music, which at first may seem very strange;
3) *Expanding the learning process beyond the immediate* fosters imaginative and associative thinking, and enables students who find it difficult to express themselves verbally to convey their musical understanding in non-verbal modes of communication (for example, through graphic representations, kinaesthetic motions, or performing on an instrument).

Music Aptitude and Related Tests: An Introduction, on the Internet page <https://giamusicassessment.com/pdfs/About%20Music%20Aptitude%20and%20Related%20Assessments.pdf> (4/2018).

[7] Feuerstein received the Israel Prize, Israel's most prestigious acknowledgment of scholarly excellence and contributions to Israel's society, for his work in developing and implementing the theories of *Structural Cognitive Modifiability* and *Mediated Learning Experiences.* For a more detailed discussion of the breath and depth of his work, see <http://www.icelp.info/media/358282/-Ch.-2.-SCM-MLE.pdf> (4/2018). Earlier version of this article was published as Reuven FEUERSTEIN, 'The theory of structural cognitive modifiability', in: Barbara PRESSEISEN (Ed.), *Learning and Thinking Styles: Classroom Interaction*, National Education Association, Washington DC 1990.

[8] <https://www.thinkingconnections.org/theory/MLE.shtml> (4/2018).

Supplementing these three universal parameters, an additional nine parameters of mediation are contingent upon specific situations. One of these, mediating feelings of belonging, focuses on social inclusions. Thus, for example, children partaking in El Sistema music programs consistently cite playing with friends and working together as a family in orchestras and choirs, as the number one feature that attracts them to the El Sistema programs. Similarly, Gerry Sterling, director of the Harmony Music program for at-risk children in Lambeth, London, describes the music experiences of his participants, saying: "The ensemble is where we live, learn, know each other, have arguments sometimes, and learn to compromise. It's really the key to our whole program. It's at the heart of everything."

Reflecting on connections between musical expressivity and social development, Booth further explains. "When a person actively engages with a musical masterpiece, she or he gains access to a new kind of participation in *human feeling*. When people co-create the world of a masterpiece with others, they begin to practice communicative complexity together. When young people co-create the world of a masterpiece, its emotional depth becomes a part of how they learn to experience life. And when young people do this consistently, their capacity for empathic connection widens, and together they can begin to co-create a new world for themselves." Susan Hallam's inclusive meta-review of research strongly supports these insights.[9] Summarizing the social skills developed in group instrumental settings, Hallam emphasizes social bonding and feelings of inclusion, especially among low ability, disaffected pupils and refugee children. Indeed, research confirms that the more frequent the engagement in social musical activities are, the more socially included children feel. In addition, group music making offers opportunities to engage in wider cultural experiences, and explores new ideas which encourage multi-cultural tolerance. On a more personal level, children participating in these groups were found to develop qualities of cooperation, pro-social behavior, and collaborative learning. All of these skills depend on positive social relationships and the development of trust and respect among the participants.[10] Feuerstein's *Mediated Learning Experiences* provides a particularly effective pedagogic tool for creating environments conducive to implementing these goals.

I would like now to share with you aspects of a research project, in which we assessed the social and cognitive benefits of a *Mediated Music Learning Experience*.[11] Israel, an immigrant-absorbing state, serves as home to many children of migrant workers. Most of these children do not speak Hebrew fluently and have never acquired a single standard language.

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[9] Susan HALLAM, *The Impact of Actively Making Music on the Intellectual, Social and Personal Development of Children and Young People: A Research Synthesis,* IMerc, London 2015.

[10] See Susan HALLAM, p. 45–49, and Susan HALLAM, 'Commentary: Instrumental Music', in: *The Oxford Handbook of Music Education,* Oxford University Press, Oxford 2012, p. 651–657. Additional examples of research mentioned above include: Graham WELCH et al., *An instrument for the assessment of children's attitudes to singing, self and social inclusion,* Institute of Education, University of London, London 2009; Tiija RINTA et al., 'Connections between children's feelings of social inclusion and their musical backgrounds', in: *Journal of Social Inclusion*, 2-2/2000, p. 35–57; *Research into instrumental music services,* London, DfEE; Susan HALLAM, 'Motivation to learn', in: Susan HALLAM et al., *Handbook of Psychology of Music,* Oxford University Press, Oxford 2011, p. 235–294; Susan HALLAM et al., 'The beat will make you be courage: The role of a secondary school music program in supporting young refugees and newly arrived immigrants in Australia', in: *Research Studies in Music Education,* 34-2/2012, p. 93–111.; Kathryn MARSH, 'Music in the lives of refugee and newly arrived immigrant children in Sydney, Australia', in: Patricia Shehan CAMPBELL et al., *Oxford handbook of children's musical culture*s, Oxford University Press, New York, NY 2012, p. 492–509.

[11] For a detailed discussion of this research, see Adena PORTOWITZ et al., 'Mediated Music Lessons and Language Proficiency in Children of Migrant Workers', in: *Min-Ad: Israel Studies in Musicology Online*, 2015-13, p. 237–249.

Their inability to communicate effectively often results in learning deficiencies and prevents them from successfully integrating into Israeli society.

Moreover, national reports reveal severe behavior and disciplinary problems among children of migrant workers.[12] For the purposes of this study, two kindergarten classes from two schools that serve immigrant populations in urban Tel Aviv were chosen for evaluation. One of the schools was randomly chosen as home for the experimental group (n=31 children), while the other accommodated the control group (n=32 children). These children, like many immigrant children worldwide, did not speak the native language, and indeed had never acquired a single standard language. This frustrating situation often resulted in severe behavioral and disciplinary problems. The purpose of the study was to evaluate whether *Mediated Music Learning Experiences* fosters an environment in which the children felt loved and accepted. Once this is achieved, the teachers would move on to addressing activities geared towards developing language skills, as well as select executive functions.

During the intervention, the children studied music for two hours a week with a certified music teacher who was also a trained mediator. Throughout the program, the mediation was closely synchronized with the objectives of the program. For example, the activities of following and creating graphic and kinesthetic representations of musical pieces trained the children to coherently express their thoughts in non-verbal languages. The children worked together in teams, listening, creating, and developing through music.

The results of the study indicated several significant improvements in select language skills, music proficiency, and select learning skills.[13] The children's musical aptitude was measured by applying Gordon's Primary Measures of Music Audiation tonal test pre- and post-intervention.[14] Our research hypothesis suggested that children in the experimental group would show greater improvement on the results of their evaluations than the children in the control group. The initial results indicated a very wide standard of deviation. To overcome this problem, the tests of children who scored above 95 percent were removed from the sample. Thereafter, a uni-variant analysis was conducted. The pre-intervention measurements showed no significant differences between the two groups: $F(1,51)=.62$, $p>0.05$.

The ANOVA 2x2 post intervention assessment analysis was conducted to evaluate the research hypothesis (Group x Time) with repeated measurements concerning Time. The analysis showed a significant difference between the measurement of pre- and post-intervention of the experimental and control groups, $F(1,48)=9.50$, $p < .001$, $Eta^2 = .17$ and a significant interaction effect of Group x Time, $F(1,48)=4.33$, $p <0.05$, $Eta^2 =0.08$. (See Appendix I).

With regard to the evaluation of the executive functions: To assess the effect of the intervention on the children's working memory and inhibition, the children were tested with the Hearts and Flowers and Flanker Fish tests, administered individually using computer software and recorded responses.[15] During both tests, the participants hold a button box in both hands and use their thumbs to press one of two response buttons. Each test includes three conditions, arranged progressively according to difficulty. The Hearts and Flowers Test includes congruent, incongruent, and mixed conditions. In the congruent condition, the children view a Heart and are asked to press the button

[12] Thus, the State Auditor's report (Report 58B, issued in May 2008), stated that the Ministry of Education had failed to deal with violence in this population from late 1999 to late 2006.

[13] For a full discussion of the results of this research, see Adena PORTOWITZ et al, p. 243–244.

[14] Edwin GORDON, *Primary Measures of Music Audiation*, GIA Publications, Chicago 1979.

[15] These tools were chosen because they rely on the children's activities and not on secondary impressions of teachers or parents. For a full discussion of these research tools, see Matthew DAVIDSON et al., 'Development of Cognitive Control and Executive Functions from 4-13 years: Evidence from Manipulations of Memory, Inhibition, and Task Switching', in: *Neuropsychologia*, 2006-44, p. 2037–78; Adele DIAMOND, 'The Evidence Base for Improving School Outcomes by Addressing the Whole Child and by Addressing Skills and Attitudes, Not Just Content', in: *Early Education and Development*, 2010-21, p. 780–793.

on the same side as the Heart. In the incongruent condition, the children view a Flower and are asked to press the button on the side opposite the Flower. In the Mixed condition, Hearts and Flowers are randomly intermixed.

The pre-intervention measurements showed no significant differences between the two groups: $F(2,54) = 1.54$, $p < 0.05$. The Flanker Fish test also features three progressively more difficult tests. In the first test featuring Blue Fish, the participant is asked to relate to the direction in which the central Blue fish is swimming and ignore the flanking stimuli on either side (Figure 2a). In the second test featuring Pink Fish, the participant is asked to relate to the direction in which the flanking stimuli are swimming, and to ignore the central fish (Figure 2b). In the third Mixed test, the participants view Blue and Pink fish intermixed randomly. Scores document the percentage of correct answers obtained, the reaction time, and standard of deviation.[16] Analysis of the pre-post intervention scores did not indicate significant differences between the groups in most of the tests, however, an almost significant difference ($p = <0.07$) was found between the groups in the most difficult Mixed task of the assessment, requiring that the child refrain from impulsive behaviour, recall multiple rules, and match the appropriate rule with the specific task at hand.[17]

Evaluating Language acquisition: Language proficiency was assessed using the Gorelnik language test, suitable for children aged two to six years.[18] The test subdivides into six sections (vocabulary, pronunciation, comprehension, imitation, expression, and storytelling), each scored separately. Professionally trained speech therapists administer the tests.

A significant interaction was found only in the last and most difficult storytelling subsection of the assessment. In this section, the tester and the child look at a picture book that tells a story about a family. They look only at the pictures, and sometimes the tester points at the main figures in the story. In the second part, the child recounts the story while looking at each of the pictures. The pictures contain a large number of details, requiring the child to focus on the most important events in each picture and interconnect them with the previous and future events of the story. The national norm for this subsection among children of comparable age, irrespective of socioeconomic conditions, stands at 21.20, SD 4.96. Our findings indicate that the children in the experimental group significantly closed the gap in relation to their peers, while those in the control group did not.[19] While these results are encouraging, most important, we must recall that the *MLE* music program began where everything else had failed. The children initially suffered from poor language proficiency, serious, disruptive behavior, lack of trust and no motivation to learn. The fact that the Mediated Music Lessons were able to engage the children in *constructive team work* was a significant accomplishment in and of itself.

The Instrumental Music Education Department at the Givat Washington Academic College of Education, Israel

Responding to the worldwide awareness of the social issues confronting 21st century educators, as discussed above, and the need to train musicians to engage in group activities that also contribute to the cognitive, social and personal development of their students, Israel's Ministry of Education, in collaboration with the Council for Higher Education, initiated an academic teachers' training program that offers its graduates a B.Mus.Ed, with a specialty in Instrumental Music Education, K-12.

[16] For a more detailed explanation of these assessments, see <www.devcogneuro.com/EFTasks/FlankerInfo.ppt>.

[17] See Appendix I. Further research is needed to better understand why there were no significant differences between the groups in the congruent and incongruent conditions.

[18] Anna GORALNIK, 'Language Screening Test for Hebrew-Speaking Children in Pre-School Ages' [Heb]. Master's thesis, School of Communication Disorders, Faculty of Medicine, Tel Aviv University, 1982; GORALNIK, *The Goralnik text for language screening in preschool aged Hebrew speaking children,* Guy Agencies, Mishmar Hasharon 1995. [In Hebrew]

[19] See Appendix I.

Representing an innovative approach, the long-term goal of the program is to train music educators who are both excellent musicians as well as devoted educators, capable of meeting the challenges that face our schools today. While recent research confirms that youth worldwide are motivated to study music and to engage in group activities within formal and informal educational settings,[20] policy makers in the Council for Higher Education felt a need and responsibility to train musicians to work within group settings. It was my privilege to serve as the founder and first director of this department.

The department, the only one of its kind in Israel, opened for registration in 2014 and received initial accreditation in 2016. Today, 100% of its first graduates work in full-time positions throughout the country, and especially in the periphery.

The curriculum offered in the program highlights social underpinnings reminiscent of the principles outlined in Kestenberg's reforms (See Appendix II). Building on Feuerstein's didactic approach of *Mediated Learning Experiences*, students actively engage in processes of learning, which foster three main pillars of knowledge: the academic, the scientific, and the pedagogic.[21] Moreover, the students are encouraged to develop creative skills, synchronizing between material studied in different courses and drawing on their own perceptions. Thus, for example, in theory classes students compose short pieces based on the styles that they are studying in their history classes, and while studying conducting and arranging, the students compose and arrange pieces of their choice which are then performed by their peers.

The high value placed on group interactions stimulates a sense of belonging among the students.[22] Whether participating in small or large group performances, these activities nurture a sense of comradeship that permeates the atmosphere of the entire program. Teachers act as role models, who interact and perform together with the students. Ensemble performances motivate the students to immerse themselves in making music way beyond the hours allocated to their private lessons and individual practice time, and often inspire them to continue playing together even after graduation. Thus, the group experiences provide students with opportunities to make friends, cooperate and work as part of a team, in and out of school. The group work also presents challenges which are most often realized, as is evident by considerable individual achievement and improved self-confidence. While similar benefits may be derived from belonging to other groups, the characteristics of musical groups provide important opportunities to develop a true sense of inter-reliance. [23] It is our hope that these learning environments will encourage students to duplicate these experiences in their later work as teachers and leaders of music education programs.

Conclusions

Music education, and especially *Mediated Music Learning Experiences*, often serves as foregoers of cultural pluralism, successfully enhancing tolerance, acceptance, and respect for diversity among the participants. It is enlightening to review Leo Kestenberg's philosophy of music education, and to realize how relevant his ideas are today.

[20] Gary MCPHERSON et al., 'A comparison of eight countries, Students' motivation to study music as compared to other school subjects: A comparison of eight countries', in: *Research Studies in Music Education,* 2010-32, p. 101.

[21] Thus, for example, in addition to instrumental hourly private lessons, each student participates every year in at least one large body of performance (orchestra/big band/chorus), and one ensemble (chamber music, Jewish music, recorders, guitars, and jazz). The pedagogic courses specialize in group instrumental music education, training the future teachers to work within homogeneous and heterogeneous large and small groups. Finally, the scientific courses provide students with a broad base of knowledge gleaned from a variety of styles, including western music, world music, jazz, popular music, Jewish and Israeli music, and Arab music.

[22] Dimitra KOKOTSAKI et al., 'Higher education music students' perceptions of the benefits of participative music making', in: *Music*, 2007-9, p. 93–109.

[23] Susan HALLAM, *The Impact of Actively Making Music on the Intellectual, Social and Personal Development of Children and Young People: A Research Synthesis,* IMerc, London 2015.

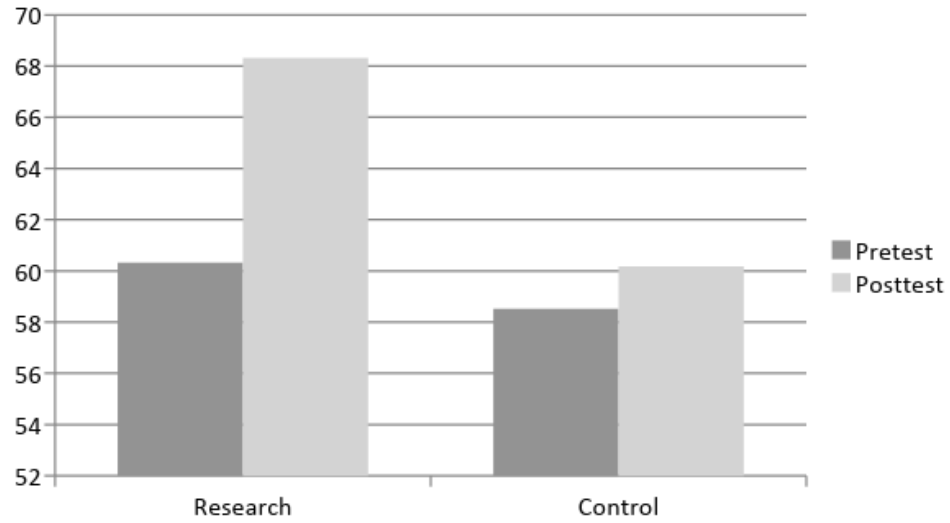
Indeed, summarizing key aspects of his philosophy, Kestenberg advocated the importance of music in schools as an indispensable part of education; he believed in providing music education for all and not just for the talented students and he fostered communal group and ensemble activities. Recognizing the potential impact of music education on the behavior and values of individuals, he strongly believed in the importance of quality professional music teacher training. (See Appendix II). While substantial progress has been made during the 21st century in expanding our understanding of the merits of music education in general and group instrumental education in particular, looking towards the future, we seek additional answers to many questions.

Thus, for example, we may ask: What are the most important traits that future instrumental music teachers need to acquire during their professional training? To what degree are these traits related to professional competence, shared values, personal character, commitment, and/or hard work? How can we help instrumental music teachers create opportunities for continuous growth and vision-building, for themselves and for their pupils?

Finally, recognizing the value in promoting feelings of belonging, I would like to propose a call to the international community of music educators, to join us in designing a research initiative, which would deepen our understanding of belonging within music education, and how best to achieve it.

Appendix I:

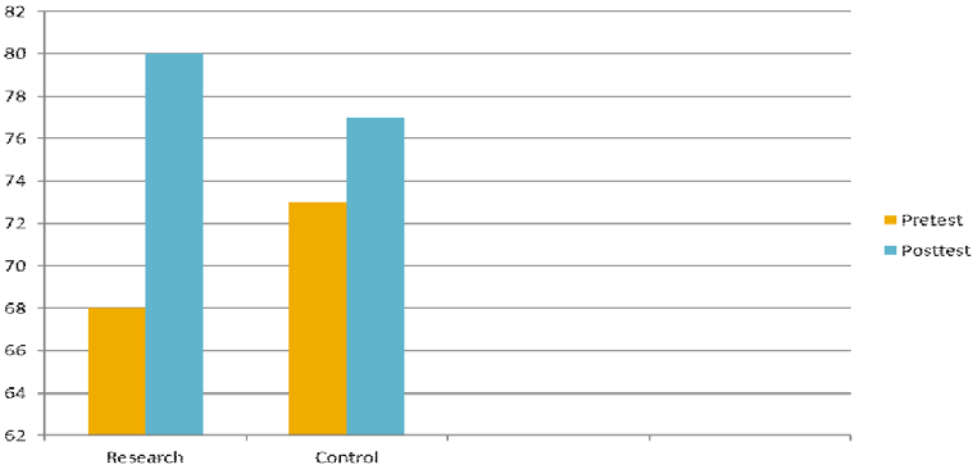
1)



Gordon Musical Aptitude

Gordon Primary Measures of Music Audiation, Pre-, Post-, Intervention Scores indicate significant interaction effect of Group x Time, $F(1,48)=4.33$, $p<0.05$, $Eta^2=O.08$.
Scores in chart show percentage of correct answers for the Research and Control groups.

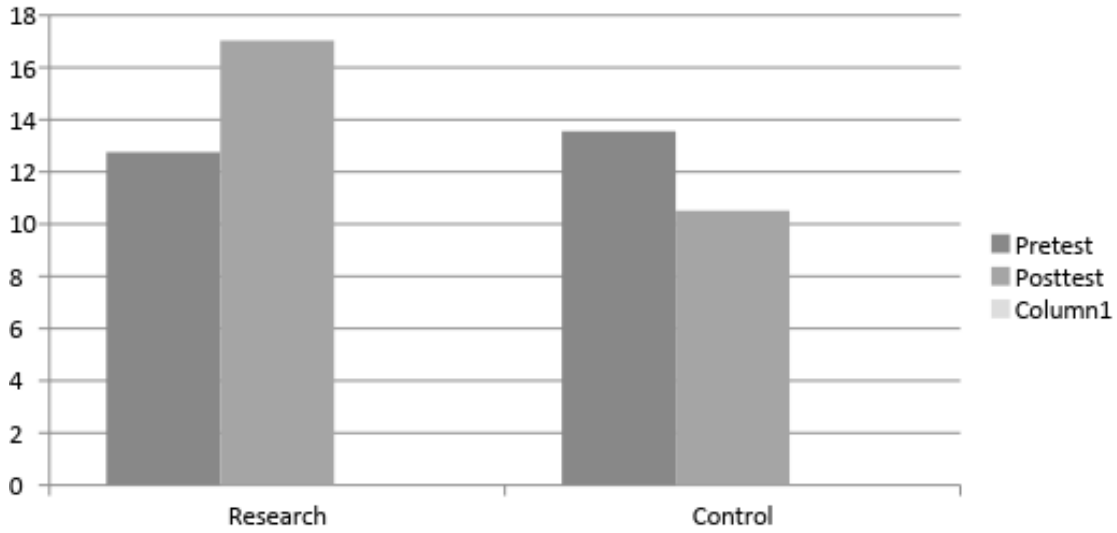
2)



Executive Functions: Flanker Fish Mix: Pre-Post intervention scores indicate significant interaction effect of Group x Time, F (1,52)=5.28, p<.05, Eta^2=.09.

Scores in chart show percentage of correct answers for the Research and Control groups.

3) Language Acquisition: Goralnik - Storytelling



Goralnik: Storytelling Pre-Post-Intervention scores indicate significant interaction effect of Group x Time: F(1,47)=22.24, p<.001, Eta^2=.321.

Appendix II:

Excerpt:
The present state of music education in the occidental world
Leo Kestenberg

> *…We now come to our second article of faith-communal activity. Music education lays the main emphasis not upon the excellence of individuals but upon the harmonious co-operation of the group. In folklore, mythology, the Bible, legends and folk songs, we find a rich and inexhaustible store of inspiration for a free and creative communal*

music, able to draw on the ancient but still vital vocal music of the Jewish temple, Gregorian chant and organum, medieval French motets, the Netherlands music of the fifteenth and sixteenth centuries, on the folk songs and children's songs of Haydn and Mozart. Indeed on all the forms which contemporary music education has revealed to us. The purpose of musical education is thus not so much to awaken the critical and comparative faculties, as to develop the capacity for general artistic appreciation and enjoyment.

Our third article of faith relates to the unity of music education and ethical religious feeling. Everything our souls have experienced in the way of music education in Europe throughout this long, rich history, everything for which we have worked and struggled, hoped and feared, is in this solemn hour condensed into a creed that fills our hearts and minds like an endless. Music education is more than music; it is both music and religion, music and faith. We must have the driving power of ethics and religion in all music education, for without it the very essence of music, of education and of all art is changed into its opposite. In the last resort, we owe our very breath, our life, our being, our power consciously to fulfil and consummate our true nature, to our artistic and ethical beliefs! [Translated from the German)[24]

[24] MUSIC IN EDUCATION International Conference on the Role and Place of Music in the Education of Youth and Adults Brussels, 29 June to 9 July 1953. First published in May 1955 by the United Nations Educational, Scientist and Cultural Organization, 2nd impression January 1956, printed by Gassmann SOLEURE (Switzerland).

Before the era of ‚credit points': Maria Leo (1873–1942) and her early integral concept (ganzheitliches Konzept) of a training college for female music teachers at the beginning of the 20th century

CHRISTINE RHODE-JÜCHTERN

The European Transfer Credit System ensures that we have a comparable education system at all universities within the EU - including the subject of music education. It is time to point out that there have been times in the past when Europe had an integrated education at universities (ganzheitliche Hochschulbildung – W. v. Humboldt), which means that there also have been times with a divided music education. In my paper, I will focus on the educational concept of a training-college for female music teachers (Musikseminar), which Maria Leo (1873–1942), who was Leo Kestenberg's colleague, developed in Berlin at the beginning of the 20th century.

Fig. 1 – Portrait of Maria Leo

First, I will discuss the years between 1890 and 1915. At that time, according to the present music pedagogy research, Hermann Kretzschmar was the "spiritus rector' of the music education of his time."[1] His book entitled *Introduction of an order of examination for singing teachers and female singing teachers at higher educational institutions in Prussia* (Einführung einer Ordnung der Prüfung für Gesanglehrer und -lehrerinnen an höheren Lehranstalten in Preußen) – published in 1910 – was a "very important assumption to an independent study of music."[2]

I would like to point out that well before Kestenberg, and some years before Kretzschmar, Maria Leo developed guidelines for music education both within and outside of school that expanded the previous singing lessons into music lessons. Establishing a private music seminar for female music teachers, she was the person who first came up with the integrated (ganzheitliches) concept of musical education and the training of female music teachers. It became one of the most famous music training colleges during the Weimar Republic.

First I turn to the immense problems of the music lessons in schools as well as at home at the beginning of the 20th century in Germany, especially in Berlin.

Secondly, I would like to introduce the concept of the music training college for female teachers, established by Maria Leo in Berlin in 1911. This concept was based on a progressive educational approach.

[1] Martin PFEFFER *Hermann Kretzschmar und die Musikpädagogik zwischen 1890 und 1915*, Mainz 1992, p. 357.

[2] Karl Heinrich EHRENFORTH, 'Von H. Kretzschmar bis 1945', in: Art. 'Musikpädagogik. B. Geschichte der Musikerziehung', in: Ludwig FINSCHER (Ed.), *Musik in Geschichte und* Gegenwart, Sachteil 6, Kassel 1997, Sp.1492.

At the beginning of the century she widened the requirements of music education and considered personal development as an important training element. In 1933 her private seminar was immediately cancelled by the Nazis. Maria Leo, because of the Jewish religion of her father, committed suicide in 1942 before the imminent transport to Theresienstadt.

Finally, I compare her efforts with the present requirements that future private music teacher have to satisfy at German universities.

1. The situation of the private instrumental education at the end of the 19th century

The music teacher, Ina Loehner discussed the effort required to reform music teaching in 1886.[3] She pointed out that musical practice throughout the whole of Germany was full of contradictions. On the one hand, foreign countries would consider Germany as "the musical state par excellence"[4]. Compared with other foreign countries, music institutions like concert halls, opera houses etc. played a crucial role in Germany. The number of private conservatories and music schools increased continuously. On the other hand, she complained about the problems of the music education system,

> *which in his fragmentary situation without any protection by the government, without any integrating teaching idea and teaching method (einheitliche Lehridee und -methode) has to be seen isolated from the public educational matters and issues of the presence.*

Ina Loehner criticized:

- The missing state control
- The missing integrating idea and method of teaching music
- The missing integration in the present questions of education and their duties.

The state control was to be left to the professional associations. The challenge and life work of Maria Leo consisted of providing the private music education with an integrated approach, which she adapted to the progressive educational ideas of her time. She was born in 1873 as the daughter of Philpp Leo, who was a supplier to the Imperial court. Her first piano teacher was her mother, a pianist. After studying at a female teacher training college (Lehrerinnen-Seminar), she completed her private education with additional piano- and theory-lessons, taught by teachers of the best conservatories of Berlin.

Although women up to 1908 were not allowed to begin studying at university, her parents provided her with a profound, private music education following the academic standards of that time. In 1896 she went to New York for one year in order to work there as an accompanist. Because of a medical problem with her arm, she gave up her original plan to become a pianist like her mother. She started to teach at the Eichelberg'sches conservatory as a female piano teacher and taught a seminar for the music education of young people in 1903. At the same time, she joined the Music Pedagogy Association (Musikpädagogischen Verband), which was founded in the same year. The headmasters of the main conservatories of Berlin joined together after the repeated failure of their attempts to reach a state examination of music teachers and female music teachers. In 1904, the second Music Pedagogy Congress (2. Musikpädagogische Kongress), organized by the Music Pedagogy Association, chose the topic '*The Reform of the Seminars at the conservatories*.'[5] At the end of the 19th century, the major conservatories started to include music seminars in their institutions, which were supposed to prepare students for the music teaching profession.

Maria Leo, being a member of the board, was also a member of the commission, which was to develop a syllabus for conservatories. She stopped teaching at the Eichelberg'sche conservatory, and went to the university and became an auditor in the department of pedagogy. Her teacher was

[3] Ina LOEHNER, *Die Musik als human- erziehliches Bildungsmittel*. *Ein Beitrag zu den Reformbestrebungen unserer Zeit auf dem Gebiet der musikalischen Unterrichtslehre*, Leipzig 1886.

[4] Ibid., p. 1.

[5] Anna MORSCH, 'Musikpädagogischer Kongress. Schlusswort vor den Verhandlungen', in: *Der Klavier-Lehrer,* 26 *(*18), 1903, p. 308.

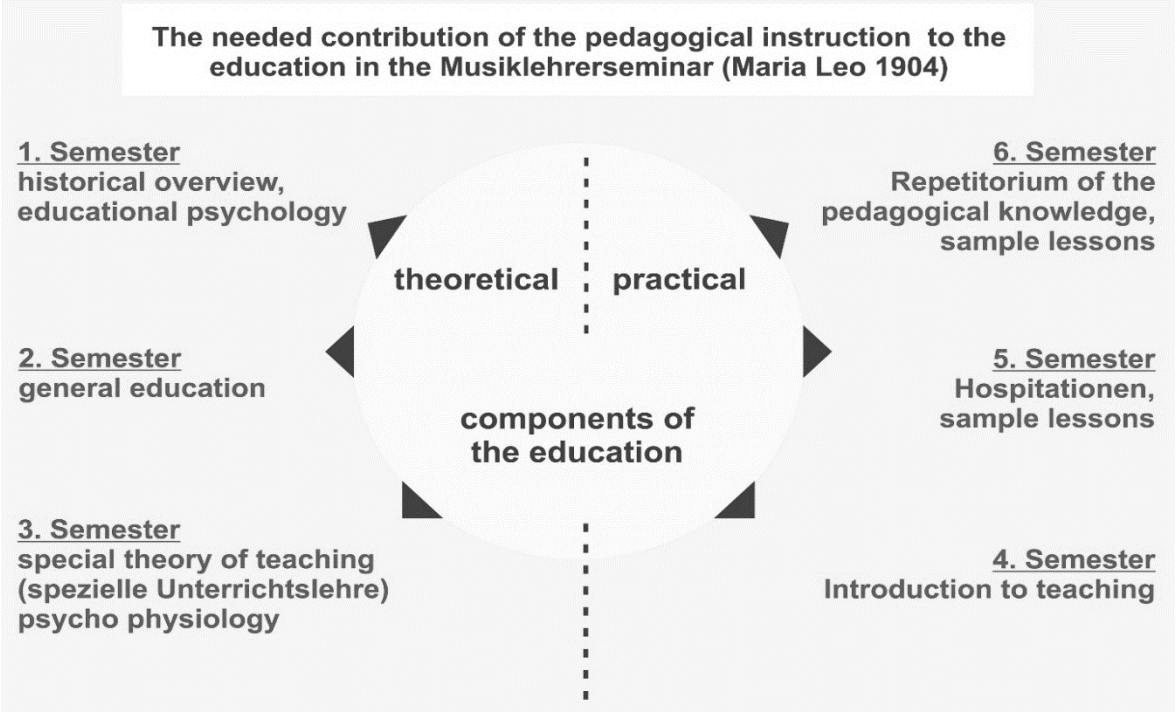
the reform pedagogue W. Münch, and she attended courses and lectures in psychology, and lessons of music theory.

Maria Leo opened the congress with her paper entitled *Educational theory being a lectured subject in the music seminar*[6]*,* in which she described the innovative structure of her later own private music seminar. Being convinced that every music lesson has to consider the personality of the child, she based her explanations on the necessity of an intensive pedagogical education within music education in the seminars of the conservatories**.** Being convinced that technical drilling is no longer the subject of music education, she tried to win support for her assumption that the theoretical and practical mastery of the art of teaching has to be an essential part of the music education in the seminars. The participation of the theoretical pedagogical education would enable the prospective teachers

- To take an active part in the education of the spiritual and intellectual development of their pupils,
- To consider a possible failure not being the result of the lack of talent of the pupil, but being the result of mistakes in their lessons.
- To get a clear idea from the spiritual and musical abilities, their temperament and their characteristics, in order to support their existing abilities in the best way.

Beside this she explained in detail how pedagogical instruction needed to be included in the education offered in the Musiklehrerseminar.

Fig. 2 – The needed contribution to the education



She was not the first one who wanted pedagogical instructions to be part of music education, but she was the first to define the theoretical and practical components of the pedagogical instructions.

[6] Maria LEO, 'Die Pädagogik als Lehrgegenstand im Musiklehrerseminar', in: Vorstand des Musikpädagogischen Verbandes (Ed.), *Zweiter Musik-pädagogischer Kongress, 6.–8. Oktober zu Berlin. Vorträge und Referate*, Berlin 1904, p. 29–39.

Her assumptions seem to be modern even today. In 1904 none of the directors of the Berliner conservatories and music teachers were either willing or able to understand her. It was Georg Rolle whose ideas of reforming the singing lessons in school became widely accepted.

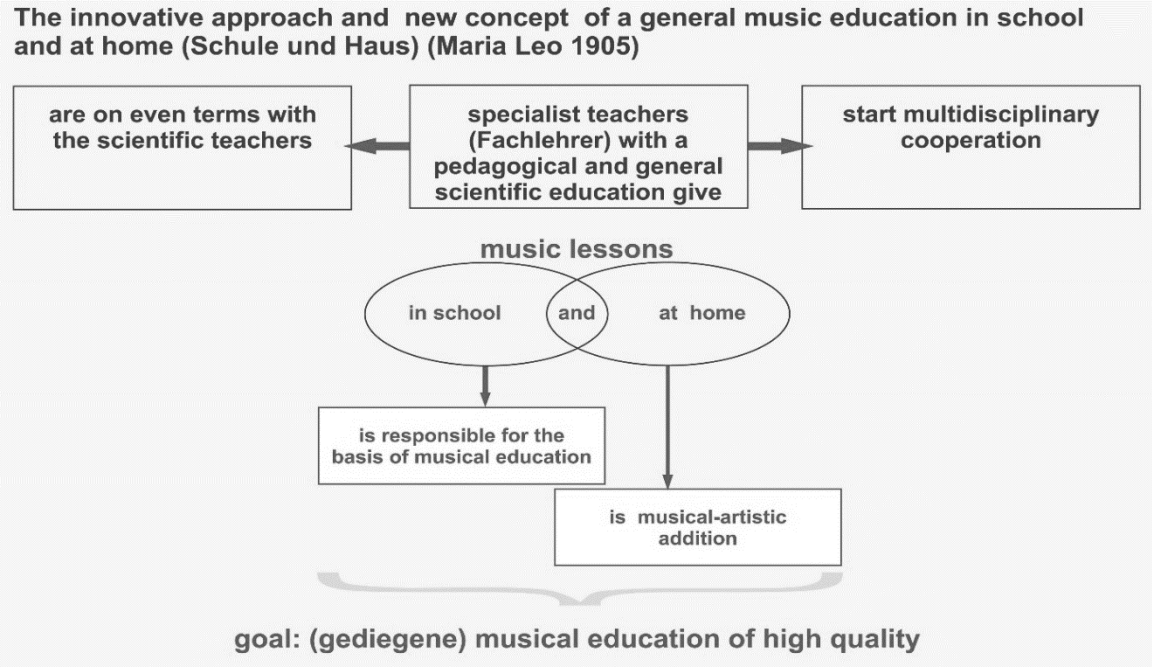
1.Singing beautifully (Schön singen)
2. Independent Singing from Sheets;
3. The purchase of a variety of songs for one's life that cannot get lost.[7]

Georg Rolle himself was to play a central role within music pedagogy at the beginning of the 20th century. As a result of rejections, Maria Leo left the Musikpädagogischen Verband. Nevertheless she continued with her idea of requiring an extended concept for music education in school and at home. She gave her next lecture in 1905 exclusively to female music teachers. Helene Lange and her 'Allgemeine Deutsche Lehrerinnenverein' were part of what is called the ‚Deutsche Moderne.' Being aware that female music teachers are primarily music educators (Musiklehrerin zuallererst Musikerzieherin), the female music teachers were integrated as a music-section (Musik-Sektion) into the very progressive and successful acting ADLV. Maria Leo, a member of the music section in Berlin, gave a talk in the fifth general meeting (Generalversammlung) of the ADLV in Bremen in 1905 about "The position of music education within general education" (Die Stellung des Musikunterrichts im allgemeinen Erziehungsplan)**:**

> *A music lesson, either singing or instrumental lesson, which is based on a broad education of the sense of hearing (Gehörsinn), which provides with an inside into the essence of rhythm (Wesen des Rhythmus), melody and harmony, and which enables the pupil to use it in a considered way, offers as much formal education or training as any other subject*.[8]

Maria Leo integrated this innovative music lessons into school and home education complementing each other.

Fig. 3 – The innovative approach



[7] Georg ROLLE, 'Referat zur Reform des Schulgesangs-Unterrrichts', in: Vorstand des Musik-pädagogischen Verbandes (Ed.), *Zweiter Musikpädagogischer Kongress, 6.–8. Oktober zu Berlin. Vorträge und* Referate, Berlin 1904, p. 204.

[8] Maria LEO, *Die Stellung des Musikunterrichts im allgemeinen Erziehungsplan.* Vortrag, gehalten in öffentlicher Sitzung der Musiksektion des Allgemeinen Deutschen Lehrerinnen-Vereins gelegentlich der V. Generalversammlung in Bremen am 12. Juni. Unpublished 1905.

Leo made a distinction between instrumental lessons, whose greatest value was considered to be the consolidation of the individual emotion, and music lessons at school with general standards, which demand a new type of specialist teacher. These specialist music teachers received pedagogical and scientific education and as a result, she believed they would be respected by the remaining teachers. The result would lead to a sound music education, and would help music education as a whole to increase its importance within the concept of general educational. Her lecture was totally accepted by female music teachers. Nevertheless it was not supported within the general discussion of the reform of the further education of music teachers. Women were not allowed to attend the training course at the Institute of Church Music (Institut für Kirchenmusik). Supported by the Music Group Berlin e.V., Maria Leo started the private seminar of the Music Group Berlin e.V. in October 1911 in her private rooms in Berlin.

Fig. 4 – Seminar der Musikgruppe

Despite minimal financial resources, Maria Leo established a training course which enabled female students to prepare for the state singing teacher exam (Schulgesangsprüfung).

Now let me compare three training courses: the one offered by the Royal Academic Institute of Church Music, the course offered by the Music Pedagogy Association, which was responsible for music education at conservatories and lastly Maria Leo's training course.

Fig. 5 – Similarities and differences

Equivalences and differences - concepts of music education of private and school singing teachers at the beginning of the 20th century

	Königlich-akademisches Institut für Kirchenmusik, Berlin	Seminare, belonging to private conservatories, Berlin	Seminar der Musikgruppe Berlin e.V. (Leitung: Maria Leo)
Organizational construction	Staatliches Institut	Opening one 'Seminarklasse' as part of the conservatory	Independent seminar
Goals	Music education of organists, singing teachers at secondary schools (höhere Lehranstalten)	Education of soloists, private music teachers	Consistent training by concentrating on a pedagogical and practical education
Artistic practice	Organ playing, organ studies,singing, piano-, violin playing	An artistic, soloist training	_____
Theoretical instruction	Theoretical subjects as a supplement	Theoretical subjects as a supplement	Integration of scientific research, Installation of aural training (Gehörbildung)
Educational training	_____	_____	Theory of education Psychology Instruction and practical training in the 'Übungsschule' (exercise school)

Without being able to go into detail, I would like to point out the following differences:

- The focus of the Institute of Church Music and the Music Pedagogy Association was instrument instruction. Maria Leo did not consider this important. Instead, she concentrated on the pedagogical and practical training. She was the one who came up with the idea that training courses should take into consideration pedagogical, psychological and musicological findings.
- Within the Institute of Church Music and the Music Pedagogy Association, the theoretical training was considered as supplementary to the main subject. Maria Leo, however, believed in the basic idea of undivided and thorough education and concentrated on pedagogical and practical education. For instance, she introduced the method of Tonika-Do in the second year of the training.

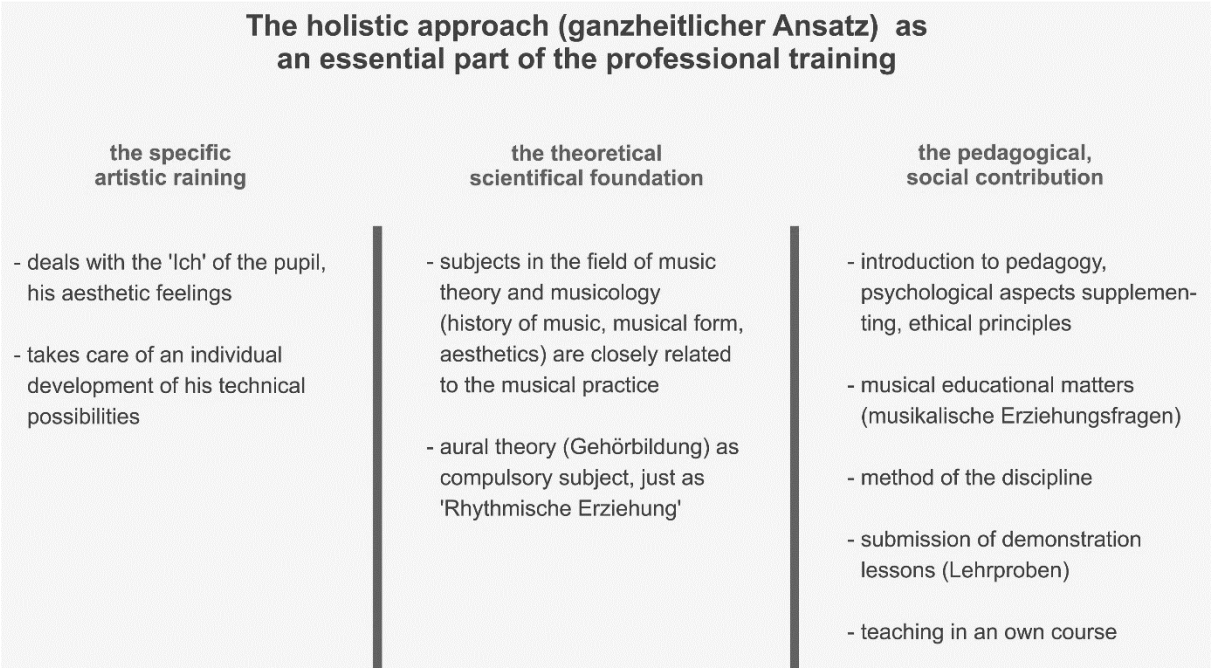
To understand the life-long, whole-hearted efforts for the Tonika-Do-method of Maria Leo, the hundreds of workshops, conferences and congresses, in which she tried to win support for the use of the Tonika-Do-method in private and school music lessons, one has to know that she considered the Tonika-Do method to be the basis of musical education for the whole nation (Grundlage musikalischer Volkserziehung). She wanted her efforts for using the method of Tonika-To to be understood as an attempt to enable all social classes to participate in music. The original Tonic Sol-fa-method, already practiced in English elementary schools for several decades, was changed by Agnes Hundoegger in 1897. In her manual she simplified the preparation writing (Vorbereitungsschrift), and added German songs.

Using this method before learning the complicated musical notation, children were expected to be able to develop sound writing (Klangschrift) on the basis of tonality. Contrary to normal music lessons, the ear training developed an inner power of imagination and skills. According to Maria Leo, the development of an inner imagination and skills, achieved through Tonika-Do, turned out to be of high importance within the work of the seminar. Leo Kestenberg was one of the few, who recognized the importance of her seminar.

The undivided concept of the teacher training in Maria Leo's seminar

The Erlass zur staatlichen Musiklehrerprüfung from 1927 determined the official goal of the education and further education of the private music teachers, but it said nothing about the terms and conditions of the education. Maria Leo, Leo Kestenberg's follower, commented in 1927 on the special conditions of the training of private music teachers. The table below illustrates the three different aspects of professional training: the specific artistic training, the theoretical scientific foundation and the pedagogical, social contribution.

Fig. 6 – The holistic approach



Maria Leo pointed out that these three different aspects "of course have to interact effectively and have to stimulate reciprocally"[9]. The specific artistic training deals with the 'Ich' of the pupil, takes care of his individual development, of his technical opportunities.

The subjects of the theoretical scientific foundation (history of music, musicology, musical form, and aesthetics) are nevertheless supposed to be closely connected to musical practice.

The aural theory (Gehörbildung), being a minor compulsory subject, just as 'rhythmische Erziehung' has to be a fundamental part of every music lesson. Within this curriculum the pedagogical/ social contribution was of particular importance. Maria Leo claimed that the pedagogic-social aspect of the training would be considered as a 'stepchild'. The specific aspects of the new subject called Musikerziehung are the introduction to pedagogy, its supplementing psychological aspects and ethical principles.

According to her, learning, discussing and music making in a group are of crucial importance. Her intention was to create a new attitude towards music teaching, which can only be developed within a study group.

To summarise, Maria Leo's main innovative ideas were as follows**:**

- Music lessons in school had to change their structure. They should not be singing lessons but music lessons with a broad content;
- The new structure demanded a new type of specialist teacher;
- Pedagogical education should become an equal part of the education of music teachers; she initiated music lessons based on scientific subjects;
- The scientific education enabled the music teacher to be on an equal level with the scientific teachers; all these requirements can be found in Leo Kestenbergs Musikerziehung und Musikpflege from 1921;
- The music training college which was started in 1911 concentrated exclusively on the pedagogical and practical training;

[9] Maria LEO, 'Ausbildung und Fortbildung der Privatmusiklehrer', in: *Deutsche Tonkünstler-Zeitung*, 25 (4), 1927, p. 290.

- The Tonika-Do-method became the basis not only for the musical education in school and at home, but also of the whole nation (Grundlage musikalischer Volkserziehung)
- The main idea of the Musikseminar: the development of the whole personality (Gesamt-persönlichkeit).

Leo Kestenberg proposed in 1928 that Maria Leo's music training college should become an example for the German Reich. This project was condemned by the Nazis. In Western Europe, the connection between artistic and educational training has been a special German quality. In Eastern European countries this combination is an integral part of standard music education. What is the difference compared to today? The subjects of music training courses seem to be similar, the required knowledge and the relevant skills of the students seem similar as well. It is a catalogue of requirements (Soll-Katalog). However, at that time the holistic approach was the basis of the qualitative as well as the methodical fundament.

Today the rigid system with the tableau of single courses, which hardly correlate, with credit points and work load seems to just get through. At that time, it was important to concentrate on the nature of music, training course and education, while nowadays the agreement about the curricula for the purpose of European comparability is emphasized. It does not mean that today we are not able or allowed to follow an integral way of teaching. But it is not a program. Today the personal involvement of the teachers and the pupils is the challenge. And this subjective engagement is incomparable.

Cultural Heritage, Diversity, Functionality. Education of Music in a European Context

DAMIEN SAGRILLO

Cultural Heritage[1]

Our cultural heritage is socially produced, and the cultural practices of individuals, institutions, and other cultural agencies and industries (for example concert halls, museums and galleries) contribute, through a process of intermediation to the phenomenon of 'consecrating boundaries'[2]. The resulting European identity provides us with a perspective of heritage that is a socially constructed and interpreted narrative, rather than an objective and complete account of our combined inheritance. With this in mind, and through the use of 'communities of practice'[3] as a lens, one has to explore how the cultural memories of individuals, European communities, and the European Union, as represented through the current and changing artistic and cultural products created for consumption through social media (e.g. *YouTube, Twitter, Facebook*), concert halls, public spaces, community groups, museums and galleries, are interpreted both within and beyond Europe. We should also seek to better understand how the constructed meanings are attributed to these representations within and between different generations of Europeans, and how they develop an increased understanding and how they are perceived beyond Europe.

'Cultural heritage' is the term used to represent the outputs from a process of selection and curation.[4] Which aspects of a culture survive or end up lost, is decided through a combination of social, political, psychological, cultural and curatorial choices. Both historically, and currently, 'power tools' are developed by communities in order to influence or ensure the survival of numerous cultural artefacts. Traditionally, examples of such 'power tools' have included concert halls, museums and galleries, festivals, national curricula, educational products, media events and community groups.[5] However, it is an existential fact of life that any process which promotes and protects one set of artefacts, in that self-same act, also contributes to the loss or destruction of another.

However, European society is experiencing major changes, with traditional 'power tools' being adapted, adopted, or replaced as a result of digitisation,[6,7] and the current patterns of contemporary consumption of social media sites such as *Facebook*, *Twitter*, & *YouTube*. As a result, artistic and cultural products – and the values they represent, which previously would have struggled to move beyond their place of origin, can now become instant global phenomena.

[1] This paragraph was elaborated together with Dr. Nigel Marshall.

[2] Cf. Pierre BOURDIEU, *The Logic of Practice*, Cambridge 1990.

[3] Cf. Nicolae NISTOR et al., 'Online help-seeking in communities of practice: Modeling the acceptance of conceptual artifacts', in: *Computers & Education*, 2012-59, p. 774–784.

[4] Cf. Rosella CAFFO, 'Digital Cultural Heritage Projects: Opportunities and Future Challenges', in: *Procedia Computer Science*, 2014-38, p. 12–17.

[5] Cf. Peter STANKOVIĆ, 'When alternative ends up as mainstream: Slovene popular music as cultural heritage', in: *International Journal of Heritage Studies*, 2014-20/3, p. 297–315.

[6] Cf. Quincy McCRARY, 'The Political Nature of Digital Cultural Heritage', in: *Liber Quarterly* 20, 3-4/2011, p. 357–368.

[7] Cf. Rachel HEUBERGER et al., 'The challenges of reconstructing cultural heritage: An international digital collaboration', in: *International Federation of Library Associations and Institutions*, 2015-3/41, p. 223–229.

In short, as a result of new emerging and evolving phenomena such as 'trending', the curation, and therefore the interpretation of artistic products, can now be carried out far more by the consumer and far less by the producer; far more by the amateur and far less by the expert.

Currently, little is known about this process, but the speed with which unique social and cultural products and identities are lost, is increasing dramatically as a result of the combined impact of consumer choice and commercially promoted mainstream products.[8] From 2000 onwards, the Web 2.0 is characterised by a participatory culture. In this context, users are involved, they interact with the content and collaborate with each other online to create 'user-generated content'. Culture is produced, consumed and mediated differently thanks to digitisation in general and the set of new web technologies that facilitate publishing and sharing.[9]

This rapid evolution has not failed to leave its mark on apparently insurmountable music educational tasks, as Werner Jank and Martin Stroh are highlighting:

> *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 are denying the children and youths at school experiences of true learning success by demanding too little of them.*[10]

In order to better understand how contemporary processes influence music education and to conceive acceptable approaches for the future, it could be beneficial to investigate it as an aspect of cultural heritage:

1. To ascertain how contemporary depictions of European music heritage in formal and informal curation contribute to a current European narrative in music education.
2. To define and understand the patterns of contemporary music consumption and how these contribute to the current European narrative, as experienced and interpreted by those being involved in music education within and beyond Europe.
3. To inform and facilitate a renewal of the current European narrative through the development of a virtual interactive environment and materials, appropriate in both formal and informal learning settings.[11]

Cultural Heritage of Music and Musical Diversity

In order to provide an irrefutable definition of heritage and diversity of music, we suggest considering adopting the definition of UNESCO which states that diversity exists if:

1. "there is freedom of musical expression if musical diversity exists and if there is a pluralism of musical structures (musical repertoires, musical forms, a wealth of traditions, hybrid forms etc.). …
2. "Musical diversity exists if there are different groups of people making music separately or together. …[12]

[8] Cf. Alexandre LUNSQUI, 'Music and Globalization: Diversity, Banalization and Culturalization', in: Makis SOLOMOS (Ed.), *Musique et globalisation* (= Filigrane Nr. 5), Paris 2007, p. 9–23.

[9] Cf. Henry JENKINS, *Confronting the challenges of participatory culture: media education for the 21st century*, Cambridge, Massachusetts 2009, p. 10, 16, 34, i.a.

[10] Werner JANK/Wolfgang Martin STROH, *Aufbauender Musikunterricht – Königsweg oder Sackgasse*, on the Internet page <http://www.musik-for.uni-oldenburg.de/vortraege/afs2005_jankstrohtext.pdf< (10/2014).

[11] Cf. Michela MORTARA et al., 'Learning cultural heritage by serious games', in: *Journal of Cultural Heritage* 2014-14/3, p. 318–325.

[12] Richard LETTS, *The Protection and Promotion of Musical Diversity*, 2006, on the Internet page <http://www.imc-cim.org/programmes/imc_diversity_report.pdf> (7/2015), p. 8.

What does musical diversity look like? Qualitative (but not representative) interviews among community musicians (wind band musicians and choristers) and students in Luxembourg reveal the following: Wind band musicians often highlight the importance of the repertoire, the choice of pieces and its adoption to the audience. Singers of men's choirs share more sophisticated points of view.

The more general one places an emphasis on the existence of different genres from different periods in musical practices. The more specific one deals with the singing practice in the choir and with the repertoire which is more or less uniform (and hence not diverse). A third aspect considers the use of different languages. This is mainly due to the specific language situation in Luxembourg. Students only deal with different genres of modern popular mainstream music and demonstrate with their statements a lack of knowledge of the broad spectrum of music often caused by severe problems in music education in formal educational settings.[13]

The interviews highlight how the concept of musical heritage depends on age groups and societal points of view. However, an awareness of musical diversity is needed to ensure the cultural heritage of music.

Diversity is the main aspect of cultural heritage on a European level and beyond. The *European Music Council* in accordance with the *International Music Council* claims to foster ‚unity in diversity' (motto of the EU) as a main aspect of cultural heritage on a European level. With regard to music, unity can be operationalised in terms of identity:[14] Which musical contexts belong to oneself and which belong to 'others'? Therefore, music education will have to deal with historical and contemporary practices and their relative positioning between the poles of identity and diversity in different regions of Europe within formal, non-formal and informal contexts of music learning. On the one hand, diversity is an important European value and should be a fundamental aim of musical practices. On the other hand, the increasing globalisation of music cannot be ignored. One main goal is of inventing forms through which an awareness of a common European heritage can be fostered, and dealing with musical diversity can, in itself, (or should) be an articulation of identity. The development of these forms can be a pedagogical dimension in itself, but the results are not only useful for music lessons in schools. They have relevance in each realm in which music education takes place, i.e. in both, formal and informal contexts.

In relation to th ehistory of music, a common European heritage can be observed in the music and careers of many European composers. e.g. Dutch and German composers studied in Italy; Mozart and Liszt can be understood as globalised musicians in their time, moving through the whole of Europe and 'national romantic schools' have understood themselves as different from each other, meaning that they are conscious of their place within one realm or culture of music. Today, the rise of new and totally different trends – or new forms – of music can be observed, for instance 'Celtic music', 'neue Volksmusik' (or Folxmusik), and other ethnic fusions are trends that can be assessed as artificial constructions of cultural identity on the one hand and of musical diversity on the other. – While these 'musical matters' are relatively well-known, it is not at all clear how our knowledge of them can be built or strengthened, fostering the idea of an inquisitive musical identity, that is interested in music which is different from the ‚music belonging to oneself'. One way can be seen in popularising classical European music, for example by delivering streaming media via the Internet.

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[13] Cf. Damien SAGRILLO, 'Aus dem Blickwinkel der Sänger', in: Gilbert GLIEDNER/Damien SAGRILLO, Festschrift *100 Joër Chorale Municipale. 50 Joer Chorale "Minettsro'sen Schëffleng" 2014*, Moulin, Luxemburg 2016, p. 295–303.

[14] Cf. International Music Council, *Many Musics. An IMC Action Programme Promoting Musical Diversity*, on the Internet page <https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=0ahUKEwjM6f2Ls8LTAhXElCwKHYe1BecQFggpMAA&url=http%3A%2F%2Fwww.imc-cim.org%2Fmmap%2Fpdf%2Fmmap312frame-e.pdf&usg=AFQjCNHjAo2CmWD9vYHuNG_24qOQBWOD9g&sig2=fk0FJRogbFzjiQT291BpLQ> (10/2017).

Seen from this angle, innovative pedagogies and creative didactic approaches should be developed and utilised, and media could be developed in collaboration with numerous stakeholders such as publishers, software developers and so on.

Functionality of Music Education – Three Hypotheses

The first hypothesis proposes that all musical pieces have a function, and these functions can be graded from the lowest level, the so-called viewpoint of **art for art's sake** (l'art pour l'art) towards a composition with a clear-cut objective or function. For example:

1. Beethoven's 1st Symphony: an example of a composition which exists only for itself. We can compare this to Kodály's 333 exercises which have the objective of teaching children to sing from sight. But Beethoven's Symphony could also become functional if it were to be used for study purposes.
2. Music, as community music has a social function in bringing people together with the aim of common musicking – the term coined by Christopher Small.[15]
3. Long before music was broadcast, recording and the growth of modern electronic media, music was used to exert a coordinating and supporting influence during daily labour routines and for festive occasions. Many of such songs were collected and published in outstanding opuses such as the "Corpus musicae popularis hungaricae" initiated by Bartók and Kodály.
4. The functionality of military and of wind music is achieved by popularising opera melodies otherwise only available for the aristocratic classes.
5. Church music: It cannot be considered only to be the origin of Western music artistry, but also as music in the service of the practice of religion.
6. Music as a social activity and as an orally transmitted art form practiced within indigenous groups far away from European art music for ritual purposes has a close relationship to Christian church music in European culture.
7. Music in schools is a social activity to achieve educational goals and can be an interdisciplinary instrument for learning languages and supporting further school activities.

Accordingly, the second hypothesis takes into account the fact that music in education has a functional background, which is both varied and extensive:

1. A Beethoven sonata is to be considered as functional music – as mentioned above – if the purpose is to achieve educational goals, such as the knowledge of music theory in both, general and specialised school settings.
2. The functional purpose of Kodály's 333 exercises is obvious for beginners in music education
3. Solfège has, from its historical background, a functional determination, because Guido of Arezzo conceived it as a method for internalising church chants in replacing the tedious process of wilful memorisation, often combined with corporal punishment by the more intelligible approach to learning music reading by introducing a revolutionary new notational system. It is for this reason, that every solfège book has, besides its admittedly modest artistic ambition, mainly a functional claim based on its educational context.

The third hypothesis stipulates that the origins of music were, from an anthropological viewpoint, mainly functional and that music making and music listening nowadays is partially, still functional. For example, it can be regarded as a means to seek compensation from daily routines. Thus, the fact that adults with an academic background attend a classical concert in a philharmonic concert hall is quite comparable to adolescents listening to modern popular music with ear pieces from their smartphones.

[15] Cf. Christopher SMALL, *Musicking: The Meanings of Performing and Listening*, Hanover 1998.

Examples

Example 1: Music and function – The wind band

The following table lists categories of wind bands defined by their functionality. It is categorised according to paramount number of hierarchical aspects. The chart shows that, besides the fact of pure artistry, the educational element plays a significant role. Except for professional – military, civilian – and factory bands which perform out of pure artistry, school, collegiate and community bands are, intentionally or unintentionally, also involved in an educational process. Thus, wind music is artistry with functional and educational purposes.

Categories of Wind Bands	Function	Examples
1. Professional wind bands	• Functional • Artistic	• Military bands • Police orchestras • Fire department bands ...
2. Civilian professional wind bands (very few)	• Artistic	• Tokyo Kosei • Rundfunkblasorchester Leipzig
3. Factory and industrial bands	• Artistic • Socio-musical • Functional	• Phillips Harmony, the Netherlands
4. Community wind bands (the most popular form of wind band in Central and Western Europe)	• Leisure activity, esprit de corps • Socio-musical • Educational (not only) in contest situation and informal learning for young beginners • Artistic Springboard for future professional musicians • Functional	• Multiple, countless examples
5. Project wind bands	• Artistic and educational	• Blue Lake • The Wind Band of the EU
6. School bands In a certain sense "Bläserklasse" in Germany" Collegiate bands in North America	• From educational (school band) … • … to more artistic (collegiate band)	• Eastman Wind Ensemble • Bläserphilharmonie, Universität Mozarteum • Ferenc Liszt Academy of Music Symphonic Band

While professional wind bands, such as military bands, police orchestras, etc., but not civilian wind bands, are mostly functional, the categories 3, 4 and 5 are partially functional and educational on an informal basis, while category 6 follows evident educational purposes, however without ignoring the high level of artistry of the ensembles listed as examples in the chart.[16]

Example 2: Cultural Heritage – Solfège as Cultural Heritage of Music Education[17]

By inventing the solmisation syllables *ut, re mi, fa, sol, la* and introducing a rudimentary stave system at the beginning of the 11th century,[18] Guido of Arezzo (c. 990–1050) eliminated the imperfections which arose when liturgical chant had to be learned by memory. Music could be learned instead of being memorised. Thus, Guido became an early music educator. During the 15th and 16th centuries, the seventh degree 'si' was added, and the tone scale became heptatonic.

[16] Damien SAGRILLO, 'Wind Music and Music Education. Aspects. Observations', in: Bernhard HABLA (Ed.), *Alta Musica*, Vol. 31, Tutzing 2014, p. 245–246.

[17] Damien SAGRILLO, 'Solfège and Musical Sight Reading Skills in a European Context', in: Damien SAGRILLO/Alain NITSCHKÉ/Friedhelm BRUSNIAK (Ed.), *Leo Kestenberg und musikalische Bildung in Europa*, Weikersheim 2016, p. 115–127; this paragraph is a rough summary of my article.

[18] Between 1025 and 1032; cf. Eckhard NOLTE, 'Zur Bedeutung Guidos von Arezzo als Musikpädagoge', in: Rudolf-Dieter KRAEMER (Ed.), *Musikpädagogische Biographieforschung: Fachgebiete – Zeitgeschichte – Lebensgeschichte* (= Musikpädagogische Forschung, Band 18), Essen 1997, fn 6, p. 36–67.

Before the Conservatoire in Paris adopted the solfège method, it served as the principal method for training musical skills at the Conservatoire of Naples.[19] Solfège books of average artistry were composed; they had to fulfill educational demands. Even Mozart composed around the year 1782 a series of four vocalises with piano accompaniment.[20]

In the United Kingdom, it was Sarah Ann Glover (1785–1867) who invented the "Norwich Sol-fa" *solfège* system. It is based on a transposing scale called "movable doh" and was later improved by John Curwen (1816–1880). He aimed to make music reading as simple as possible.[21] Curwen also invented the use of hand signs which later inspired Zoltán Kodály. Kodály did not invent something completely new. He adapted Curwen's method to the needs of Hungarian music education by combining it with Hungarian folksongs. His idea was that the knowledge of one's nation's intangible heritage, e.g., folk music, and music education belong inseparably together.[22] Agnes Hundoegger (1858–1927) adapted Curwen's method in Germany.[23] Today, about a millennium after Guido's revolutionary approach, *solfège* has mutated into a powerful tool for music literacy. However, it is also contested for being too rigid and old-fashioned and no more adapted to the educational needs of the 21st century.

Although having a long tradition and not being included in the UNESCO list of intangible cultural artifacts of humankind, *solfège* is an example of European cultural heritage having influenced music education in many European countries and beyond. The only teaching concept in the UNESCO list of *Intangible Cultural Heritage* is the *Táncház*-method, a tradition originated in Hungary with a focus on teaching dance and music.[24]

Summary

Music has been cultural heritage since the origins of humankind, not only in the Western world. Music belongs to humans and this not only from an artistic and cultural point of view. From an anthropological perspective and in its most archaic outward manifestation, functional music is intentional music, e.g., lullabies to rock a child to sleep and folk songs to support stereotype, hard work or to accompany free time and ceremonies.

The awareness of musical heritage and musical diversity are strongly linked and socially constructed (cf. beginning), depending on age, belonging to community groups (as stated above), etc. From the very earliest times, music has had to be taught (China, India, Egypt, Greece) by planned programmes or informally (and orally) by many civilisation and traditions worldwide.

Finally, music is functional with regard to social togetherness and cultivation of common interests. Musical artistry came later with the origin of Western civilisation, with the beginning of musical notation and with the idea of music as art for art's sake.

All three aspects – musical heritage and/or diversity, music education and functional music – exist together, because they interact and depend on each other movement is confirmed here.

Not least given the failure of the elementary school teacher and Hugo Gaudig admirer in Halberstadt after 1933 as well as his tragic death in 1939 and many unanswered questions, it seems worthwhile and instructive for a differentiated historiography of musical education to more closely work with case studies such as the reform pedagogue Fritz Vogt.

[19] Cf. SAGRILLO, Solfège, p. 117–118.
[20] Cf. Robert O. GJERDINGEN, 'Wolfgang A. Mozart' in: *Monuments of Solfeggi.*, on the Internet page <http://faculty-web.at.northwestern.edu/music/gjerdingen/Solfeggi/collections/Mozart/index.htm> (10/2017).
[21] Cf. SAGRILLO, Solfège, p. 122–123.
[22] Cf. Zsuzsa BUZAS, 'Testing Music-Reading Abilities on the Base of the Kodály Conception', in: *Practice and Theory in Systems of Education*, Vol. 9, N° 2, 2014, p. 153–154.
[23] Cf. Agnes HUNDOEGGER, *Leitfaden der Tonika-Do-Lehre*, Berlin / Hannover ^{5}1925 (^{1}1897), p. 3.
[24] Cf. *Táncház method: a Hungarian model for the transmission of intangible cultural heritage* on the Internet <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&Art18=00515> (10/2017).

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

MÁRTA SÁROSI-SZABÓ

It is widely believed that Zoltán Kodály's concept of music pedagogy is a method generally known and acknowledged all over the world for teaching music exclusively to *children*.
However, this view is not quite correct. The basic principles of Kodály's concept are also valid for those members of the generation between the ages of 14 and 24 who choose to pursue a career in music.

Studying Kodály's professional career and works on music pedagogy, one can conclude that as a young teacher at the Academy of Music in 1907, he adjusted his methodology to the foundations he laid down years later. This statement may hold true even for the time before that date, since – as is generally known – he simultaneously engaged in the Arts as a student majoring in Hungarian and German philology at the Budapest University, and in composition at the Academy of Music.

Fig. 1 – The young Zoltán Kodály

At that time he also did some private teaching, one of his students being Antal Molnár, later an outstanding music historian. In 1905/6 Molnár, as a young violinist, took private music theory lessons with Kodály, and this is what he wrote about him in his memoirs:

> *His method was similar to what he used later at the Academy. He did not appreciate lengthy roundabout theoretical phrases and he only regarded practical knowledge as useful. His teaching of harmony invariably ended up in ear training exercises: everything had to be listened to first, then what had actually been heard was commented upon.*[1]

His conviction that developing the musical ear and inner hearing was indispensable was reinforced by his study trips to Berlin in 1906 and Paris in 1907.

What he also saw in Paris was that sight singing and music reading as well as musical notation skills could be developed to a high level by careful pedagogical work.

[1] Antal MOLNÁR [1890–1983], Hungarian musicologist, violist.
Így láttuk Kodályt. Harmincöt emlékezés (*Kodály as we saw him*. Thirty-five recollections), Ferenc BÓNIS (Ed.), Zeneműkiadó, Budapest 1979.

Using Hungarian folksongs he introduced dictation very early into his own teaching practice. László Eősze, a prominent researcher of Kodály's oeuvre, pointed out that the fundamental principles of the Concept that would later take shape were present in Kodály's own teaching practice at the Academy as early as the 1910s, as expressed by the following keywords:[2]

KODÁLY (1910):

- Vocal-based ear training,
- Inserting folksongs into the curriculum,
- Developing musical reading and writing skills.

More information on Kodály's work as a teacher of music theory can be gained from the course descriptions to be found in the yearbooks of the Academy of Music. These courses were shared by all the teaching staff of the time and were mainly built on the somewhat dry and over-theoretical textbooks by Wilhelm Albert Rischbieter (1834–1910) a German music theorist and teacher at the Dresden Conservatory. However, in one of his early studies Kodály stated clearly that: "there is no need for more theoretical explanation than necessary for performing practical work."[3] In his classes he was able to base the practical work on his own ideas, for which the material was taken from the Viennese classical and Baroque composers (mainly Mozart and Bach).

Kodály did not write a book about music theory. What has come down to us are the handwritten notes of several hundred pages by Irma Bors (1905–1993), a Hungarian music educator and a private student of Kodály's between 1935 and 1938, which can be considered as a summary of his teaching material. These notes reflect Kodály's flexible and realistic approach to the processes of harmony, setting an example even for the present-day teaching of music theory. In the meantime, Kodály regarded the talented young teacher Irma Bors as one of his students who would actually make use in everyday practice of his concept then taking shape at the time.

The formation of Kodály's concept of musical education dates back to the middle of the 1920s. It was the time when he composed his first pieces for children's choirs and when he began to lay special emphasis on the importance of teaching singing at schools and the responsibility involved in it. So he prefixed a fourth factor in addition to the three mentioned above in order to state that music education was the obligation of the schools. In Kodály's own words:

> *If the child is not permeated by the life-giving stream of music at least once during the most susceptible period – between his/her sixth and sixteenth years – it will hardly be of any use to him/ her later on. Often a single experience will open the young soul to music for a whole lifetime. This experience cannot be left to chance. It is the duty of the school to provide it*.[4]

Kodály did not write a book about methodology either. It was his former students who later became his colleagues who elaborated the methodology of how to teach singing at school on the basis of the principles that Kodály had laid down in his writings and lectures.

[2] László EŐSZE [1923–], Hungarian musicologist, 'Kodály zenepedagógiai koncepciójának kialakulása és jövője (The formation and future of Kodály's concept of musical education)', in: *Örökségünk Kodály (Kodály, our legacy),* Osiris Kiadó, Budapest 2000.

[3] Mátyás Bírálat ZOLTAI, '„Zeneelmélet és összhangzattan" című könyvéről (1911) (Review of Mátyás Zoltai's book "Music Theory and Harmony")', in: Ferenc BÓNIS (Ed.), *Visszatekintés (In Retrospect)*, Zeneműkiadó, Budapest 1974.

[4] 'Gyermekkarok (Children's Choirs) 1929',in: ibid.

They are as follows:

Ádám, Jenő [1896–1982] composer, conductor
Kerényi, György [1902–1986] composer, ethnomusicologist
Bárdos, Lajos [1899–1986] composer, conductor
Rajeczky, Benjamin [1901–1989] musicologist
Bors, Irma [1905–1993] music educator
Szőnyi, Erzsébet [1924–] composer, music educator
Nemesszeghy, Márta [1923–1973] music educator

The earlier constituent ideas of the Kodály Concept were extended by the addition of a fifth one in the 1930s. It consisted of the use of relative solfa, which is still considered by many to have been Kodály's "invention" and the most important element of his concept.

Although it is widely known that solmization is a millennium-old practice of reading music inherited from the Middle Ages, it became a successful tool in 19th-century English music education due to the efforts of Sarah Glover and John Curwen, which have occupied a prominent place in the concept of Fritz Jöde.[5]

What are the basic principles of Kodály concept in my opinion according to László Dobszay?[6]

1. It is the duty of the school to lay the foundation for musical education.
2. It is a vocal-based method of ear training.
3. Initially, the music taught should be based on folk music, then on valuable art music.
4. The acquisition of musical writing and reading skills.
5. The use of relative solfa.
6. A competent teacher capable of inspiring his/her pupils.

I would like to touch upon those included in the training of professional musicians in Hungary today.

Primary education

- Regular primary and secondary schools + music schools (in the afternoon) (ages 6–14 or 18) (optional)
- Music primary and secondary schools (with more emphasis on music) (ages 6–14 or 18)

For about 70 years, music schools, run exclusively by the State in the beginning, have provided strong but optional musical training. These institutions are separated from the regular primary and secondary schools and function parallel with the latter. It is in the primary schools with more emphasis on music where Kodály's principles are realized in their entirety (from the age of 6 to 14 and/or 18). In these schools everyday singing is put into practice in the spirit of Kodály's thinking. The first school of this kind was established in 1950 in Kecskemét, Kodály's birthplace, and I am so fortunate because I was a pupil at this school between 1964 and 1974.

As follows from Kodály's concept, in both types of training, pupils are introduced to the basics of reading music through a curriculum founded on learning to sing children's songs and folksongs for one or two years before choosing and starting to learn an instrument. (It is to be noted at this point that music was taught by a method similar to this from the very start in the music school of Debrecen, the famous *Zenede*, which opened in 1862).

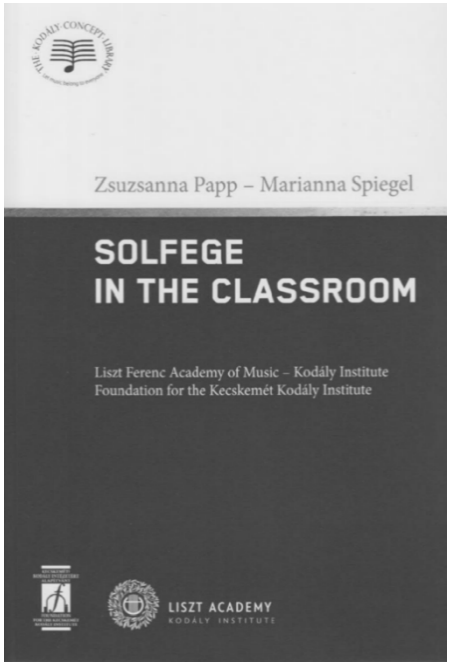
[5] Sarah GLOVER (1785–1867) British music educator; John Curwen (1816–1880) British music educator; Fritz Jöde (1887–1970) German music educator

[6] László DOBSZAY [1935–2011], Hungarian musicologist, music educator, *After Kodály. Reflections on Music Education*, Zoltán Kodály Pedagogical Institute of Music, Kecskemét 1992. Translated by Erzsébet MÉSZÁROS.

Therefore, the Music School (ages 6–18) instructional scheme is as follows:

- Preparatory class/es: singing, theoretical foundation in groups twice a week (ages 6–8)
- Individual instrumental instruction 30 minutes twice a week (ages 8–14/18)
- Group solfa classes, 45 minutes twice a week (ages 8–12/14/18)
- Music literature/chamber music/orchestra/ choir etc. 45 minutes twice a week (ages 12–18)

This preparatory period of singing and the building up of the theoretical foundations is followed by choosing an instrument and learning to play it for 4–6 years in classes of 30 minutes twice a week, in which pupils are given individual instruction. Parallel with this, 45-minute solfa classes are held for groups of 8–14 pupils twice a week.



There is an excellent six-volume series of solfa textbooks written by László Dobszay: *A hangok világa* (The World of Tones)[7] Teacher trainees are helped with their preparation for their career by a manual on methodology of no less importance, which is also available in English. Kodály's concept soon began to be adopted beyond Hungary's borders, too. The turning point in this process was the ISME (International Society for Music Education) conference held in Budapest in 1964. Leo Kestenberg was chairman of ISME in the 1950s.

Secondary education – Secondary music schools (ages 14–19)

After finishing the elementary level, pupils choosing professional training in music can continue their studies in secondary schools of music / conservatories. This type of training emerged in the early 1950s and is also financed by the State.

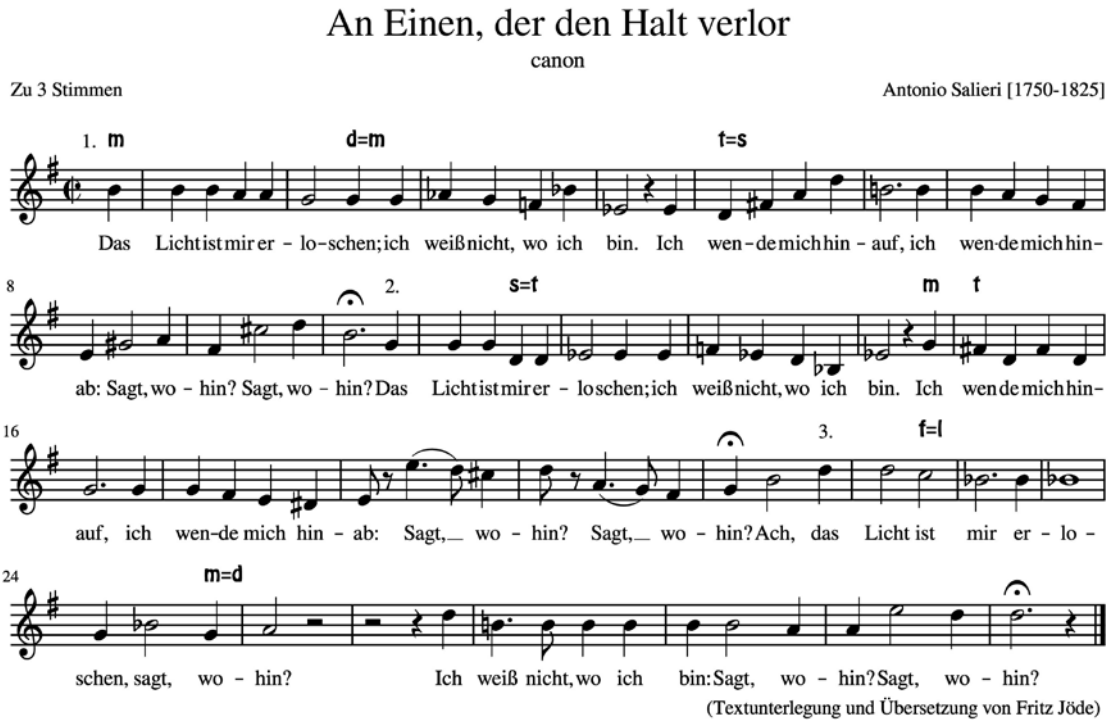
The instructional scheme throughout this entire formative period (4–5 years) is:

- Instrument study as a major; individual lessons (60 mins.) twice a week
- Chamber music (60 mins.) once a week
- Solfa (45 mins.) twice a week
- Music theory (45 mins.) twice a week
- History of music (45 mins.) twice a week
- Choir/orchestra (45 mins.) twice a week
- Folk music (45 mins.) once a week (one year)
- Piano study as a minor (30 mins.) once a week

[7] in English: László DOBSZAY, *The World of Tones – Introduction to Music literature I, II*, F. Liszt University of Music Kodály Institute, Kecskemét 2011, translated by Kata ITTZÉS.

Apart from studying the subjects of the general curriculum (mathematics, history, literature, languages, etc.), the pupils receive a rather intensive musical training: two individual lessons per week are devoted to the instrument they have chosen and two-hour courses in solfa, music theory, music literature as well as folk music (one year) and chamber music are required. Besides these occupations, students sing in a choir or play in an orchestra.

Kodály's concept continues to underlie the special musical subjects. Singing-based musical education, the development of inner hearing, the ability to read music sensibly, interpretive musical notation, and relative solfa as a method of analysis can all be effectively employed in both secondary and higher education. It is commonly known that relative solfa helps not only beginning students read music, but is also a tool of interpreting musical processes and enhances the expressive strength and content of tonality and harmony. It can be put to effective use for the recognition and delicate indication of modulations (*do*-change) and in general, for the study of key relationships. For example in the following canon we can illustrate the third relationship between G-major and Eb-major tonalities:



However, relative solfa can be useful even for learning to sing atonal lines if the performer's inner hearing is sufficiently developed for interval recognition. It also plays an important role in transposition. As regards harmony in the narrower sense, aspects that are *general* and identical in all keys can be practiced by solmizating certain chords and chord progressions.

Relative solfa is particularly utilizable for explaining types of modal and Renaissance tonality, since labeling chords with Roman numerals used in functional music (major-minor music, Baroque, Viennese Classical and Romantic music), or applying absolute terms (D-major, e- minor) do not adequately express the harmonic relationships and tonalities inherent in earlier music (*Do*-major, *re*-minor).

As far as the present-day teaching of music theory is concerned, 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.

At this level, the teaching process is determined by the internal logic of the work itself. Naturally, the compositions to be studied should be carefully selected and their order of teaching should be determined by the instructor, a challenging but wonderful task if carried out in accordance with Kodály's understanding of values.

Hungarian music teacher education

The beginning of teacher training in Hungary dates back to the 1890s. At that time, students of music schools (called *Zenede*) and the Academy of Music who achieved the best results could graduate as teachers after a very short course hardly exceeding a semester. In the first half of the 20th century school music teacher education was combined with that of church musicians.
Since then, the training centre of secondary school music teachers and choral conductors, which was established in 1946, has provided high-level education based on Kodály's principles for prospective teachers.

Experts in nursery school and primary school teacher training have always placed a special emphasis on the importance of small children's learning music according to Kodály's concept – often in spite of existing regulations for the curriculum.
Especially notable among them was music educator Katalin Forrai (1926–2004), an excellent nursery school teacher whose students were instrumental in making Kodály's method of musical education world-famous, as was also Erzsébet Szőnyi (1924–) and many of her primary and secondary education students. After World War II, school music teacher education was coupled with other majors such as history, literature, languages *etc*., which, with various changes, has been maintained. Nowadays the four-year training period is followed by a one-year teaching practice at schools.

On leaving secondary school (at the age of 18–19), young people deciding to pursue a musical career can opt for more specialized education as performing artists, music teacher, composers, conductors, and Arts and Culture administrators. Most of them choose to be teachers. As for singing and solfa teacher education, the particular field we are concerned with in this article, our work can only yield results if these potential teachers have already experienced a deeply musical childhood, sung hundreds of folksongs, played some kind of instrument, become acquainted with at least part of the incredibly rich world of Hungarian and foreign choral works, have well developed inner hearing and good musical taste, *i.e.* that they have grown up under the influence of Kodály's principles of musical education.

Seventy years after the introduction of the Kodály Concept it can be stated that the *potential* of all this is given, which means that a unified concept of musical education can be successfully realized from nursery school to university**.** We, however, do have to cope with some difficulties: the problems of modern school education appear in the teaching of singing as well and the interest of young people in a musical or pedagogical career has considerably decreased in recent decades.
Taking up the issue of teacher education, I would like to point out that the teacher candidates' professional skills can develop remarkably during their years (between 18 and 24 years of age) spent in higher education. Their positive musical impressions increase, while their expertise in methodology is supported by the historical values of Hungarian musical education transmitted by Kodály's and his followers' writings on one hand, and recent outstanding works on methodology on the other. Another important aspect of their formation is the consolidation of experience in the stylistic features of different periods of musical history together with the development of singing and instrumental skills. In the formation of kindergarten teachers as well as in that for teachers of higher levels, an intensive teaching practice 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 audience, of bringing them close to music and even making them love it. It is the duty of those who will mentor future teachers to take all of these aspects into consideration and to never abandon them.

Fig. 2 – Zoltán Kodály and Márta Nemesszeghy

Matching teaching methods with appropriate TEL tools in higher education within AduLeT project

ILDIKÓ SZABÓ

The AduLeT project would like 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 practice and strategy concepts for lecturers and universities. As such the project will contribute to the modernization of Europe's Higher Education systems for education and training. AduLeT has the primary target group of lectures 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 review of multiple studies prior to the project commencing 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 extent in many different countries, the aim of AduLeT is to provide lecturers with an environment featuring 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 the possibility of getting in contact with other lecturers and sharing experiences about teaching with Technology Enhanced Learning (TEL).

The aim of AduLeT is to provide lecturers with an environment featuring helpful information for their teaching. To support the lecturers, AduLeT is to develop: (O1) Teaching methods: the basis of the teaching methods is a template which already exists (TMT). This template will be reviewed and several versions appropriate to different teaching methods will be developed based on this template. (O2) Guidelines for the effective use of TEL tools: the TEL tools will also be developed based on a template that already exists (TTT). This template will be further reviewed and several descriptions for TEL tools will be developed. (O3) Case studies: a collection of already existing strategies, support concepts and facts about TEL will be summarized and linked on the CoP to provide the lecturer with further information. (O4) Existing surveys will be enriched by modern research technologies, tailored to the partners' needs and performed at each partner university. The results and additionally a guideline on how to enrich, tailor and perform such surveys will also be published on the CoP.(O5) A Community of practice: a support system will be implemented as a community of practice with all the results of the project. The CoP will also provide the possibility to contact other lecturers and to share their experiences about teaching with TEL. The CoP will also provide a possibility to improve and extend the existing results of AduLeT after the project ended.

The target group of the project

AduLeT uses the primary target group of lecturers at the partner universities. These lecturers mainly have low skills in the advanced use of ICT within teaching or do not have enough time. All the partners of the AduLeT consortium face almost the same barriers to a different extend. A LMS has been established and a large number of lecturers use it, but mostly in a basic way.

All partners offer TEL support and workshops on different levels. The main target groups of the AduLeT-project are lecturers at the participating institutions, but also lecturers at other higher education institutions, who will both be part of and gain from the CoP.

The lecturers were involved from the beginning of the project. More than 80 lecturers participated in the first "build the community workshops" that were held at all six universities involved in the project. These lecturers were introduced to the AduLeT-project and more importantly they were able to contribute to the revision of the templates for describing teaching methods and TEL tools, as

well as suggesting teaching methods and TEL tools for the collection of teaching methods 1.0 describing 39 teaching methods and the collection of TEL tools 1.0 describing 34 TEL tools. Furthermore, the feedback from the lecturers involved showed that the workshop helped them to enrich their knowledge about TEL tools and their usage in higher education teaching. This was indicated by the results of a questionnaire that the workshop participants filled out after the workshop at John von Neumann University.[8]

Teaching methods and appropriate TEL tools

The template for the teaching methods and the template for the TEL tools have been both the basis for the further work of AduLeT. Therefore the project members started right from the beginning of the project to finalize these templates. After the initial meeting in Ludwigsburg, the AduLeT teams worked with colleagues at their institution on the templates. The overall expected impact deals with the adequate transfer of the several intellectual outputs, namely the collection of teaching methods, TEL tools and the consequential best practices towards the CoP. This is expected to result in a circular transfer of knowledge which will improve the quality of education of the participants, participating organisations, target groups and stakeholders. The project participants have learnt more about which tools and teaching methods are used in the teaching of the different partners based on the suggestions for the collections of teaching methods and TEL tools.

An important aspect of AduLeT is the early involvement of the primary target group into the results of AduLeT. In order to consider the requirements of the target group a workshop was held at each partner's university. The leader of O1 and O2 provided a concept of the workshops for the project members. During these workshops the following topics were covered:

- Present the AduLeT-project (PPT) and hand out the project booklet
- Present the Teaching Method Template and collect feedback/improvements of the lecturers
- Present the TEL-Tool Template and collect feedback/improvements of the lecturers
- Present the Grid and collect feedback/improvements of the lecturers
- Brainstorming: further Teaching Methods
- Brainstorming: further TEL Tools

The leader of O1 and O2 also provided a template for the documentation of the workshop so the results are protocolled similar. Within these workshops many teachers already could be reached and be informed about AduLeT. The teacher worked to optimize the templates to the institutions' needs and developed the first teaching methods and descriptions of the TEL tools.

Once the 39 teaching methods and 34 TEL tools had been collected, the partner insitutions described a problem that could be solved by using a specific teaching method. This process involved choosing the TEL tool(s) that could be used as the teaching method, and then describing the activities that needed to be done. All the partners were required to complete an "Example-Problem-Teaching-Method-TEL" Tool with three examples. Set down below, is one example written by the author of this article on the given template.

Problem:
Students having problems with understanding content-area related texts.

Goal:
To make your students practice RT as a method in order to support their independent learning in any content area/discipline.

Teaching Method:
Reciprocal teaching

[8] Ildikó SZABÓ et al., 'Output No 1 and 2 of AduLeT project (Advanced Use of Learning Technologies in Higher Education) in Hungary', in: *Gradus,* 2017-4/2, p. 48–54.

TEL Tool(s):

- E-learning platform, e.g. moodle for watching a video (asynchronous)
- E-learning platform, e.g. moodle for a virtual classroom (synchronous)
- E-learning platform, e.g. moodle for writing a personal wiki (asynchronous)

Activities:

Preparation in advance (10 Min): Lecturer uploads a video (recorded in one of her/his classes) that shows a good example on how RT is used; plus uploads a text, all the role cards that are needed for the students to practice. Students can access to the platform with registration.

Task for students (90 Min): Students are asked to watch the video, read the text and role cards before they meet in the virtual classroom in groups of 4; they act according to the instructions and based on the video.

Reflection (20 Min): all students and the lecturers write a personal wiki on this experience and they comment one another's reflections.

This tool has been developed as a means to be used for the evaluation of teaching methods and TEL tools. The collected methods and TEL tools are to correspond with each other. The goal with this task is to provide a collection of already existing methods and TEL tools that support one another and could be applied in higher educational settings.

A collection of existing strategies, support concepts and facts about TEL

Up to now universities throughout Europe have established Learning Management Systems (LMS), but they are mainly used in a basic way such as uploading PDF files than for blended-learning scenarios, although there are good practices for that type of teaching and learning. At the same time, higher education institutions all over Europe are expected to take into account innovative technologies and scenarios such as Open Educational Resources (OER) or Massive Open Online Courses (MOOCs).Output 3, based on the proposal of the project, has two products: the collection of existing strategies and support concepts as well as facts about TEL and concepts for strategies and support. The case studies aim to prepare the practically application of teaching methodologies (O1) and guidelines (O2) in practical education. Consequently, a website is prepared to exemplify the application of teaching methods, TEL tools in practical cases. Consequently, the case studies also explain how to read and understand the corresponding templates (TMT, O1.1 and TTT, O2.1). The case studies are managed within the CoP. The case studies build on the collected teaching methodologies and guidelines for TEL tools[9] and provide practical guidance in their utilisation in teaching and learning activities.

It has the activities:

- create a collection of existing strategies, support concepts and facts about TEL
- develop concepts for strategies and support.

In order to collect this information in a suitable way each partner is to collect the information in his own native language. For that purpose, an online questionnaire is prepared to fill in with the data that are needed in each question, but the target is to provide a practical solution for the two products within the proposal.

In that way, each partner collects information in two aspects:

- recent research and articles on the area of barriers (Why teachers don't use technology in an advanced way until now?; What are the barriers or reasons for this?; Has there been any development on barriers since 2014–2015, when we wrote the proposal?)

[9] Pamela POLLARA/Kee BROUSSARD, 'Mobile Technology and Student Learning: What Does Current Research Reveal?', in: *International Journal of Mobile and Blended Learning*, 2011-3/3, p. 34–42.

- recent research and articles on the area of solutions (Are there now any solutions for the barriers?; methods and tools that are already tested).

Two forms had been created so that data could be collected on the above mentioned two aspects. The two forms are the 'barriers form' and the 'methods & guides form'. Each partner has translated them into the language of each partner's country. After that, the link where the forms are available will be sent to the collaborators to introduce the data in the language of each partner country. The aim is to collect 50 case studies all together.

A survey on the barriers of using ICT in higher education

An initial literature review has been carried out in order to identify the barriers for the basic use of TEL. During this study, the project consortium distinguished the barriers found from the research methods that were used in the selected articles. Based on these initial results, a study tailored and adjusted to the aims of this project is to be completed. Depending on the results of the national studies within the consortium, guidelines, case studies, and teaching methodologies will be developed to support employees in the field of TEL. One topic will be the description of the progress how to tailor existing research methods to the need of the own organisation. All deliverables shall lead to scientific publications that are beneficial to TEL interested people all over the world.

All the participants complement and also learn from each other. One example of collaborative results is the increase in research competencies. The goal of O4 is to understand the barriers adopting TEL in different countries. The leader of O4 suggested the research methodology Group Concept Mapping for collecting the barriers at each partner's university. A tool (concept global system) to perform this methodology online is offered by the Dutch partner of the consortium applying group concept mapping. Each partner has to provide 5 teachers in their institute. These criteria were defined in the project for the teachers: (1) teach in higher education, (2) be from beginners to advance in TEL usage, (3) should know English.

The Hungarian partner has involved 9 lecturers from John von Neumann University Pedagogical Faculty. All of the nine participants meet the criteria defined by the project.

In the first phase, the data collection lasted from October till December in 2017 during which time the lecturers from all the project partners listed those criteria they knew of or faced with in the higher education of their institution. There were 88 problems listed and mentioned. During this phase it turned out that the partner institutions, regardless of the country, have very similar, even identical barriers. In the second phase, after this brainstorming, the experts performed the online Group Concept Mapping of the collected ideas. As the evaluation of the concept mapping is still in progress, the following grouping is done by the author of this article. In the following there is a list of the barriers written by the experts of the partner institution grouped by the author:

a) lack of time
   - there is not enough time to get to know how tools work in real life
   - there is not enough time to share experiences on good practices
   - there is not enough time for peer evaluation/ discussions/ contributions
   - there is not enough time to create media-based methods ("Due to my teaching load I am not able to engage in professional development of skills in ICT. I can only use things I have already done.")

b) knowledge deficit
   - experts do not have enough knowledge about the use of ICT tools
   - there is a lack of knowledge about useful sources for children
   - they do not have good enough knowledge about different tools
   - some students do not yet have the competencies to use ICT in an educational setting

c) F2F vs online
   - the importance of face-to-face discussions in teaching profession is regarded as a fact

- there is uncertainty on how to show and make visible that teacher is present at online courses (available) (students' needs)
- guaranteeing the equal participation and contribution is a challenge with fully online courses
- the notion of ICT as the magic bullet that facillitates teaching and learning without any effort is a myth- one still has to learn/teach on their own

d) technical problems

- a variety of internet connections (slow/ fast) can cause a problem if students participate in a course from their home/ public places etc.
- there may be problems in connections
- the lack of proper equipment (teachers and students have different devices) is a common problem
- the availability of hardware (for experts or their students) is not always guaranteed
- no guidelines or tutorials are provided

e) support and commitment

- students' resistance to the use of ICT and the use of innovative teaching methodologies has to be met
- the lack of commitment by the school/university to invest in hard- or software is often the case
- the university administration (no active promotion of ICT formats like blended learning or online teaching) is not fully supportive
- no reward for excellent teaching ("I do not get rewarded for spending my free time on good ICT teaching.") discourages experts from using the most up-to-date tools

f) pedagogical problems

- because of heterogeneous learners there is a need to modify every content for new groups even if the subject (topic, content) is the same

g) lack of motivation

- lecturers, the staff is too much hanging on older technology and it is difficult to get them to change to more modern methods of ICT)
- students do not appreciate experts' efforts and performance in same way as they themselves do ("Students are not interested in ICT methods. If at all they only download documents.")

h) financial issues

- this kind of teaching is too expensive ("I have to buy licences to teach to all my students.")
- free software is difficult to use, buying software is expensive.

All the partners of the AduLeT consortium face almost the same barriers to a different extend. The aim of AduLeT is to provide lecturers an environment with helpful information for their teaching.

Conclusion

The project will make a strong contribution to the modernization of Europe's higher education systems for education and training by focusing on a pedagogical approach rather than technologies to enable high quality teaching. The widespread skills and experiences demanded in order to deal with the challenge of improving lecturers' skills, knowledge and attitude to use more active different forms of TEL could not be performed by a single university. Carrying out this project enables high quality results e.g. in the development of the guidelines and the concepts for the CoP. AduLeT concentrates on the most relevant ICT-skills of lecturers and other target groups. The innovative idea of the project is to create in each partner country the best fitting training practices for the need of lecturers ICT-skills. These innovative training practices should be suitable also after the project for

partner universities, but also for other universities and educational organizations. Complementary to common faculty trainings AduLeT uses a pedagogical rather than a technological approach in order to enable lecturers and academic staff to use technologies in their teaching in an advanced way.

The need in the partner countries to support and encourage lecturers in higher education in using learning technologies in an advanced way in their teaching and to increase digital media literacy is proven. In this way AduLeT is innovative in each of the partner nations, and the partners can provide these innovative results in their home countries to other universities and to their primary and secondary target groups. When the actual project aims to explore the advantages of TEL, trying to figure out eventual flaws in order to gather a set of common good practices in different countries, it means an innovative form dealing with these practices and a way how the lecturers can easily and effectively find different TEL models, solutions, pedagogical theories and best practices. One of the project results, the CoP, will be an innovative outcome so that this kind of information shall be possible to be found and used after the project.

All in all, AduLeT will offer structured and comprehensive access to various TEL-methods and TEL-tools in such a way that technology-averse teachers can easily incorporate them in their daily teaching practice.

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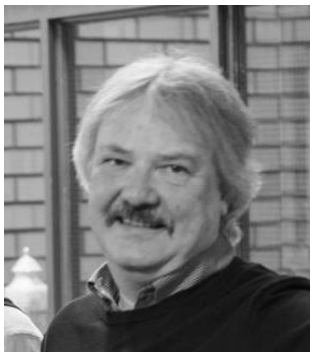

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