

In spite of national differences, there is a unity in man. (Zoltán Kodály¹)

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INNOVATION PROCESSES EMERGING FROM THE KODÁLY- PHILOSOPHY AND METHODOLOGY IN THE 21st CENTURY



I was brought up in the Kodályian way. I learned hundreds of Hungarian folk songs at school and kindergarten and took them home to sing, loudly, with my Dad in our backyard. I learned to use solfa and handsigns (better than today), sing in parts, and in canon. I was a soprano. Although I never became a musician or learned to play any instrument, the idea that music was for all has always played important part in my whole life. I loved singing. Later I became a journalist specializing in education, primarily in the field of Arts education. My research on the Kodály philosophy started in 2017 with a paper published on the 50th anniversary of the death of Kodály². Later in 2018 and 2019 I was invited by Dr James Cuskelly to visit the Cuskelly Summer School in Brisbane, Australia. Those experiences in Australia have caused me to reflect deeply on the Kodály Philosophy and my own music education. As a member of the Budapest ELTE Innova Research Group, led by Professor Gábor

¹Zoltán Kodály Interview (1966) <https://www.youtube.com/watch?v=NbDvjqzb924> from 18'55" (Retrieved: 20/08/2019)

²http://www.parlando.hu/2017/2017-6/Toth_Terez-Kodaly.htm (Retrieved: 20/08/2019)

Halász,³ I have drawn on the methodology utilised in the area of education innovation research to explore my observations. As a result, I have identified a number of key innovation processes emerging from the adaptation of Kodály-philosophy in the 21st century in the new world, specifically in Australia. The use of the education innovation concept can contribute to the research of Kodály-based music education by opening new perspectives. These new horizons reveal the great variety and richness of the Kodály philosophy in different geographical regions, in a different time period, namely the 21st century. In this paper I would like to discuss my findings based on interviews with teachers, participants in the Brisbane Summer School⁴, and outline a framework which highlights some innovation processes in the Kodály-context. I firmly believe that the strength of the Kodály-philosophy in the 21st century lies in its huge potential to innovate.

What does innovation mean in the context of education? From the abundant literature on the definition, we highlight some of the features that help us to build our framework⁵.

- Innovation implemented in practice or in application;
- Innovation that is different from the routine, the usual;
- Innovation, a new combination of existing elements.⁶

Kodály philosophy and methodology is a well-rounded discipline, but in terms of innovation, it is teachers in the classroom who generate innovation processes during implementation.

The teachers' pedagogical skills, consciously applied expertise, and critical thinking ensure that the mechanical copying and mere duplication of Kodály music pedagogy is avoided and at the same time adapted to the 21st century pedagogy.

I would like to show you a short video which we made in Brisbane this year.

https://www.youtube.com/watch?time_continue=17&v=ST8QwRWRDW4

³ <https://nevtud.ppk.elte.hu/content/produktumok-letoltheto-dokumentumok.t.5823?m=2668> (24/08/2019) (Retrieved: 20/08/2019)

⁴ The interview with James Cuskelly is published here: http://www.parlando.hu/2018/2018-6/Toth_Terez-James_Cuskelly.pdf (Retrieved: 20/08/2019)

⁵ Anderson, N. – Potocnik, K. – Zhou, J. (2014). Innovation and Creativity in Organizations: A State-of-the-Science Review, Prospective Commentary, and Guiding Framework. *Journal of Management*. 40(5). 1297–1333

⁶ innovation is „the invention and implementation of new ideas, which are developed by people, who engage in transactions with others over time within an institutional context, and who judge outcomes of their efforts and act accordingly” Van De Ven, A.H., and M.S. Poole (1990): *Methods for studying innovation development in the Minnesota innovation research program*. *Organization Science* 1. pp. 313–35.

It is interesting to note how teachers from the Summer School, Lucinda Geoghean, Kate Thomson and Maree Hennessy talk about their experiences, use their pedagogical expertise, referring to 21st century skills, their tacit knowledge when designing the classroom methodology and activities. It is their pedagogical craft they activate when building up the lesson in order to meet the needs of children, to develop 21st century skills (Kate) or to utilize the inner bodily skills, dancing, movement, clapping, of children by actively engaging them in music listening in order to teach them musical forms (Lucinda). In teacher training giving feedback in a constructive and collegial manner plays an important part (Maree).

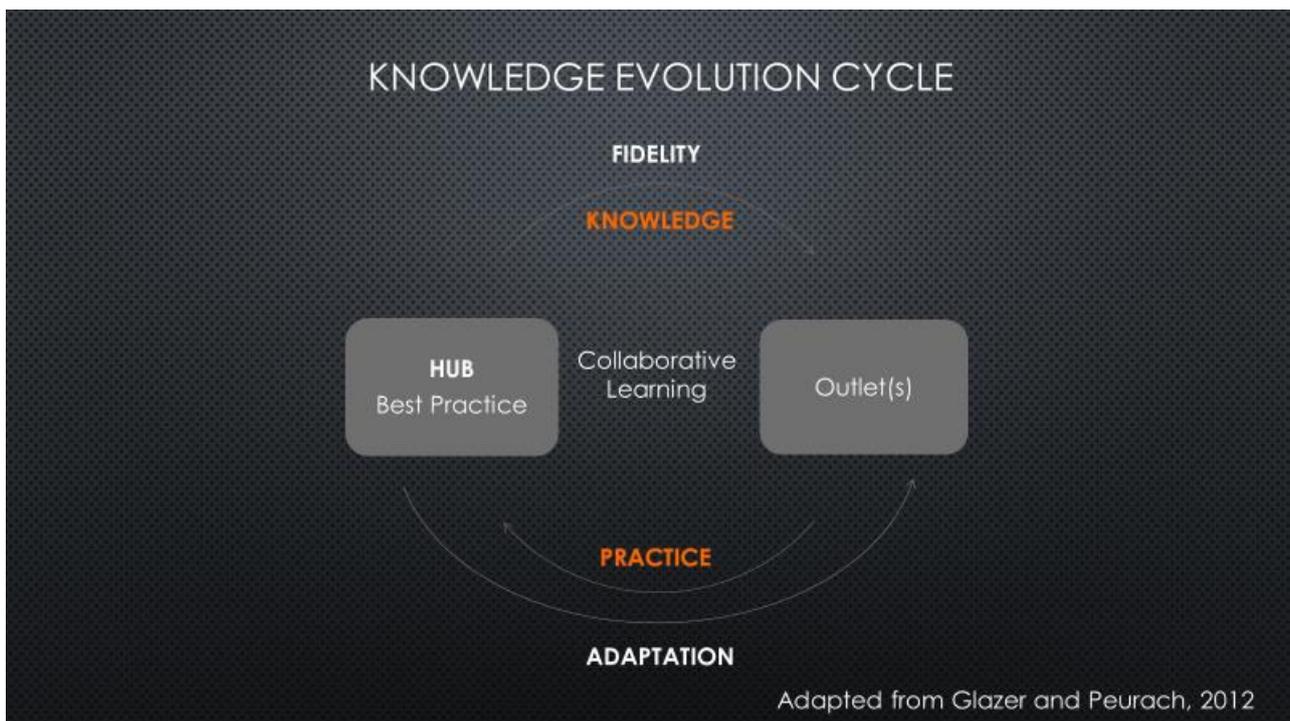
"SOME OF THE ELEMENTS AND PRECONCEPTIONS OF THE
KODÁLY THOUGHTS DO NOT APPLY TO US"

CUSKELLY

Innovation in education is often characterized by its old-new duality, which can be called the paradox of innovation in education: an innovation platform is created where combining existing, known knowledge elements leads to innovation in the new setting. As a result, it is a common phenomenon that historical and cultural heritage appear as legitimizing principles in present education. More often and more specifically, the personality of the founder of a school, a particular method, a great individual, the reference to them, and their attachment to what they say, validate the pedagogy realized in the present circumstances (Montessori, Orff, Kodály, Rudolf Steiner, José Antonio Abreu just to name a few who made influence in contemporary pedagogy). However, the potential for innovation that can ultimately lead to real innovation can come about when the old legacy is adapted to a new era in different geographical, cultural and educational settings and systems. Zoltán Kodály's philosophy and music pedagogy are invaluable parts of the heritage of Kodály's

students. However, in the 21st century Brisbane, a new innovation ecosystem for teaching Kodály philosophy and music pedagogy was created at Cuskelly Summer School in an Australian multicultural society, which is completely different from Hungary, with different educational regulatory environments and systems.

Knowledge Evolution Cycle

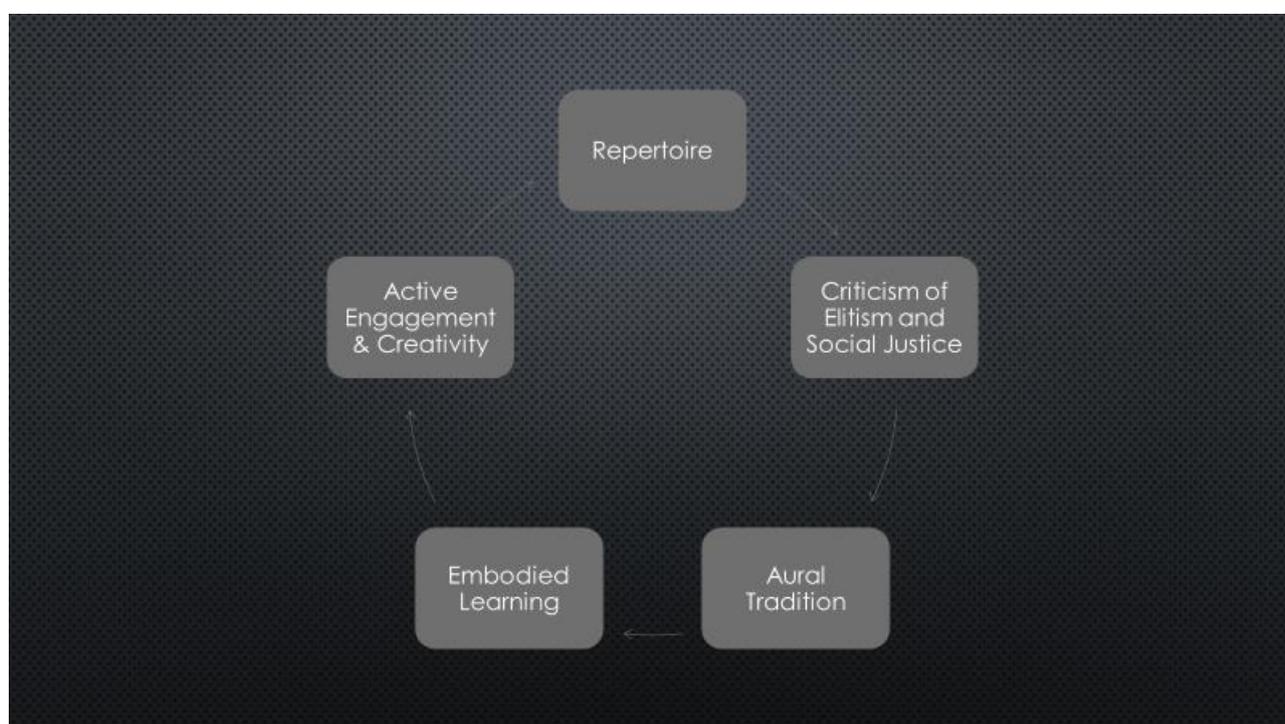


The concept of the Knowledge Evolution Cycle makes a significant contribution to broadening our approach and, without questioning the importance of original, inherited knowledge, emphasizes the importance of adapted knowledge that can be described by innovation processes. Peurach and Glazer's⁷ research draws attention to the way knowledge is transferred between organizations at the place of origin, i.e. the hub and the outlets. The authors emphasize that initially, the emphasis is on fidelity, i.e. faithfully adopting the best practices created at the hub. In the longer term, however, other processes are taking place at the local level: knowledge is being expanded, refined, and even new codification processes may be initiated to recognize newer, adapted knowledge. According to Peurach and Glazer, these processes are cyclical, so that already adapted knowledge may be brought back to the centre where the original but slightly different knowledge was generated, and this may lead to

⁷ Peurach, D. J., & Glazer, J. L. (2012): Reconsidering replication: New perspectives on large-scale school improvement. *Journal of Educational Change*. 13(2). pp. 155-190.

another codification process here. Meanwhile, knowledge-based logic evolves into practice-based logic, and collaborative learning replaces one-sided knowledge transfer. The Knowledge Evolution Cycle model also helps us to identify and understand the nature of many innovation processes that are emerging from the adaptation of the twentieth-century-born Kodály-philosophy in the 21st century era. Adaptation, unlike copying or mere repetition, enriches the original music pedagogical model and even reveals elements that were previously hidden. The concept of the Knowledge Evolution Cycle is also the basis of our Ecosystem Model: the adaptation of original knowledge leads to the birth of new knowledge in different environment, space and time.

Innovation Ecosystem in Kodály Summer School in Brisbane



The elements of the ecosystem do not exist in isolation, but are interconnected and interdependent to form a system, an organic unit. The traditional elements of Kodály Philosophy, repertoire, inner hearing, the "Music for All" principle, and movement are combined in a new way in the new context of Cuskelly Summer School. Additional elements can be added to the Innovation Ecosystem in Kodály Summer School in Brisbane. In my paper I raise the question of repertoire, criticism of elitism, the aural tradition, the embodied learning, and active listening.

Repertoire

In Hungary and in Europe, the folk song tradition of the given country and the classical music heritage are mostly the musical set of Kodály-based music education. At the same time, in Australia, in the New World context, the repertoire raises complex issues. The country has a rich and varied multicultural musical tradition, with a deep musical tradition of indigenous people of no uniform language and homogenous culture, and the music of the migrant population. There are communities with more open musical cultures (e.g., the population of Torres Strait Island), but there are aboriginal communities where permission is needed to use their music in any way other than their own, in their rituals, or feasts⁸. Classical music is most often referred to as Western European music in the southern hemisphere. Cultural elitism described by discourse theory casts a shadow over the phenomenon of classical (Western European) music being canonized and privileged over other genres of music. Cuskelly Summer School offers a broader range of music, including genres that might not be included in European Kodály Schools (jazz, pop) along with classical and folk music.

Criticism of elitism and social justice

The "Music for All" Kodály-principle is particularly respected in Queensland because it is related to the value system of the state's social identity, the principle of social justice. The guiding principle of the Summer School educational guideline is the idea of knowledge transferred into action, and the actual equipping of the learner with skills and knowledge is crucial. In order to obtain a certificate, hard work and commitment are required in the courses. Anyone who comes to Summer School has the opportunity to learn music, whether amateur, professional, young or older, everyone can find a course where they can continue their studies according to their methodological and musical level. The choirs (women's, mixed choir, children's choir, jazz choir) are organized on a community basis, there is no individual audition, and the focus is not on strengthening and developing individual talent, but on playing music as a community experience and actively engaging with music.

Aural tradition

⁸ Interview with Dr. James Cuskelly by Teréz Tóth http://www.parlando.hu/2018/2018-6/Toth_Terez-James_Cuskelly.pdf

Pete Churchill teaches at the jazz department at the Royal Academy of Arts in London and leads the jazz choir and orchestra at Summer School in Brisbane. Churchill's teaching and conducting draws on the aural tradition of different peoples who come together and try and form a community as a result of the global migration movements of the 21st century. He focuses on the development of inner hearing and the development of musical sound. Although Churchill is not a Kodály teacher, choral singing and vocal training are related in his teaching to the development of inner hearing, which is of paramount importance in Kodály pedagogy. Participants singing in the jazz choir in several parts do not use notation, nor is it allowed for them to read the lyrics. This approach to singing develops a musical ability in which memory, and even the physical memory of the body, plays a key role: this is the way we learn the melody, the text, the way we create the musical sound by the movement of the mouth, by the muscles. Learning harmony comes from listening to one another in the choir, the rhythm is being reproduced in the movement of the body by adjusting the rhythm of the physical movement to the music to be learned. The formation of musical sound is a complex process accompanied with rhythmic movement of the body and subtle and elastic movements of the hands, arms, the torso. This kind of interpretation is adapted to the emotional changes in the music: the expression of joy, sorrow, happiness, and passion appear in the movement of the choir as well as in the vocal tone. As Churchill puts it: „If you get a good sound understanding will come. Rather than understanding everything right from the beginning it is a journey to understanding. It starts with the sound and later comes meaning and understanding.”⁹

Embodied learning

The human body plays an important role in music learning: the human voice in singing, the body movement in dance, feeling of rhythm in the body and returning with applause, beating. OECD defines embodied learning as constant feedback between the person and their environment¹⁰. Embodied learning is a form of learning

⁹ Teréz Tóth: Interview with Pete Churchill in Brisbane, 2019.

¹⁰ „The brain, while important, is not the only source of behaviour and cognition (Stolz, 2015): situated cognition highlights the need to include the physical, the emotional and the social in the learning environment. ‘Embodiment’ connects with ‘lived experience’ as the outcome of sensory engagement with the environment – cognition is situated in the constant feedback between the person and the environment. For example, young children in play-based activities do not compute and think through everything to provide correct responses; instead, they continuously provide perceptual and emotional responses which will often be unintentional and unconscious.” Im: Teachers As designers of Learning Environments. The Importance of Innovative Pedagogies by Alejandro Paniagua and David Instance Educational Research and Innovation OECD Publishing, Paris 2018 p.118. 9.1

that differs from the intellectual learning, which is more common and perhaps more highly-regarded and assessed at schools. Embodied learning includes learning and development through social, emotional, physical and sensory perception processes. Why is this so important for innovation?

Why are all these so crucial from innovation point of view?

Embodied learning is considered by OECD as one of the innovation clusters which are compiled by OECD to show the 21st century patterns of innovative pedagogies worldwide.¹¹ It is the way children learn music here at the Cuskelly Summer School. Embodied learning is a philosophical, phenomenological background of the Cuskelly -Kodály Summer School learning. This is how Cuskelly puts it in the interview¹²:

„How does a child know to do x, y, z? They are not thinking about it; they are not necessarily using words in the same logical way. They are behaving a more instinctive, a more intuitive way. I do not pretend we should not use logic or we should be dealing with superstitions. But what I am saying is alongside the development of the intellect, we should have other activities that children and we all are involved in. Activities which allow us to see or sense or feel or to participate in the world in other ways. And if we reduce education to the verbal-linguistic framework, we will define the rest of people's lives. That is the way we build our house and our communities and lives. That is how we do our job. We will literally lose the spirit of the people. If we take arts education out, we will lose that great human potential.”

Active Engagement, Creativity

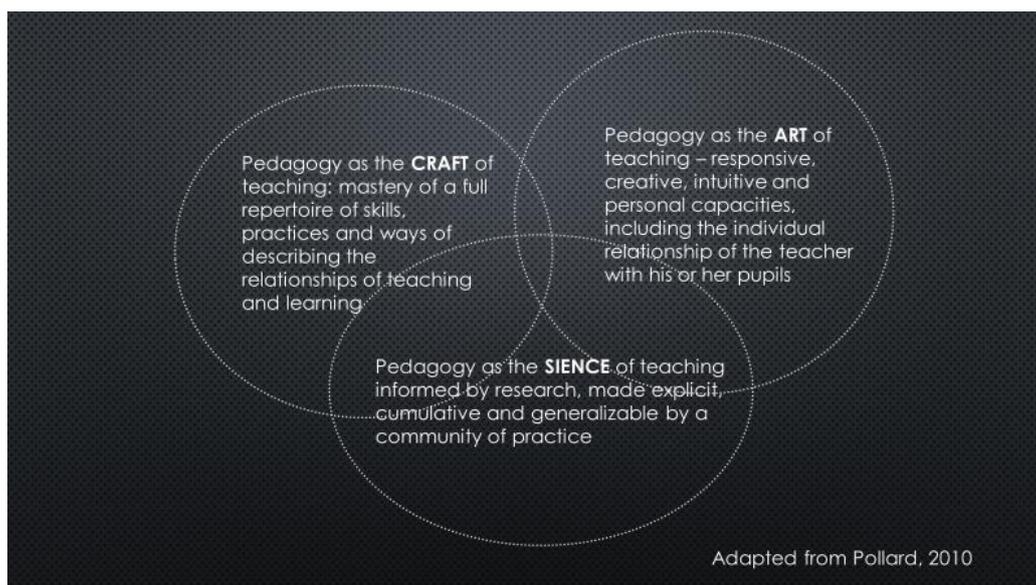
Alongside with embodied learning, or rather the way embodied learning is carried out, active engagement and creativity are also elements in our ecosystem as innovative pedagogical approaches targeting 21st century skills. I would like to recall what Lucinda Geoghegan said in the interview. She explains clearly how children become familiar with the rondo form by means of active engagement in learning: through active physical movement, circle games, tapping, and stick play, children actively listen and learn. Geoghegan notes that in this way, children learn a musical subject with much more enjoyment, attention, before the intellectualization comes (ABACA). And it will last longer.

¹¹ Innovative Pedagogies for Powerful Learning, OECD,
<http://www.oecd.org/education/cei/innovative-pedagogies-for-powerful-learning-compilation-of-innovative-pedagogies.htm>

¹² Interview with Dr. James Cuskelly by Teréz Tóth http://www.parlando.hu/2018/2018-6/Toth_Terez-James_Cuskelly.pdf

The ecosystem model described above is a framework for organizing innovative processes at Cuskelly-Kodály Summer School. Analysing the elements of the system, repertoire, social justice, aural tradition, embodied learning, active engagement and creativity enable us to examine how innovations emerge, develop and evolve within the framework. Not only do they ensure the functioning of the system but also they highlight how new knowledge is being created while adapting an already existing set of legitimate knowledge. Consequently, this system is not closed, its processes and elements can be expanded and supplemented.

Finally, I would like to get back to the issue of legitimizing the pedagogical innovation. As I mentioned earlier, it is quite common in educational innovations that already existing elements appearing and combined in new settings result in innovative processes and thus create innovations in education. In this case a substantial process to legitimize the innovation is referring to the original, legacy system. This is the symbolic perspective of the innovation, referring to the Kodály-philosophy with Kodály's unquestionable authority and grandeur in music education. Partly this is the case in the Kodály Summer School in Brisbane as well. However, one cannot validate the know-how of the Cuskelly College by simply referring back to the Hungarian model or Kodály's thoughts themselves. Nor it can be legitimized purely referring to Maestro Kodály's work. If we want to get the whole picture of the innovations ecosystem of the Cuskelly Kodály Summer School, we need to take into account at least three ways of legitimizing its processes. I would like to show you this model of pedagogy in 21st century.¹³



¹³ Source: adapted from Pollard, A. (ed) (2010), Professionalism as Pedagogy: A contemporary opportunity. A Commentary by TLRP and GTCE, London: TLRP. ; (2017) Also in: Innovative Pedagogies for Powerful Learning, Figure 1.3 Pedagogy as Multi-layered Concept, OECD,

The figure above illustrates 21st century pedagogy that can be validated and legitimized in three ways: Pedagogical knowledge is legitimized by evidence-based intellectual science, practical craft, and intuitive and creative pedagogical art. There are, for example, common sections on practical experiences that science justifies, but there are also some that are not (yet) substantiated by evidence-based research, but they do not lose their validity. As far as the pedagogical arts layer is concerned, in this context, the teacher employs methods that are tailor-made for the student in the personal relationship between the teacher and the student, requiring a great deal of creativity and sensitive intuition beyond the acquired knowledge and extensive expertise.

In my paper, I tried to outline a conceptual background that provides a new approach to the 21st century revival of Kodály-based music education worldwide. The model of the innovation ecosystem is an opportunity to explore the richness of Kodály philosophy through educational innovation thinking. I think we need to change some fixed thoughts by examining the adaptive processes of the Kodály concept. The repetition or mere copying of the original knowledge in a different time and context, completely different from the original, reflects the thinking of the past. Knowledge can evolve, enrich, be refined as it is put into practice, which may even re-codify the original, inherited knowledge as described in the knowledge evolution cycle model. My research at Kodály Summer School, Brisbane, tries to highlight the importance of knowledge validation in the 21st century education, in which science, practical knowledge, and creative intuition play a role.

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Tóth Teréz: „A nemzeti különbségek ellenére az ember mégis egy” (Kodály Zoltán). Innovációs folyamatok megjelenése a Kodály-filozófiában és módszerben a XXI. században (Az előadás angol nyelven, a 24. Nemzetközi Kodály Szimpóziumon, Kuchingban, Malajziában 2019. augusztus 6-án hangzott el.) (pdf) (Parlando 2019/5. szám)**

**Tanár, pedagógiai szakújságíró, oktatáskutató