

Endnotes

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The Kodaly Method: Standardizing Hungarian Music Education

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The name Zoltan Kodaly is synonymous with solfege, singing, composition, ethnomusicology, and music education. He, single handedly, changed the music education program in Hungary and made it what it is today. His method, or philosophy, rather, has been used as one of the main music education models worldwide. His concepts have changed music education for the better. This paper hopes to explain what the Kodaly method is and how it works, while giving a background on the beginnings of Kodaly's work as an ethnomusicologist, composer, and educator. It also offers a glimpse of the differences between a Hungarian elementary music classroom and a Mississippi music classroom.

1. Introduction

My Fulbright project began when my theory professor approached me about studying abroad at the Zoltan Kodaly Pedagogical Institute of Music about three years ago. I was the director of a community children's choir, and she thought I could really benefit from the school. I was familiar with the Kodaly method after a brief study in my elementary

methods class the semester before. I tried to slowly incorporate some of the method into my choral teaching, but it was hard. I did not have a solid background in the method. I began working on my masters a year later. A new course had just been added, the Kodaly approach to music education. I took it and immediately knew that I had to study at that school in Kecskemet.

Not only did I want to learn how the method worked as a student, but I wanted to see how it worked in an elementary classroom from a teaching perspective. My schedule called for weekly observations in a music primary school in Kecskemet. Therefore, I was very interested in comparing music classes in Hungary to those in my home state, Mississippi. Mississippi, in general, is known as an Orff/Schulwerk state, not a Kodaly state. There is not even a state organization for Kodaly music educators. So, I was even more intrigued to compare the two.

The last part of my project involved bettering my overall musicianship. Little did I know that I'd be working as hard or harder than I'd ever worked in my life!

2. Zoltan Kodaly: Ethnomusicologist, Composer, and Music Educator

To fully understand Kodaly's passion for music education and his role in establishing his method for achieving great music, one needs to know an historical background on the "man behind the music."

Zoltan Kodaly was born on December 16, 1882 in Kecskemet, Hungary, to two very passionate amateur musician parents. His childhood was filled with musical experiences both in school and with family. In high school he studied piano, violin, and violincello. He was a member of the Cathedral choir and orchestra. Between 1900-1905, he studied in Budapest at the Musik-Academy, where he earned a degree in both composition and Hungarian and German language/literature. It was after this that his "musical legacy" would be born.

2.1 The Ethnomusicologist

Kodaly was introduced to the name Bela Vikar, a collector of old-style Hungarian folk songs. He mainly focused on collecting the words, but later recognized the melody also needed to be recorded. Kodaly became fascinated by the concept. It was then, in 1905, that he met Bela Bartok. Together, they collected, analyzed, and classified over 5100 songs. Kodaly's folk song collections allowed him to explore the scholarly nature of the traditional folk tunes and to draw out its artistic potential in his own compositions.

2.2 The Composer

Kodaly's first compositions were written while in high school. They were written purely for the love of composing. It was after his Hungarian folk song collecting began, that he and Bartok wanted to establish a national art music through their compositions. In Hungary, until their appearance on the scene, there

had been practically no contact between genuine folk music and art music. Kodaly believed,

The works of art that exert the most powerful influence throughout the world as a whole, are those that express most fully the national characteristics of the artist. Since it is in such works that the highest individual creative power manifests itself, it follows that there is no individual originality which is not rooted in some kind of national originality.¹

And this belief contributed to his overall style. He produced a great synthesis of the music of Hungary with the music of Europe, using both highly developed art music of Western Europe and the simplest folk songs of Hungarian and eastern origin.

2.3 The Music Educator

In 1907, Dr. Zoltan Kodaly was appointed a teacher of the composition department at the Music Academy in Budapest. He soon concluded that the educational methods of the Academy were failing to provide thorough musical training. He proposed a reform of the system of musical dictation and the introduction of solfege training. He was only able to apply this remedy in his own classes, since the faculty were not open to the change. He also believed in teaching both the great music of Europe and the traditions of their own culture.² In 1925, Kodaly became aware of the poor educational system of Hungary. He wrote this about his experience.

One fine spring day I happened to

come across an outing of young girls in the hills of Buda. They were singing, and for half an hour I sat behind some bushes listening to them. And the longer I listened, the more appalled I was by the kind of songs they were singing. I later discovered that they were students from a teachers' training college; and the fact that what they were singing was not merely trash, but actively harmful from an educational as well as musical point of view, made me ponder as to what could be done about it.³

Overtime, he was able to win over some chorus directors and teachers of singing, but he knew he had to win over and reform the school systems. He began writing new music, new vocal warm-ups and exercises, and publishing numerous articles on the subject of what "good" music is and how to teach it. However, by 1945, he had not received official support. He was determined not to give up. Obviously, something had to be done to try to create a demand for more and better music. In my search for what could be done, I was drawn towards the younger-and still younger-people, until at last I arrived at the nursery school. But though my article on "Music for the Nursery School" was received with intense displeasure, it was necessary to point out what was the root of the evil, because the older people grow, the more difficult they are to cure.⁴ This began the quest for a better music educational system in Hungary and sparked the overall Kodaly "method."

³ Zoltan Kodaly, "Children's Choirs," *The Selected Writings of Kodaly*, 1929.

¹ Laszlo Eosze, *Zoltan Kodaly: His Life and Work*, 1962, page 88.

² *Ibid.*, 66-69.

⁴ Laszlo Eosze, *Zoltan Kodaly: His Life and Work*, 1962, page 72.

3. The Kodaly Method

The Kodaly “method” is a philosophy, a concept, and a method all in one. Philosophically speaking, here are a couple of quotes from Kodaly about music as a whole and music education.

Teach music and singing at school in such a way that it is not a torture but a joy for the pupil; instill a thirst for finer music in him/her, a thirst which will last for a lifetime. Music must not be approached from its intellectual, rational side, nor should it be conveyed to the child as a system of algebraic symbols, or as the secret writing of a language with which he/she has no connection. The way should be paved for direct intuition.⁵

Music is an indispensable part of universal human knowledge. He who lacks it has a faulty knowledge. A man without music is incomplete. So it is obvious that music should be a school subject. It is essential.⁶

The most simple instrument is the voice. Everybody has a voice. Singing does not involve financial costs, there is not cost for an instrument, and the only need is a competent, good teacher.⁷

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.⁸

Kodaly believed the purpose of music in human life was “to cultivate spirit and culture in people,” “to build the need for values,” and “to lay the foundation for a person’s whole personality.” He believed music was “the spiritual food for which there was no other substitute,” and that “certain regions of the soul could only be touched by music.” He believed “music belonged to everyone” and that the ultimate goal of music education should be “to educate the whole person with the unique tool of music.”⁹

Conceptually, Kodaly had many principles for music education. Here are the main ones:

- » Music education should begin as early as possible. “Nine months before the birth of the mother.”
- » Music education should be based on singing, everyone’s musical instrument.
- » The music taught should be based on the mother tongue/the folk music of that country.
- » Music should be taught everyday.
- » Only quality music should be taught.
- » The love of music should be instilled in each student through music classes.
- » The aim of music education is music literacy.
- » Music education should educate the musical taste of everyone. Students

⁸ Zoltan Kodaly, *Music Should Belong to Everyone*, 2002, page 21.

⁹ All of these quotes are found in many different articles written by Kodaly. They were given to me in my Kodaly Philosophy class at the Institute by Klara Nemes.

should be able to distinguish between good and bad music.

» Music education should train the future audiences as well as the professional.

» Music education should be sequentially developed.

The method is essentially up to the teacher. Kodaly presented his philosophy and concept of music education. The rest is left to the teacher. However, Kodaly did give some tools by which to teach music.

» Use of syllables (do, re, mi, etc.)-This helps with spacial recognition and notation.

» Relative solmization (the relationship between the pitches and the way they react, along with their function and role in music)-The relation of notes gives musical meaning and provides for the “algebra” of music.

» Moveable do system of solfege (This system helps one to understand music in any key.)

» Hand signs (This helps in spacial recognition, with visual learners, and is the predecessor for notation reading.)

» Rhythm syllables (This helps to set relationships for rhythms.)

» Initial letters (such as board writing m s m s)

» Tone ladder (showing syllables on ladder, and their relationship to each other)

» Stick notation (This prepares notation on the staff.)

» Hand staff

» Modulation with letters or hand signs

» Pointer

» Theory found from practical music making

» Sequential learning

These tools were not Kodaly’s inventions, but were found to be very useful in teaching his concepts. These tools help to create a well-rounded program.

After establishing his philosophy/method, Kodaly sought to reform the entire music educational system of Hungary. He devoted the rest of his life to this. He wrote and published essays, articles, lectures, musical exercises, compositions, and gave radio interviews. He also toured parts of the world spreading his “music is for everyone” philosophy.

By 1950, against enormous difficulties, he formed and opened a specialist elementary school in Kecskemet. This school was the first of its kind. It concentrated on voice-training and music, with daily singing classes featured as part of the curriculum. The school was a huge success. The number of “music primary schools” gradually increased, and Kodaly successfully reorganized music education in all Hungarian schools. Today there are about 160 music primary schools and a large number of “music” high schools that exist in Hungary.¹⁰

¹⁰ Janos Breuer, *The World’s Greatest Composers: Zoltan Kodaly*, 1999, page 55.

⁵ Zoltan Kodaly, *Music Should Belong to Everyone*, 2002, page 13.

⁶ *Ibid.*, 15.

⁷ *Ibid.*, 15.

4. The Zoltan Kodaly Pedagogical Institute of Music

In 1975, due to the success of many summer Kodaly programs throughout the world, Sarolta Kodaly, widow of Kodaly, was influential in founding the Kodaly Institute of Music in Kecskemet, Hungary. She felt it should be in Kecskemet since it was Kodaly's birthplace and the home of the first public singing school in Hungary. The primary purpose of the Institute was and is to train foreign teachers in the Kodaly method of music education.¹¹

The Institute organizes one year courses for teaching music and training musicians according to Kodaly's music pedagogical concept both in theory and practice. The courses may be extended to two, three, or four years, according to need. The academic year begins in September and extends to the end of May of the following year. The Institute offers the following programs: Kodaly course for music pedagogues/choral directors, Kodaly course for singers/pianists, and part-time studies.

The Kodaly course for music pedagogues/choral directors is based according to four levels: Introductory, Basic, General (divided into Music Pedagogy and Choral Conducting), and Advanced (divided into Music Pedagogy and Choral Conducting). Upon arrival, new students will be auditioned, tested in both oral and written theory, and assigned to a level. Second, third, or fourth year

students will go on to their next level if a B or higher is received previously.

The Kodaly course for singers/pianists has three categories: Piano Pedagogy, Voice Pedagogy, and Lied Accompaniment. These courses are only offered for pianists or singers who intend to develop their musicianship on the basis of Kodaly's pedagogical philosophy. A candidate for this course must show substantial achievements in their major subject.

The final course, the part-time course may be set up upon request from the participants. The program can only be composed of those subjects which are offered in the syllabus. Many students/teachers take this course because they do not have to stay the entire year.

During the first year of study, all students take these courses:

- » Introductory Lectures about Kodaly's Pedagogical Philosophy (1st semester)
- » Lectures about Kodaly's Life Work (2nd Semester)
- » Musicianship/Theory
- » Solfege
- » Choral Singing
- » Voice Training
- » Piano
- » Other courses are added based on your level and chosen course of study. I was assigned to the General level Kodaly course for music pedagogues. Along with the courses above, I also took:
 - » Methodology
 - » Observations at schools with consultation
 - » Choral Conducting
 - » Conducting Lab

¹¹ Lois Choksy, *The Kodaly Method I*, 3rd ed., 2000, page 7.

5. Kodaly in America

The Kodaly method was first introduced to an American by the name of Dr. Alexander Ringer of the University of Illinois in 1964 at the International Folk Music Council meeting. Kodaly, being president of the council, arranged for the participants to observe in the music primary school in Kecskemet. Dr. Ringer was so impressed that he asked for the support of the National Endowment for the Arts and the Ford Foundation to send a group of American teachers to Hungary for training in the method. Mary Helen Richards was one of these teachers. She first exposed the United States with the ideas of Kodaly through writings, books, and charts.

In 1966, Kodaly and some of his colleagues were invited to give lectures at the Music Educators National Conference in Michigan. That summer Kodaly was invited to attend a Kodaly Symposium at Stanford University. There he gave lectures, and Mary Helen Richards gave demonstrations with children. Almost 400 teachers and supervisors attended the symposium, realizing the significance of such a well developed, sequential music education program. Denise Bacon, Sister Mary Alice Hein, Sister Lorna Zemke, and Lois Choksy were some of these teachers. After studying in Hungary for one academic year at different times, they founded many Kodaly Musical Training Institutes. Bacon founded the Kodaly Musical Training Institute at Wellesley, Massachusetts. Hein established the first Master's Degree in Music Education with

- » Folk Music
- » Score Reading
- » Chamber Music
- » General Music Literature
- » Hungarian Music Literature
- » Choir Building
- » Tutoring in Musicianship (Solfege tutoring)¹²

The programs of study are very intensive and demand a very high level of musicianship and study. The professors do not intend to spoon feed anyone. It is a wonderful, enlightening, hard working experience that teaches each student how the Kodaly method works by seeing and learning from it in practice. It was Kodaly's intent to teach the teacher's that would be teaching children music education. As Kodaly wrote:

There will be good music education in the schools only when we educate good teachers. Only an intelligent person can be a good musician. Music is so difficult a job that every branch of it demands thorough intellectual foundations of which there can never be enough. He, who in his youth does not get accustomed to being dissatisfied with himself, will never make his mark in the world; for he quenches in himself the striving after an incessant continuation of study and development. To keep this zeal alive, to encourage it, with might and maintain is the only guarantee for artistic development. Only this way can one unearth his innate talent, to fulfill his duty towards the community.¹³

¹² All of the information above is taken directly from the "Syllabus" pamphlet given to each student upon arrival at the Institute of Music in Kecskemet.

¹³ Zoltan Kodaly, *Music Should Belong to Everyone*, 2002, pages 59-61.

Kodaly emphasis at Holy Names College in Oakland, California. Zemke founded a Kodaly teacher training program in Manitowoc, Wisconsin. Choksy founded the first Canadian Kodaly teacher training program.¹⁴

In 1973, the first Kodaly International Symposium was held at Holy Names College. Fifty delegates from seventeen countries came to present papers and reports on adaptations of the Kodaly concept in their countries. Over 300 American and Canadian observers attended. This added strong momentum to spreading the “Kodaly movement” throughout America. In the same year, the Organization for American Kodaly Educators was founded. Its purpose was to promote Kodaly’s concept of “Music for Everyone” through the improvement of music education in schools.¹⁵

In 1975, the International Kodaly Society was founded at the second Kodaly International Symposium in Kecskemet. Its purpose was the world-wide spread of the musical, educational, and cultural concepts associated with Zoltan Kodaly for the benefit of music generally and in particular for the educational advancement of youth. The IKS Foundation, in support of the International Kodaly Society, was established to help its ongoing efforts in serving all who believe in music as the crucial cornerstone of the entire humanistic enterprise.¹⁶

¹⁴ Lois Choksy, *The Kodaly Method I*, 2000, pages 5-6.

¹⁵ Mary Alice Hein, *Zoltan Kodaly: An Oral History Perspective*, 1992, pages 14-15.

¹⁶ “International Kodaly Society,” www.iks.hu/

Today, the International Kodaly Society is active in 34 countries and has affiliated National Organizations in 16 countries. It publishes many materials for helping teachers and offers yearly symposiums. There are twenty-three institutions and organizations that offer Kodaly based instruction year round in five different countries, seventeen of which are in America.

The Organization of American Kodaly Educators (OAKE) has 37 chapters, state-wide. Along with a quarterly journal, the *Kodaly Envoy*, they publish and distribute a variety of materials including collections of music for children, bibliographies, video tapes, essays, and materials to help teachers. Each year the OAKE holds a conference during which lectures, concerts, teaching demonstrations, and exhibits provide teachers of music interested in Kodaly’s concept of music education.¹⁷

OAKE has spread nation wide in America, except for a few states, Mississippi being one of them. I became aware of this fact two years ago when I wanted to join. I would have to join in another state, the closest being Louisiana or Tennessee. I did not understand why Mississippi had not caught on to the Kodaly movement. Mississippi is primarily an Orff/Schulwerk state. The Orff approach, founded by Carl Orff, is based mainly on “discovering music.” All students should find ways to express themselves through music, both as individuals and as members of a musical community. The musical experience itself

¹⁷ “Organization of American Kodaly Educators,” <http://oake.org>

is the most important objective. Unlike Kodaly, it is not based on singing, nor does it focus on musical literacy. In fact, there is no Orff reading method. This does not mean that Orff teachers neither expect nor train students in musical literacy; it means only that there is no Orff system for such teaching. Creativity, free movement, spoken word or chant, and instrumentation are key to the Orff approach.¹⁸

Being a student at a Mississippi University, I received my level I Orff certification. However, after my Kodaly class, I was determined to learn more about the Kodaly method. This brought me to the conclusion that I should compare Mississippi elementary music programs to Hungarian elementary music programs while studying abroad.

6. Hungarian Elementary Music Classes vs. Mississippi Elementary Music Classes

I was only able to observe a couple of classes from the first, second, and fourth grades in both Hungary and Mississippi. This is a very small sample, but, I believe, they show a great deal of contrast. My aim was not to judge whether these lessons were done correctly or incorrectly. My aim was to compare what was taught, how often the classes sang during the lesson, a rough estimate of how well the students

matched pitch just from my ear, and to gain a sense of the overall method of teaching used.

Hungarian First Grade Music Classes

While attending the Institute, I was able to observe music classes in Kecskemet, Hungary once a week. The first three weeks were spent observing a first grade music class in a “regular” school. This class only meets once a week for forty-five minutes, much like most Mississippi elementary music classes. Each week they began the lesson singing a familiar song to warm-up the body, the voice, the mind, and the heart for music. After the warm-up, all three lessons focused on adding steady beat to familiar songs, teaching a new song by rote, practicing rhythms through writing, reading, and composing. A listening example was put into the last lesson. The lessons always ended with the singing of a familiar song. These lessons were medium-paced and about sixty percent based on rhythmic development. However, the children sang seventy-five percent of the time and about seventy percent could match pitch.

The fourth week I observed a first grade class in the Kodaly music primary school. At this school, music classes meet four days a week for fifty minutes at a time. This class also began with a singing warm-up. First, they sang it with motions, then they sang it with solfege using hand signs, and finally, individual students sang it with solfege. The teacher used the tone ladder and pointer to teach the new note “la”. She did many singing exercises with them

¹⁸ Lois Choksy, Robert Abramson, Avon Gillespie, David Woods, *Teaching Music in the Twentieth Century*, 1986, pages 337-342.

to practice “la”. They also did work on “ta” and “ti-ti” by using sticks to write out what they heard from the teacher. This lesson, unlike the other three, was eighty percent based on melodic development. It was also much more fast-paced than the previous three. The children sang ninety percent of the time and about ninety percent could match pitch.

Mississippi First Grade

Music Class

I only got to observe one first grade class. This class meets once a week for one hour. The class warmed up while walking in the door to a chant with the teacher playing the steady beat on a drum. She introduced the solfege, mi and sol. The class chanted after the teacher while learning the handsigns. The teacher then sang mi and sol a couple of times. The class repeated and “good” pitch was discussed. The teacher then sang a familiar song in solfege to have the students recognize it. They sang the song. A new song was then taught. She sang it once, unlike the Hungarian new songs taught. The Hungarian teacher sang the song. Then she broke the song up into phrases and taught each phrase, adding longer phrases the more the students absorbed. This was not done in this class. The teacher then put on a cd and had the students sing with the cd. However, they did not know the song well enough to sing with it. They “sang” this song many more times, about half the lesson, but the students never fully learned it.

Boom-whackers, tubular instruments

with different note sounds and colors, were then passed out. In a circle, they went around playing the C scale upward and downward on the steady beat. The teacher then added a new rhythm, a harder rhythm. The students had trouble. They had not mastered the steady beat exercise previously.

The lesson ended with a listening exercise by Bobby McFerrin. It was a wonderfully fun song that the kids really enjoyed. The question given was to decide whether parts of the song were sung or played by instruments. This lesson was about forty-five percent singing and about half of the class could match pitch. It was a slow-paced class. Fifteen percent of the lesson was spent on discipline problems.

Hungarian Second Grade

Music Classes

I observed two second grade classes at the Kodaly music primary school. Both began with a musical greeting and a warm-up of singing well known songs. The first lesson focused on singing well known songs from different rhythms written on the board. The students would chant and clap the rhythms, and then sing the song that correlated with the given rhythm. Each song was sung first with the text, then with solfege, then with the rhythm syllables, and ending with the text. Also, after each piece sung, the teacher would point out the solfege syllables used and the class would recognize the scale. Next, a game was played. The teacher would sing on a neutral syllable on different pitches, and the students would sing

back the correct solfege for each pitch. A sight-reading example followed. The class ended singing a well known canon in a round. This lesson was eighty-five percent melodic, with a very fast-pace. The children sang ninety-seven percent of the lesson and ninety-nine percent could match pitch.

The second lesson extended upon this lesson. The songs sang were then performed by a student on the piano. The students listened and commented after the performances. The teacher again wrote rhythms on the board and the class sang well-known songs that correlated with the rhythms. This time, however, individual students went to the board to mark barlines and add time signatures. A new song was then taught by rote, phrase by phrase. An ostinato was added after song learned. The students had trouble with this. The class ended with the same canon as in the lesson before. This lesson was eighty percent melodic at a very fast-pace. The children sang ninety percent of the lesson and ninety-nine percent could match pitch.

Mississippi Second Grade

Music Classes

I observed three second grade classes at three different schools. All three were very different. The first class meets once a week for thirty-five minutes. They warmed up with a music question. The teacher discussed conductors and the class learned how to conduct two, three, and four patterns in the air. The teacher counted while the class conducted. No

music was conducted. The class then sang an upward and downward scale on solfege using handsigns. A new song was introduced. It was sung numerous times, asking the children to listen for different things each time. It was then taught phrase by phrase. A familiar song was sung, adding instruments (chimes). It was not very successful. The teacher then spoke about Mississippi African American musicians. The lesson was slow-paced and a mixture of melodic and rhythmic development. The children sang twenty percent of the lesson and about forty-five percent of the class could match pitch.

The second class meets once a week for an hour. The class warmed up singing a couple of familiar songs with piano accompaniment. A rhythm was refreshed from last week. It was written with stick notation and performed saying numbers. The rhythm was written incorrectly on the board. The children chanted and clapped the rhythm many times. Individuals took turns playing the rhythm on the “Orff” instruments. A discussion of the different instruments took place. Hand instruments and boom whackers were handed out, along with still using the “Orff” instruments. The teacher designated certain beats to play on certain instruments, creating an ensemble. The teacher chose different dynamics to be played each time. The class ended with a listening example to relax the mind and body. This lesson was slow-paced and about sixty percent was rhythmic development. The children sang twenty percent of the lesson and about half of the class could match pitch.

The third class meets two times a week, one for thirty minutes and the other for forty-five minutes. The children walked in and the teacher discussed what they'd be studying for the day, three different styles of music: Gospel, Blues, and Country. The teacher discussed each style before putting on a cd of each style. The children listened to each cd. The teacher told them they could sing along with each song, however, the songs were unknown to them. The teacher sang with each song and asked the kids to follow her and sign language certain parts. The final song, the country style song, was the school's song. The children stood and sang the refrain, while the teacher sang the verses. The teacher then asked for the children to vote for their favorite style. This lesson was slow-paced and was primarily based on listening development. The children sang five percent of the lesson and about thirty percent of them could match pitch.

Hungarian Fourth Grade Music Classes

I observed three fourth grade classes at the Kodaly music primary school. All three classes began the lesson singing a "song bouquet," many different well-known songs one after another. They were sung with both text and solfege. The first lesson followed the singing by rhythm reading and dictation. The 3/8 meter was then introduced by comparing to 3/4 meter. A familiar song was sung with meter changes involving 3/8 to 2/8. The students clapped the first beats of each measure, and individuals took turns singing and clapping. A second part to

the song was introduced. The children dictated the second part on solfege. The class sang the two-part song together. The lesson ended with the singing of a familiar song. This lesson was both melodic and rhythmic development at a very fast-pace. The children sang seventy-five percent of the time and one hundred percent could match pitch.

The second lesson only involved melodic development. The children added ostinatos to well-known songs. They sang many different songs and discussed the tonal structures of each. Individual students composed songs on the board using the tonal ladder and pointer. Two different dictations were given. The first was to write down which scale was heard and the second was to write down a melody sung by the teacher. A sight reading exercise followed from their book. The lesson ended with the singing of a familiar song with an ostinato. This lesson was fast-paced. The children sang ninety percent of the time and one hundred percent could match pitch.

The third lesson followed the singing of the "song bouquet" with the teaching of a new key, Eb. There were two dictations given. The first was to write the new key signature and special notes of each key. The second one was to dictate the notes the teacher played on the piano and circle all of the "fi's" and "ta's". A new song was then taught by rote, phrase by phrase. The form was discussed. The song was reinforced by singing with solfege from the book. There was a large discussion of the form again, plus the tonality, tone set, range, cadences, tempo, style, and mode.

The children then listened to the song played on an instrument and discussed the differences. The lesson ended with the singing of a two-part canon from the book on solfege. This lesson was primarily melodic development. The children sang eighty-five percent and one hundred percent could match pitch.

Mississippi Fourth Grade Music Classes

I observed two fourth grade classes. The first meets twice a week for thirty minutes each. The class began with the singing of a well-known song with piano accompaniment. The class then chanted and clapped the rhythms on the board. The class then clapped the rhythms again with a cd accompaniment of different American folk songs. In a circle, the class echoed the teacher's rhythm patterns using different levels of the body. Rhythm flashcards were used to help change the rhythm syllables from "ta" and "ti-ti" to numbers. Recorders were then given out. The notes B, A, G, E, and D were refreshed. The teacher then played a 4/4 pattern using different notes, and the students echoed. The students then sight-read and played a piece on the recorder from the overhead projector using cd accompaniment. The notes, hard rhythms, dynamics, and overall song were discussed before. The lesson ended with the listening of a MS All-State choral piece for children's voices. This lesson was primarily rhythm development and was fast-paced. The children sang five percent of the lesson and about seventy-five percent could match pitch.

The second lesson meets once a week for fifty-five minutes. The students warmed up by echoing the teacher's chanting of a poem and keeping the steady beat. Recorders were handed out. Flashcards were used to refresh notes learned. The students did not play the recorders. They only showed the notes and sing on "too". After practicing a while, the students then played melodic patterns from the flashcards. The class then played the first half of the piece learned last week from the overhead projector with cd accompaniment. The teacher fingered and sang the note names for the new part to be learned. The class then read the new part and sang the note names. The entire song was played. The recorders were put away, and the teacher clapped a rhythm pattern. The students echoed the pattern and the form was discussed. Boom-whackers were added to the rhythm pattern and a "performance" was given of the rhythm pattern. The teacher then discussed African American music with the class. A new game-song was taught by rote, one phrase at a time. The game was shown and the class sang and played the new game-song. This lesson was primarily rhythmic development. The children sang ten percent of the lesson and about sixty percent could match pitch.

7. Conclusion

My overall experience was wonderful. The first semester was spent learning what the method actually was and seeing it in play, both as a student at the Institute and as a "teacher" observer at the Kodaly

music primary school. I was amazed at the quality and level of musicianship of the young students at that school. I was also amazed at the progress and raised level of musicianship of myself through studying at the Institute. Firsthand, I can say that the Kodaly method of music education works and produces a fine quality result. I always felt and could see, through progress, that the students at the Kodaly primary school were learning what music was and how to make it. Most of them also enjoyed it. The situation, however, was ideal at this school and the Institute. Music was of primary importance. It was taught daily. This was not the situation in Mississippi.

After observing the few schools in Mississippi, I have come to the conclusion that elementary music education is not taken as seriously as it should be. Granted, I did feel that some of the classes were learning music, but there was not enough time to reinforce what was learned. There were those other classes where I could not see what the students were learning at all. It was more of a “killing time” class. I was also disappointed in the lack of singing in all of the Mississippi lessons. I believe the lack of singing regularly in class to be the reason for lower pitch matching abilities. However, the rhythm reading was much higher than I had expected. I guess it comes down to priorities. From the few lessons I observed, the Mississippi teachers focused more on rhythmic development, while the Hungarian teachers focused more on melodic development.

I realize my “pitch matching” numbers were not accurate, just based on estimates,

so I would like to further research this in depth using quantitative data research. There was just not enough time to do this. However, from the few estimates made, I do feel the lack of singing is a definite problem in the Mississippi schools. There have been many studies conducted that show certain musical skills must be taught before the age of seven. Pitch matching is one of these. As Kodaly said, the singing voice is everyone’s musical instrument. Music teachers should first train that instrument before moving on to others.

I also feel music teacher training in Mississippi is lacking. There were a few teachers who had obviously furthered their education through Orff level training and University studies and higher degrees. Their lessons were apparently better than those teachers that did nothing beyond a bachelor’s degree. There is no statewide standard for music teacher training in Mississippi. In Hungary, music teachers are taught the same things, the same way, in the same amount of time. The Kodaly method is the “standard.” Something needs to be done about this in Mississippi. Many schools are not teaching teachers how to teach. There is no “standard” of music pedagogy in Mississippi.

I realize there are problems in music education everywhere. I was just so impressed by the few music classes I observed in Hungary. The Kodaly method, as the “standard”, is working very well. I’d like to bring some of that to Mississippi. I realize, first, I need to get my American Kodaly certification. There are many differences, yet, the philosophical concept is the same. “Music

is for everyone,” and everyone should be touched by music and properly taught music. Music teachers owe that to their students.

Finally, I’d like to thank the Fulbright Commission for allowing me to have this remarkable, life-changing experience. It has opened my eyes to many things. It has created in me a future “challenge” that I’d never have thought I’d have the courage to undertake. Thank you.

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The Mechanics of Culture: New Music in Hungary Since The System Change

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Introduction

This a paper aims to measure the pulse of Hungary's new-music life in 2006, and in particular to assess the impact of the change from a communist to a free-market system upon the composition field. It presents an overview of a multi-layered and complex subject. The delicateness and, at times, thorniness of the period prior to 1990 makes truth and clarity elusive, and the musical life of the period since 1990 has hardly been touched upon in writing. The chosen strategy is to eschew artistic assessments and detailed musical discussion, and to focus upon the infrastructure of the composition field in nine separate but interconnected areas, including an assessment of how changes in the structure of the country and the field may have impacted new music up to the present moment.

Research comprised interviews with Hungarian composers, analysis of their music,