

University of Pécs
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**The Kodály Concept of Music Education and its Reception in the United States -
A Comparative Empirical Study of Selected Music Didactic Content of Hungarian and
American Teaching Materials for Kodály-Based Elementary School Music Instruction**

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In Memoriam Tamás Kelemen

1952 - 2017

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List of abbreviations

ISME	International Society for Music Education
IKS	International Kodály Society
OAKE	Organization of American Kodály Educators
KMEIA	Kodály Music Education Institute of Australia
NAfME	National Association for Music Education
d, r, m, f, s, l, t	do, re, mi, fa, so, la, ti
Maj 2	Major second
Min 3	Minor third
Maj 3	Major third
P 4	Perfect fourth
D 5	Diminished fifth
P 5	Perfect fifth
Min 6	Minor sixth
Maj 6	Major sixth
D 7	Diminished seventh
Maj 7	Major Seven
Min 7	Minor seventh
P 8	Perfect octave
Min 9	Minor ninth
Maj 9	Major ninth
Min 10	Minor decime
Maj 10	Major decime
P 11	Perfect undecimal
P 12	Perfect duodecimal
Maj 13	Major tredecime
Min 14	Minor quattrodecime

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I Introduction

1 Topicality, relevance and objective of the work

In 2017, the United Nations Educational, Scientific and Cultural Organization (UNESCO) honored Zoltán Kodály's concept of music education as it was officially declared an intangible world cultural heritage site.¹ Decisive factor for this was the special significance of the Kodály Concept in its dual function as a "preserver of folk culture"² and as a "valuable internationally applicable teaching model".³

"Specifically, UNESCO has designated the Kodály Concept as an Intangible Cultural Heritage and listed it on the Register of Good Safeguarding Practices under the title of Safeguarding of the folk music heritage by the Kodály Concept. It is especially noteworthy how concisely and accurately UNESCO has articulated the breadth and depth of the Kodály Concept far beyond its pedagogical aspects by casting it as a preserver, disseminator and protector of cultural resources that include exemplary teaching that is also applicable in various and cultural settings outside of schools."⁴

With its decision, UNESCO acknowledged the historical dimension of Zoltán Kodály's pedagogical legacy and at the same time underscored its "anthropological topicality."⁵

At the beginning of the 20th century, three important music educational concepts developed in Europe on the basis of new scientific disciplines⁶ and findings and the currents of *cultural and life reform*.⁷ While the *Méthode Jaques-Dalcroze*⁸ and the *Orff-Schulwerk*⁹ aimed at a synthesis of movement and music, the goal of the Kodály Concept was a holistic music education for all. As a social utopian vision, the Kodály Concept represented a changed

¹ The decision of the responsible committee was made at a meeting held between Nov. 28 and the 02.12.2016 in Addis Ababa, Ethiopia.

² Jaccard, Jerry/Funkhauser, Matthias: On the Significance of the UNESCO-Recognition of the Kodály Concept. In: *Bulletin of the International Kodály Society* 2017, 42/1, p. 38.

³ Ibid.

⁴ Ibid.

⁵ Halmos, Endre: *Die musikpädagogische Konzeption von Zoltán Kodály im Vergleich zu modernen curricularen Theorien*, Wolfenbüttel 1977, p. 101. The English translations of non-English titles are in the literature list.

⁶ In this case, these include music psychology and comparative musicology.

⁷ Generic term for a large number of cultural initiatives and currents at the turn of the century, which were reaction to the negative aspects of industrialization, big city life and mass societies. At their core, they strove to renew the human being from "within" and to return him to his original determination.

⁸ Émile Jaques-Dalcroze (1865-1950). Swiss composer and music educator.

⁹ Carl Orff (1895-1982). German composer and music educator.

(Hungarian) society educated¹⁰ by and to music, in which all people should participate in the "cultural phenomenon of music."¹¹ The practical side envisaged the training of inner hearing which was to be achieved at all levels of institutionalized musical education - from kindergarten to music academy - through the systematic training of musical reading and writing. The basis of the teaching material was folk music, from which the path to art music was to lead.

All three concepts did not remain regionally limited in their practice but gained international recognition and were adapted and integrated into various music educational systems, especially in the United States.

In their practical implementation in schools, music educational concepts are closely linked to concrete cultural and educational policy frameworks. Reception and general adaptability are therefore fundamentally bound to the question of how the central contents of the respective concept can be adapted to other cultural and educational policy frameworks without losing their substantial theoretical core and their methodological efficiency.¹² The reception of the Kodály Concept, which began in various countries and cultural circles, and the adaptation processes that are still taking place today, therefore raise a wealth of questions concerning different areas:

Background to the history of origins

- What reasons led to the creation of the adaptation?
- Who is or who are the adaptors?
- When did the adaptation happen?

Cultural background of the country and school policy frameworks

- What are country-specific cultural characteristics and peculiarities?
- What is the relationship between traditional music and music education?
- What is the country's educational system like?
- What is the structure of the country's music educational system?

Conceptualization

- For which target group was the adaptation planned?

¹⁰ See Kodály, Zoltán: Legyen a zene mindenkié. In: *Visszatekintés I*, Budapest 2007, p. 7.

¹¹ Richter, Christoph/Ehrenforth, Karl Heinrich/Mahlert, Ulrich: Artikel Musikpädagogik. In: *MGG*, ed. by Laurenz Lütteken, Kassel, Stuttgart, New York: 2016 ff, first published 1997.

¹² Participants at the 1964 ISME conference in Budapest were able to enjoy the excellent results of music teaching according to Kodály's ideas. The conference was the starting point of worldwide dissemination. The positive results were scientifically confirmed through the research of psychologist Klára Kokas and through the pioneering study *Music Makes a Difference* by psychologists Ilona Bárkoczi and Csaba Pléh in 1972. See also Introduction, Chapter 3, p. 19.

- What content should be taught?
- What role should the adaptation play in existing music instruction?
- Are there timeframes?
- How was the adaptation integrated into existing music lessons?
- In which institutions do classes take place?
- What does teacher training look like?

Practical implementation in schools - materials for music lessons

- What materials exist for adaptation?
- What were the goals to be achieved?
- What content should be taught?
- How is the course structured?
- How is the content presented?
- How is the musical material selected?
- Which didactic tools are used?
- How is a music lesson structured?

Comparison of the Kodály Concept in Hungary and the adaptation

- Which elements have been adopted?
- Have elements been further developed?
- What are the results?
- How can the adaptation be adjusted to other educational and cultural contexts?

The international reception of the Kodály Concept began in the mid-1950s.¹³ Since then, numerous adaptations of the Kodály Concept have been created in America, Australia, and several countries in Asia and Europe.¹⁴ These adaptations were accompanied by teaching materials whose didactic structure was based on the fundamental model elaborated in Jenő Ádám's textbook¹⁵ for elementary music education in Hungary.¹⁶ Even though a peak in the international dissemination of the Kodály Concept seemed to have been reached in the 1980s,

¹³ In 1955, Hungarian-born Klári Fredborg published in Copenhagen the first adaptation of the Kodály Concept. Her textbook was entitled *Kom og syng* [Come and sing] and was used in the Danish music instruction.

¹⁴ Among others, the *Colourstrings* in Finland, the university Kodály programs in the USA, Canada and Australia, and the current efforts of Southeast Asian countries observed at the last IKS 2019 symposium in Malaysia Southeast Asia.

¹⁵ Ádám, Jenő: *Módszeres énektanítás a relatív szolmizáció alapján*, Turul 1944. A large part of the book (grades 1-4) was translated in 1971 into the English transcribed and published. Boros, Louis Lajos/Held, Joseph/Munkachy, Louis: *Growing in Music with Moveable Do*, New York 1971. The book is subtitled *Translation of the Original Kodály Method*.

¹⁶ On Ádám's importance see: Deákné Kecskés Mónika: Ádám's Oeuvre in the Light of Our Days. In: *Képzésnyakorlat*, Volume 15/3, 2017.

the adaptations are by no means a historical music educational practice, but a music educational practice of the present. Kodály's music educational ideas are still present in music education in various countries to this day and have had a lasting influence on music education in many countries.¹⁷

The United States, in particular, has made great efforts in the past to implement the Kodály Concept widely. Based on classroom observations in Hungary and the expertise of Hungarian professionals, song collections and methodology books for American Kodály music teachers were produced between 1964 and 2015. Some 40 American universities offer training as certified Kodály music education specialists as part of summer courses lasting several weeks each.¹⁸ Under the auspices of the American Kodály Society OAKE¹⁹ and its regional groups²⁰, several workshops and conferences are organized annually in various parts of the United States. The professional journal *Kodály Envoy* is also published quarterly.

Hungary has a nearly 120-year history of continuous scientific folk music research. Based on the results of the pioneering work of Béla Vikár, Zoltán Kodály and Béla Bartók, Kodály and his collaborators established a comprehensive music educational system for the nation starting in the 1920s. Integral parts of this system were curricula and schoolbooks and textbooks adapted to them, designed for different types of schools and for different levels of musical education. For each of these schoolbooks and textbooks, musical material specific to the Kodály Concept, consisting of folk and art music examples, was selected. On the basis of this material, various musical skill areas were developed, with the individual elements being introduced in a specific order (sequence) in each case.

Song collections have been compiled and methodology books written for the American Kodály practice. Among the most prominent examples of the song collections are Péter Erdei's *150 American Folk Songs* and Eleanor Locke's *Sail Away*; among the methodology books are, in particular, the three editions of *The Kodály Context* and *The Kodály Method I* by Lois Choksy, *American Methodology* by Ann Eisen and Lamar Robertson, and *Kodály Today* by Micheál Houlihan and Philip Tacka. The methodology books offer yearly, monthly, and daily plans in addition to folk and art music examples and different suggestions for a sequence in each case. Since there are no general curricula or coordinated textbooks for Kodály-based instruction in the United States to date, the music teachers who have the additional Kodály training design their lessons independently. The music teachers select the musical material

¹⁷ The IKS and its more than 30 globally active affiliated national Kodály-Organizations. <https://www.iks.hu/affiliations.html>. Last call on: 01.02.2020.

¹⁸ <http://www.oake.org/education-programs>. Last call on: 01.02.2020.

¹⁹ Organization of American Kodály Educators. Last call on: 01.02.2020.

²⁰ <https://www.oake.org/chapters-and-divisions>. Last call on: 01.02.2020.

specific to the Kodály Concept from those song collections and individually build their own teaching sequence based on the recommendations of the methodology books written for American music teaching based on the Kodály Concept. The song collections and the methodology books are now used in university Kodály programs in the United States.

Whereas at the beginning of the Kodály reception in the USA there were only individual places where teaching materials were available, the publication of the song collections and methodology books has brought about an almost nationwide supply.²¹ According to American Kodály experts, however, it is precisely the introduction of a curriculum, with school- and textbooks adapted to it, for American Kodály-based music instruction that would be an important prerequisite for integrating the Kodály Concept more deeply into the American music educational system. Jerry L. Jaccard writes about the importance and necessity of such steps:²²

"The Kodály Concept, being absolutely music and cognitive development driven, illuminates direct pathways between the bedrock of oral tradition music and the serious music of a culture, thus integrating the cultural-linguistic underpinnings of a nation with its highest artistic achievements without creating divisive socio-economic barriers. Thus, the music of 'the fundamental strata of society' (Wiora) is the basis of a society's high art. The function of a true curriculum is to reveal such pathways and how to organize them for developmentally effective teaching. It goes without saying that carefully constructed schoolbooks are a necessary complement to such a curriculum because oral-aural-notational-interpretive literacy is required for learners to function within the full spectrum of those pathways."²³

Hungary has many years of practical experience in designing teacher's manuals, schoolbooks and textbooks for the practice of Kodály-based music education. With the aim of developing musical skill areas systematically and sustainably in different institutions and school levels, curricula and school and textbooks adapted to them have been designed in Hungary for more than 60 years. The structure of the schoolbooks and textbooks follows a specific sequence in which the specific didactic content is taught using the teaching methods and didactic tools specific to the Kodály Concept. Since there are no curricula with corresponding textbooks for Kodály-based music instruction in the U.S., the goal of this dissertation is to gain and present insights that will facilitate the design of curricula, schoolbooks, and textbooks for Kodály-based music instruction in the U.S. and in other countries and regions. Curricula and corresponding school and textbooks with a purposeful and balanced folk and art music material embedded in a teaching sequence can be planned when the material base in Hungary and the U.S. has been subjected to a comparative content-analytical examination. Specifically, this means analyzing

²¹ California was one of the first states in the U.S. in the mid-1960s where teaching materials were available.

²² Professor Emeritus of Brigham Young University, Provo, Utah. Current president of the IKS. Long-time member of the OAKE Teacher Education Committee.

²³ From an e-mail to the author. Quoted with kind permission.

the relations of relevant musical parameters in the folk and art music examples of the teaching materials.

Another essential aspect is the way Hungarian and American music teachers work based on the specific didactic content of their teaching materials.

This comparative study aims to investigate music didactic differences and similarities between Hungarian and American Kodály-based educational materials and teaching strategies. Such results may be useful for planning and evaluating the effectiveness of music instructional content and teaching practices in different cultures.

For better comparability, the study is limited to elementary school music classes in Hungary and the United States, which take place twice a week.²⁴

2 Research questions

To achieve the objective of the thesis, the following guiding research question arises:

What are the congruence and divergence in selected music didactic contents of Hungarian and American teaching materials specific to the Kodály Concept?

Two sub-questions arise in connection with the guiding research question:

1. How do Hungarian and American music teachers work based on their respective teaching materials?
 - 1.1 From what sources do teachers select folk and art music examples?
 - 1.2 What do teachers consider as their musical and pedagogical tasks and goals?
 - 1.3 How is the development of musical skills shaped in school practice?
 - 1.4 From which musical and pedagogical results and experiences report the teachers?
 - 1.5 What does the work on the basis of the Kodály Concept mean for the teachers personally?
2. What are the absolute and relative relationships between the features of tonality, melodic, rhythmic, and form in the folk and art music examples in the Hungarian and American teaching materials?

3 Current state of research

In Hungary, the first teaching materials based on Zoltán Kodály's music educational ideas appeared in the early 1920s. A few years later, the first theoretical papers were published

²⁴ In Hungary there are general elementary schools with two music lessons weekly [*általános iskola*] and elementary schools with daily music lessons [*zenei általános Iskola*]. The latter type of school exists in the U.S. numerically not in such a way that it could serve as a basis for the study.

in Hungarian journals. The international reception of the Kodály Concept began in the mid-1950s, and here, too, practical material determined the first publications. Writings on the theory of the Kodály Concept also followed on the international level only a few years later and were based on observations of music teaching in Hungarian schools. Beginning in the mid-1960s, exchanges between Hungarian experts and foreign countries began to take place.²⁵ Foreign observers came to Hungary to witness music teaching, and Hungarian music teachers were invited abroad to teach and train the teachers there.²⁶

Several collective publications first provide an overview of the Hungarian and international literature on the Kodály Concept.

The oldest²⁷, written in 1988, and at the same time the most comprehensive publication is by the two US-Americans Micheál Houlahan and Philip Tacka.²⁸ The literature listed here includes Kodály's fields of activity composition, folk music research and music education.

A few years later, the *Zoltán Kodály Pedagogical Institute* in Kecskemét published a list of written and audiovisual materials related to Kodály's music educational concept, arranged by type of document and by language.²⁹

Kodály's own essays and lectures on artistic, cultural, ethnomusicological and music-educational issues are collected in the three-volume work *Visszatekintés* [Retrospection].³⁰

Among its regular publications is the organ of the American Kodály Society OAKE, the *Kodály Envoy*. The journal has appeared quarterly since 1974 and contains contributions by American and international authors on various aspects of the Kodály Concept. An overview of all published articles has meanwhile been launched on their homepage.³¹

Since 1973, initiated by Deanna Hoermann, the *Australian Kodály Journal* has been published under changing names. An index of the articles can be found on the KMEIA site.³²

²⁵ This exchange took place selectively, not across the board. At this time, Hungary was under communist dictatorship.

²⁶ While in Hungary it was Kodály's associates who disseminated his music educational ideas and methodically elaborated them for practice, individuals in various countries were responsible for the international dissemination. Among the pioneers of the international Kodály movement were the Americans Mary Helen Richards, Denise Bacon, Jean Sinor, Mary Alice Hein, and Alexander Ringer. In Europe it was Cecília Vajda, Eduard Garó, Gilbert de Greeve, Jacqueline Ribiere-Raverlat, in Asia Hani Kyōko and Miriam Factora, and in Australia Judith Johnson and Deanna Hoermann who worked for the dissemination of Kodály's music educational ideas in their respective home countries.

²⁷ Before that, there was already a smaller anthology: Barron, J. P.: *A Selected Bibliography of the Kodály Concept of Music Education*, Avondale 1979. Kaplan, B.: *The Kodály Concept. A bibliography for music education*. OAKE 1985.

²⁸ Houlahan, Micheál/Tacka, Philip: *Zoltán Kodály: A Guide to Research*, New York 1988.

²⁹ Szögi, Ágnes: *Kodály's Music Educational Concept in the International Practice*, Kecskemét 1993.

³⁰ Kodály, Zoltán: *Visszatekintés I-III*, Budapest 2007.

³¹ <https://www.oake.org/kodalyenvoy>. Last call on: 08.02.2020.

³² <https://kodaly.org.au/akj/index/>. Last call on: 17.04.2020.

In 2015, the IKS published an electronic data carrier with all Bulletin articles since 1976.³³ An overview of all articles published to date has also been on their homepage for some time.³⁴ The focus is on music education. However, it also contains occasional articles on artistic and ethnomusicological topics.

Numerous articles can also be found in various Hungarian periodicals.³⁵

In view of the Hungarian and international literature on Kodály's music educational concept of the past decades, a total of five overarching themes can be defined:

1. Historical origin and development of the Kodály Concept
2. Developmental psychology and neuroscience
3. Folk music and music education on the basis of the Kodály Concept
4. International adaptation of the Kodály Concept
5. Teaching methodology and didactics of the Kodály Concept - Hungarian and international teaching practice

The focus of this dissertation is on topics 4 and 5.

1. Historical origin and development of the Kodály Concept

Helga Szabó's book *A magyar énektanítás kálváriája* [The Calvary of Hungarian Singing Instruction] is the first account of the history of Hungarian music lessons written in Hungary. Szabó's work contains a mostly chronological account of the major events of Hungarian music teaching between 1828 and the 1980s. Since the book contains neither introductory words nor a year of publication, conclusions about its origins and motivation must be drawn from an examination of its contents and bibliography. A comparison of the literature used, the content covered, and the political events of the time allows 1989 to be determined as the publication year.³⁶ Since in the 1980s the Kodály Concept had already been disseminated worldwide, but the reappraisal of the genesis of Hungarian music teaching, called for by Kodály himself in one of his articles, had not yet taken place, Szabó's personal motivation lies in filling this gap in the literature on the Kodály Concept.³⁷

In the German-speaking world, the most comprehensive developmental treatise to date on the music educational concept of Zoltán Kodály was written. Hungarian-born Antal

³³ *Bulletin Archives of the International Kodály Society*, Budapest 2015. The data carrier is regularly updated. Since 2020, the IKS Bulletin is also available via RILM/RAFT.

³⁴ <https://www.iks.hu/index.php/home1/bulletin>. All Bulletin articles mentioned in Chapter 3 *Current state of research* can be found here. Last call on: 08.02.2020.

³⁵ *Parlando*, *Énekszó*, *A Zene*, *Ének-Zene*, *Pedagógiai Szemle* and the Bulletin of the Hungarian Kodály-Society.

³⁶ See also issues of the Bulletin of the IKS and the following article: <https://www.parlando.hu/2011/2011-4/2011-4-07.htm>.

³⁷ This was also Helga Szabó's opinion in a personal conversation with the author.

Zwolenszky submitted his dissertation entitled *Zoltán Kodály und das Phänomen der ungarischen Musikerziehung* [Zoltán Kodály and the Phenomenon of Hungarian Music Education] to the Institute of Educational Science at the University of Bern, Switzerland, in 2009. The very detailed work presents the genesis of the Kodály Concept in Hungary in almost 600 pages. In doing so, the author's motivation lies not in a chronological account of events, but in analyzing and explaining the political, social, and cultural conditions in Hungary under which the Kodály Concept emerged. Zwolenszky examines in particular the path of the Kodály Concept in the various political phases of Hungary in the 20th century, the cultural situation of Hungary at the time of Kodály's life, and Kodály's personal and artistic environment.

While Helga Szabó's book focuses on Hungarian music education in the 19th and 20th centuries, Endre Halmos' study *Die Geschichte des Gesang-Musikunterrichts in Ungarn* [The History of Singing Music Education in Hungary] is the first (and to date, the only) work to provide an overview, divided into five chapters, of the historical development of Hungarian music education in the period between 1000 and 1945.³⁸ The last chapter is devoted to the Kodály Concept. Halmos' work was published in Germany in 1990 and was written as a post-doctoral thesis as part of the comparative music education program at the *Pädagogische Hochschule* in Köln.³⁹ As a motivation for his work, Halmos also points to Kodály's statement about the necessity of researching the history of Hungarian music education.

Endre Halmos deals with the origin and development of the concept in his dissertation *Die musikpädagogische Konzeption von Zoltán Kodály im Vergleich zu modernen curricularen Theorien* [The Music Educational Concept of Zoltán Kodály in Comparison with Modern Curricular Theories], which was published in 1977. Especially in the first part, the author deals with the relationship between Kodály's music educational ideas and Hungarian cultural history.

2. Developmental psychology and neuroscience

Developmental psychological issues have been addressed in Hungary since the mid-1960s. In recent years, the first articles dealing with the significance of Kodály's music teaching from a neuroscientific point of view appeared in the Bulletin of the IKS.

The protagonist of early psychological research on the Kodály Concept is Klára Kokas.⁴⁰ She published several articles in Hungarian periodicals between 1964 and 1968, in which she presented her research results related to Kodály-style music teaching. Specifically,

³⁸ In the meantime, a Hungarian edition is available, which has been digitized by the author of this study.

³⁹ In the Franz Steiner publishing house in Stuttgart.

⁴⁰ As early as 1962, Edit Molnár and Gábor Friss published a study entitled *Az énektanulás módszerének hatása a tanulók teljesítményére* [The effect of the singing teaching method in terms of student performance].

Kokas dealt with relative solmization, singing, the combination of movement and singing, and their effects on the mental and physical development of children. It was Kokas who presented on her research findings at the 1964 ISME conference in Budapest.

A pioneering work on the transfer effect of the Kodály Concept is the study *Music Makes a Difference*, conducted by psychologists Ilona Bárkoczi and Csaba Pléh in Kecskemét between 1969 and 1972 and published in 1977. The content of the long-term study was a comparison of the academic performance of children who attended a *zenei általános iskola* [music primary school] with those who attended a general elementary school.

Also from the 1970s is the study *Musical-Psychological Investigations Dealing with the Effects of the Kodály Method in Elementary Schools* by Zoltán Laczó. Laczó also investigated the transfer effect of teaching music according to Kodály's ideas. He published a report on his work at the 2nd Symposium of the IKS in Kecskemét and in the first issue of the Bulletin of the IKS.

Starting in 2015, the Bulletin of the IKS published several articles by the US-American Sean Breen. Under titles such as *Cognitive Neuroscience in Kodály Education: Scenarios from the Music Room* or *What Neuroscience Can, and Cannot, Tell us about how Kodály Educators Teach Music*, Breen explored the question of what light current neuroscientific research sheds on the Kodály Concept.

3. Folk music and music education on the basis of the Kodály Concept

The discussion of the role of folk music as a means of education is informed by the numerous practical teaching materials, but also by theoretical studies. The theoretical treatises imply both folk song analyses and general discussions of the topic.

Canadian Lois Choksy and Taiwanese Connie Wang analyzed 1,600 folk songs from different provinces of China and from Taiwan with the aim of creating a material basis for the adaptation of the Kodály Concept in Taiwan. The authors examined the folk songs from various aspects and discussed the implications for school implementation. They reported their findings in an article entitled *An Analysis of Chinese Folk Songs for Teaching Purpose*, published in the Bulletin of the IKS in 1991. The same objective (but for Kodály adaptation in Portugal) was reported nine years later by Rosa Maria Torres of Portugal in an article of the same title, *An Analysis of Portuguese Folk Songs for Teaching Purpose*.

One of the most influential figures in the international Kodály movement, Berlin-born Alexander Ringer, who emigrated to the United States, presented an extensive response on the topic of *Folk Song in Education - Problems and Promises* at the 10th International Kodály Symposium in Canada in 1991, raising not only musical but also political and sociological

questions. After a historical excursus on folk song and folk music research, Ringer addresses a number of questions about the currency and relevance of folk music as a foundational element of music education in multi-ethnic societies.

In his article *Water from the Well - Deep Folksong Research and Musical Education*, Jerry L. Jaccard spans a wide range from the motivations and methods of Hungarian folk music research to its significance for the American Kodály reception. The conclusion of his essay is the realization that the folk music analysis practiced in the American Kodály movement to date could not be the ultimate goal, but merely a preparatory stage. Jaccard concludes by naming several points that should enable further development of the Kodály Concept in the United States. These include a structured collection of folk songs as well as the transcription and classification of all material. The article was printed in the *Kodály Envoy* in 2000.

4. International adaptation of the Kodály Concept

The Bulletin of the International Kodály Society contains a number of articles reporting on the adaptation of the Kodály Concept in different countries. The articles date from the years between 1983 and 1996 and address national adaptation processes in Australia, Finland, Japan, the Philippines, and Spain, among others.

Deanna Hoermann's essay *The Adaptation of the Kodály Philosophy in Australia - Music Gives a Fine Edge to Learning* looks at the introduction of a Kodály program in New South Wales in 1971.

Finland and the Kodály Concept are the focus of the articles by Lenke Erdély-Rauhala and Timo von Creutlein. Both provide a detailed insight into the work of institutions in Finland where teaching based on the Kodály Concept takes place, as well as an overview of the institutions that have been established specifically to teach music according to Kodály's ideas. Von Creutlein sums up that in Finland, despite many initiatives, considerable deficiencies in the adaptation of central elements of the Kodály Concept still need to be remedied.

Marguerite Echaus deals with concrete problems of the adaptation process of the Kodály Concept in the Philippines in her essay *The Preliminary Steps in the Adaptation of Kodály's Principles in the Philippines*. The lack of suitable song material that corresponded to the diversity of the Filipino population proved to be particularly difficult. In the remainder of this paper, the author describes how she conducted her folk song analysis and classification of 180 Filipino folk songs in order to use them for a systematic teaching sequence.

Levels of Integration of the Kodály Concept in the Music Education in Spain reports on the adaptation of the Kodály Concept in Spain. Carlos Miró-Cortez's comments concern various initiatives and institutions in Spain that were founded after the ISME conference in Budapest

in 1964. In particular, Miró identifies three levels into which the Kodály Concept was incorporated. These include programs for the different school levels, for teacher training institutes, and private adaptations. The author also mentions the great interest of Spanish teachers in the Kodály Concept and their participation in continuing education programs in Hungary. Cortez considers the absolute solmization used in Romanic countries to be a major hurdle in the further adaptation process of the Kodály Concept in Spain.

In her 1996 article *The Adaptation of the Kodály Concept to the Requirements of Individual National Musical Tradition*, Miyako Furiya of Japan addresses the major differences between the musical elements of Asia and Europe. Although she considers basic elements of the Kodály Concept, such as relative solmization, to be incompatible with traditional Asian music, she declares Kodály's basic music educational ideas to be the unifying and understanding-creating element between the musical cultures.

5. Teaching methodology and didactics of the Kodály Concept - Hungarian and international teaching practice

The following selection of characteristic works is representative from the overall literature on this subject area.

Kodály himself did not write a methodological textbook.⁴¹ He did, however, compose one-, two- and three-part solfège exercises for music lessons that serve various purposes and have clear methodological structures.⁴² Thus, the *333 olvasógyakorlat* [333 reading exercises] follow a successive expansion of the tonal space in their methodological structure and include Kodály's written recommendations for a systematic approach. This successive expansion of the tonal space underlies the international adaptations as a methodological approach.

The most important methodological-didactic elaborations of Kodály's educational ideas in Hungary came from Kodály's students and collaborators. They worked out methodological textbooks⁴³ for various levels of institutionalized music education (kindergarten, elementary school, music school, conservatory, and music academy) in Hungary between 1938 and 1966.⁴⁴

⁴¹ See chapter 1.1 of the theoretical part.

⁴² Cf. Itzész, Mihály: Kodály, the Methodologist. In: *Bulletin of the IKS*, Vol. 35/2, Budapest 2010, p. 8-15.

⁴³ The titles mentioned in footnote 44 were preceded by Antal Molnár's three-volume Solfège textbook. Different information is given about the year of publication. Itzész and Szőnyi date it to 1928, Molnár's preface notes the year 1921.

⁴⁴ In chronological order, these are:

- Kerényi, György/ Rajecky, Benjamin: *Énekes ábécé*, Budapest 1938.
- Kerényi, György: Kerényi, György: *Énekes líceum*, Budapest 1939.
- Kerényi, György/ Rajecky, Benjamin: *Éneklő iskola*, Budapest 1940.
- Ádám, Jenő: *Módszeres énektanítás a relatív szolmizáció alapján*, Turul 1944.
- Agócsy, László: *Szolfézs Középfok*, Budapest 1953.

Kodály's Principles in Practice by Kodály's student Erzsébet Szőnyi is among the best-known writings on the Kodály Concept. Szőnyi's book offers brief historical references to the various European methods that merged for the practical elaboration of the Kodály Concept. In the remaining chapters, she provides basic insights into the musical skill development of Hungarian music education. Szőnyi published her book in German⁴⁵ in 1973,⁴⁶ followed 11 years later by a Hungarian publication that, while not faithful to the aspects verbatim, has many similarities in the basic outlines.⁴⁷

Also translated into several languages was the book *Zenei nevelés Magyarországon* [Music Education in Hungary], published by Frigyes Sándor after the 1964 ISME conference in Budapest. Music Education in Hungary consists of individual studies by various authors describing practical music teaching in different institutions in Hungary. The reader learns in ten individual studies about the organization and contents of music education in all specialized institutions and general education institutions in Hungary where music education is given according to Kodály's principles.

Since 1955, adaptations of the Kodály Concept have been created in more than 30 countries worldwide, accompanied by the publication of practical material.⁴⁸

The book *The Kodály Method I* by Canadian music educator Lois Choksy is designed for practical use in North American schools. Of the nine chapters, two are devoted to the genesis, dissemination, and presentation of the Kodály Concept. Five chapters form elaborations for various classes in North American music education. One chapter contains general advice on lesson planning, and the last chapter a selection of songs to be used in the classroom. The book was published in 1974 and reprinted for the second and third time in 1988 and 1999. Choksy's book is based on her personal experiences observing Hungarian music teaching in Hungary. According to her data, the second half of the 1960s can be determined as the time of the book's origin. With this temporal determination, the writing of the book falls in the period of the first international adaptations of the Kodály Concept. Choksy's book is neither a scientific study nor an official commissioned work, but rather a personally motivated

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- Szőnyi, Erzsébet: *A Zenei Írás-Olvadás Módszertana* [The Methodology of Musical Reading and Writing], Budapest 1954.
 - Dobszay, László: *A Hangok Világa* [The World of Tones], Budapest 1966.
 - Forrai, Katalin: *Ének az Óvódában* [Singing in Kindergarten], Budapest 1974.
 - Hegyi, Erzsébet: *Solfège According to the Kodály Concept*, Kecskemét 1975.

⁴⁵ In a conversation with the author, Szőnyi mentioned that the book came into being on the recommendation of the German music educator Sigrid Abel-Struth.

⁴⁶ The book is also available in English, French, Italian and Japanese.

⁴⁷ Szőnyi, Erzsébet: *Zoltán Kodály nevelési eszmei* [Zoltán Kodály's Educational Ideas], Budapest 1984.

⁴⁸ Even before Lois Choksy's book, mentioned in the next section, appeared in 1971 *Growing in Music with Movable Do, Translation of the Original Kodály-Method*, 1973 *Teaching through the Kodály Concept, Music at Beginning Levels* and the books by Katinka Dániel.

pioneering work, which was written under the impression of the presentation of the results of Hungarian music pedagogy at the ISME conference in 1964. Although the author includes a note in her practical teaching instructions that they were explicitly designed for North American music education, the translations into various languages suggest that she considered their adaptation suitable for use in other countries as well.

Kodály Today is designed for grades 1 through 5 and claims to be a music appreciation from the student's perspective. The two authors, US-Americans Micheál Houlahan and Philip Tacka, design *Kodály Today* as a guide for music teachers at the elementary level who teach on the basis of a Kodály curriculum. The book is intended as a basic introduction to the Kodály Concept for music teachers of all types of schools, students of the subject, and instructors in the field of music teacher education. The book was written over a period of ten years, following teachers' requests for a methodological guide to working with the Kodály Concept. It was written in cooperation with teachers from different types of schools and different pedagogical backgrounds.

The review of relevant literature on the topic to be discussed here and of important writings on individual aspects of the Kodály Concept yields a clear picture of scholarly foci, but also of less worked topics.

- The works that describe the historical origins and development of the Kodály Concept in Hungary exclude the practical side and focus on other aspects, while the works that address the practical side neglect the theoretical background. An account of the Kodály Concept that portrays both theory and practice as a coherent unit is lacking so far. Nor has there yet been a impact-historical reappraisal of the Kodály Concept to date.

- Developmental-psychological studies of the Kodály Concept took place especially in the 1960s. The consideration of the Kodály Concept under aspects of brain research started relatively late and is therefore still in its initial stage.⁴⁹

- Much noted is the importance of folk music to the Kodály Concept. Although the subject as an individual aspect of the Kodály Concept has moved into the center of interest, there are still gaps to be noted here as well.

- The majority of the publications deal with the teaching practice of the Kodály Concept. In particular, questions concerning teaching material, teaching content and teaching methods were discussed here. The field of international adaptation of the Kodály Concept is therefore

⁴⁹ In his dissertation, Antal Zwolenszky points out that the previous psychological studies focused on the "external, observable, and measurable effects on non-musical areas" and not on the inner mental processes during the learning process. Cf. Zwolenszky, Antal: *Zoltán Kodály und das Phänomen der ungarischen Musikerziehung*, Bern. 2013, p. 61.

dominated by the multitude of practical elaborations for music teaching. There has hardly been any scientific analysis of the adaptation process and the adaptations.

4 Structure of the work

The following dissertation is divided into a theoretical and an empirical part.

The theoretical part deals with essential aspects of the Kodály Concept. First, the terms *Kodály Method* and *Kodály Concept*, which have been coined by the international reception, are defined. Then the most important stages of the historical emergence and development of the Kodály Concept are summarized. A large part is devoted to the theory and practice of the Kodály Concept. The basic ideas of the concept are derived from Kodály's essays and lectures on music education. For the description of the teaching practice on the one hand the individual teaching methods from England, France, Germany and Italy are presented, from which the didactic core of the Kodály Concept is composed. On the other hand, the fields of musical skill development are determined, which are relevant at all levels of musical education. In addition, the international dissemination of the Kodály Concept is examined in more detail. First of all, the conference of the ISME, which took place in Budapest in 1964, is discussed. Finally, the presentation and significance of the international dissemination are concretized with a look at the United States and the implementation of the Kodály Concept there.

Folk music plays a specific role in Kodály Concept. Therefore, we must first ask about the significance of folk music research for the ethnogenesis of Hungarians against the background of the beginnings of ethnomusicological research at the time of the European *Fin de siècle*. The analysis and classification of folk songs was not only an important aspect of musicological but also of music pedagogical considerations. Although pentatonic is considered a musical homology, it is the characteristic feature of old Hungarian folk music and has a corresponding importance within the Kodály Concept. From folk music, according to Kodály, musical education must lead to art music. Among the most important works Kodály composed for music education are the *333 olvasógyakorlat* [333 reading exercises] and the 4 volumes of *Ötfokú zene* [Pentatonic music].

Within the educational policy frameworks, we are concerned with both the educational systems and specifically with music teacher education in Hungary and America. While in Hungary the teaching content is anchored in a national curriculum, the *National Core Curriculum*, the OAKE and the university Kodály programs determine the education of certified Kodály teachers in America.

The core of the empirical part is formed by a qualitative and a quantitative content analysis.

First, an insight into empirical research in music education is given before justifying the thesis' own approach and research methods.

The qualitative content analysis, which is preceded by elementary remarks on data collection using guided interviews, follows the model of the German psychologist Philipp Mayring, which proceeds in various sub-steps. The basis for this is formed by guided interviews conducted with Hungarian and American music teachers.⁵⁰

Quantitative content analysis is performed in the form of frequency analysis. A *systematic review* lists the song collections, methodology books, textbooks and textbooks that were used for the quantitative content analysis. Added are both the criteria that were relevant to the inclusion of the instructional materials in the list and the exclusion criteria of other instructional materials. The main point is to examine the frequency of essential musical parameters of the folk and art music examples in the Hungarian and American instructional materials. This includes the tone set, the key tones of the pentatonic and diatonic keys, the formal structure, the intervallic relation of initial tone and finalis, the keys, the intervals of the ambitus (range), the number of bars and the meter.

Furthermore, the empirical part contains a presentation of the data obtained through the empirical analyses. Beyond that, the research questions raised in point 2 of the introduction are answered and the methods on which the work is based are critically examined.

Finally, what impact the qualitative and quantitative content analysis undertaken in this thesis might have on school practice, teacher training, and scientific research forms another outcome of this dissertation.

⁵⁰ 1952- . German psychologist and educator. Developed a multilevel model within the qualitative content analysis.

II Theoretical part

1 The Kodály concept of music education

1.1 On the origin and use of the terms *Kodály Method* and *Kodály Concept*

For about 65 years, the music educational concept of Zoltán Kodály has been the subject of various international adaptations, mostly conceived for school music, but also for instrumental pedagogy.⁵¹ Within the framework of this international reception of the Kodály Concept, which began in the mid-1950s, international observers also coined terms for the first time with which they attempted to linguistically capture the phenomenon of Hungarian music education based on Kodály's principles.

In particular, the ISME conferences of 1958, 1961, and 1964 led the way for the international dissemination of the new Hungarian school music model.⁵² As platforms for the theory and practice of the new orientation of Hungarian music education, these conferences offered their foreign participants fundamental insights into a music pedagogical practice that followed a uniform plan and methods. Thus, it was the international attendees of the 1964 ISME conference in Budapest who coined the term *Kodály Method*:

"This term 'Kodály Method' was not invented by us, but by foreign visitors, because they saw that our music education is determined by the principles of the famous composer and scientist Kodály, and that music education in Hungary would be unthinkable without his compositions - starting from kindergarten up to concert maturity."⁵³

The term *Kodály Method* was followed, as a counterproposal from the ranks of Hungarian music teachers, by the term Kodály Concept, since many protagonists of the new Hungarian music education resisted the name *Kodály Method*. Their main criticism of the term *method*⁵⁴ referred primarily to the reduction of Kodály's far-reaching plan to the mere teaching process:⁵⁵

"The name Kodály method came into use in 1964, during the ISME meeting held in Budapest, and since then it has been spread all over the world. The majority of Hungarian music teachers consider this designation wrong, because it limits Kodály's

⁵¹ Among the most important instrumental pedagogical adaptations of the Kodály Concept are the *Colourstrings* in Finland.

⁵² The conferences were held in Copenhagen, Vienna and Budapest.

⁵³ Quoted from Halmos, Endre: *Die musikpädagogische Konzeption von Zoltán Kodály im Vergleich zu modernen curricularen Theorien*, Köln 1977, p. 68.

⁵⁴ In Hungary, one often hears the Hungarian version of the term *Kodály method* (Kodály módszer). Erzsébet Szőnyi's book, published in German in 1973, is also entitled *Aspekte der Kodály-Methode*.

⁵⁵ The term method is lexically defined as follows: "(...). 2. procedure based on a system of rules, which serves to obtain [scientific] knowledge or practical results. 3. type and manner of a procedure." See Wermke, Matthias et. al: Duden. Fremdwörterbuch, Mannheim 2001, p. 630.

vast concept of music education to a narrow field, devaluing it in the process, while bringing teaching methods to the fore."⁵⁶

Jenő Ádám, who wrote the basic textbook for Kodály-based music education in Hungary, also criticized the use of the term *method*. His criticism, however, was directed not so much against a reduction, but against the false conclusions that could be drawn from the misleading designation *Kodály method*:

"I consider this designation a lie, because there is no Kodály method as such. I have already explained this once in a lecture on Hungarian television, on November 21, 1970, where I described the history of its origin. When Kodály visited America, he had no objections to this designation. When he was back home, he said to me: I don't like this *Kodály method* at all, *Hungarian System* would be much better.' It is very important to know that it was not Kodály who propagated this designation."⁵⁷

In the context of music education, the term *method* is used in different ways and can refer to different aspects of teaching:

"The term method, derived from Gr. *méthodos* (roughly: the way to something), is iridescent and not used uniformly (Kaiser & Nolte 1989; Terhart 1989). In the context of teaching, it usually refers to planned actions or alternative ways of action by the teacher. Synonymously used are often the terms teaching or instructional method, teaching strategy, teaching procedure, or the like. Here, methods are to be understood comprehensively as teaching actions that are directed toward a goal, relate to a fixed content, and function as learning aids in a specific situation. According to this understanding, methods can appear both as elements of instructional design, as a determining procedure of a section of instruction, or as a basic principle of instructional design."⁵⁸

In contrast to *method*, the term *concept*, which is preferred by Hungarian music teachers, encompasses a broader framework. About the term *concept* in the music pedagogical sense, it is said:⁵⁹

"The use of the word 'concept' in the context of (music) education is inconsistent. Lat. *concipere* means above all to summarize, to grasp, to comprehend; the German derivatives *konzipieren/Konzept/Konzeption* contain the nuances of meaning of mental designing and outlining according to a supporting idea (...). In a stricter definition, a music pedagogical concept would thus be understood as a distinctive, consistent system of well-founded statements about desirable music pedagogical practice, whereby this

⁵⁶ Szabó, Helga: *Kodály-Methode oder Kodály-Konzeption?* In: *Music Education IV*. Österreichischer Bundesverlag, Juni 1987.

⁵⁷ Quoted from Halmos, Endre: *Die musikpädagogische Konzeption von Zoltán Kodály im Vergleich zu modernen curricularen Theorien*, Köln 1977, p. 68.

⁵⁸ Helms, Siegmund/ Schneider, Reinhard/ Weber, Rudolf: *Neues Lexikon der Musikpädagogik*, Sachteil, Kassel 1984, p. 165.

⁵⁹ *Concipiō*. 1. a) to summarize b) to pronounce (*words*) in certain formula, to repeat, to announce solemnly. 2. to seize, to catch, to take up in oneself a) to suck in (*liquids*) b) to catch (*fire*) c) to conceive (*seed*), to become pregnant, P. to be generated, to come into being d) to grasp (*mentally*), to grasp, to understand; to imagine e) to feel, to let arise in oneself f) to draw to oneself, to load upon oneself, to commit plan. See Menge, Hermann: *Langenscheidts Taschenwörterbuch Lateinisch-Deutsch*, Berlin and München 1978, p. 117.

practice is completely taken into account in its systematics (as a goal, content, method, media context) and as a process."⁶⁰

Although it is not an officially established term, the term *Kodály Concept of Music Education* has become established in the scientific literature.⁶¹ This dissertation is based on the term *Kodály Concept* in the sense of its international usage.

As a result of the North American adaptation process⁶², other terms emerged under which the name *Kodály Philosophy* gained wide acceptance.⁶³

1.2 Genesis and basic ideas of the Kodály Concept

1.2.1 On the historical origins and development

The Kodály Concept developed over a whole period of about 60 years. Its origins lie at the beginning of the 20th century and are rooted in the special course of Hungarian history.

In his postdoctoral thesis on the history of music education in Hungary, Endre Halmos summarized that the development of Hungarian music education was strongly tied to the historical and school-political framework conditions.⁶⁴ While the orientation and quality of music education in Hungary in the Middle Ages were still comparable to other European countries, the overall development lost its constancy through the centuries of xenocracy.⁶⁵ Although musical instruction continued to exist in school institutions, it was neither consistent nor of high quality. It was not until efforts at the end of the 19th century that attempts were made to raise the quality of institutionalized music education in general and to place it on a national footing:

"In the 18th century, music as a school subject fell into the background. The process of dissolution of the *septem artes liberales* had long since begun: *musica* was no longer *scientia*, but only *usus*, that is, practice. Music was no longer a compulsory subject, but an extracurricular one. Nevertheless, music remained part of a Christian humanistic education.

The *Ratio educationis*, published in 1777, was of great importance for Hungary in general in terms of educational policy, but not for music teaching. However, it had one

⁶⁰ Helms, Siegmund/ Schneider, Reinhard/ Weber, Rudolf: *Neues Lexikon der Musikpädagogik*, Sachteil, Kassel 1984, p. 137.

⁶¹ Both the Kodály Institute in Kecskemét and the IKS use this designation.

⁶² This term is said to have been coined at the Boston Kodály Institute. See Halmos, Endre: *Die musikpädagogische Konzeption von Zoltán Kodály im Vergleich zu modernen curricularen Theorien*, Köln 1977, p. 69.

⁶³ Furthermore, in the Anglo-Saxon world the terms *Kodály Idea*, *Kodály Approach*, *Kodály Context* or *Kodály Vision* are also used.

⁶⁴ Halmos, Endre: *Die Geschichte des Gesang-Musikunterrichts in Ungarn*, Stuttgart 1988, p. 207.

⁶⁵ Hungary was under Turkish rule from 1526 and under Habsburg rule from 1683.

positive aspect: from now on, future elementary school teachers had to be trained in music on a regular basis. (...)

As a result of the settlement and nationality policy of the Viennese court and the increasingly strong political and economic ties of Hungary to Austria, the leadership of musical life passed into the hands of foreign (Austrian, Bohemian-German) musicians. This not only had consequences for the education of the next generation of musicians, but in addition foreign musical curricula were taught in the schools; moreover, the musical culture of the Western-oriented middle and upper classes separated from the Hungarian folk music culture. In the course of the 19th century, people became more and more aware of this danger for the development of Hungarian national music; therefore, they tried to promote national music and give it more prominence. Folk song collections were started, and efforts were made to use their national and educational values in music teaching (first song collections for school)."⁶⁶

National aspirations in Hungary, which aimed to compensate for the cultural effects of centuries of foreign domination, became apparent at the turn of the 20th century in the field of music education as well.

Against this political-cultural background, Zoltán Kodály completed double studies at the Franz Liszt Academy and the Loránt-Eötvös-University in Budapest beginning in 1900.⁶⁷ It is clear from Kodály's writings that he was not yet concerned with the state of Hungarian school music education at this time. Nevertheless, Kodály's years of study were instrumental in determining the scope and scale of his music educational concept.

Taking Béla Vikár's⁶⁸ results as a starting point, he undertook systematic folk song collecting trips together with Béla Bartók starting in 1904 to research Hungarian folk music, which became a pillar of his concept.⁶⁹

The idea of teaching solfège⁷⁰ also went back to this time.⁷¹ Before Kodály began teaching at the Franz Liszt Academy in 1907, he made study trips to Berlin and Paris in 1906. In Paris he came into contact with, among others, the French solfège system, from which he took inspiration to improve professional musicianship at the Franz Liszt Academy.⁷² As a result,

⁶⁶ Ibidem, p. 208 f.

⁶⁷ Kodály studied composition at the Franz Liszt Academy and linguistics at the Loránt-Eötvös University.

⁶⁸ 1859-1945. Pioneer of Hungarian folk music research. Director of the Budapest Museum of Ethnology. Translator of the Finnish *Kalevala* epic.

⁶⁹ Bartók and Kodály collected in different areas. Kodály concentrated on Hungary and today's Slovakia, Bartók also traveled to Turkey, the former Yugoslavia, Romania, Bulgaria and North Africa.

⁷⁰ Form of teaching in which the training of inner hearing is carried out on the basis of musical reading and writing.

⁷¹ Basically, the development of the inner imagination of music is the core idea of the practical side of the Kodály Concept.

⁷² The leading French musical institutions in 1906 were, on the one hand, the *Conservatoire de Paris* and, on the other hand, the *Schola Cantorum* also in Paris. In a 1952 address, *Reflections on the Reform Plan of Musical Education*, Kodály wrote that the French model was advantageous not only for artistic but also economic concerns, since the ability of choirs to work out the musical text themselves meant that they needed fewer rehearsals. See Kodály, Zoltán: *Reflexiók a zeneoktatás reform-tervezetéhez* [Reflections on the musical education reform plan]. In: *Visszatekintés I*, Budapest 2007, p. 253.

Kodály made efforts to introduce solfège lessons at the Franz Liszt Academy in the first two decades of the 20th century. However, since the governing bodies of the Academy considered solfège lessons unnecessary, Kodály, with the support of his student Antal Molnár, initially introduced them in his classes:⁷³

"When I arrived in Paris, I dealt with the extremely refined solfège technique. I thought nothing more urgent than to introduce something similar in our country. Since 1907, since I have been working at the Academy, I have been making field experiments to lead my students in this direction, especially with the introduction of Bertalotti's duets."⁷⁴

While Kodály's interest in the first two decades of the 20th century was still directed at professional musicians, from the 1920s the focus shifted to the musical education of youth and thus to the basis of future Hungarian society.

In the mid-1920s, Kodály came into contact with a children's choir by chance. In February 1925, the boys' choir of the Wesselény Street Citizen School, under the direction of its music teacher Endre Borus, sang parts of the soprano part at a rehearsal of Kodály's *Psalmus hungaricus*.⁷⁵ Kodály, who was present at the rehearsal, was delighted by the "freshness of the children's voices"⁷⁶ and, under the impression of this choir, began to write works for children's choir.⁷⁷

After an evening at the Franz Liszt Academy in April 1929, where Kodály's children's choirs were exclusively on the programme, numerous music teachers in Budapest, in Hungarian provincial towns and in the countryside put these works on their concert programmes as a result of this concert:⁷⁸

"On April 14, 1929, a Kodály children's choir evening was held at the Academy of Music. There is a joint so-called 'inter-school' concert for 7 capital city school choirs, at which they perform 5 recent works by Kodály. Due to its great success, the concert is repeated on April 28 and May 9. In the same year György Kerényi organizes a concert in Győr with the participation of 4 youth choirs, then on December 14 also 4 schools under the direction of Zoltán Vásárhely hold the Kodály Children's Choir Evening in

⁷³ Molnár, Antal. 1890-1983. Hungarian composer, violist, and musicologist. From 1905 private student of Kodály. Author of a three-volume Solfège textbook entitled *Solfézs gyakorló könyv*. See footnote 43.

⁷² Kodály, Zoltán: A konzervatóriumi igazgatók kopenhágai tanácskozásán [At a Consultation of the Copenhagen Conservatory Directors]. In: *Visszatekintés* III, Budapest 2007, p. 114.

⁷⁵ Street in the VII district of Budapest. The VII district is the Jewish quarter of Budapest.

⁷⁶ Eössze, László: *Kodály, Zoltán - Életének krónikája* [Zoltán Kodály - Life Chronicle], Budapest 1977, S. 104.

⁷⁷ The first works were called *Villő* [Straw Guy] and *Túrót eszik a cigány* [See the Gypsies Munching Cheese] and were dedicated to Endre Borus and his choir. This was followed by other compositions for other Dedicatée.

⁷⁸ In the mid-1920s, several of Kodály's students completed their studies at the Academy of Music. They began to work as music teachers and choral conductors in the capital and in various provincial towns and thus spread Kodály's ideas throughout the country. These included Jenő Ádám, Lajos Bárdos, Mátyás Seiber, Antal Dorati, Gyula Kertész, Benjamin Rajeczky, and György Kerényi. See Szabó, Helga: *A magyar énektanítás kálváriája*, Budapest 1989, p. 68.

the Kecskemét Municipal Music School. The following year, on May 14, 1930, Zoltán Vásárhelyi holds 'inner-city' concerts in Kecskemét with the participation of 6 school choirs from Kecskemét or also Kiskunfélegyház." ⁷⁹

The performances of Kodály's children's choir compositions expanded into a nationwide singing movement, the *Éneklő Ifjúság mozgalom* [Singing Youth Movement], which had far-reaching consequences for the renewal of Hungarian choral music. On the one hand, it reactivated a very large number of school choirs, and on the other hand, it also fundamentally renewed the repertoire of the choirs, which until then had consisted of foreign, mostly German, works. Györgyi Kerényi writes about the *Éneklő Ifjúság*:

"The roots of the Singing Youth go back to the heroic times of the Hungarian musical renewal. The society, which had grown up in foreign music, closed itself to the music of the people and tried to suppress any new movement. The school, however, where one could have expected a change, imitated the outdated 'Liedertafel singing' and imparted an artificial 'school music'.

Zoltán Kodály saw this lack of understanding on the part of adult society and turned to youth. His first composition for children appeared in 1925 (...) The idea of the Singing Youth goes back to this time. Kodály's children's choirs, the melodies of the extensive folk song research and the new Hungarian music began to make their way to the countryside after Budapest. The concerts of the school youth from Győr and Kecskemét seemed to realize the idea of the Singing Youth at that time. Through the masterful Hungarian children's choirs, the world of school choirs was revived."⁸⁰

The outbreak of World War II interrupted the *Éneklő Ifjúság*. After the end of the war, the movement continued.

In a 1950s television program in which Jenő Ádám discussed various aspects of recent Hungarian music history, he also outlined the historical development of the Kodály Concept.⁸¹ Ádám said that in the 1930s all the elements for a reform of music education were already in place, but a suitable methodological path was still missing. Ádám went on to say that he was entrusted with the task of working out "a new method, from the best practiced methods."⁸²

At the beginning of the 1930s Kodály sent some of his students abroad to observe music teaching in other countries. In particular, the observances with Fritz Jöde at the Berlin Academy for Church and School Music left a lasting impression on Jenő Ádám and Györgyi Kerényi.⁸³

⁷⁹ Szabó, Helga: *Éneklő Ifjúság 1925-1944* [Singing Youth 1925-1944], Budapest 1984, p. 8.

⁸⁰ Quoted from Halmos, Endre: *Die Geschichte des Gesang-Musikunterrichts in Ungarn*, Stuttgart 1988, p. 177.

⁸¹ Magyar Televízió [Hungarian Television] (Ádám, Jenő): *Az éneklő ország eszménye* [The Ideal of the singing country], *A magyar muzsika közelmúltja* [The recent past of the Hungarian Music], Budapest 1958.

⁸² Jöde, Fritz: My friend Somo. In: *Archiv der deutschen Jugendbewegung*, Inzmühlen. 25.6.1967.

⁸³ Fritz Jöde was a key figure in the German youth music movement. Among other things, he established the *Open Singing Lesson (Offene Singstunde)*, in which strangers spontaneously gathered to sing together. Jöde used folk songs and relative solmization. Methodically, he worked on the basis of the *Tonika-Do-Method*, the German adaptation of the English *Tonic-Sol-Fa-Method*.

Jöde was then invited to lead an advanced training course in Budapest in 1938.⁸⁴ It was his method that played an essential role in the methodological development of the Hungarian music teaching model.⁸⁵ Following the Jöde seminar, the first systematic textbooks were written between 1938 and 1944.⁸⁶

Relative solmization, a central didactic element of the Kodály Concept, was also made known to the broad mass of music teachers through the Jöde Seminar.⁸⁷

Other textbooks appeared after the Second World War. Erzsébet Szőnyi designed a work for teaching solfège entitled *A zenei írás-olvasás módszertana* [The Methodology of Musical Reading and Writing]⁸⁸, Katalin Forrai prepared a textbook for teaching music in kindergarten.⁸⁹

After World War II, an institution was established in the southern Hungarian county of Dél-Alföld [Southern Great Plain], which became the model for the first *zenei általános iskola* [music primary school] founded in 1950. The music teacher and choral conductor György Gulyás opened a school with daily music lessons in Wenckheim Castle in Békés-Tarhos in 1947.⁹⁰ Antal Zwolenzsky reports about the tasks of the school:

In addition to the ordinary lessons, the school took on the task of providing musical training for teachers from the wider area during the summer vacations. The first course for school singing teachers was given in 1947 for the professionals of the county.⁹¹

Although the work of the school had extremely positive results, it was closed by ministerial decree in the summer of 1954.⁹²

Despite the closure of the school, the basic idea was resumed and further developed. In 1949, Budapest teacher Márta Nemesszeghy visited Gulyás' institution and the following year founded an elementary school with daily music lessons in Kodály's native town of Kecskemét,

⁸⁴ See Funkhauser, Matthias: Fritz Jöde's Tonika-Do Seminar in Budapest in 1938. In: *Bulletin of the International Kodály Society* 2013, 38/2, p. 9.

⁸⁵ For details, see an audio recording from the Archives of the German Youth Movement. See Jöde, Fritz. Interview with Jenő Ádám. In: *Archiv der deutschen Jugendbewegung*, Hamburg 15.10.1965.

⁸⁶ Kerényi, György/ Rajecky, Benjamin: *Énekes ábécé*, Budapest 1938.

Kerényi György: *Énekes líceum*, Budapest 1939.

Kerényi, György/ Rajecky, Benjamin: *Éneklő iskola*, Budapest 1940.

Ádám, Jenő: *Módszeres énektanítás a relatív szolmizáció alapján*, Turul 1944.

⁸⁷ Sister Mary Alice Hein and the IKS published the book *The legacy of Zoltán Kodály* in 1992, which included interviews with Kodály students. In it, László Agócsy and Irén Forrai reported that it was Fritz Jöde who introduced relative solmization to Hungarian teachers through his course. Irma Bors related that Kodály had already been working with relative solmization in his own teaching since 1935.

⁸⁸ Szőnyi, Erzsébet: *A zenei írás-olvasás módszertana*, Budapest 1953/54.

⁸⁹ Forrai, Katalin: *Ének az óvodában*, Budapest 1974.

⁹⁰ Gulyás, György. 1916-1993.

⁹¹ Zwolenzsky, Antal: *Zoltán Kodály und das Phänomen der ungarischen Musikerziehung*, Bern 2013, p. 454.

⁹² Hungary's schools were nationalized in 1948.

following the example of Békés-Tarhos.⁹³ Her example was followed by other cities in Hungary, and in the years that followed, a large number of elementary schools with extended music instruction were established throughout Hungary.⁹⁴

The elementary school with extended music lessons was Kodály's ideal of a school. Its results established the world success of the Kodály Concept.

1.2.2 The basic theoretical and practical ideas of the Kodály Concept

Although Kodály was a mentor and leader of the reforms of Hungarian music education, he did not write a textbook in which he methodically elaborated his music educational ideas. The term *Kodály Concept* therefore stands on a different footing. In the course of his life, Kodály wrote numerous writings in which he discussed artistic, ethnomusicological, pedagogical, cultural and educational issues and topics. Kodály Concept thus refers to a collection of Kodály's reflections on both philosophical-theoretical and practical aspects of musical education, taken from his essays, articles, letters, lectures, and instructions on his pedagogical compositions, which form a consistent overall picture:

"(...) it is a well-known fact that Zoltán Kodály had never written any books on methodology. It can be said that the commonly used term 'Kodály method' is not entirely correct. It is better to say that he conceived philosophical reflections on musical culture and created a concept of music education. But we know: his basic principles were not manifested as a ready-made or crystallized system and published in a certain study or book."⁹⁵

Beginning in 1937, Kodály also provided materials for Hungarian music instruction that served various practical purposes. These included monophonic and polyphonic singing exercises, a song collection with systematically arranged material and a textbook.⁹⁶

In the following, the basic ideas of Kodály's music educational concept are named and defined:

1. Music education as people's education
2. Central position of music education in the educational system
3. The state as the carrier of the educational system
4. Comprehensive and cross-grade music education
5. Folk music as the basis, art music as the goal

⁹³ Márta Nemesszeghy-Szentkirályi. 1923-1973.

⁹⁴ So, in Veszprém, Budapest, Cegléd, Pécs, Sopron and Szeged.

⁹⁵ Ittész, Mihály: Kodály, the Methodologist. In: *Bulletin of the International Kodály Society*, 2010, 35/2, S. 8.

⁹⁶ Kodály published the *Iskolai Énekyűjtemény* in cooperation with György Kerényi in 1943; the *Szó-Mi* textbook appeared in the same year and stemmed from the collaboration with Jenő Ádám. The textbook was revised in 1948 and used in Hungarian elementary schools.

6. Uniform methodology
7. Solfège as an ideal form of music teaching
8. The development of inner hearing through the training of musical reading and writing
9. Singing and relative solmization as a means of conscious music learning
10. High quality musical material
11. Choral singing as a way of social solidarity

1. Music education as people's education

The target audience of Kodály's reforms was the Hungarian nation. Kodály was initially concerned with the education of professional musicians, but from the 1920s he extended his attention to the entire Hungarian nation. His basic assumption that "music - according to its destiny - is common property" was to give every child a chance for cultural advancement.⁹⁷ Kodály's demand *Legyen a zene mindenkié!* [Music belongs to everyone!] formed the basic democratic principle of his aspirations.⁹⁸

"We can speak of a national education only when broad strata of the people enjoy the blessing of music and take pleasure in it. What we have to do is said in one word: education. But a mutual one. The masses must be brought closer to art music."⁹⁹

The musical education of the Hungarian nation should bring about the raising of the general musical level and thus the abolition of *musical illiteracy*.¹⁰⁰

2. Central position of music education in the educational system

In order to guarantee the musical education of the whole nation, music education must be given a central position in the Hungarian educational system. Kodály, who was educated in the ideal of humanism, always referred to Greek antiquity on this point:

"A glance at the curriculum convinces us that those who established it have strayed very far from the Greek educational ideal, which gave music a central place. The practice, however, does not even realize the prescribed minimum."¹⁰¹

The establishment of elementary music schools beginning in 1950 was an essential step in realizing this goal.

⁹⁷ Kodály, Zoltán: Musik ist Allgemeingut. In: Bónis, Ferenc (ed.): *Wege zur Musik*, Budapest 1983, p. 19.

⁹⁸ See footnote 10.

⁹⁹ Kodály, Zoltán: *Zenei köznevelés* [General Musical Education]. In: *Visszatekintés I*, Budapest 2007, p. 163 f.

¹⁰⁰ So called by Kodály.

¹⁰¹ Kodály, Zoltán: Kinderchöre. In: Bónis, Ferenc (ed.): *Wege zur Musik*, Budapest 1983, p. 20.

3. The state as the carrier of the educational system

A music educational system designed to provide systematic education for the entire nation must be both financed and developed and expanded by the state.

"The state is then left with the systematic expansion of education. In any case, it can no longer avoid this duty for long. The state subsidizes operas and concerts in vain if no one goes to them. We have to attract an audience for whom higher music is a necessity of life. We have to lift the Hungarian public out of a musical lack of expectations. The beginning of this can only be made by the school."¹⁰²

Kodály pointed out that the state investments would pay off in the long run, as attendance at opera performances and concert events would increase.

4. Comprehensive and cross-grade music education

Kodály postulated a system of music education in which all levels, from kindergarten to music academy, must be integrated. Musical education in kindergarten played a key role in this:

"It cannot be that the education of six-sevenths of Hungarian children is left to chance. Recent psychology convincingly states that the education of children at the age of three - seven years is much more important than in the following ones. What is spoiled or neglected at this age cannot be made up for later. In these years quite actually the destiny of man is decided for the whole life. If the soul lies fallow almost until the seventh year, what could only have been sown early on can no longer grow in it.

The activity of the kindergarten is indispensable, not only for individual, but also for collective-national education. (...) The work of the kindergarten is also irreplaceable in music. Parents rarely take care of the timely development of their children's musical sensibility, and even the most carefully well-off parents, no matter how good private music lessons are, cannot give their children the community education that is such a great help, especially at the initial stage of music. Most children do not even get to engage their natural musical instinct in time. The instinct, however, becomes dulled if it is not developed. Most people go through life without music, and if they have no idea what they have lost in the process, that is still the better case."¹⁰³

However, thorough musical instruction should be given not only at the lowest level, but also at the middle and highest levels:

"Antal Molnár keeps talking about elementary solfège, which in his opinion is sufficient. So, there is nothing at the middle and high levels? He should know nevertheless, he studied the French material in the library of the Academy of Music, and classified it also for intermediate, high and concert level, he knew what they demand there at competitions. We are still far from it and will need a lot of time to arrive, although -

¹⁰² Kodály, Zoltán: Kinderchöre. In: Bónis, Ferenc (ed.): *Wege zur Musik*, Budapest 1983, p. 28.

¹⁰³ Kodály, Zoltán: Musik im Kindergarten In: Bónis, Ferenc (ed.): *Wege zur Musik*, Budapest 1983, p. 46.

thanks to the work of excellent teachers - we have moved a lot since there is solfège at the college again." ¹⁰⁴

With the ambition to improve the education of the musical elite as well, Kodály continued his efforts in the first two decades of the 20th century.

5. Folk music as the basis, art music as the goal

It was Kodály's intention to lead the masses to art music. Art music, however, was not the starting point, but the goal. The way there led from the Hungarian folk song, which as a "musical mother tongue" may form the prerequisite for any further understanding of music. Before one can understand other peoples, one must understand one's own people. Nothing is better suited for this than a folk song. On this national basis, a musical competence can be built that reveals the soul of the great works of all peoples.

"The best material for the development of subconscious national traits is the folk tradition, especially with its play and children's songs. In these we share some things as common property with other peoples of Europe, but there are differences there too. We can see these differences, for example, when we observe on a spring day in public parks how foreign educators teach Hungarian children the subconscious elements of their own language and music. Such children grow up to be changelings, they will not be able to speak Hungarian or sing Hungarian in their whole life. When they grow up and occupy leading positions thanks to their families, they will understand neither the language nor the soul of Hungarians. And there is no one to make the parents understand what crimes they commit against their children: Namely, they exclude them from the national community. It is not possible to compose the basic layer of the soul from two different materials. Everyone can have only one mother tongue - even musically. Those who are brought up in two do not master any."¹⁰⁵

From the Hungarian folk song, according to Kodály a mirror of the Hungarian soul, the path continues through the folk music of foreign peoples to the masterpieces of Western art music.

6. Uniform methodology

The education of the musical elite and the broad masses should not only stand on the same foundations, but also be carried out with the same methods. No separation should be made between the education of professional musicians and music-making amateurs:

"Before Jacques Dalcroze, almost every attempt to make the 'general technique' easily accessible to the general public came from non-professional musicians. Among these the names Curwen, Galin, Paris, Chev  are the most famous. In our days, at least, leading musical personalities are already showing interest in this still unsolved task. At the end of his life, G dalge wrote a great book about it. The new book announced by

¹⁰⁴ Kodály, Zoltán: Kell-e solf zs a zenem vészeti f iskol n? In: *Visszatekint s* III, Budapest 2007, p. 150.

¹⁰⁵ Kodály, Zoltán: Musik im Kindergarten. In: B nis, Ferenc (ed.): *Wege zur Musik*, Budapest 1983, p. 48.

Hindemith gives us hope that he will also deal with this subject and will certainly contribute valuable things to it (...). All these attempts are aimed at making the sharp distinction between the music-making of amateurs and that of professional musicians disappear. Each of us has heard professional musicians play badly, and dilettantes whose performance was expressive and flawless. Certain genres of compositions, for example choral works, could not be performed without the help of amateurs."¹⁰⁶

Kodály repeatedly emphasized how essential regular musical training in the form of solfège was at all levels of musical education.

7. Solfège as an ideal form of music teaching

Kodály became acquainted with solfège during a study trip to Paris in 1906/07. As the *alpha and omega of musical understanding*, it became the appropriate form of teaching for him to put his music educational reforms into practice:

"The way I see it, the majority of students today still don't know what solfège is. - What, (...) is solfège? asks the student. - I wouldn't know? It is emblazoned on my report card with the grade 3, mediocre or sufficient (which actually means that it is not sufficient). (...) If someone knows what it is, they'll try tooth and nail to get an A.

With this, some defend themselves: you see, X and Y became great musicians without solfège. I say: we didn't learn solfège, but we felt it all our lives.

Versatile musical activity replaces solfège to some extent: those who play several instruments, go to choir, orchestra, participate a lot in chamber music, thus also develop some reading skill, especially if they also write music. But something is always missing.

Many older musicians today still believe that solfège and solmization are the same thing, although solmization is only a part and not the very most important of solfège. The backbone of solfège is rhythm, you have to keep doing that until some heard image appears in your mind's eye in the writing.

The solmization ensures the singer, the free intoning instrument, the cleanliness. But even the pianist, although he cannot change the pitch, strikes the note differently if he knows what it means in the key.

The goal of solfège is not only to read and write, but to read sensibly, to each word its own, but not to the detriment of the sentence. This must be learned in the solfège lesson. In the instrumental lesson there is no time or opportunity for this, there the teacher at most improves existing mistakes in the piece just learned, with more or less success, but he generally has no time for this, for a regular recital, even if he were capable of it."¹⁰⁷

For Kodály, the solfège was "not only the alphabet of music," but "the key to the complete understanding of music"¹⁰⁸

¹⁰⁶ Kodály, Zoltán: Zur Popularisierung der ernsten Musik. In: Bónis, Ferenc (ed.): *Wege zur Musik*, Budapest 1983, p. 77.

¹⁰⁷ Kodály, Zoltán: Néhány szót a solfézsról. In: *Visszatekintés III*, Budapest 2007, p. 81.

¹⁰⁸ Kodály, Zoltán: Kell-e solfézsz a zeneművészeti főiskolán? In: *Visszatekintés III*, Budapest 2007, p. 150.

8. The development of inner hearing through the training of musical reading and writing

The practical side of the Kodály Concept is based on the idea of a *national aural education plan*. Through the systematic training of musical reading and writing, the inner understanding of music was to be developed. However, this *desideratum* of Kodály was obligatory not only for the elementary beginning level, but also for the training of professional musicians.

"At the solfège house competitions, we gained glimpses of frightening gaps. Brilliant pianists are unable to write down a simple monophonic melody after listening to it fifteen to twenty times, or to sing it flawlessly at sight. How will they imagine a complicated polyphonic piece when their inner hearing is so underdeveloped? They play only with their fingers, not with their head and heart. They are not musicians, but machinists."¹⁰⁹

For Kodály, a musician must be able to hear the note image he sees in front of him inwardly without mechanical help, and vice versa, to convert the acoustic inwardly into a note image:

"I call a musician deaf who cannot hear what he hears, that is, cannot write it down. Mute is the one who cannot read the notes set before him without mechanical help (without an instrument). These are the two criteria of a fully developed musician's ear. And the majority of graduates cannot pass these tests. Those who can, however, did not learn it at the academy. I have observed this fundamental flaw in our musical education since my student days. For example, my highly famous classmate Emmerich Kálmán could not sight-sing a simple fugue theme even in his final year."¹¹⁰

Kodály attached such great value to musical reading and writing for musical education that in the early 1950s he urgently asked his student Erzsébet Szőnyi to write a methodical textbook on the subject.¹¹¹

9. Singing and relative solmization as a means of conscious music learning.

Kodály's postulate was that musical learning should not take place through singing and reproducing, as is generally the case, but that the process of acquiring music should take place consciously.¹¹² Telemann's credo that *singing is the foundation for music in all things* was also a basic principle of Kodály.¹¹³

¹⁰⁹ Kodály, Zoltán: Wer ist ein guter Musiker? In: Bónis, Ferenc (ed.): *Wege zur Musik*, p. 99.

¹¹⁰ Kodály, Zoltán: Taubstumme Musiker. In: *Wege zur Musik*, p. 85.

¹¹¹ Szőnyi mentioned it in a personal conversation with the author.

¹¹² Kodály referred to the method of singing and reproducing as the *parrot method*.

¹¹³ Quote from the German composer Georg Philipp Telemann (1681-1767). The entire quote reads: "Singing is the foundation to music in all things. Whoever takes hold of the composition must sing in its sentences. Whoever plays on an instrument must be able to sing. So, you should imprint the singing young people diligently." See: Telemann, Georg Philipp: *Lebens-Lauff*. Frankfurt am Mayn, 1718, S. 92.

"That the best beginning of music education is singing, that the child should learn to read notes while singing before he gets an instrument in his hands, is a truth that quite a few have already recognized, earlier already and recently again, who also proclaimed themselves with us and for what they did what they could."¹¹⁴

As a didactic core element of the Kodály Concept, relative solmization implies several functions that enable conscious music learning. On the one hand, the assignment of syllables to a musical text concretizes their structural relationships. On the other hand, the application of relative solmization trains interval spacing, which can then be transferred to any note examples.

"The textless pieces in this collection should pave the way for solmization. Although it is recommended in our curriculum, only a few make use of it. However, anyone who has seriously tried solmization will not do without it again; it brings the children to fluent sight-singing incomparably faster. Of course, we speak only of relative solmization, since in this, by pronouncing the name of the note, we already determine its role in tonality."¹¹⁵

Kodály must have first come into contact with absolute solmization while studying the French solfège system. He writes that he used several editions of the Bertalotti duets in the absolute system before he realized the value of relative solmization.¹¹⁶

10. High quality musical material

Kodály noted that it was not only the school's task to teach musical reading and writing, but also to teach the difference between good and bad music:

"Elementary school has the duty to put the key in everyone's hands to enter the realm of music. In fact, it is very decisive through which gate one enters, because the realm of music has many gates. There is the one who enters and wanders around the periphery for years, and the other who quickly finds the center. Elementary school will reach its goal if it not only teaches reading, but also makes clear the difference between good and bad music. In short, the elementary school will not do justice to its task until it makes immune to the *Schlager*, for it is the cancer of good music and its understanding."¹¹⁷

Kodály is very clear elsewhere about the effect of good and bad music:

"Good music necessarily has a humanitarian educational effect, because it radiates a sense of responsibility and moral seriousness. Bad music does not. Rather, its destructive effect can go so far as to shake faith in the moral laws."¹¹⁸

¹¹⁴ Kodály, Zoltán: Methodik des Musik-Lesens und -Schreibens. In: Bónis, Ferenc (ed.): *Wege zur Musik*, Budapest 1983, p. 103.

¹¹⁵ Kodály, Zoltán: Bicinia Hungarica. In: Bónis, Ferenc (ed.): *Wege zur Musik*, Budapest 1983, p. 36.

¹¹⁶ Kodály, Zoltán: Kell-e solfézni a zeneművészeti főiskolán? In: *Visszatekintés III*, Budapest 2007, p. 150.

¹¹⁷ Quoted from Halmos, Endre: *Die musikpädagogische Konzeption von Zoltán Kodály im Vergleich zu modernen curricularen Theorien*, Köln 1977, p. 86.

¹¹⁸ Kodály, Zoltán: Schulphilister! Laßt die Kinder singen!. In: Bónis, Ferenc (ed.): *Wege zur Musik*, Budapest 1983, p. 112.

11. Choral singing as a way of social solidarity

For Kodály, choral singing was not only a suitable means of musical education. He attributed to it socially transformative powers:

"Certainly, the formation of the choir is based on social conditions. First and foremost, there must be a group of people who respect each other and consider themselves social equals, where no one wants to be more than the other. That is why it is so difficult to organize such a choir in our torn bourgeois society.

True as it is that reasonably developed choral singing is possible only in a largely solidary society, it is also certain, on the other hand, that choral singing promotes social solidarity. It removes the dividing wall between classes. In this respect the English village choirs, in which the lord of the manor and his family sings together with the clerks and all suitable members of the inhabitants engaged in agriculture or handicrafts, may be regarded by us as a distant but not unattainable ideal."¹¹⁹

The quality of the choir director should not depend on the position and tasks of the choir:

"Nowadays, all kinds of fast-track courses to train choir conductors for company choirs are the order of the day. I have never heard of workers' doctors being trained in abbreviated courses for the health insurance fund, for example; human lives are at stake there. But music is also life. It may be that with special aptitude, some practice and a little effort, acceptable choir directors can be found in this way for a transitional period; but great tasks can only be taken on by a professional with serious training. The working classes must realize that the very best choir director is just good enough for them."¹²⁰

1.3 The practice of the Kodály Concept

1.3.1 Didactic elements - relative solmization

For Kodály, the training of inner hearing and inner imagination of music was at the center of the practical side of his reform ideas.¹²¹ Both the selection of didactic aids and musical materials served his national aural education plan.

The methodology of the Kodály Concept forms a conglomerate of various practiced methods of past centuries. Jenő Ádám, in the preface of his 1944 book, named the historical European sources, the methodological models and the didactic contents that were used to develop the practical Hungarian music teaching model. These included singing, relative solmization, rhythmic syllables, hand signs, and various movement elements, which were incorporated into a French-style solfège lesson as a suitable form of instruction for this

¹¹⁹ Kodály, Zoltán: Der Weg des ungarischen Chorgesangs. In: Bónis, Ferenc (ed.): *Wege zur Musik*, Budapest 1983, p. 30.

¹²⁰ Kodály, Zoltán: Die nationale Bedeutung des Arbeiterchorgesanges. In: Bónis, Ferenc (ed.): *Wege zur Musik*, Budapest 1983, p. 82.

¹²¹ Kodály repeatedly expressed that it was important to be able to easily, confidently and without mechanical help, sing at sight, and vice versa, to be able to convert sounding music inwardly into a musical notation.

purpose.¹²² However, Kodály and his associates did not import any of the listed methods specifically for the purpose of redesigning practical music instruction, but rather reverted to the methods already integrated into Hungarian music instruction in the last quarter of the 19th century.¹²³ However, since the schools were supported by various church and private institutions, the individual methods had only a limited application.

Three relative methods of the 19th century were particularly significant for Kodály's reforms:¹²⁴

- The method of the Swiss music teacher Johann Rudolf Weber
- The English *Tonic-Sol-Fa-Method* by John Curwen
- The French *Galin-Paris-Chevé Method*

Furthermore, movement elements were taken over from the practice of the Swiss university teacher Émile Jaques-Dalcroze.

Johann Rudolf Weber's *Theoretisch-praktische Gesanglehre* was a work commissioned by the Education Department of the Canton of Bern.¹²⁵ The extremely detailed textbook¹²⁶ is based on relative solmization and was adapted for Hungarian music teaching in 1875 and 1884 by the three Hungarian music teachers Domokos Sándor¹²⁷, Gyula Horváth¹²⁸ and Lajos Bátori.¹²⁹ For the practice of the Kodály Concept, especially the elementary principle of relative solmization was essential, in which Weber placed the d on all staves and in all spaces in the last volume of his textbook.

The French mathematician Pierre Galin¹³⁰, together with Emile Chev  ¹³¹ and Aim  e Paris¹³², developed a relative method into which he also incorporated a system of rhythmic

¹²⁰ Throughout the centuries, relative solmization has been a tried and tested means of teaching school music. This method involves the phonation of tones. Instead of the ABC names, the syllables d, r, m, f, s, l and t are used. The original idea of the method goes back to the Benedictine monk Guido of Arezzo. Guido was looking for a method that would enable his students to learn melodies for the liturgical sequence quickly and independently. For this purpose, he used the so-called *Johannes Hymnus*, in which the opening notes of each line were one tone higher. In later centuries the syllabic material was extended, as in the course of music history also the tone material and the tone systems expanded. Through the centuries, this method repeatedly formed the basis of school music and liturgical instruction.

¹²³ The import of said methods happened through various people working abroad.

¹²⁴ These methods were also reported by B  la Sztank   in his 1909 textbook. Descriptions of the methods also appeared somewhat later in various journals, such as e.g., *  neksz  *.

¹²⁵ Weber, Johann Rudolf: *Theoretisch-praktische Gesanglehre als Anleitung zum Schulgesangbuch f  r die allgemeine Volksschulen des Kantons Bern*, Bern 1849.

¹²⁸ S  ndor, Domokos/Horv  th, Gyula/B  tori, Lajos: *Gyakorl  -K  nyv a n  piskolai   nekoktat  shoz* Weber J.R. *berni zeneigazg  t   rendszere nyom  n*, Budapest 1884.

¹²⁷ 1839-1917. Lived in Germany, Holland, Belgium, England and France. After his return to Hungary, he taught at the Institute of Education in Sz  kelykereszt  r.

¹²⁸ 1844-1876. From 1873 teacher at the Institute of Pedagogy in Sz  kelykereszt  r.

¹²⁹ 1846-1920. Lived in Budapest until 1868, then in Prague and Vienna. From 1870 he taught at the Institute for education in Csurg  .

¹³⁰ 1786-1821.

¹³¹ 1804-1864.

¹³² 1798-1866.

syllables.¹³³ The *Galin-Paris-Chevé* method was introduced in 1884 by János Goll adapted for Hungarian music teaching.¹³⁴ The rhythmic syllable system was adopted in the practice of the Kodály Concept.

The *Tonic-Sol-Fa method* of the Englishman John Curwen also reached Hungary in the late 19th century.¹³⁵ Syllable names and the hand signs were taken from it.¹³⁶

As a didactic core element of the Kodály Concept, relative solmization accompanies learners through all stages of musical education. However, neither the nomenclature nor the external form of the solmization syllables offer anything new, but the breadth of application, the differentiation of the methodological approach and the versatility of the method repertoire.

General musicalization in kindergarten involves the elementary building of the tonal relationship through relative solmization. Starting from the small descending third s-m (*Ruftez*), the tonal space successively expands upward and downward to the complete anhemitonic pentatonic. This expansion continues in elementary school, so that children learn tone relations, steps, and tonality during their elementary school years through relative solmization, regardless of the specific note pattern. Only after this has happened, the transfer of this tonal imagination to absolute note images takes place. The relative solmization leads to the fact that the learners no longer perceive the tone fixed in the note image as an individual phenomenon, but immediately classify it in its functionality.

One of the basic elements of Hungarian music teaching is the division of a lesson into three phases: preparation - presentation - practice. In the preparation phase, the elements to be learned are presented. No terms or note names are mentioned. The children should recognize for themselves what is new. In the presentation phase, the element that was introduced in the preparation phase is made conscious. In the practice phase, the learned and named element is integrated into a context. First in known material, then the element is transferred to unknown material.

1.3.2 Fields of musical skill development on the basis of the Kodály Concept

Musical skill development belongs to the means of musical learning as a partial aspect.¹³⁷

¹³³ Galin, Pierre: *Exposition d'une nouvelle méthode pour l'enseignement de la musique*, Bordeaux 1818.

¹³⁴ Goll, János: *Új énektanítási rendszer. Galin-Paris-Chevé-felé tanmód*, Budapest 1884.

¹³⁵ The Curwen method was described by János Köveskúti in 1906 in his textbook. See Szabó, Helga: *A magyar énektanítás kálváriája*, Budapest 1989, p. 50.

¹³⁶ A close look shows that the solmization syllables and the hand signs of the Hungarian practice in its current external form rather go back to Jöde and the *Tonika-Do-Method*.

¹³⁷ See Leonhard, Charles/ House, Robert: *Foundations and principles of music education*, New York. 1959, S. 104.

In general, musical skill development involves "continuous practice of musical elements in combination with specific musical skills (referred to as skill areas)." The higher-level musical skill areas include music listening, music making, and music reading.¹³⁸ Associated with these fields are various rhythmic, melodic, harmonic, and instrumental skills.

Although there is no official definition of the term *musical skills*, a basic consensus exists regarding the specific musical skills that are at the heart of the practical side of the Kodály Concept.

The Kodály Institute in Kecskemét published a methodology book for solfège lessons in 2016.¹³⁹ The two authors Marianna Spiegel and Zsuzsanna Papp dedicate a complete chapter to the topic of skill development and distinguish between three fundamental forms of musical skill development:

- "1. In **analytic-synthetic skill development** musical phenomena are taken apart into their constituents, examined, then synthesised. For example, when developing sight-reading skills, rhythmic and melodic elements are separated, then assembled again. In the course of practice these will become automatic in accordance with the pupils' different levels of knowledge and individual rate of acquisition.
2. In **global skill development** the entire musical phenomenon is taken into consideration, and skills are developed by repetition, for example in teaching songs.
3. In **transferred skill development** skills, which have been made automatic, are used in other fields. For example, a highly-developed sense of form helps the development of memorising skills."¹⁴⁰

Katalin Forrai also lists elementary musical skills - although not as differentiated as Spiegel and Papp - in her textbook for music instruction in kindergarten.

Overview musical skills Hungary

Tab. 1: Musical skill areas Hungary

Spiegel/Papp ¹⁴¹	Forrai ¹⁴²
Inner Hearing	Singing
Musical Memory	Singing in Tune
Rhythm Metre	Rhythmic Development
Vocal Skills, Intonation	Ear Training

¹³⁸ Houlahan, Micheál/Tacka, Philip: *Kodály Today*, New York 2008, p. 163.

¹³⁹ The title of the English translation is: Papp, Zsuzsanna/ Spiegel, Marianna: *Solfège in the Classroom*, Kecskemét 2016. The original Hungarian version is entitled *Alapfokú szolféztanítás* [Basic Level Solfège Teaching] and was published in 2013.

¹⁴⁰ Papp, Zsuzsanna/ Spiegel, Marianna: *Solfège in the Classroom*, Kecskemét 2016, p. 143.

¹⁴¹ Ibid, p. 144.

¹⁴² Forrai, Katalin (translation by Jean Sinor): *Music in Preschool*, Budapest 1988, p. 42.

	Listening to Music
Melodic Hearing	
Polyphony, Hearing Intervals and Chords	
Musical Literacy	
(Sense of) Musical Intuition	
Sense of Form	
Musical Analytical Skill	
Improvisatory Skill (Musical Composition)	
Improvisatory Skill (Musical Appreciation)	
Stylistic Awareness	
Motor Skills	

Namely, the American methodology books by Micheál Houlahan and Philip Tacka, Lamar Robertson and Ann Eisen, and by Rita Klinger present their own selection of musical skills.

Overview musical skills USA

Tab. 2: Musical skill areas USA

Houlahan/Tacka ¹⁴³	Robertson/Eisen ¹⁴⁴	Klinger ¹⁴⁵
Inner Hearing	Inner Hearing	Inner hearing
Music Reading	Reading	Reading
Writing	Writing	Writing
Part-work	Part-Work	Part-Work
Improvisation	Improvisation	Improvisation
Form	Form	Sight Singing
Memory	Memory	Melody
Listening	Listening	Rhythm
Composition		Composition
Singing		Singing in tune
Harmonic Hearing		Hearing
Instrumental Development		
Movement Development		
Terminology		
Conducting		

The above overview shows the range of musical skills that are seen as central to the Kodály Concept in Hungary and the United States, respectively. Elementary areas of musical skill development are defined below.

¹⁴³ Houlahan, Micheál/Tacka, Philip: *Kodály Today*, New York 2008, p. 163 f.

¹⁴⁴ Robertson, Lamar/Eisen, Ann: *An American Methodology*, Lake Charles 2010, p. 4 f.

¹⁴⁵ Klinger, Rita: *Lesson Planning in a Kodály Setting. A Guide to Music Teachers*, Oakland 1990, p. 5.

1. Singing

Aspects of various disciplines belong to the skill of singing. These include the musical-artistic field, physiology, anthropology and the psychology of learning.

"Singing is the most primitive form of musical expression of man: In the development of mankind as a species (phylogenesis), singing certainly represents the primary form of musical expression that preceded the development of instruments and was and is available independently of them. In the development of the individual, the ability to sing, i.e. the ability to vocally form melody, rhythm, musical expression with the necessary cognitive, emotional and sensorimotor competences is already present before any musical instrument can be learned. This means that the musical (expressive, tonal, shaping) ideas and patterns of expression trained in singing and expressed therein represent a kind of guideline to which instrumental playing is also consciously or unconsciously oriented (e.g., phrasing, singability)."¹⁴⁶

An essential content of the musical-artistic area is pure voicing. In addition, the vocal performance of various musical styles plays a role.¹⁴⁷ From a physiological point of view, correct posture and breathing are just as relevant as controlling the intensity when singing.¹⁴⁸ From the point of view of learning psychology, singing also forms the basis for conscious learning, since the internalization of both visual and auditory musical structures is strongly connected with the inner imagination of music.

2. Musical reading and writing

The skill of musical reading involves the transformation of written tone symbols into their musical context. The tone symbols must be recognized on the one hand in their absolute meaning and on the other hand in their relative function. This means that on the one hand the tone symbols are recognized absolutely by their position in the line system and on the other hand they are placed in the superordinate framework of tonality by relating them to other symbols of the written notation. Musical reading finds practical application in sight-singing, in the recognition of familiar melodies and in the recognition of new elements. Musical reading can be done externally (aloud) and internally.¹⁴⁹

The skill of musical writing includes the transformation of sound into a structured notation following different parameters. Both individual tone symbols and higher-level contexts can be learned. The writing of individual tone symbols can be done in different ways. On the

¹⁴⁶ Gembris, Heiner: Entwicklungspsychologische Befunde zum Singen. In: Wermser-Lehmann, Andreas/Niessen, Anne (ed.): *Aspekte des Singens*, Augsburg 2008, p. 11.

¹⁴⁷ Houlihan, Michéal/Tacka, Philip: *Kodály Today*, New York 2008, p. 164.

¹⁴⁸ Ibid.

¹⁴⁹ Ibid.

one hand by the concrete notation of the absolute pitch and the exact tone duration or by the relative letter notation. Musical writing is primarily trained through musical dictation.

3. Inner hearing

The development of the skill of inner hearing deals with the inner imagination and understanding of music. The term must be viewed in a differentiated way. It is to be understood as a superordinate goal, but at the same time it also designates a concrete musical practice.

As a superordinate goal, it corresponds (according to Kodály) to the highest level of musical education, in which the goal is to develop an inner imagination of aurally perceived and visually depicted music. All structures of a piece of music should be understood auditorily and legibly without mechanical (instrumental) assistance. Auditory perceived music is received, inwardly transformed into a structured notation and written down. Conversely, the structures of a visually depicted piece of music are recognized and internally converted into sound.

As a concrete musical practice, it refers to the silent, inner reading along of a melodic, rhythmic or harmonic progression. In order to check the correct inner imagination, it is sung aloud at various points.

4. Part-work and polyphony

The development of musical skills part-work and polyphony should enable the learner to perform and perceive at least two musical levels simultaneously. The execution and the perception of the different musical levels should take place simultaneously, but independently of each other. During active execution, the different musical levels are represented by different activities. This can be two rhythmic levels, two melodic levels or the combinations of rhythmic-melodic levels represented differently. The practice offers a wealth of possibilities. One level can be sung, the other tapped or clapped (manually or with an aid). Both levels can be performed rhythmically differently (tapping/clapping, ...). Another possibility is to add a tapped or clapped ostinato to a musical layer or to combine the layer with movement elements.

5. Composition and improvisation

The development of creative skills includes the fields of composition and improvisation. Both rhythmic and melodic elements are part of compositional and improvisational skill development.

In composition, the student independently invents rhythms and melodies and writes them down. In improvisation, the student actively makes music with musical elements he or she knows. The student can play with rhythmic or melodic elements.

Forms of improvisational practice include question and answer games. Such games can be performed with tone names, solmization syllables or numbers.

Other areas of musical skill development include movement, conducting, form, musical terminology, instrumental playing, and stylistic knowledge.

1.4 The international reception

1.4.1 The ISME conference in Budapest in 1964 and the international dissemination of the Kodály Concept

Jenő Ádám recalls the beginnings of the world success of the Kodály Concept in an article from 1971:

"It attracted more and more enthusiastic followers. My students, who had received their education at the Teachers College of the Academy of Music carried it to further success. Before long, it spreads beyond our borders via the artists and experts who visited us from abroad. I introduced the Hungarian method for the first time at the Congress for Music Educators (ISME) 1958 in Copenhagen, and also in America in 1961. The 1964 International Music Congress held in Budapest further enhanced its fame. My students, living abroad, attracted attention with it. Some of them had parts of my book published in English. The enterprising, alert distributors and some publishers - started to promote it as the 'Kodály-method'. It appeared under that name at the Montreal World's Fair."¹⁵⁰

From June 26 to July 3, 1964, the 6th International ISME Conference was held in Budapest. Although the two previous conferences already brought the Kodály Concept into the public eye when Jenő Ádám gave a lecture on school music education in Hungary in Copenhagen in 1958 and Erzsébet Szőnyi gave a lecture on music in Hungarian teacher training in Vienna in 1961, it was the Budapest conference that was the key event for the international dissemination and world success of the Kodály Concept.

Under the patronage of the Hungarian Ministry of Culture and the Association of Hungarian Musicians, visitors from more than 25 countries gathered to participate in the conference proceedings, which were held under the motto *The Music of the 20th Century and*

¹⁵⁰ The English version of the Hungarian article by Jenő Ádám is entitled *The Mini-History of a World Success*. It is available to the author in typewritten form without more precise bibliographical information. Its places of origin are the *Városi Helytörténeti Gyűjtemény* [Municipal Local History Collection] and the *Ádám Jenő Emlékház* [Jenő Ádám Memorial House] at Árpád utca 29 in Szigetszentmiklós. The Hungarian version can be found here: Ádám, Jenő: Egy világsiker kurta története [The Short Story of a World Success]. In: *Élet és Irodalom* [Life and Literature], 1971, 15/3, p. 15.

Music Education and took place at the Franz Liszt Academy of Music and the Congress Hall.¹⁵¹ The patronage of the conference included Kodály, who was also the vice-president of ISME, as well as weighty representatives of politics and culture.¹⁵²

The conference program featured music teaching demonstrations by various Hungarian institutions. Hungarian music educators' performances were opened by Katalin Forrai and groups from the Budapest Municipal Kindergarten. Presentations of the elementary school sector were limited to the primary music schools.¹⁵³ The musical education of the higher education sector was represented by a solfège class of the Pécs Conservatory under the direction of László Agócsy. The teaching demonstrations were complemented by the performances of various choirs with different ensembles.

In particular, the results of the music primary schools left a deep impression on the conference participants.¹⁵⁴ Following the ISME conference, the first international adaptations emerged, with international dissemination taking place in parallel on different continents:¹⁵⁵

"The first known export of the Method was to Estonia, in the capital city of Tallinn, where the Estonian educator Heino Kaljutse brought about the publication of the Hungarian singing-school textbooks in Estonian. (...)

The Kodály Method came early to Canada and was from the beginning widespread. Kaye Pottie, Supervisor of Music in Halifax, Nova Scotia, brought teachers from Hungary to train and work with the music teachers in that city's schools. (...)

The Method's spread to French-speaking Canada probably had its inception with the visit of Erzsébet Szőnyi in 1965 in Quebec(...) Work was furthered by the French Kodály authority Jacquotte Ribière-Raverlat who spent some years in Quebec and whose books for children were first tested there. (...)

In South America, too, the ideas of Kodály are known. In Argentina, Ladislaus Domonkos worked with the Method, first using Hungarian song materials and later finding suitable Argentine folk songs for the skill and concept sequence. (...)

The existence of the Kodály Method in Japan is largely due to the efforts of one musician and teacher, Kyoko Hani, who spent some years studying in Hungary before returning to Tokyo to found the Japanese Kodály Institute. (...)

The Method traveled to Czechoslovakia with Alois Slozil, director of the music school at Jeseník. (...)

¹⁵¹ The University of Maryland has made available to the author of this dissertation all records of the 1958, 1961, and 1964 ISME conferences.

¹⁵² Among them were the Minister of Culture Pál Ilku, the Chairwoman of the Hungarian UNESCO Committee Magda Jóboru, the directors of the conservatories of Pécs, Budapest, Debrecen György Antal, Árpád Fasang, György Gulyás and the director of the Franz Liszt Academy of Music Ferenc Szabó.

¹⁵³ Among them is a primary music school from Kodály's native town of Kecskemét.

¹⁵⁴ This was also the opinion of Erzsébet Szőnyi in a personal conversation with the author.

¹⁵⁵ To this day, numerous adaptations of the Kodály Concept exist. In some countries the adaptations have not been able to survive or have not been able to establish themselves at all.

England was one of the first countries to be aware of Kodály's pedagogical compositions.

In Australia music instruction is usually handled by classroom teachers rather than by music specialists, so the depth with which Kodály's principles can be applied is limited. Nevertheless, largely through the work of Deanna Hoermann and her pilot project in the schools of New South Wales, Kodály practice is widespread in Australia. (...)

An excellent Chinese adaptation of the Method by Connie Wang of Taiwan, contains more than two-hundred Chinese folk songs organized into teaching sequence."¹⁵⁶

In 1975, in addition to the Zoltán Kodály Pedagogical Institute, the IKS was founded in Kodály's birthplace, Kecskemét. The IKS set itself the goal of spreading the Kodály Concept throughout the world and is currently active in about 30 countries. Since 1973, regular symposia have been held, at which reports of experiences from individual countries are also presented.¹⁵⁷

1.4.2 The USA and the Kodály Concept

Today, the USA has a well-developed network that enables structured Kodály work. Several annually organized conferences and workshops, published materials, university programs, the national organization OAKE, and digital platforms form the infrastructural pillars that have been erected over the past 40 years. However, the foundation for the reception of the Kodály Concept in the United States is inextricably linked to the pioneering work of a number of American music teachers and Hungarian music teachers who emigrated to the United States.

Mary Helen Richards¹⁵⁸ learned about Hungarian music education from a press release, then contacted the public schools of Budapest and asked to be told what method was used to teach music in Hungarian schools.¹⁵⁹ Zoltán Kodály answered her personally and sent her two Hungarian music books. After being allowed to be the first American to visit communist Hungary, she observed the teaching of music in various schools in Hungary.¹⁶⁰ Upon her return to the U.S., she organized courses for American music teachers and in 1964 designed a course entitled *A threshold to music* for American schools, based on Kodály Concept, which was first used in California schools.¹⁶¹

"The ideas of Kodály were first exposed in the United States through the writings of Mary Helen Richards, whose *Threshold to Music* books and charts, written after a brief

¹⁵⁶ Choksy, Lois: *The Kodály Method I*, New Jersey 1999, p. 4 ff.

¹⁵⁷ 1st International Kodály Symposium, August 1-15, 1973, Holy Names College, Oakland, Calif.

¹⁵⁸ 1921-1998.

¹⁵⁹ So writes Mary Helen Richards in the preface to her textbook *Threshold to music*. See Fuller, Lynnda: *History of the inclusion of Orff and Kodály methodologies in Oregon music educator preparation*, Texas 2005, p. 174.

¹⁶⁰ Ibidem, p. 174.

¹⁶¹ Portola Valley Public School in California, among other places.

visit to Hungary, if somewhat limited in scope and uncertain in sequence, were nevertheless responsible to a large extent for the early popularity of the Method in the United States."¹⁶²

Árpád Darász fled Hungary for the United States during the 1956 Revolution.¹⁶³ After teaching at various institutions, he became a professor at the University of South Carolina (USC) in 1966. In addition to directing the USC Choir, with which he won numerous awards, Darász taught other courses at USC. In collaboration with music educator Stephen Jay, he published the textbook *Sight and Sound* in 1965.¹⁶⁴ The textbook, divided into 12 units, includes a general introduction and is based on the principles and tenets of the Kodály Concept.¹⁶⁵ It contributed significantly to the dissemination of the Kodály Concept in the United States:

"In this book, the authors made Kodály teaching techniques applicable to American music education, such as melodic presentation, hand signs, syllables, songs, rhythmic exercises, aural dictation, and two-part exercises similar to those used in Hungary."¹⁶⁶

In addition, Darász pursued extensive international teaching and lecturing activities.¹⁶⁷

Katinka Dániel¹⁶⁸ was also born in Hungary and received her musical education there as well.¹⁶⁹ In 1960 she left Hungary and emigrated to California. Shortly after settling in the USA, Dániel began her teaching career. From 1961 she gave workshops, taught at various schools and universities¹⁷⁰, and developed her personal adaptation of the Kodály Concept in a California school.¹⁷¹ From 1964 she developed curricula and published a wealth of materials. Her adaptation idea of the Kodály Concept for the United States manifested itself in publications such as *Kodály in Kindergarten* and *The Kodály Approach Method Book 1-4*.¹⁷² Her efforts to disseminate the Kodály Concept in the United States were described by Jeri Bonnin:

"Katinka Daniel has influenced music education in the United States in many important ways. She taught the Kodaly approach to countless individuals, inspiring them to become master musicians and teachers, and she has created and published an adaptation of the Kodaly approach for the United States. Not only has the Kodaly approach to

¹⁶² Choksy, Lois: *The Kodály Method I*, New Jersey 1999, p. 5.

¹⁶³ 1922-1986.

¹⁶⁴ Darász, Árpád/Jay, Stephen: *Sight & Sound - Visual Aid to Melody and Harmony*. Oceanside 1965.

¹⁶⁵ Obviously, a sequel was planned. However, it was never published.

¹⁶⁶ Kiss, Henriett: Árpád Darász, Pioneer of the Kodály Concept in America. In: *Bulletin of the International Kodály Society*, 2013, 38/2, p. 32.

¹⁶⁷ Ibid.

¹⁶⁸ 1913-2010.

¹⁶⁹ Among her teachers were Antal Molnár and Leó Weiner.

¹⁷⁰ Among the participants of her courses were many music teachers who later played leading roles in the American Kodály movement.

¹⁷¹ This is the San Roque Catholic School in Santa Barbara. See Bonnin, Jeri: Katinka Dániel and her contribution to Kodály pedagogy in the United States. In: *Journal of Historical Research in Music Education*, 2005, 27/1, p. 53.

¹⁷² See the literature list.

music education been used by teachers successfully in the United States since 1960, but the professionalism and enthusiasm displayed by master teachers such as Katinka Daniel has focused attention on the importance of quality early music instruction."¹⁷³

Alexander Ringer was a native of Berlin.¹⁷⁴ As a Jew, he was interned in the Bergen-Belsen concentration camp during the National Socialist dictatorship. After World War 2 he emigrated to the USA and taught at the University of Illinois, among other places. He was a founding member of the IKS and the originator and director of a Kodály scholarship program established in 1968 under the auspices of the National Endowment for the Arts.¹⁷⁵ Ringer's belief was that the Hungarian system could have a very positive effect on music education in the United States:

"He returned to the United States convinced that the problems besieging American music education - problems of inadequate teacher training, insufficient time allotted to music teaching, lack of comprehensive curricula and worthwhile goals - would be in a large measure solved if the Hungarian system could somehow be brought to the United States."¹⁷⁶

Ringer therefore enabled young American music teachers to spend a semester at the Franz Liszt Academy and to study the Hungarian system intensively.¹⁷⁷

"The program was designed from the outset not so much to train prospective teachers in the ways and byways of a given "method" as to further the personal and professional formation of a select group of young American musicians through intensive exposure to Hungarian music and musical activities within the framework of Hungarian culture at large and the educational system in particular."¹⁷⁸

The returning fellows were to apply their findings to a large-scale school project in New Haven, Connecticut. The hope was, above all, to create a long-term curriculum based on Kodály's music educational ideas that would reflect the cultural diversity of American society.¹⁷⁹

Denise Bacon¹⁸⁰ met Kodály in person on several occasions in the United States before deciding to go to Hungary in 1967 to spend an academic year at the Franz Liszt Academy.¹⁸¹ She attended music classes at all levels and in various Hungarian cities. Before her academic

¹⁷³ Bonnin, Jeri: Katinka Dániel and her contribution to Kodály pedagogy in the United States. In: *Journal of Historical Research in Music Education*, 2005, 27/1, p. 61.

¹⁷⁴ 1921-2001.

¹⁷⁵ Later supporters included the Ford Foundation.

¹⁷⁶ Choksy, Lois: *The Kodály Method I*, New Jersey 1999, p. 5.

¹⁷⁷ The program took place three times in total.

¹⁷⁸ Ringer, Alexander: The Kodály Fellowship Program. In: *Bulletin of the International Kodály Society*, 1976, 1/1, p. 28.

¹⁷⁹ Ibid, p. 29.

¹⁸⁰ 1920-2013.

¹⁸¹ Bacon, Denise: *Hold fast to dreams*, Wellesley 1993, p. 7.

year was over, she was considering how to integrate what she had seen and learned in Hungary into the U.S. music educational system. On the recommendation of Sarolta Kodály, Kodály's second wife, Bacon asked the Hungarian authorities for permission to allow a Hungarian musician to leave for the United States to assist in her endeavor. Péter Erdei, later director of the Kodály Institute in Kecskemét, accompanied Bacon during the first year of her Kodály project and taught in several elementary schools.¹⁸² Her work was supported by greats of the Hungarian Kodály movement such as Erzsébet Szőnyi, Klára Kokas, Márta Nemsszeghy and Helga Szabó.¹⁸³ Bacon also founded, with the support of the Ford Foundation, the first institutions in the United States to offer certified Kodály training.¹⁸⁴ About her work with the Kodály Concept in the U.S., Bacon wrote:

"The fourteen years since Péter Erdei and I started in the United States have seen a significant development and spread of the Kodály concept. We threw a pebble into a huge lake, which quickly sent ripples in ever-widening circles. What was at first merely an innovative idea has become a movement that has permeated the fabric of our society. It could not have been accomplished without the help, concern, and investment of a great amount of time and effort on the part of many Hungarians, both those who were pioneers in laying the foundations for the KMTI's first experimental efforts and in disseminating them through the early summer courses, and later those who helped me to establish a second institution - the Kodály Center of America (KCA)."¹⁸⁵

Bacon also created corresponding materials for the American Kodály instruction. Most of these publications date from the 1970s.¹⁸⁶

Denise Bacon's pioneering work was followed by other American music educators such as Eugenia (Jean) Sinor¹⁸⁷ and Sister Mary Alice Hein.¹⁸⁸ Both spent years of study in Hungary and started Kodály programs at various universities in the US.¹⁸⁹

¹⁸² Erdei's stay in the USA lasted a total of four years.

¹⁸³ Ibid, p. 38.

¹⁸⁴ The Kodály Musical Training Institute (KMTI) and the Kodály Center of America in Wellesley (KCA).

¹⁸⁵ Bacon, Denise: *Hold fast to dreams*. Wellesley 1993, p. 44.

¹⁸⁶ 1971 *Let's sing together*.

1972 *46 Two-Part American folk songs for elementary grades*.

1972 *Kodály for beginning levels*.

1974 *150 American folk songs to sing, read and play*.

1977 *Easy two-part exercises*.

1978 *185 Easy unison pentatonic exercises*.

¹⁸⁷ 1946-1999.

¹⁸⁸ 1922-2016.

¹⁸⁹ Sinor was active in Indiana, Hein in California.

2 The role of folk music in the Kodály Concept

2.1 The significance of folk music research for the ethnogenesis of Hungarians

Hungarian folk music played an important role not only for the composer and scientist Kodály, but also for his music educational considerations. The following chapter shows important aspects of Hungarian folk music that he integrated into his music educational concept.

The development of scientific folk music research benefited at the end of the 19th century from the invention of the phonograph by Thomas Alva Edison¹⁹⁰ and the development of the cent system by the British mathematician Alexander John Ellis.¹⁹¹ The permanent fixation of musical utterances by the phonograph made possible an objective analysis of musical material. The cent system made it possible to measure non-European tonal systems with scientific precision.

In addition to the Smithsonian Institute in Washington, the Berlin Phonogram Archive and the Folk Music Department of the Hungarian Academy of Sciences, where Bartók and Kodály worked, were centers of international folk music research.

After the end of the Turkish rule, musical life in Hungary began to develop again.¹⁹² *Verbunkos*¹⁹³, an instrumental style under the influence of which the Hungarian folk song was created, became the characteristic national Hungarian musical style.¹⁹⁴ However, due to the influences of the *verbunkos*, a layer was drawn over the old Hungarian folk song, which had the consequence that at the end of the 19th century the folk song was equated with the old Hungarian folk song. Parallel to this, scientific folk song research began in Hungary.

Béla Vikár¹⁹⁵ was the first not only in Hungary but also in Europe to collect ethnomusicological material with the phonograph in the early 1890s.¹⁹⁶ At the Millennium Celebration held in Budapest in 1896, one of Vikár's phonographed and transcribed ballad melodies was already on display.¹⁹⁷ Finally, in 1905, 13 songs from Vikár's first collection

¹⁹⁰ 1847-1931.

¹⁹¹ 1814-1890.

¹⁹² The Turkish rule in Hungary lasted from 1526 -1683.

¹⁹³ Recruitment music. It is an accompaniment music that sounded during the recruitment of soldiers.

¹⁹⁴ This popular song was called *Magyar Nóta* [Hungarian note]. See also page 143.

¹⁹⁵ See p. 4.

¹⁹⁶ Already at the beginning of the 19th century Ádám Pálóczi Horváth gave a collection of 450 melodies of various origins, which was published in 1953. János Arany, Hungary's most famous ballad poet, compiled a collection of Hungarian folk songs known to him between 1874 and 1896. The collection was published by Kodály in 1952.

¹⁹⁷ This information can be found in the book by István Pávai. See Pávai, István: *A folklorista Vikár Béla*, Budapest 2011, p. 95. Pávai himself refers to Kodály, Zoltán: Előszó a magyar népzene tára 1. kötetéhez [Preface to the 1st volume of the Hungarian Folk Song Corpus].

appeared in the journal *Ethnographia*.¹⁹⁸ This publication attracted the attention of Bartók, who subsequently studied Vikár's material.¹⁹⁹

At the beginning of the 20th century Kodály and Bartók started their research activity, which brought to light the lowest layer of Hungarian folk music, saved and secured thousands of folk melodies and scientifically confirmed cultural-historical relations of Hungarians with other peoples during their ethnogenesis.²⁰⁰

Ultimately, on the basis of their ethnomusicological research, a new Hungarian art music also developed, which in Kodály's case first combined with the elements of Impressionism and the style of Debussy and later, after turning to pedagogy, with the vocal style of Palestrina. In Bartók's case, the transformation process of Hungarian-Southeast European-Arabic folk music and Liszt's late compositional work led to a forward-looking modern expression.

2.2 The classification systems of Hungarian folk music

Béla Bartók and Zoltán Kodály not only collected folk songs, but also arranged the collected musical material according to musicological aspects. The classification and ordering systems they developed for this purpose also had an effect on didactic considerations of the Kodály Concept.

The question of how to arrange folk songs was a topic of musicology at the turn of the century. In fact, the answer to this question was considered so important that it was posed as a musicological prize question in the first volume of the *Journal of the International Music Society*.²⁰¹ The prize question *What is the best method for lexically arranging folk and popular songs according to their melodic nature?* was posed by the Dutch banker, entrepreneur and music historian Daniël François Scheurleer.²⁰²

Besides the submission of the Viennese Oswald Koller, it was above all the approach of the Finn Ilmari Krohn that had a lasting effect on Hungarian folk song research.²⁰³ Krohn

¹⁴⁴ See Pávai, István: *A folklorista Vikár Béla* [The Folklorist Béla Vikár], Budapest 2011, p. 97. Pávai refers to Kodály, Zoltán: *Emlékezés Vikár Bélára* [Memory of Béla Vikár].

¹⁹⁹ Ibid. with same reference.

²⁰⁰ Bálint Sárosi mentioned in his book about Hungarian folk music the Kolozsvár [Klausenburg] teacher János Seprődi, who even before Kodály and Bartók pointed out that beneath the folk song layer, which was thought to be the old Hungarian folk song, there was another layer hidden that was as yet undiscovered. See Sárosi, Bálint: *Volksmusik. Das ungarische Erbe*. Budapest 1973, p. 20.

²⁰¹ *Journal of the International Music Society*, 1st volume, Leipzig 1899, p. 219. The prize question was placed in the *Journal of the International Music Society*. The two contributions by Oswald Koller and Ilmari Krohn were published in the *Anthologies of the International Music Society*.

²⁰² Daniël François Scheurleer. 1855-1927.

²⁰³ Both Koller's and Krohn's methodologies are based on an ordering according to musical rather than according to textual and other extra-musical criteria. Koller's method was based on a determination of the interval ratios

suggested as a suitable method an order of the melodies according to melodic relationship, that is, according to variants.²⁰⁴ In order to obtain a better overview, all melodies were transposed to a common key note.²⁰⁵ Kodály and Bartók also based their classification and systematization work on this approach.²⁰⁶

Krohn's method for ordering folk melodies lexically was now based on compositional structure.²⁰⁷ At the center of a four-line melody were the four cadential closures, which gave a clear picture of the melodies. In hierarchical order, the final cadence came first. It was followed by the second cadence and then the first cadence. To be neglected was the third cadence.²⁰⁸

Bartók and Kodály also took up the results of Krohn's method. Ilmari Krohn's principle of arrangement according to melodic variants and cadential closures manifested itself in the Hungarian folk song collections in such a way that, in addition to the overriding aspect of arrangement according to melodic variants, the information about the performer, the place of recording, and the year of recording, each melody was given a signature consisting of three numbers. These numbers clarify the relation between the individual cadence closures. For example, a series of numbers consisting of the digits 7 b3 5 means that the first cadence forms a seventh interval from the root, the second a minor third, and the third a fifth.²⁰⁹

Bartók followed Krohn's system until 1918, but then began to develop his own systems.²¹⁰ Thus the basis of Bartók's edition of the Slovak and Serbo-Croatian songs was an order that followed the number of syllables in each melodic line.²¹¹

Two other aspects played a role in Bartók's ordering of folk songs. On the one hand, Bartók distinguished songs that were bound to certain occasions in their context from those that

of folk songs as a basic organizing principle. The center was formed by the fundamental, which was designated by the number 1. The intervals going upwards were given Arabic numerals, the intervals going downwards from the fundamental were given Roman numerals. The categorization and fine determination of the intervals resulted from the tonality, alterations were designated by b and #. In order to avoid too many unnecessary indications confusing the principle of order, Koller did not designate each note with a number, but only the stressed bar parts. In melismas, likewise, not every note was given a number. See Koller, Oswald: Welche ist die beste Methode, um Volks- und volksmässige Melodien nach ihrer melodischen Beschaffenheit lexikalisch zu ordnen? In: Seiffert, Max (ed.): *Sammelbände der Internationalen Musikgesellschaft*, 5th volume, Leipzig 1902-1903, p. 6.

²⁰⁴ Krohn, Ilmari: Welche ist die beste Methode, um Volks- und volksmässige Melodien nach ihrer melodischen Beschaffenheit lexikalisch zu ordnen? In: Fleischer, Oskar and Wolf, Johannes (eds.): *Sammelbände der Internationalen Musikgesellschaft*, 4th volume, Leipzig 1902-1903, p. 644.

²⁰⁵ Ibid, p. 649.

²⁰⁰ The principle of the common key note can also be seen in pedagogically motivated folk song collections. See Erdei, Péter: *150 American Folk Songs*, New York 1974.

²⁰⁷ Krohn, Ilmari: Welche ist die beste Methode, um Volks- und volksmässige Melodien nach ihrer melodischen Beschaffenheit lexikalisch zu ordnen? In: Fleischer, Oskar and Wolf, Johannes (eds.): *Sammelbände der Internationalen Musikgesellschaft*, 4th volume, Leipzig 1902-1903, p. 655.

²⁰⁸ Ibid, p. 656.

²⁰⁹ The fourth cadence closure did not need to be designated because it is always the same anyway.

²¹⁰ As a first step, however, he arranged it in variants. Krohn's goal and Bartók's starting point are congruent.

²¹¹ Járdányi, Pál: Bartók and the Order of Folk Songs. In: *Studia Musicologica Academiae Scientiarum Hungaricae*, 1961 (1963), p. 436.

were independent. Secondly, the songs with closed stanzaic form were separated from those without a specific structure.²¹²

Beginning in 1920, Bartók began to arrange the songs according to a new system based on song styles.²¹³ In his basic work on Hungarian folk song, Bartók made a threefold division of the entire song material.²¹⁴ Class A, called old style melodies, included pentatonic songs and songs without clear architectural form²¹⁵, class B, new style melodies, included songs with clear architectural form.²¹⁶ For a third class C, songs of mixed style, remained the songs that did not have clear criteria to be assigned to classes A and B without any doubt.²¹⁷ This basic organizing principle was intended to clearly separate the different styles of Hungarian folk music.²¹⁸

Kodály's principle of ordering the folk songs remained oriented to Krohn's method all the time. The uniformity of his order had the advantage that the melodies could be found quickly, which was suitable for the international comparison of folk songs.²¹⁹

The question arose, according to which principle the large complete editions of the Hungarian folk songs were arranged and published:

"Next to Bartók's conception stands that of Kodály, who remained a follower of the lexical cadence order based on a unified principle. Now it is quite difficult to decide which is the better one. Both have certain advantages and merits. The value of Bartók's order consists in the striving for the expression of the stylistic contours, while in Kodály's order the consistent application of a unified principle and the easy-to-use dictionary-like nature are advantageous."²²⁰

The result was a combination of Bartók's and Kodály's principles of order, in which "from Kodály's order, the consistent application of a single guiding principle and the idea that this principle should be melodic rather than rhythmic were taken over."²²¹ For the main part, Bartók's system was adopted and the songs were sorted according to their stylistic affinity.²²² The overriding aspect of this new order is now formed by the height ratios of the melodic parts.

"The melodic character of a phrase consisting of a few notes is determined by the pitch ratio of the individual notes, whereas that of a rounded, developed melody is determined

²⁰⁹ See Domokos, Mária: Bartók's Systems for Ordering Folk Music. In: *Studia Musicologica* 24/3, Budapest 1981, p. 319.

²¹³ Ibidem, p. 318.

²¹⁴ See Bartók, Béla: *Das ungarische Volkslied*, Berlin 1923, p. 13.

²¹⁵ Architectural refers to the height ratios of the 1st and 4th lines of a folk song.

²¹⁶ Járdányi, Pál: Bartók and the Order of Folk Songs. In: *Studia Musicologica Academiae Scientiarum Hungaricae*, 1961 (1963), p. 436.

²¹⁷ Ibid.

²¹⁸ Ibid.

²¹⁹ Ibid, p. 437.

²²⁰ Ibid.

²²¹ Ibid.

²²² Ibid.

by the pitch ratio of the individual melodic parts. This ratio forms the basis of the new order of Hungarian folk songs."²²³

Due to the height ratio of the first and last melody line, three main groups resulted, where the 1st line was either higher, lower or at the same height.²²⁴

If the folk songs are assigned to the main groups, a further and further subdivision took place, which took into account the ratios of the other melody parts.²²⁵

2.3 The pentatonic as a special element of folk music

One, if not the central result of Bartók's and Kodály's ethnomusicological research was the discovery of the pentatonic in a large part of the collected material. As a musical universal, the pentatonic is assumed to be the oldest tonal system among all peoples:

"A melody based on pentatonic structure always seems to be a 'Chinese' tune or at least 'exotic' to the average Western listener. According to the authors, the pentatonic scale was Chinese, Mongolian or Gaelic. The late Romanian musicologist, Constantin Brailoiu, in his remarkable article, 'Sur une mélodie russe', pointed out that the 'pentatonic' - a term which he prefers to several other nomenclatures such as '5-note scale', 'scale of five tones', 'pentaphone', 'pentaphonic', 'pentaphony' - exists not only in China but also in almost all of South East Asia, in Japan, Bali, Oceania, Australia, India, South West Asia, in Turkey and in the Arab countries, among the Eurasian pastoral tribes, among Black Africans, Berbers, American Indians, and in Europe: Scotland, Ireland, among the Celts in general.

Brailoiu added: 'Furthermore, people have sought and found or thought they found the pentatonic in the music of antiquity: in Greek music, in which Gevaert and Helmholtz [sic!], followed later with splendid intrepidity by Riemann, Sachs and many others, already found' obvious traces' also in the Jewish, Assyrian and Egyptian music, in Gregorian Chant, in the works of the Minnesingers'.²²⁶

The pentatonic in Hungarian folk music represented, on the one hand, a separating element that distinguished Hungarian folk music from the folk music of its neighboring peoples. On the other hand, it formed a unifying element that related Hungarian folk music to the folk music of those peoples with whom the Hungarians were in contact in the course of their early historical migrations.

Bartók first found pentatonic songs in 1907 during his research trips to Transylvania. At the same time Kodály brought back material from northern Hungary. Further comparative

²²³ Ibid, p. 438.

²²⁴ Járdányi, Pál: The New Order of Hungarian Folk Songs. In: Elschek, Oskar (ed.): *Methods of Classification of Folk Song Styles*. Bratislava 1969, p. 124.

²²⁵ Ibid, p. 125.

²²⁶ Van Khe, Tran: Is the Pentatonic Universal? A Few Reflections on Pentatonism. In: *The World of Music* 19/1-2, 1977, p. 76-84. *JSTOR*, www.jstor.org/stable/43560446. Retrieved on 10 April 2020.

research revealed that the pentatonic was widespread not only throughout Hungary, but beyond that in areas of peoples thought to be related to the Hungarians:

"As far as we have been able to ascertain, the type of pentatonic melody is indigenous to the entire Transylvanian region, including the Csángós in Bukovina; traces of it are also found among the Hungarians of the Upper Country, in a word, everywhere where anything remains of the older stratum of Hungarian folk culture. That this folk culture was once allowed to be, is made probable by the surprising analogies which the fragments of this folk culture from the most diverse regions, distant from each other, show."²²⁷

The meticulous study of the pentatonic material of Hungarian folk music included both its musical structure and its geographical and cultural-historical location. From the musical point of view, the tonal material, line structure, melodic turns, tempi and ornamentation were examined.²²⁸ The cultural-historical aspect concerned the comparison of the pentatonic music found on Hungarian territory with the pentatonic elements of the folk music of spatially distant peoples with whom the Hungarians were in contact in the course of their ethnogenesis:

"It should be mentioned, however, that in the folk music of the neighboring peoples the pentatonic is not found, or at least not - as it is with us - as a fundamental phenomenon, but very well in the music of related peoples. To follow the Hungarian comparative linguistics and to engage in a similarly systematic melodic comparison is hardly possible today, because we have too few reliable records of the music of the related peoples. However, we cannot consider coincidences such as the Cheremissians melodies in the appendix of Bartók's book (...), or those of the Votyak and Mountain Cheremissians melodies published by Ilmari Krohn with Hungarian pentatonic folk songs as mere chance. In view of such surprising similarities, we must assume that - as far as even the land of the Cheremissians is from Csík and Zala - there are ancient elements in the folk soul which cannot be changed by time or distance."²²⁹

A basic distinction is made between a pentachord and pentatonic music. The former consists of five adjacent notes in secondary spacing, the latter can be hemitonic or anhemitonic.²³⁰ The pentatonic in Hungarian folk music is anhemitonic.

Kodály describes the structure of the Hungarian pentatonic scale as a natural minor scale without second and sixth step.²³¹ Transposed to the note G as the tonal center, the notes are G' B' C" D" F" G".²³² In practice, this tone set is extended downward and upward. The tone set

²²⁷ Kodály, Zoltán: Pentatonik in der ungarischen Volksmusik. In: Bónis, Ferenc (ed.): *Wege zur Musik*, S. 119.

²²⁸ Ibidem, p. 119 f.

²²⁹ Ibid, p. 131.

²³⁰ Hemitonic pentatonic means that semitone steps are included. In contrast there are no semitones in the anhemitonic pentatonic.

²³¹ Kodály, Zoltán: Pentatonik in der ungarischen Volksmusik. In: Bónis, Ferenc (ed.): *Wege zur Musik*, S. 119.

²³² With the symbols of relative solmization: l,-d-r-m-s-l.

found in the songs comprises at least 4 tones from this pentatonic scale and at most a minor second from G' to B".²³³

The melody of Hungarian pentatonic songs is characterized by two features. At the same line ends, the frequent occurrence of the same tones can be observed. Thus, at the end of the 1st line there is either the fifth, seventh or fourth, at the end of the 2nd line almost exclusively the third, and at the end of the 3rd line the low aged third, seventh or prime.²³⁴ The second striking feature of the pentatonic melodic character consists in recurring turns that result from the combinations of different tone steps:

"The special spice is given to the (...) melodies largely by the tonal intervals resulting from the pentatonic scale. Most often we hear the major second in connection with the minor third or fourth. The intervals that are particularly characteristic of the pentatonic are composed of these three intervals."²³⁵

Besides pentatonic melodies, which have a moving tempo and a dance-like character, songs performed in a slow tempo and a recitative style form the largest group.²³⁶ The content of these songs is mostly serious and sad and corresponds to a lament, whose distribution area is mainly in Transylvania, where it is called *Székely keserves* (Transylvanian Lament).²³⁷ An ornamental style is pronounced in these laments.²³⁸ Usually the first half of the song moves in a higher register than the second. The origin of this style is unknown:

"A striking peculiarity of the slow *keserves* song is the rich ornamentation. It would be a mistake to think that this is a cantorial mania or a Romanian influence - just to mention the two most frequently expressed opinions. We know that from the end of the 16th century to the beginning of the 19th century ornamentation played a great role in European art music in general and represented a special, complicated branch of the art of performance. To what extent the Transylvanian style, or the old Hungarian ornamentation in general, is a remnant of this style (older people sing with more or less ornamentation everywhere in the country to this day), or whether it is related to similar phenomena of oriental music at all, is not known today. Whatever its origin, this practice is certainly an interesting relic, worthy of attention note for note, all the more so because we will not hear this recital for much longer."²³⁹

The pentatonic melodies of the Hungarian folk music inventory are preserved in various forms. On the basis of the gradual gradations of the purity of the pentatonic material, Kodály classified them into four groups.²⁴⁰ In a part of the songs the pentatonic material could be found

²³³ Kodály, Zoltán: Pentatonik in der ungarischen Volksmusik. In: Bónis, Ferenc (ed.): *Wege zur Musik*, S. 121.

²³⁴ Ibid.

²³⁵ Ibid, p. 128.

²³⁶ Ibid, p. 119.

²³⁷ Ibid, p. 120.

²³⁸ Ibid.

²³⁹ Ibid.

²⁴⁰ Ibidem, p. 128. See also Bartók, Béla: *Das ungarische Volkslied*, Berlin 1925, p. 20.

unchanged. These songs formed the first group. Two other groups were formed by melodies characterized by the treatment of the ladder foreign tones. In one group were the songs in which the second and sixth steps, i.e., the steps that do not belong to the pentatonic scale and were only "touched", and in the other were the songs in which the foreign ladder notes were given more weight by a separate text syllable. The last group, called the transitional group by Kodály, consisted of melodies that were in a mixed form between the pentatonic and the major-minor tonal systems.²⁴¹

Another special form of the pentatonic scale exists. From Somogy County in Dunántúl [Transdanubia] in southwestern Hungary near the Croatian border comes a pentatonic scale in which the minor thirds are replaced by major thirds.²⁴²

Bartók writes about this:

"In a pentatonic scale another change of a different nature may be observed, ... This is the higher intonation of the third or the third and seventh degrees. Sometimes this raising is less than a semitone, in which case a neutral third or sixth is produced; in other cases, again, the raising is a full semitone, so that a kind of major or mixolydian scale is produced. But even in these, the pentatonic structure is so obvious that there is no mistaking their descent from the pentatonic scale shown."²⁴³

However, the pentatonic in Hungarian folk music has another special meaning. It points to a cultural-historical connection with peoples from Inner Asia. Peoples with whom the Hungarians came into contact at the time of their ethnogenesis. The linguistically closest related peoples of the Hungarians, the Mansi and Khanty, live east of the Ural Mountains. However, related Finno-Ugric languages are also spoken among the Finns, the Lapps, the Estonians, and among some peoples living in the former Soviet Union. These include the Cheremissians, Chuvashians, and also Tatars. Bartók first noted similarities in the folk music of Hungarians and these peoples.²⁴⁴ In his book on Hungarian folk song, he wrote that the scale of the Cheremissians is identical to the pentatonic scale of the Hungarian old style. The second characteristic was the similarity in a formal structure. In both folk music there are four-line songs consisting of two symmetrically corresponding parts, the first of which is a fifth lower than the second. This structure of descending pentatonic fifth-changing melodies is also found in Hungarian folk music. This also points to an inner-Asian origin of the Hungarians.

²⁴¹ Ibidem, p. 129.

²⁴² To be precise, the interval lies between the minor and major third. It is referred to as *Dunántúli terc* [Dunántúler Terz/Third from Dunántúl].

²⁴³ Bartók, Béla: *Das ungarische Volkslied*, Berlin 1925, p. 36.

²⁴⁴ Ibid, p. 236.

2.4 Kodály's materials for music instruction

Kodály turned his attention to the musical education of Hungarian youth beginning in the mid-1920s. In order to compensate for the lack of suitable musical material for the new direction of Hungarian music education, he compiled a collection of songs, wrote a schoolbook, and, in addition to works for children's choir, composed monophonic and polyphonic singing exercises based on Hungarian folk music. In conceiving these singing exercises, Kodály pursued a twofold goal, as he wanted to use the small compositions to teach the students both musical reading and writing and characteristic elements of old Hungarian folk music.

The song collection, the textbook and the singing exercises were created between 1937 and 1967:²⁴⁵

1937	Bicinia Hungarica I
1941	Bicinia Hungarica II
1941	Bicinia Hungarica III
1941	Énekeljünk tisztán [Let Us Sing Correctly]
1941	15 kétszólamú énekgyakorlat [15 Two-Part Singing Exercises]
1942	Bicinia Hungarica IV
1943	333 olvasógyakorlat [333 Reading Exercises].
1943	Iskolai énekgyűjtemény [School Song collection]
1943	Szó-Mi
1945	Ötfokú zene I [Pentatonic Music I]
1947	Ötfokú zene II
1947	Ötfokú zene IV
1948	Ötfokú zene III ²⁴⁶
1954	Epigrams
1954	33 kétszólamú énekgyakorlat [33 Two-Part Singing Exercises]
1954	44 kétszólamú énekgyakorlat [44 Two-Part Singing Exercises]
1954	55 kétszólamú énekgyakorlat [55 Two-Part Singing Exercises]
1954	Tricinia
1962	66 kétszólamú énekgyakorlat [66 Two-Part Singing Exercises]
1962	Kis emberek dalai [Songs of Little People]

²⁴⁵ In 1943/1944 Kodály wrote the *Iskolai énekgyűjtemény* together with György Kerény and with Jenő Ádám the multi-volume textbook *Szó-Mi*, which was published in 1943, re-written and reprinted after the nationalization of the schools.

²⁴⁶ According to the dates in the editions of Editio Musica Budapest, the 4th volume was published before the 3rd volume.

1965 22 kétszólamú énekgyakorlat [22 Two-Part Singing Exercises]

1967 77 kétszólamú énekgyakorlat [77 Two-Part Singing Exercises]

The first exhibit in the above series, Volume I of *Bicinia Hungarica* from 1937, built on singing, folk song, and relative solmization, the basic didactic elements of the Kodály practice. A clear change in the structure of the exercises can be observed in the materials published between 1943 and 1948. Specifically, these are the *333 olvasógyakorlat* and the four volumes of *Ötfokú zene*.²⁴⁷ While the four-volume *Bicinia Hungarica* and the *15 kétszólamú énekgyakorlat* were still set in traditional notation in the five-line system, Kodály expanded the methodological repertoire in the *333 olvasógyakorlat* and the *Ötfokú zene*.

The *333 olvasógyakorlat* is subtitled *Bevezetés a magyar népzenebe* [Introduction to Hungarian Folk Music] and consists of 333 monophonic exercises. Of particular interest are the didactic content, the musical material and the methodological structure. On the intention of his *333 olvasógyakorlat* Kodály writes:

"The booklet is intended to help over the greatest initial difficulties, so it does not go beyond the beginning level. Dotted eighth notes do not yet occur. Nevertheless, the rhythmic metrical variety is greater than is usual for melodies of such simplicity. We owe this partly to our music, and partly to the rhythmic talent of our children. Besides, clumsiness and indecision in rhythm are the main causes of bad reading. Rhythm, therefore, should always take precedence."²⁴⁸

Kodály used two types of notation. The traditional notation in the five-line system and the rhythmicized letter notation.²⁴⁹ While in the first type of notation, musical reading is practiced on the concrete note text, in the second form, an imagination for the intervals between notes is to be developed independently of the concrete score.

Bartók's and Kodály's ethnomusicological research trips brought to light the oldest layer of Hungarian folk music, the main feature of which is pentatonic.²⁵⁰ With the aim of conveying this fundamental feature of Hungarian folk music, Kodály chose a methodical construction of the *333 olvasógyakorlat* based on a successive expansion of the tonal space.²⁵¹ In contrast to

²⁴⁷ The methodological changes can be traced back to the influence of Fritz Jöde, who in 1938 gave a one-week training course for music teachers in Budapest. Informative about this is a 30-minute conversation between Jenő Ádám and Fritz Jöde, conducted in Hamburg in 1965. In addition to the two works by Kodály, *Iskolai énekgyűjtemény*, *Szó-Mi*, and Ádám's basic textbook for elementary music education in Hungary are also among the works that for the first time depict the central didactic elements of the Kodály Concept.

²⁴⁸ Kodály, Zoltán: Zu den "333 Leseübungen". In: Bónis, Ferenc (ed.): *Wege zur Musik*, Budapest. 1983, S. 69.

²⁴⁹ In this form of musical notation, notes are not written on the staves. The note values are placed next to each other in rhythmic form in a bar structure.

²⁵⁰ See chapter 2.3 of the theoretical part.

²⁵¹ The ontogenetic notion that music evolves from the descending minor third (*Rufertz*) via a successive expansion of the tonal space to the pentatonic, was an ethnomusicological theory of a group of scientists who conducted research at the Phonogram Archiv in Berlin at the beginning of the 20th century. Among the founders, along with Curt Sachs and Erich von Hornbostel, was the psychologist Carl Stumpf, who in his book *Die Anfänge der Musik (The Beginnings of Music)*, published in 1911, theorized that music evolved

Ádám's textbook and the methodological books published later, however, Kodály did not begin the *333 olvasógyakorlat* with the descending minor third s-m, but rather with the rising major second d-r.²⁵²

Finally, in the preface to the *333 olvasógyakorlat*, Kodály makes methodological recommendations about how and in what order the pieces should be taught.

The following table gives a basic overview of the structure of the work:

Tab. 3: Overview Kodály 333 Reading Exercises

Tone space	Lowest note	Number five line system	Number of letter notation	Total
2 Notes				
d-r	d	11	8	19
3 Notes				
d-l,-s,	s,	4	6	10
r-d-s,	s,	0	1	1
r-d-l,	l,	11	6	17
m-r-d	d	2	6	8
4 Notes				
r-d-l,-s,	s,	41	43	84
m-r-d-l,	l,	17	15	32
s-m-r-d	d	13	11	24
5 Notes				
m-r-d-l,-s,	s,	23	20	43
l-s-m-r-d	d	20	16	36
6 Notes				
l-s-m-r-d-l,	l,	12	13	25
s-m-r-d-l,-s,	s,	6	4	10
d'-l-s-m-r-d	d	2	0	2
m'-r'-d'-l-s-r	r	0	1	1
7 Notes				
l-s-m-r-d-l,-s,	s,	7	8	15
r'-d'-l-s-m-r-d	d	0	1	1
m'-r'-d'-l-s-r-d	d	0	2	2
8 Notes				

from the descending minor third, the characteristic interval that corresponded to calling over a greater distance. Music psychology, which was being established at the time, also used the phonograph to study the musical utterances of children and infants and produced research results according to which the first musical utterance of the infant was the descending minor third. Since a parallel between the development of children and the development of so-called "primitive" peoples was suspected, research in music psychology supported Stumpf's theory. The theory of the beginnings of music was also known and accepted among Hungarian musicologists. See Szabolcsi, Bence: *A melódia története*, Budapest 1959.

²⁵² In the *Iskolai énekgyűjtemény* the songs are also arranged according to the principle of successively expanded tonal space. Here, however, Kodály begins with s-m.

Tone space	Lowest note	Number five line system	Number of letter notation	Total
r'-d'-l'-s'-m'-r'-d'-l,	l,	1	0	1
d'-l'-s'-m'-r'-d'-l,-s,	s,	1	0	1
9 Notes				
r'-d'-l'-s'-m'-r'-d'-l,-s,	s,	1	0	1
		Total number	Total number	Total number
		172	161	333

The importance of Hungarian folk music in the formation of national cultural and artistic characteristics, also moved it to the center of Kodály's music educational considerations. Kodály saw it as essential to introduce the Hungarian people to their own folk music and to convey it to them. The transformation of the findings of Bartók's and Kodály's folk music research into a practical way of teaching was reflected in methodical textbooks, which Kodály's students and collaborators oriented to the nature and peculiarity of Hungarian folk music. Since the main characteristics of Hungarian folk music were incompatible with the *Procrustean Bed* of the major-minor tonal system, they developed a methodological path that was not based on the major scale.²⁵³

Kodály himself composed monophonic and polyphonic singing exercises that contained the main characteristics of old Hungarian folk music in a methodically thought-out and musically demanding form. As one of the main characteristics of Hungarian folk music, the pentatonic is particularly represented here with specially designed materials. Individual works such as the *333 olvasógyakorlat* [333 reading exercises] and the four-volume *Ötfokú zene* [Pentatonic music] contain exclusively pentatonic material. In the other singing exercises, pentatonic melodies are integrated along with modal keys.

Kodály structured his *Iskolai énekgyűjtemény* [School Song Collection] along the lines of the orderly scientific folk song collections.

Hungarian folk music material is present at all levels of musical education in Hungary. From kindergarten to music academy, it forms an indispensable material for the development of musical skills, along with numerous other materials.

²⁵³ Ádám used this term in 1965 in a lecture in Hamburg in relation to the methodology of the Kodály Concept.

3 Basic structures of the educational system and educational policy frameworks in Hungary and the United States.

3.1 Hungary

3.1.1 The Hungarian educational system

The last chapter of the theoretical part deals with the basic structures, the general framework and the main institutions and protagonists of the educational systems of Hungary and the United States. The aim here is to provide a concise overview of the most important contents and components, since a detailed account would exceed the narrow scope of this chapter.

The Hungarian educational system underwent three major changes in the 20th century, depending on the changes in political systems.

The end of the First World War was synonymous with enormous territorial losses for Hungary.²⁵⁴ As part of this territorial reorganization, many formerly Hungarian educational institutions fell under the rule of new states:

"A significant part of the former educational institutions of Hungary was placed under the school administrations of the new powers. In the separated territories, the new school administrators inherited a comprehensive elementary school system, as well as teachers' and kindergarten teachers' educational institutions at a high level, together with the comprehensive network of citizen schools, high schools, secondary schools and vocational high schools."²⁵⁵

With the Soviet occupation and communist ideologization, structural and substantive changes in education also took place after World War II:

"From that time on, the country's teaching policy, school system and education were directed by the department of the party headquarters created for this purpose, and the Ministry of Culture and Education had only minimal autonomy. As a result, the country's entire school system was determined by the immediate-concrete political goals resulting from the program and ideology."²⁵⁶

The third major change was caused by the system change of 1989/90, which led from a communist dictatorship to a democracy. The sudden and drastic change in the form of government called for a fundamental reorientation - also of the educational system:

"The collapse of the socialist system thus led 'to a comprehensive structural, administrative, curricular and pedagogical transformation of the educational system' (Gutsche 2000, p. 302). Initially, educational policy aimed at preserving the

²⁵⁴ By the Trianon Peace Treaty of June 4, 1920, Hungary lost 2/3 of its territory of the former kingdom to neighboring and successor states.

²⁵⁵ Mészáros, István: *Die Geschichte des tausendjährigen ungarischen Schulwesens*, Budapest 1999, S. 138.

²⁵⁶ *Ibid*, p. 159.

functionality of educational institutions as well as at creating framework conditions for further modernization of the school system. Accordingly, in the early 1990s, new legal foundations for education were created, structural reform of the educational system was carried out, new curricula were developed in terms of content and structure, and private educational services were developed at all levels of the educational system."²⁵⁷

The current Hungarian educational system has a tertiary structure and is subdivided into further areas. The lowest level is the pre-school level. The second level consists of primary and secondary education and part of adult education. The second part of adult education and higher education make up the tertiary level.

Kindergarten, elementary school, secondary school and specialized secondary school are compulsory levels of the Hungarian school system. Compulsory education in Hungary lasts a total of 10 years, of which 8 years are spent in elementary school.²⁵⁸

1. Pre-school area

Pre-school education for Hungarian children begins when they reach the age of 3 and ends when they reach the age of 6. The education laws of 1993 not only enshrined the right to education from age 3 to age 6, but even made it obligatory to attend kindergarten in the last year before school. Kindergarten "has not only a caring and educational function, but also an educational function - even enshrined in law."²⁵⁹ Kindergartens are financed by public, church or private sponsors.

2. Primary level - lower secondary level

General education in Hungary lasts a total of 8 years.²⁶⁰ The first 4 years form the lower school, which is still part of the primary level, while the second half, the upper school, belongs to secondary level I. In principle, every student can already decide after 4 or 6 years whether he or she wants to transfer to a type of school in secondary level II.

In the lower School, one teacher teaches the core subjects of Hungarian language and literature and mathematics. Music, arts education and physical education are taught by specialized teachers.

²⁵⁷ Óhidy, Andrea: Das ungarische Bildungswesen. In: Óhidy, Andrea/Terhart, Ewald/Zsolnai, József (Ed.): *Lehrerbild und Lehrerbildung. Praxis und Perspektiven der Lehrerausbildung in Deutschland und Ungarn.* Wiesbaden 2007, p. 73.

²⁵⁸ The compulsory school age covers years 6-16, and an extension of compulsory schooling to age 18 is under discussion.

²⁵⁹ Óhidy, Andrea: Das ungarische Bildungswesen. In: Óhidy, Andrea/Terhart, Ewald/Zsolnai, József (Ed.): *Lehrerbild und Lehrerbildung. Praxis und Perspektiven der Lehrerausbildung in Deutschland und Ungarn.* Wiesbaden 2007, p. 85.

²⁶⁰ It has been possible for general education schools to continue teaching up to the 10th grade since 1993.

The core subjects of the upper school are Hungarian language and literature, mathematics, physics, chemistry, foreign languages, biology, history, geography, physical education, arts education and music.²⁶¹

3. Secondary level II

Following the general education school, the upper secondary level follows, with its main institutions being the Gymnasium and the secondary technical school, covering grades 8-12.

Gymnasium education can last 4, 6 or 8 years and is completed with the Baccalaureate.²⁶² Gymnasiums can have different emphases and can be science, arts or language oriented.²⁶³ The core subjects of the gymnasium are Hungarian language and literature, history, philosophy, foreign languages, mathematics, physics, chemistry, biology, geography, music, arts education, physical education and computer technology. Students take the baccalaureate examination in the compulsory subjects of mathematics, Hungarian language and history and two elective subjects, which include foreign languages or a science subject. Passing the baccalaureate examination entitles students to study at university.

At the specialized secondary schools, it is possible to obtain the baccalaureate and a vocational practical qualification after 5 years. The final examination includes a written and a vocational practical examination.²⁶⁴

4. Tertiary education

The higher education sector in Hungary includes universities and universities of applied sciences, which are supported by state, denominational and private institutions. As "highly selective,"²⁶⁵ most university programs in Hungary require an entrance examination.

²⁶¹ Russian, a compulsory subject until 1989, was removed from the curriculum. It was replaced by English and German.

²⁶² This was made possible by the 1993 education laws.

²⁶³ There are also bilingual high schools, where the teaching of the other subjects in the respective language takes place.

²⁶⁴ Óhidy, Andrea: Das ungarische Bildungswesen. In: Óhidy, Andrea/Terhart, Ewald/Zsolnai, József (Ed.): *Lehrerbild und Lehrerbildung. Praxis und Perspektiven der Lehrerausbildung in Deutschland und Ungarn*. Wiesbaden 2007, p. 88.

²⁶⁵ Ibid.

3.1.2 The *Nemzeti Alaptanterv* (NAT)²⁶⁶

Due to the democratization process of the educational system as a result of the system change in 1989/90, three new laws were enacted in Hungary in 1993.²⁶⁷ These education laws brought various new components to the Hungarian educational system in the following years. For example, the content of school education was regulated in the *Nemzeti Alaptanterv* [National Basic Curriculum] from 1998. The National Basic Curriculum does not provide concrete instructions for teaching practice, but sets a framework within which schools create an individual pedagogical program:

"The National Basic Curriculum, adopted in October 1995, has been obligatory for the subject program of the first ten grades of educational institutions since September 1, 1998. On the basis of the NAT and the requirements of the basic or baccalaureate examination, teachers may draw up the local curricula of their schools themselves. Until 1998, individual schools drew up their school programs, i.e. pedagogical programs, on the basis of the NAT with the assistance of experts. In the traditional sense, the NAT is not a curriculum, but a basis for the elaboration of curricula, teaching programs, textbooks and other teaching aids, and for the elaboration of requirements for the basic or fundamental examination. The requirements are determined in such a way that they can be realized under average conditions. Between 50% and 70% of the number of compulsory hours specified in the Law on National Education shall be sufficient for this purpose.

According to the results of a comparison between Hungary and other countries in the field of education, the basic curriculum is intended to ensure that the country catches up with Western European standards. The minimum norms developed here will serve as a benchmark for state, religious, private and parochial schools alike. The National Basic Curriculum seeks to identify those knowledge and skills which, by virtue of citizenship law, should be taught in every school in the first ten grades."²⁶⁸

The approval of the educational program is the responsibility of the respective local self-government, which also finances the schools.

3.1.3 Teacher training in Hungary

As part of the Bologna process, teacher training in Hungary also underwent fundamental changes starting in 2006. In order to be able to implement the goals of the reforms, uniform

²⁶⁶ National Basic Curriculum. Andrea Óhidy translates the term as National Core Curriculum. See Óhidy, Andrea: Das ungarische Bildungswesen. In: Óhidy, Andrea/Terhart, Ewald/Zsolnai, József (Ed.): *Lehrerbild und Lehrerbildung. Praxis und Perspektiven der Lehrerausbildung in Deutschland und Ungarn*. Wiesbaden 2007, p. 76.

²⁶⁷ These are the Law on National Education, the Vocational Training Law and the Higher Education Act. See Óhidy, Andrea: Das ungarische Bildungswesen. In: Óhidy, Andrea/Terhart, Ewald/Zsolnai, József (eds.): *Lehrerbild und Lehrerbildung. Praxis und Perspektiven der Lehrerausbildung in Deutschland und Ungarn*. Wiesbaden 2007, p. 75.

²⁶⁸ Chaudhuri, Annette and Artzfeld, Heide: Das Bildungssystem in Ungarn. In: *IBV 43/2000*. http://dok.u.iab.de/ibv/2000/ibv4300_4417.pdf. Last call on: 12.04.2020.

teacher training gradually replaced Hungary's old dual system, in which teacher training took place either at teacher training colleges or universities.²⁶⁹

The Bologna reform generally provided for the standardization of European degrees to improve comparability. The result was a two-phase system consisting of the Bachelor's and Master's training stages.²⁷⁰

For teacher training in Hungary, this meant that the bachelor's section consisted of subject-specific studies and introduction to educational sciences. After the compulsory three years, teachers can continue their studies to a master's degree in two years after successfully passing an entrance examination.

Béla Pukánszky summarized the innovations of the Bologna reforms for teacher education in Hungary as follows:

"1. Uniform teacher training that homogeneously qualifies for upper elementary school (secondary level 1) (grades 5-8) and for middle school (secondary 2) (grades 9-12). The former, horizontally divided, dual system of Hungarian teacher education was abolished.

2. At the level of the Bachelor's degree program (...) a purely subject-disciplinary education was realized. After an orientation period, students are expected to choose either teacher education or a specialized disciplinary education.

3. Simultaneously, during the three-year Bachelor's degree program, candidates progressing to the teaching degree should also take the 'propaedeutic' pedagogical-psychological reasoning module (...).

4. The Master's level of teacher education consists of three modules: 1. The major subject disciplinary module, which continues the basic education, 2. The minor teaching subject module based on the bachelor's level with 50 credits, and 3. The educational-psychological knowledge and skills module (40 credits). The latter essentially strives to effectively promote pedagogical teacher competencies through practical and school-relevant knowledge, as well as through directed organized practice.

5. Perhaps the most important new element of Bologna teacher education is the continuous pedagogical internship semester after the fourth semester of the Master's studies. During this semester, the teacher candidate interns and teaches in a school or adult education institute under the care of a mentor teacher.

6. Characteristic of the reform work of the Hungarian Bologna-based structural reform of teacher education was the regular publication of the results."²⁷¹

²⁶⁹ The main objectives of the Bologna reform were to promote mobility within the educational area, to develop international competitiveness and ensure employability.

²⁷⁰ ECTS points (European Credit Transfer System) were introduced as the international assessment basis.

²⁷¹ Pukánszky, Béla: *Die Veränderungen der Struktur und des Inhaltes der Lehrerbildung in Ungarn nach Bologna*://www.pukanszky.hu/Veraenderungen.pdf. Last call on: 12.04.2020. Translated by the author of this dissertation. The German version contains some spelling errors that have been corrected in the English translation.

Two internships are integrated into the Hungarian teacher training. The first, the pedagogical-psychological internship, consists of a lesson observation and the corresponding discussion. The one-week teaching internship belongs to the last year of the training.

The Bologna Process has also had an impact on music teacher training in Hungary. There is a basic distinction between training for the primary level and training for grades 1-12. In 4 (6) or 11 semesters, music teachers are trained in music theory and practical-artistic subjects at the music universities in Budapest, Debrecen, Eger, Győr, Miskolc, Pécs, Szeged and Szombathely. The training of music teachers is based on the Kodály Concept. Folk music also plays an important role as a component of music teacher training.²⁷²

Especially with regard to the Kodály Concept, the Hungarian school system has a special feature in the form of music primary schools [*zenei általános iskola*]. The children attending these elementary school receive a daily music lesson in addition to the usual subjects. Attendance at this type of school is preceded by an entrance examination.

3.2 USA

3.2.1 The American educational system

The American educational system gets its basic structure from the federalist form of government.²⁷³ All authority rests with the individual states, within which the various school districts can set the frameworks.²⁷⁴

The educational system of the United States consists of the sections elementary school, secondary school and post-secondary school and does not know any further division of the secondary sector.²⁷⁵ The individual schools are run either by the public sector or by private institutions, in most cases by denominational communities. There are a total of 98,277 public schools in the USA. These are divided into 66,758 elementary schools, 24,040 secondary schools, 6,788 combined schools, and 691 other schools. 34,576 private schools are registered.²⁷⁶

In addition, a small percentage of children are taught at home by their parents (home schooling).

²⁷² Ibid

²⁷³ The term *American educational system* refers specifically to the educational system of the United States of America.

²⁷⁴ As a result, there are large differences between schools.

²⁷⁵ For example, in Gymnasium.

²⁷⁶ <https://nces.ed.gov/fastfacts/display.asp?id=84>. The figures refer to the 2015/16 school year. Last call on: 12.04.2020.

1. Elementary school

At the lowest level of the American educational system are nursery school and kindergarten. Children typically attend these institutions between the ages of 3 and 5, with nursery school being for 3- to 4-year-olds and the final pre-school year being spent in kindergarten.

Elementary (primary) school begins for children at age 6 and continues for either 4, 5, 6 or 8 years before transferring to high school (secondary education).

2. Secondary education

Attending elementary school and secondary education takes a total of 12 years and is possible in 4 ways. If you spend 4 years in elementary school, the path leads via 4 years of middle school to the 4-year high school. The same type of high school is reached without an intermediate stage after the 8-year elementary school. The third combination for completing the first two levels of education in the USA consists of a 5-year elementary school, 3 years of junior and 5 years of senior high school. The 6-year combined junior-senior high school follows the 6-year elementary school path.

3. Post-secondary education

Post-secondary education includes college, university, professional school, vocational/technical institutions.

Colleges are divided into various disciplines and in many cases are included in the structural area of a university.²⁷⁷ After 4 years of study, colleges award the undergraduate bachelor's degree. Building on this degree, one can acquire the master's title and add doctoral and postdoctoral studies.

Professional schools also offer parallel studies in medicine, business, law, ... up to doctoral level.

3.2.2 The Common Core State and National Music Standards

Unlike Hungary, there is no national curriculum in the United States.²⁷⁸ However, the federal government established *Common Core State Standards* in 2009 with the following motivation:²⁷⁹

²⁷⁷ Liberal arts colleges, vocational/technical and community colleges.

²⁷⁸ A law from 1965 even prohibits this.

²⁷⁹ Standards for the U.S. education sector have been around for many years. They are regularly updated and revised. In the process, the terminologies also change.

"The standards were created to ensure that all students graduate from high school with the skills and knowledge necessary to succeed in college, career, and life, regardless of where they live."²⁸⁰

State education chiefs and governors in 48 states came together to develop the Common Core, a set of clear college- and career-ready standards for kindergarten through 12th grade in English language arts/literacy and mathematics. Today, 41 states and the District of Columbia have voluntarily adopted and are working to implement the standards, which are designed to ensure that students graduating from high school are prepared to take credit-bearing introductory courses in two- or four-year college programs or enter the workforce."²⁸¹

Although the Common Core State Standards were not intended to explicitly influence the content and elements of curricula and instructional materials or the way teachers teach, the content of the standards is intended to provide teachers with clear guidelines and benchmarks in order to create conditions that are as similar as possible in the quality education of students across the country:

"The standards impact teachers by:

- Providing them with consistent goals and benchmarks to ensure students are progressing on a path for success in college, career, and life
- Providing them with consistent expectations for students who move into their districts and classrooms from other states
- Providing them the opportunity to collaborate with teachers across the country as they develop curricula, materials, and assessments linked to high-quality standards
- Helping colleges and professional development programs better prepare teachers"²⁸²

While the Common Core State Standards are specific to mathematics and English language arts, their content nonetheless influences the subject area of school music education, as standards were also fixed for it, manifesting as the *National Music Standards* under the auspices of NAFME:

"Since the Common Core State Standards only include mathematics and English language arts, they will not directly impact music educators. However, the standards do include references to the arts and artistic processes (...) Music educators may wish to draw on these references in their classrooms and connect to the work of their colleagues.

The *National Coalition for Core Arts Standards* (NCCAS) has writing teams who are revising the national standards in the four arts disciplines: dance, music, theatre, and visual art. They are also creating standards for a fifth discipline, media arts. The writers

²⁸⁰ <http://www.corestandards.org/about-the-standards/>. Last call on: 14.04.2020.

²⁸¹ <http://www.corestandards.org/about-the-standards/frequently-asked-questions>. Last call on: 14.04.2020.

²⁸² <http://www.corestandards.org/about-the-standards/frequently-asked-questions/>. Last call on: 12.04.2020.

of the National Music Standards are utilizing the Common Core State Standards as a model for their work."²⁸³

The curricula, which are based on the Kodály Concept, are also aligned with National Music Standards.²⁸⁴

3.2.3 The OAKE and the Kodály university programs for music teachers

The OAKE was founded in 1975.²⁸⁵ The Society is structured and divided into different divisions and chapters. Its goals are stated on its homepage:

"Inspired by the vision of Zoltán Kodály, the mission of the Organization of American Kodály Educators is to support music education of the highest quality, promote universal music literacy and lifelong music making, and preserve the musical heritage of the people of the United States of America through education, artistic performance, advocacy and research."²⁸⁶

In contrast to the IKS, which organizes its symposia on a biannual basis, the OAKE organizes an annual national conference, which includes lectures, presentations and discussions on the music educational concept of Zoltán Kodály.²⁸⁷ The national conference is complemented by various workshops of the individual divisions and chapters.

Music teachers are trained at a variety of institutions in the United States:²⁸⁸

"Music teachers in the U.S. have always been trained at four different types of institutions, Music Conservatories, Liberal Arts Colleges, Teachers Colleges or the Research University. Depending on the institution, the corresponding programs have different emphases; for example, training at the conservatory includes primarily music-

²⁸³ <https://nafme.org/advocacy/what-to-know/common-core-state-standards/> Last call on: 12.04.2020.

²⁸⁴ See Houlihan, Micheál/Tacka, Philip: *Kodály Today*, New York 2008, p. 27 f. The National Music Standards are referred to here as National Content Standards for Music Education. Regarding this, an email from NAFME to the author states, "The Kodály Today book refers to the 1994 standards (...) as even the 2nd edition came out only a few months after the 2014 National Core Arts Standards were published. So, they are referring to standards that are outdated."

²⁸⁵ The year of incorporation indicated refers to the official foundation. Both the company itself as well as important organs such as the *Kodály Envoy* were launched as early as 1974. The third issue of the *Kodály Envoy* (1974, 1/3) contains a call to attend the founding conference in Milwaukee, Wisconsin, March 21-23, 1975.

²⁸⁶ <https://www.oake.org/about-us>. Last call on: 19.10.2019.

²⁸⁷ The national conferences are usually held in March each year. Their venues alternate according to the (national) organizational structures. For clarification, the Conference locations listed for the years 2016-2021:
2021 Jacksonville, Florida
2020 Portland, Oregon
2019 Capitol, Ohio
2018 Oklahoma City, Oklahoma
2017 Philadelphia, Pennsylvania
2016 Long Beach, California

²⁸⁸ In the U.S. in 2019, there were a total of 3,691,000 teachers, of which 3,200,000 were in public and to 491,000 distributed to private schools. See also: https://nces.ed.gov/programs/digest/d18/tables/dt18_208.20.asp. Last call on: 12.04.2020 There are approximately 78,000 college and university music, art, and drama professors in the United States. See: <http://career.iresearchnet.com/career-information/music-teacher-career>. Last call on: 12.04.2020.

related courses and at the liberal arts college includes courses in other academic areas in addition to music, in the sense of a general arts education. At Teachers College, the emphasis is on pedagogical training (...). Despite these different emphases, the National Commission on Teacher Education defined three important areas of music teacher education in the 1970s (...), namely *Musicianship* (competencies in music theory, history, instrumental playing, ensemble experiences), *General Education* (...) and *Professional Education* (methodology, contact with the professional world). This concept has been further specified since the 1970s, so that music teachers receive a comprehensive pedagogical, musical and music pedagogical or methodological education."²⁸⁹

In the United States of America, there are more than 40 university Kodály programs²⁹⁰ that teach music teachers the theory and practice of the Kodály Concept.²⁹¹ These Kodály programs have been in existence for more than 50 years.²⁹² They follow a corresponding course of study and are for the most part *endorsed*²⁹³ by the OAKE.²⁹⁴

The majority of teacher training programs in the U.S. take place in the summer and cover a period of 2 to 3 weeks each. A corresponding Kodály program thus extends over a total of 3 (sometimes 4) years and is divided into three levels (Level I, II, II). In addition, there are programs that offer training in Kodály methodology²⁹⁵, and those that offer basic training in Kodaly musicianship.²⁹⁶

Although all university Kodály programs are independent, it is possible to apply for recognition of the respective program by OAKE. The prerequisite for this is the fulfillment of certain criteria and requirements. Of particular relevance here is the question of how much coursework time is allocated to each curriculum area. About half of the university Kodály summer programs are supported by OAKE.²⁹⁷

²⁸⁹ Kertz-Welzel, Alexandra: *Every Child For Music*, Essen 2006, p. 253.

²⁹⁰ See footnote 18.

²⁹¹ The following sections are based on information obtained by the author from an interview with an American music educator, who was herself responsible for a university Kodály program. The evaluation and publication of the information for this paper was done with kind permission.

²⁹² <https://www.oake.org/education-programs>. Last call on: 15.04.2020.

²⁹³ Approved, transferred, agreed, recommended, endorsed, concurred, supported. <https://www.linguee.de/englisch-deutsch/uebersetzung/endorsed.html>. Last call on: 15.04.2020.

²⁹⁴ <https://www.oake.org/about-us/what-is-an-endorsed-certificate-program/>

²⁹⁵ This includes the program initiated by Sister Lorna Zemke at Silver Lake College in Wisconsin.

²⁹⁶ Providers of such programs include the Hartt School of Music in New Haven and the Holy Names College in Oakland, California. Holy Names College is also the only institution to offer a master's degree in music education with a focus on Kodály as an academic graduate program. There were also other programs, starting with Capital University in Columbus, Ohio that offered a master's degree with a Kodaly emphasis, but this training was only in the summer, and the additional coursework (6 weeks instead of 3 weeks per summer) was done within the education department - so the music/Kodaly element of this master's is equivalent to the summer certificates otherwise offered for three levels of study.

²⁹⁷ In addition, there are other mandatory contents.

The teachers who are trained in these summer courses subsequently teach in public as well as in church and private school types.²⁹⁸ Often a level I or II certificate is sufficient for employment, but if an institution is specifically looking for a Kodály-trained teacher, the highest level of training, level III, may be required.²⁹⁹

The nature, content, and scope of the examinations depend on the particular institution offering the summer course and are largely left to the expertise of those responsible. For purposes of placement, some summer course organizers conduct entrance examinations in musicology and/or conducting. Examinations are usually given at the conclusion of each subject. Performance examinations in the disciplines of musicology, conducting, pedagogy, and folk music are scheduled for the end of a summer course. An assessed teaching practicum is also part of the examination components.³⁰⁰

The faculty of the summer courses consists of American and Hungarian instructors, with significantly more American than Hungarian instructors teaching. In the early years of the Kodály movement in the U.S., some 40-50 years ago, the American instructors were still trained in Hungary. Now these instructors are often trained in the course in which they later teach. Hungarian professionals are still invited to many courses to teach musicianship and also conducting, and also to direct the choir.³⁰¹ The lecturers themselves are chosen by the director of the respective Kodály program. The lecturers must be members of OAKE or IKS.

The content of a summer course is usually selected by the instructor and he or she decides what material to teach in the university programs. However, each program may develop syllabi for its courses for faculty to follow. The core content and subjects taught in the course programs are music education, folk music analysis, solfège, choral conducting, ensemble conducting, and conducting.³⁰² Works used during the courses include Kodály's singing exercises, American Kodály methodology books by Houlahan & Tacka, Lois Choksy, Denise Bacon, Mary Helen Richards, Katinka Dániel, Jerry L. Jaccard, Anne Laskey, Lamar Robertson

²⁹⁸ Basically, it depends on where the teachers teach. In some states there is a prescribed music curriculum; in other states, most teachers set their own curriculum. Texas, for example, has been a promoter of arts education for many decades and especially of music education recognized. The Midwest generally grants more time to the music education than most other regions of the country.

²⁹⁹ The average number of participants in a course is 20-30 people. Nevertheless, not all participants complete the courses, but drop out during the courses of all levels. One possible reason for this is that many participants are not musically prepared for the intensive work, especially in the areas of music and conducting.

³⁰⁰ The endorsed programs' annual reports ask for forms of evaluation, but nothing is specified about the content or the evaluation process.

³⁰¹ Because Holy Names College offers the most intensive Kodaly education in the U.S. through its academic year master's degree program, other programs turn to Holy Names College for teaching staff.

³⁰² Hardly any attention is paid to the genesis of the Kodály Concept in Hungary. Also, a general focus, solfège, folk music, solmization, ... cannot be determined in general, since it depends on the institution. In many summer courses, the methodology is emphasized the most because it is the most desired by the participants.

& Ann Eisen, various folk song collections, Erzsébet Szónyi's and Erzsébet Hegyi's manuals, handbooks on singing, choral works and masterpieces of music literature.

III Empirical part

1 Methodical approach of this work

1.1 Empirical research in music education

The editors of the *Bulletin of Empirical Music Education Research* referred to the beginnings of empirical research in music education in the editorial of its 10th anniversary issue:³⁰³

"...10 years ago, on March 31, 2010, the first issue of *Beiträge empirischer Musikpädagogik* (Contributions of empirical music pedagogy) was published. In the years before, the "empirical turn" in educational science had also arrived in music education. (...) Of course, empirical work had already been done in music education in the decades before. However, a significant increase can be stated for the 1990s and 2000s; moreover, bibliographic evaluations show that empirical works represent the main part of music education research from this point on (Niessen & Knigge, 2018)."

Following psychology and experimental pedagogy, which became established at the turn of the 20th century, some scientists such as Georg Schünemann³⁰⁴, Fritz Brehmer³⁰⁵, Sophie Belaiew-Exemplarsky³⁰⁶ or Heinz Werner³⁰⁷ conducted empirical individual studies on the musical perception of children and, also influenced by the ethnomusicological studies at the Berlin Phonogram Archive, on the melodic primordial motif.³⁰⁸ While these studies still took place under the sign of psychology, the discipline of music education was not constituted as an independent scientific subject until after the Second World War.

Although empirical research methods have been used in (international) music education since the end of the 1960s, there has been no continuous line of development since then. It was not until the 1990s that empirical methods came more and more into the field of music education research and teaching:³⁰⁹

"Empirical work now occupies a firm place in music education research. This branch of research has expanded noticeably, especially in recent years, and has established a methodological repertoire that is increasingly finding its due space in education. In the

³⁰³ The journal defines itself as "an international, bilingual online journal devoted to both quantitative and qualitative studies in empirical music education research, covering broad topics related to music learning and teaching." <https://www.b-em.info/index.php/ojs>. Last call on: 20.04.2020.

³⁰⁴ Schünemann, Georg: *Musikerziehung*, Leipzig 1930.

³⁰⁵ Brehmer, Fritz: *Melodieauffassung und melodische Begabung des Kindes*. Leipzig 1925.

³⁰⁶ Sophie Belaiew-Exemplarsky: The musical sensibility in preschool age. In: *Journal for Applied Psychology*, Vol. 27/3, Leipzig 1926.

³⁰⁷ Werner, Heinz: Die melodische Erfindung im frühen Kindesalter. In: *Wiener Akademie-Bericht*, Vol. 182, Vienna 1917.

³⁰⁸ See footnote 251.

³⁰⁹ Schulten, Maria Luisa/Lothwesen, Kai Stefan (eds.): *Methoden empirischer Forschung in der Musikpädagogik*, Münster 2017, p. 7.

past, however, empirical research in music education has not always been given the red carpet: This history is characterized by ups and downs ranging from brusque rejection of the results obtained (...) to surreptitious admission (...)."³¹⁰

This dissertation uses the two fundamental empirical research methods, qualitative and quantitative, to answer the research questions posed.

1.2 Presentation of the research methods of this dissertation

For a long time, qualitative and quantitative research methods were mutually exclusive antagonists. The incompatibility of their objectives and areas of application required a commitment to one of the two approaches. The fundamental methodological discussion has been pushed into the background, especially in recent years. It has been replaced by concepts that attempt to combine the strengths of the two research methods.

Qualitative research, as an exploratory approach, seeks to "capture life concepts as close to the subject matter and as holistically as possible, and to comprehend the perspectives of those acting within them."³¹¹ Quantitative research deals with quantifiable data. Its foundation is based on "the measurability of research subjects and the ability to record and represent them numerically."³¹²

The subject of the present work has not been studied so far. Scientific data and evidence on what differences and similarities exist in the musical parameters of the didactic elements of the written teaching materials and the teaching practice based on these didactic elements in Kodály music teaching in Hungary and in the USA have not been collected so far. Thus, the focus of interest is on the written materials of the Kodály Concept used in Hungary and the USA and the teaching practice of Hungarian and American music teachers who teach according to the Kodály Concept.

With the aim of making the path of knowledge production intersubjectively comprehensible and transparent, the methods used are first named. In the further course of the work, the individual steps are presented and justified.

In order to examine the subjective perspectives of Hungarian and American music teachers, this study uses semi-structured guided interviews to collect data. The data obtained in this way are analyzed using a qualitative content analysis that follows Philipp Mayring's special process model.

³¹⁰ Ibid.

³¹¹ Burkard, Franz-Peter/Weiß, Axel: *dtv-Atlas Pädagogik*. Munich 2008, p. 203.

³¹² Ibid, p. 199.

The analysis of the song collections, teaching and methodological books, for the exact determination of the ratios of specific musical parameters in Hungarian and American teaching materials, is carried out by means of a quantitative frequency analysis. As a result, the data are collected by counting.

1.3 Objectives and questions of the qualitative content analysis

At this point, the questions of the 2nd chapter of the introduction part are repeated, which are specifically relevant for the qualitative content analysis. Of the 2 questions related to answering the main research question, it is the first question under which all interview material will be examined. This question is broken down into 5 sub-questions, with each sub-question being assigned a specific color with which all authoritative text passages of the interview material are marked. These text passages - called *Anchor points* in qualitative content analysis - form the material from which the entire category system is constructed. The individual questions are chosen in such a way that together they completely cover different aspects of the overarching question.

The overarching question is:

How do Hungarian and American music teachers work based on their respective teaching materials?

In order to answer this question as comprehensively as possible, it is divided into 5 sub-questions.

1.1 From what sources do teachers select folk and art music examples?

Here we are concerned with all the statements on concrete textbooks, song collections, methodology books and other sources from which Hungarian and American music teachers compile their teaching materials.

1.2 What do teachers consider as their musical and pedagogical tasks and goals?

This sub-question applies to the comments made by Hungarian and American music teachers regarding the tasks and goals they consider relevant to them.

1.3 How is the development of musical skills shaped in school practice?

Here, all statements that relate to practical teaching are of concern.

1.4 From which musical and pedagogical results and experiences report the teachers?

This sub-question is focused on the descriptions of musical and pedagogical experiences and successes that Hungarian and American music teachers give of their work based on the Kodály Concept.

1.5 What does the work on the basis of the Kodály Concept mean for the teachers personally?

The last sub-question focuses on the statements of Hungarian and American music teachers about their personal perspectives and feelings regarding their musical and pedagogical activities based on the Kodály Concept.

2 Qualitative content analysis - procedure according to Mayring

2.1 Data collection and data evaluation: Introduction to qualitative content analysis according to Mayring

Empirical social research knows and uses a plethora of different methods to collect research-relevant data. While standardized surveys and experiments are frequently used in quantitative research, differentiated interview techniques enjoy great preference in qualitative research.

In particular, multiple forms of guided interviews serve qualitative researchers as a means of obtaining and disclosing subjective opinions, experiences, and views. Guided interviews have a predetermined basic structure, which manifests itself in a certain number and orientation of questions:

"The central characteristic of guided interviews is that a guideline with pre-formulated questions or topics is worked out before the interview. In this way, the researchers narrow down the interview topic and already specify individual topic complexes. Usually, the guide also serves to ensure a certain comparability of the results of different individual interviews. Guided interviews presuppose a certain prior understanding of the object of investigation on the part of the researchers, because the interest in knowledge in guided interviews is usually directed toward complexes of topics that have already been determined as relevant in advance."³¹³

The range of concrete forms of guideline-based interview techniques includes expert interviews and problem-centered interviews. The data generated on this basis can be evaluated using different procedures. One procedure frequently used in this context is qualitative content analysis.

The beginnings of content analysis coincide with the period of American propaganda research during World War II and are inextricably linked with the names of Bernard Berelson³¹⁴

³¹³ Friebertshäuser, Barbara: Interviewtechniken – Ein Überblick. In: Friebertshäuser, Barbara/Pregel, Annedore (ed.): *Handbuch qualitative Forschungsmethoden in der Erziehungswissenschaft*, Weinheim 1997, p. 375.

³¹⁴ 1912-1979. US social scientist.

and Harold D. Lasswell.³¹⁵ Despite the specific background of origin, the range of content analytic impact possibilities was clear from the beginning:

"Although content analysis was developed primarily by communication specialists for application to their own problems, there is no question of its relevance for other fields as well. To the extent that historians, students of literature, lawyers, economists, anthropologists, and even natural scientists deal with the materials of communication - and all of them do, to some extent - content analysis procedures may be useful."³¹⁶

As an empirical research method of social science disciplines, content analysis pursues the goal of gaining insights in the direction of concrete research questions by analyzing material obtained from various forms of communication.

In the 1980s, the German psychologist Philipp Mayring developed a special method of qualitative content analysis.³¹⁷ His process model, which consists of various individual steps that build on one another, systematically analyzes large amounts of material and distills the essential content into a system of categories.³¹⁸

Mayring defines the essential characteristics of his qualitative content analysis:³¹⁹

1. Systematic, rule-based approach

It is fundamental to Mayring's model that the analysis proceeds according to a schedule and sequence that is precisely defined in advance:

Preserving the systematic approach of content analysis is one of the main concerns of the methods proposed here. Systematic means above all: Orientation to predefined rules of text analysis. This can be seen in several points. The determination of a concrete process model of the analysis is the most central point.³²⁰

2. Categories in the center of the analysis

One goal of the analysis is to examine the material under the research questions and to transform and bundle the core statements of all relevant text passages into categories.³²¹

3. Quality criteria

The basic idea of the third pillar is transparency and traceability of the procedure, which is to be ensured in addition to the quality criteria of objectivity, reliability, validity, above all on the basis of intercoder reliability. The results of the analysis are checked by different and

³¹⁵ 1902-1978. U.S. political scientist.

³¹⁶ Berelson, Bernard: *Content analysis in communication research*, New York 1971 (1952), p. 9.

³¹⁷ In 1982, Mayring published a book in which he presented his process model of a qualitative content analysis. The book was reprinted for the 12th time in 2015. Mayring, Philipp: *Qualitative Inhaltsanalyse-Grundlagen und Techniken*, Weinheim 2015.

³¹⁸ This material can be texts, but also pictures or music.

³¹⁹ Mayring, Philipp: *Qualitative Inhaltsanalyse-Grundlagen und Techniken*, Weinheim 2015, p. 50.

³²⁰ Ibid.

³²¹ Ibid, p. 51.

independent analysts. The degree of interrater reliability is determined by the congruence and divergence of their analyses.³²²

Mayring's process model provides for a total of 12 steps, which are to be performed in sequence in the order shown below.

In the following, the individual steps of qualitative content analysis according to Mayring's flow chart are applied to the requirements of this dissertation.

2.2 Determination of the material

The first three steps in the process of a qualitative content analysis according to Mayring concretize the material used for the analysis:

Content analysis is an evaluation method, i.e. it deals with already finished linguistic material. In order to decide what can be interpreted from the material at all, a precise analysis of this source material must take place at the beginning. Essentially, three analysis steps are to be distinguished here.³²³

The first step "involves defining exactly what material the analysis will be based on."³²⁴

The selected material is the transcripts of a total of 8 interviews with Hungarian and American music teachers working on the basis of the Kodály Concept. The transcripts contain the transcription of the conversations between an interviewer and one or more music teachers. The interviews with the Hungarian music teachers were conducted with the help of an interpreter, whose remarks were also transcribed and reproduced in the exact course of the conversation.

2.3 Analysis of the situation of origin

In the second step, "it must be described exactly by whom and under what conditions the material was produced."³²⁵

The interviews were designed and conducted by the author of this dissertation. The Hungarian music teachers were interviewed in Hungarian, and the American music teachers were interviewed in English. Interpreters were present for all Hungarian interviews, translating both the interviewees' statements into German and the interviewer's questions into Hungarian.

³²² Ibid, p. 53.

³²³ Mayring, Philipp: *Qualitative Inhaltsanalyse-Grundlagen und Techniken*, Weinheim 2015, p. 54.

³²⁴ Ibid.

³²⁵ Ibid, p. 55.

The author conducted four individual interviews with four different Hungarian music teachers in Hungary. The interviews took place as face-to-face interviews in April and May 2019 in elementary schools in Budapest and Székesfehérvár and via Skype.

The interview partners were called up via social networks on the one hand and gained by word-of-mouth propaganda on the other.

The interlocutors were in detail:

1st interview partner: music teacher/ Szeged

2nd interview partner: music teacher/ Budapest

3rd interview partner: music teacher/ Kecskemét

4th interview partner: music teacher/ Székesfehérvár

In the USA, the author conducted three individual interviews and one group interview with three different American music teachers. The interviews took place as face-to-face interviews at the OAKE conference in Columbus/ Ohio in March 2019.

The interlocutors were in detail:

1st interview partner: music teacher/ Texas

2nd interview partner: music teacher/ Ohio.

3rd interview partner: music teacher/ Utah

4th, 5th, 6th interview partners: music teacher/Washington, music teacher/Tennessee, music teacher/ Tennessee

All music teachers have a master's degree in music education and a Level III certificate in Kodály music education. In addition, all teachers interviewed had several years of professional experience.

Some of the interview partners were recruited via social networks, while others came by word-of-mouth propaganda and recommendation.

For the author of the dissertation - son of a Hungarian singer who studied music in Hungary just at the time when Kodály's ideas were being implemented in Hungary's music educational system - the Kodály Concept plays a major role both in his own musical education and in his professional practice. He received his musical education in childhood and adolescence on the basis of the Kodály Concept and has been concerned with the theory and practice of the Kodály Concept since his state examination as a gymnasium teacher. Of particular importance here is the question of how the Kodály Concept can be profitably applied under changed conditions. His involvement in the German and the International Kodály Society also provided him with insights into the international anchoring of the Kodály Concept.

The interviews were conducted solely for the purpose of the present work, and all participants were made aware of this. The results are intended especially for the international Kodály movement. Furthermore, all participants were assured that the data would be treated confidentially.

2.4 Formal characteristics of the material

The third step requires the precise description of the formal characteristics of the material.³²⁶

Participation in the interviews was voluntary. The interviews were conducted on the basis of a rough guide.

The interviews were recorded with a digital recorder and (for safety) in parallel with a smartphone. The transcription into a Word document was based on these recordings.

The English interviews were reviewed by a native speaker and compared with the original audio recordings. The same was done with the Hungarian interviews. The Hungarian interviews were transcribed by the author and subsequently corrected by native speakers as well.

The process of transcription basically consists of three components.³²⁷ The primary data, the original conversation between an interviewer and an interviewee, the secondary data, the conversation recording fixed with a recording device, and the tertiary data, the actual transcript. The aim is to faithfully transcribe the original conversation situation, the content of the conversation, and the various acoustic and visual forms that accompany the conversation:

"The aim of producing a transcript is to represent the uttered word sequences (verbal features), but often also their phonetic shaping, e.g. by pitch and volume (prosodic features), as well as speech-accompanying non-linguistic behavior (be it vocal such as laughing or clearing the throat - para-linguistic features - or non-vocal such as gestures or gaze behavior - extra-linguistic features) as accurately as possible on paper, so that the specifics of a unique conversation become visible."³²⁸

Basically, four forms of transcription can be used to produce transcripts:³²⁹

1. Standard orthography
2. Literary transcription

³²⁶ Ibid.

³²⁷ Lt. transcribere 1. to transcribe, copy; 2. a) to transcribe, prescribe b) to transfer to; 3. to shift (to another state); / to take up. Menge, Herrman: *Langenscheidts Taschenwörterbuch Lateinisch-Deutsch*, Berlin und München 1978, p. 529.

³²⁸ Kowal, Sabine/ O'Connell, Daniel: Zur Transkription von Gesprächen. In: Flick, Uwe et.al.: *Qualitative Forschung. Ein Handbuch*, Hamburg 2013, p. 438.

³²⁹ Ibid, p. 441.

3. Eye dialect
4. Phonetic transcription

While the literary transcription and the eye dialect take into account the linguistic peculiarities as they occur in dialects and short forms, the standard orthography transcribes according to the rules of the standard language.³³⁰ With the aim of presenting the readers of the transcript with clarity of content and language, the standard orthography was used in the transcription.

In general, the following transcription principles were established:

1. It should be transcribed completely and verbatim.
2. Incompletenesses were taken over and marked accordingly.
3. Since the content was crucial, filler words, such as “uh”, were omitted.
4. Pauses, stalls and the like were marked.
5. Word repetitions were written out.
6. Paraverbal utterances such as laughter, throat clearing, or the like were written out and enclosed in double parentheses.
7. The following abbreviations were used:

IV for interviewer

IP for interpreter

AMT for American Music Teacher

HMT for Hungarian Music Teacher

The line notation was used for the transcription. The notation of the conversation contributions took place from left to right. Statements that took place one after the other were written in lines one below the other. If the utterance of one interlocutor occurred while the other was still speaking, this utterance was also placed in the next line, but shifted horizontally so that it was directly below the corresponding word of the other speaker. Square brackets were used for marking.³³¹

The transcripts were made with the aid of MAXQDA software. The original recordings were played back at normal speed and slowed down to capture all words and to check passages that were unclear at the original speed.

Both the Hungarian and English transcripts were listened to by a native speaker, compared with the original audio recording, and corrected where necessary. This checking process took place at both normal and slowed speeds.

³³⁰ Ibid, p. 441.

³³¹ Ibid, p. 442.

Over the past decades, various transcription systems have been developed. These include the semi-interpretative working transcription (HIAT) and the conversation analytic transcription system (GAT), in addition to the oldest method, the CA conversation analytic notation conventions. The transcriptions in this dissertation are based on the conversation analysis developed by Gail Jefferson. The table below presents in tabular form an overview of the verbal and paraverbal elements of conversation and their corresponding transcription marks.

Tab. 4: Transcription system of Gail Jefferson.³³²

Symbol	Designation	Usage
[...]	Text in square brackets	Marks the beginning and end point of an utterance when several people speak at the same time
(...seconds)	Exact time specification for longer pauses	Longer pauses. The number in parentheses indicates the exact duration of the pauses in seconds
(.)	Short break	Marks short pauses when thinking or searching for a word
.	Item	Recognizable notch due to falling pitch
?	Question mark	Rising pitch
,	,	Temporarily falling or rising intonation
-	Hyphen	Interruption of an utterance and subsequent continuation of another thought
>Text<	Greater than/smaller than symbol	Faster spoken passage
<Text>	Less than / greater than sign	Slower spoken passage
<u> </u>	Underlined text	Emphasized expression
(unclear)	Word <i>unclear</i> in brackets	Passage or single word of audio recording that cannot be clearly understood
((activity))	Paraverbal action	In double parentheses, a non-verbal action is noted.
xxxxx	Anonymization	Was used to preserve anonymity

2.5 Direction of the analysis

If during the first three steps of analysis the focus was on the nature of the material, the focus of the following two steps shifts to the exegesis of the content of the transcribed material.

"Once one has described the source material in this way, the next step is to ask oneself what one actually wants to interpret out of it. Without a specific question, without determining the direction of the analysis, no content analysis is conceivable. One cannot

³³² Kuckartz, Udo: *Qualitative Inhaltsanalyse. Methoden, Praxis, Computerunterstützung*, Weinheim 2016, p. 168/169.

interpret a simple text 'just like that'. The determination of the research question can now be divided into two steps."³³³

The first step determines the direction of the analysis. In the context of qualitative content analysis according to Mayring, this means that one wants to make statements either "about the subject matter, the emotional state of the communicator, the text itself, the intentions of the communicator, or about the effect on the target group."³³⁴

In the specific case of the present dissertation, the material to be studied comes from a project aimed at clarifying how music teachers in Hungary and in America work on the basis of the Kodály Concept. Through the interviews they were to make statements about their personal work, their personal approach, their lesson planning, their personal experiences. The direction of the analysis is consequently determined by making statements about the text, statements about the subject.³³⁵

2.6 Theoretical differentiation of the research question

The second step involves the theoretical differentiation of the research question. Since, according to Mayring, a qualitative content analysis should be rule- and theory-guided, it is necessary "that the research question of the analysis must be precisely clarified in advance, theoretically linked to previous research on the subject matter and, as a rule, differentiated into sub-questions". The overall question of the qualitative content analysis as an empirical sub-study of this thesis and the derived sub-questions are formulated in the introduction, chapter 2 (p. 6). Since no preliminary studies have been conducted on the specific topic at this time, it is not possible to link up with previous research.³³⁶

2.7 Determining the appropriate analysis techniques and defining the specific sequence model

After determining the analysis material and the orientation of the content, the next step is to select the appropriate analysis technique. Basically, three procedures can be distinguished: Summary, explication, and structuring. These procedures are defined by Mayring himself as "three basic forms of interpreting" as follows:³³⁷

³³³ Mayring, Philipp: Qualitative Inhaltsanalyse - Grundlagen und Techniken, Weinheim 2015, p. 58.

³³⁴ Ibid.

³³⁵ Ibid, p. 60.

³³⁶ Ibid.

³³⁷ Ibid, p. 67.

"Summary: The goal of the analysis is to reduce the material in such a way that the essential content is preserved, to create a manageable corpus through abstractions, which is still a reflection of the basic material.

Explication: The goal of the analysis is to provide additional material on questionable parts of the text (terms, sentences, ...), which expands the understanding, that explains, explicates, interprets the text passages.

Structuring: the aim of the analysis is to filter out certain aspects of the material, and to lay out a cross-section of the material according to predetermined ordering criteria, or to assess the material on the basis of certain criteria."³³⁸

The aim of conducting qualitative content analysis as an empirical sub-study is to filter out and abstract the most important content from the entire document material in order to be able to formulate hypotheses. Therefore, the abstract is determined to the appropriate interpretation procedure.

2.8 Determination and definition of the categories

The core of qualitative content analysis is the establishment of a category system consisting of appropriately determined and defined individual categories.³³⁹ Mayring himself does not define the term explicitly, despite its importance, but only emphasizes the importance of a category system, especially in its intersubjective dimension. Kuckartz, on the other hand, deals with the term in more detail. Basically, it is said here about the term category:³⁴⁰

"At this point it may suffice to note that categories are concepts that can have a greater or lesser degree of complexity. In this sense, 'building', 'violence', 'nuclear power', 'renewable energies', 'politicians' are categories as well as 'warlike conflict', 'environmental knowledge', 'learning goal', 'learning type', 'learning strategy' or 'sense of responsibility'. A category in a content analysis, whether qualitative or quantitative, only becomes a category through its precise definition. The definition of a category is done by describing its content and by specifying indicators - whereby a list of indicators can never be complete in principle - as well as usually by concrete examples (e.g. quotes from interview transcripts), which are supposed to create additional security in dealing with the category, especially with regard to the coders of the data material. The

³³⁸ Ibid.

³³⁹ Basic statement. Term of Greek-Latin origin.

1. Group into which someone or something is placed; class, genus.

2. (Philosophy) one of the ten possible kinds of statements about the real object; mode of statement (according to Aristotle).

3. (Philosophy) one of the predicaments of scholastic logic and ontology.

4. One of Kant's twelve pure concepts of understanding, which are the cognition and the thinking

The first thing that makes the recording of perceptual content possible. Cf. Wermke, Matthias et al: *Duden. Fremdwörterbuch*, Mannheim 2001, p. 498.

³⁴⁰ Cf. Mayring, Philipp: *Qualitative Inhaltsanalyse-Grundlagen und Techniken*, Weinheim 2015, p. 51.

definition of a category is somewhere in the area of tension between nominal definition and operational definition." ³⁴¹

2.9 Definition of the units of analysis

Another step towards "increasing the precision of a content analysis" is the definition of so-called units of analysis.³⁴² These units of measurement basically distinguish between the coding unit, the context unit and the evaluation unit. Mayring writes about this:

"The coding unit determines what is the smallest material component that may be evaluated, which is the minimum amount of text that may fall under a category. The context unit specifies the largest text component that can fall under a category. The evaluation unit determines which parts of the text are evaluated one after the other."³⁴³

In hierarchical order, the evaluation unit is the largest of the units of measurement to be determined in qualitative content analysis. In the case of the present work, each of the guided interviews conducted is defined as a complete evaluation unit.

While the evaluation unit defines the framework, the context unit and the coding unit determine concrete text components. The context unit defines the largest component within the evaluation unit that is used for analysis. In the case of this dissertation, all answers of the interviewed persons to the individual questions of the interview are subsumed under the context unit.

As the smallest component, the coding unit in qualitative content analysis identifies "a passage of text that is related to a particular category, content, e.g., a theme or subtopic."³⁴⁴ In the case of this dissertation, the coding units are the text passages that contain individual words and phrases related to the main and secondary questions posed in Chapter 2 of the Introduction.

Finally, the categories of the qualitative content analysis are formed from these text passages by generalization, paraphrasing and reduction.

2.10 Analysis steps according to the process model using the category system

The core of Mayring's content analysis is the construction of a category system, which in this paper is done by summarization and inductively. Inductive category building means that the category system is not determined in advance (deductive), but emerges from the evaluation

³⁴¹ Kuckartz, Udo: *Qualitative Inhaltsanalyse. Methoden, Praxis, Computerunterstützung*, Weinheim 2016, p. 31.

³⁴² Mayring, Philipp: *Qualitative Inhaltsanalyse-Grundlagen und Techniken*, Weinheim 2015, p. 61.

³⁴³ Ibid.

³⁴⁴ Kuckartz, Udo: *Qualitative Inhaltsanalyse. Methoden, Praxis, Computerunterstützung*, Weinheim 2016, p. 41.

of the material, in this case the teacher interviews.³⁴⁵ Mayring foresees a multi-step processing of the source material for this purpose, which is presented in tabular form for reasons of transparency. The steps of summary and inductive category formation are in detail:

1. First, the superordinate aspect is determined, which will be examined in detail by 5 subordinate sub-questions.

2. Following this, the entire interview material is read on the basis of the sub-questions. Text passages that correspond to the questions are marked in color, with each sub-question being assigned a specific color for reasons of clarity. These text passages, referred to as *anchor points*, represent the first column of the tabular category formation. In the further steps, the anchor points are transformed into categories by paraphrasing, generalization and reduction. To this end, Mayring writes:

" **Z1: Paraphrasing 1:** Delete all text components that are not (or not very) important for the content, such as embellishments, repetitions, clarifying phrases!

Z1.2: Translate the text passages that are important for the content to a uniform language level!

Z1.3: Transform them into a grammatical short form!

Z2: Generalization to the level of abstraction 1: Generalize the objects of the paraphrases to the defined level of abstraction, so that the old objects are implied in the newly formulated ones!

Z2.2: Generalize the sentence statements (predicates) in the same way!

Z2.3: Leave the paraphrases that are above the targeted level of abstraction!

Z2.4: Use theoretical presuppositions for cases of doubt!

Z3: First reduction 1: Delete paraphrases with the same meaning within the evaluation units!

Z3.2: Delete paraphrases that are not considered to be central to the content at the new level of abstraction!

Z3.3: Take over the paraphrases, which are still considered as central content-bearing (selection)!

Z3.4: Use theoretical presuppositions for cases of doubt!"³⁴⁶

2.11 Back-testing of the category system on theory and material

In order to find out whether the categories completely represent the material, it was checked whether the individual categories could be found in the interviews. Since the text passages were marked in color, all categories with one exception could be found at least once, but in most cases several times in the interview material. The exception is the 4th Hungarian interview, in which the 2nd category is missing.

³⁴⁵ Cf. Mayring, Philipp: *Qualitative Inhaltsanalyse-Grundlagen und Techniken*, Weinheim 2015, p. 68.

³⁴⁶ Cf. Mayring, Philipp: *Qualitative Inhaltsanalyse-Grundlagen und Techniken*, Weinheim 2015, p.72

2.12 Compilation of results and interpretation toward research questions

In the penultimate step of the qualitative content analysis according to Mayring, the results, which developed into a category system through the category formation, are compiled and interpreted. For the present work, it means that the categories resulting from the 5 individual questions are answered separately in the direction of the respective research question.

Question 1 Hungary: From what sources do teachers select folk and art music examples?

From the answers of the interviewed Hungarian teachers to the first question, it was found that their sources are various forms of written materials. These materials can be summarized into different groups.

The first group includes methodologically-didactically structured textbooks designed both for elementary school music practice and for teaching music in higher grades of general elementary school and for teaching music in music primary schools (*zenei általános*).³⁴⁷ They are publications of the textbook publishing house *Mozaik* or publications that are on a compulsory order list.³⁴⁸ Another characteristic of these books is that they were designed with Hungary's educational policy framework in mind. The teachers explicitly mentioned the books by Lantosné/Lukinné and by Dobszay/Szabó.³⁴⁹ In addition, books by Ugrin/Riznerné and Pécsi Geza were mentioned, but not officially recommended.³⁵⁰ A concrete statement of the teachers said that they use the majority of the songs contained in the textbook with their own additions.³⁵¹

The second group is also made up of written materials written specifically for Hungarian Kodály practice. However, this group does not consist of methodically structured textbooks for school music instruction, but of methodically structured books for Hungarian solfège lessons.³⁵² The titles mentioned were mostly written by Kodály. Thus, his *333 reading exercises* - according to the teachers exclusively in elementary school - are used as well as his intonation exercises, his volumes with pentatonic music, the *Bicinia Hungarica* and the two-part singing exercises.³⁵³ Kodály's solfège materials, however, are not used completely, but only partially (individual exercises).

³⁴⁷ Appendix A 1, Tab. 1, Cat. 3, p. 87.

³⁴⁸ Appendix A 1, Tab. 2, Cat. 5 and 8, p. 88.

³⁴⁹ Appendix A 1, Tab. 1, Cat. 4, p. 87.

³⁵⁰ Ibid.

³⁵¹ Appendix A 1, Tab. 3, Cat. 11, p. 89.

³⁵² Appendix A 1, Tab. 1, Cat. 3, p. 87.

³⁵³ Appendix A 1, Tab. 1, Cat. 2 and 4, p. 87.

Besides Kodály's solfège exercises, the teachers also mentioned György Tegzes' *Hétfokú olvasógyakorlat* (Heptatonic Reading Exercises), which were written as a progressive element.³⁵⁴

The third category consists of folk song collections that do not primarily follow a pedagogical purpose, but a scientific or even documentary one. Volumes with Hungarian folk songs and a special folk song collection of a specific region of Hungary were named.³⁵⁵

In practice, teachers use mostly Hungarian folk songs, supplemented by songs from the Anglo-Saxon cultural sphere and some other international songs from the textbook.³⁵⁶ Further international folk song material is not currently taught but is planned for the future.³⁵⁷

Question 2 Hungary: What do teachers consider as their musical and pedagogical tasks and goals?

The answers of the Hungarian teachers to the question of what musical and pedagogical tasks and goals they pursue on the basis of their teaching materials can be subsumed under different areas.

Some answers concerned sustainability as a pedagogical goal. Foundations and basic knowledge must be created through music education for later that will enable the student to develop lasting interest in and love for classical music.³⁵⁸ The way there includes knowledge of folk music and leads to classical music as the ultimate main goal of the teachers' work.³⁵⁹ In practice, it means that teachers must provide students with knowledge of musical elements and enable repeated listening to a changing repertoire.³⁶⁰

A second area is formed by statements about motivation. The teacher must create joy in music lessons and teach the children how to recognize and use their skills.³⁶¹ Furthermore, the teacher must offer the student joy of discovery and not impose prescribed technical practice.³⁶²

Statements on musical practice determined the third area. It is essential to promote active music making as it is the most important practice of music teaching.³⁶³ It is also part of musical practice for the teacher to guide the student in attentive music listening and to begin

³⁵⁴ Ibid.

³⁵⁵ Ibid. and Tab. 3, Cat. 10, p. 89.

³⁵⁶ Appendix A 1, Tab. 2 and 3, Cat. 6, 7, and 9, p. 88/89.

³⁵⁷ Appendix A 1, Tab. 2, Cat. 7, p. 88.

³⁵⁸ Appendix A 1, Tab. 5, Cat. 7 and 10, p. 90.

³⁵⁹ Appendix A 1, Tab. 5, Cat. 10, p. 90.

³⁶⁰ Appendix A 1, Tab. 5, Cat. 7, p. 90.

³⁶¹ Appendix A 1, Tab. 4, Cat. 2, p. 89.

³⁶² Appendix A 1, Tab. 5, Cat. 9, p. 90.

³⁶³ Appendix A 1, Tab. 4, Cat. 4, p. 89.

musical reading early.³⁶⁴ Another key task of the teacher is to find material that ensures a balance between age, vocal range, and message.³⁶⁵

The penultimate area focuses on musical repertoire. Teachers considered it important that students not only learn about a limited and one-sided style of music but can listen to many different styles of music.³⁶⁶ However, explicit statements were also made about the fact that the teacher should limit himself exclusively to teaching folk and art music. Teaching pop music is not part of the teacher's job description.³⁶⁷

Question 3 Hungary: How is the development of musical skills shaped in school practice?

The answers of the Hungarian music teachers about their teaching practice can be classified under central terms of music instruction based on the Kodály Concept.

The emphasis and focus of music instruction centers on teaching the musical elements.³⁶⁸ In general, relative solmization, singing and listening to music are among the fundamental things and continuously used means of teaching practice.³⁶⁹

Music teachers use relative solmization from the very beginning, solmizing by ear, for the development of intonation hearing and form.³⁷⁰ The use of solmization is influenced by the number of music lessons. The fewer music lessons there are, the fewer different positions of the *d* are presented.³⁷¹

Detailed information was given about the teaching sequence. The teaching sequence begins with the tone sequence *s-m* and ends with the anhemitonic pentatonic through the successive expansion of the tonal space.³⁷² Elementary in the teaching sequence is first *s-m*, then *s-l*, *l-s-m* in the first grade, the *r* in the second grade, the *d* in the third grade.³⁷³ The *f* and *t* are obligatory in the fourth-grade curriculum.³⁷⁴

Regarding the structure of the music lessons, the three phases preparation-presentation-practice were an important point.³⁷⁵ The material selection is also based on some musical aspects.³⁷⁶ Within a lesson, teachers try to combine new melodic and rhythmic elements with

³⁶⁴ Appendix A 1, Tab. 4 and 5, Cat. 5 and 8, p. 89/90.

³⁶⁵ Appendix A 1, Tab. 4, Cat. 1, p. 89.

³⁶⁶ Appendix A 1, Tab. 4, Cat. 6, p. 89.

³⁶⁷ Appendix A 1, Tab. 4, Cat. 3, p. 89.

³⁶⁸ Appendix A 1, Tab. 8, Cat. 17, p. 93.

³⁶⁹ Appendix A 1, Tab. 10, Cat. 27, p. 95.

³⁷⁰ Appendix A 1, Tab. 7, Cat. 7, 8, and 10, p. 92.

³⁷¹ Appendix A 1, Tab. 7, Cat. 9, p. 92.

³⁷² Appendix A 1, Tab. 6 and 10, Cat. 1 and 29, p. 91 and 95.

³⁷³ Appendix A 1, Tab. 10, Cat. 29, p. 95.

³⁷⁴ Appendix A 1, Tab. 10, Cat. 30, p. 95.

³⁷⁵ Appendix A 1, Tab. 6, Cat. 6, p. 91.

³⁷⁶ Appendix A 1, Tab. 9, Cat. 19, p. 94.

already known melodic and rhythmic elements for specific learning purposes through a sequence-like combination of different types of exercises.³⁷⁷

Musical writing begins with note dictation starting in first grade.³⁷⁸ Rhythm dictation with rhythm names form the basis of musical reading and writing in elementary school.³⁷⁹ The music dictation is written either as pure rhythm notation or in the five-line system.³⁸⁰ Rhythm dictation is produced beginning in first grade, but not in every lesson.³⁸¹ In the first class, the notes are written in 2 or 3 different lines and the solmization syllables in or between the lines.³⁸² Basic orientation for writing is provided by the G clef.³⁸³

Body percussion has a firm place in rhythmic skill development. Each rhythmic value is given its own place on the body where it can be performed and read.³⁸⁴ Assistance in rhythmic training, which has been described as the most difficult part of teaching, takes place in visual and verbal form. For first grade, laminated rhythm cards are used to identify simple rhythmic values.³⁸⁵ Also for identifying rhythmic values and connections, teachers use matching words whose syllables represent the same lengths and shortenings.³⁸⁶

In the practice of Hungarian music teachers, improvisation is trained by singing and clapping rhythmic and melodic motifs.³⁸⁷ Rhythm improvisation or playing with lyrics is mentioned as another area of application.³⁸⁸

The interviews contained detailed statements on the use of didactic aids. Curwen's classic hand signs were used in the classroom for skill development.³⁸⁹ Visual aids were otherwise used less so as not to distract too much from the musical reading.³⁹⁰ Instrumental aids in the form of a flute, a drum set, and a drawn piano keyboard as an imaginative aid were rated as more important.³⁹¹ Other aids include Chev e's meloplast and, as structural aids, scale and tone stairs, as well as homemade scales in various colors on which note names or similar designations are placed.³⁹²

³⁷⁷ Appendix A 1, Tab. 8, Cat. 18, p. 93.

³⁷⁸ Appendix A 1, Tab. 9, Cat. 20, p. 94.

³⁷⁹ Appendix A 1, Tab. 6, Cat. 3, p. 91.

³⁸⁰ Appendix A 1, Tab. 9, Cat. 22, p. 94.

³⁸¹ Appendix A 1, Tab. 11, Cat. 31, p. 97.

³⁸² Appendix A 1, Tab. 9, Cat. 23, p. 94.

³⁸³ Appendix A 1, Tab. 9, Cat. 24, p. 94.

³⁸⁴ Appendix A 1, Tab.10, Cat. 25, p. 95.

³⁸⁵ Appendix A 1, Tab. 10, Cat. 28, p. 95.

³⁸⁶ Appendix A 1, Tab. 6, Cat. 5, p. 91.

³⁸⁷ Appendix A 1, Tab. 6, Cat. 4, p. 91.

³⁸⁸ Appendix A 1, Tab. 10, Cat. 26, p. 95.

³⁸⁹ Appendix A 1, Tab. 9, Cat. 21, p. 94.

³⁹⁰ Appendix A 1, Tab. 8, Cat. 14, p. 93.

³⁹¹ Appendix A 1, Tab. 8, Cat. 15 and 16, p. 93.

³⁹² Appendix A 1, Tab. 11, Cat. 33 and 34, p. 97.

Ultimately, singular utterances concerned further fields of musical skill development.

Hungarian teachers start training to find differences between the sounding music and the visual note image already in elementary school.³⁹³

Independence training begins in the first grade with steady striding and simple singing. Otherwise, training with differentiated skill development takes place here.³⁹⁴

Musical memory can be developed with some notated and re-sung rhythms, with "growing" melodies and finding and passing on a melody.³⁹⁵

Question 4 Hungary: From which musical and pedagogical results and experiences report the teachers?

Hungarian teachers gave both positive and critical answers regarding the experience and results of their work based on their Kodály materials.

In general, teachers valued using age- and ability-appropriate musical materials as the most important thing.³⁹⁶

Among the positive comments was that there is continuous educational success in working with the students as they enjoy music, love music, and begin to make beautiful music.³⁹⁷ Another positive experience is that children who do not go to music schools sing with greater joy after musical training than the specialized music students.³⁹⁸ Furthermore, valuable musical activities can shape the whole personality of normal elementary school students. Finally, the special relationship of children to folk music and their natural connection to it is also worth mentioning positively.³⁹⁹ The Hungarian teachers also positively noted that the developmental speed of the students increased and that they became more independent, more experimental and learn faster.⁴⁰⁰ In addition, the Kodály Concept develops skills that enable active and problem-free participation in choral life.⁴⁰¹

Critical statements were made with regard to the limited prospects of success in the general elementary school and the evident deficiencies and their consequences in and for Hungarian teacher education. In general, a discrepancy between the primary music schools and the general elementary school can be observed, which manifests itself in a significant difference

³⁹³ Appendix A 1, Tab. 8, Cat. 13, p. 93.

³⁹⁴ Appendix A 1, Tab. 7 and 11, Cat. 11 and 35, p. 92 and 97.

³⁹⁵ Appendix A 1, Tab. 7, Cat. 12, p. 92.

³⁹⁶ Appendix A 1, Tab. 14, Cat. 13, p. 101.

³⁹⁷ Appendix A 1, Tab. 15, Cat. 23, p. 103.

³⁹⁸ Appendix A 1, Tab. 14, Cat. 16, p. 101.

³⁹⁹ Appendix A 1, Tab. 16, Cat. 26, p. 105.

⁴⁰⁰ Appendix A 1, Tab. 13, Cat. 11, p. 99.

⁴⁰¹ Appendix A 1, Tab. 16, Cat. 25, p. 105.

in quality.⁴⁰² It is difficult for teachers to teach in the normal curriculum because students turn away from music and do not accept to have their skills developed.⁴⁰³ Teaching in the normal curriculum is also difficult because it is not possible to respond to the student and it is impossible to develop the students creatively.⁴⁰⁴ Although the children love fun tasks, they are afraid of written tasks because of their lack of knowledge.⁴⁰⁵ In addition, students find it difficult and cannot hear what should be sung.⁴⁰⁶ As a result, the skill areas of musical reading and writing, sight-singing, composition and improvisation are in practice compulsory in a mainstream curriculum school, but too time-consuming and therefore not feasible or reserved for only some very able students.⁴⁰⁷ In a general elementary school, therefore, it takes about 3 years for children to be able to read simpler things in the five-line system; musical writing is even so time-consuming that it is omitted under these circumstances.⁴⁰⁸ This gap can be bridged whenever the class group includes students who receive special music education in parallel, which enables them to solve musical tasks.⁴⁰⁹ They have distinctive skills, can develop things creatively and improvisationally very well, and can bring their skills to the class music lessons.⁴¹⁰ Therefore, the choice of material and the selection of the level of difficulty of the songs always depend on the composition of the class.⁴¹¹

Hungarian teachers attach great importance to the role of the teacher, because the Kodály Concept is always effective when it is in the hands of a capable person.⁴¹² It is therefore inseparable from the teacher's expertise whether the children develop musical skills.⁴¹³ The teacher must manage to make the children come to the singing lesson with joy. This has positive effects regardless of how often the lesson takes place.⁴¹⁴ Currently, the profession of music teacher is endangered because there is no high-quality education and as a result, there is a shortage of good teachers.⁴¹⁵

The teachers did not consider a general adaptability of the Kodály Concept possible. The concept cannot be transferred 1 to 1 to another country in its current form because often there are no children's songs, the folk root is not clear in multicultural countries, and the fixed

⁴⁰² Appendix A 1, Tab. 14, Cat. 14, p. 101.

⁴⁰³ Appendix A 1, Tab. 12, Cat. 1, p. 97.

⁴⁰⁴ Appendix A 1, Tab. 12, Cat. 4, p. 97.

⁴⁰⁵ Appendix A 1, Tab. 13, Cat. 7, p. 99.

⁴⁰⁶ Appendix A 1, Tab. 12, Cat. 2, p. 97.

⁴⁰⁷ Appendix A 1, Tab. 12, 13, and 15, Cat. 4, 5, 7, 9, and 24, p. 97, 99, and 103.

⁴⁰⁸ Appendix A 1, Tab. 13 and 15, Cat. 12 and 24, p. 99 and 103.

⁴⁰⁹ Appendix A 1, Tab. 13, Cat. 8, p. 99.

⁴¹⁰ Ibid.

⁴¹¹ Appendix A 1, Tab. 12, Cat. 3, p. 97.

⁴¹² Appendix A 1, Tab. 15, Cat. 19, p. 103.

⁴¹³ Appendix A 1, Tab. 13, Cat. 10, p. 99.

⁴¹⁴ Appendix A 1, Tab. 14, Cat. 17, p. 101.

⁴¹⁵ Appendix A 1, Tab. 14 and 15, Cat. 18 and 20, p. 101 and 103.

d is very strong in Romance countries.⁴¹⁶ What can be adopted is the sequential idea, singing as the basis and listening as the guide of all musical activities.⁴¹⁷

Question 5 Hungary: What does the work on the basis of the Kodály Concept mean for the teachers personally?

The teachers' answers to the last question were without exception positive, almost euphoric. For the Hungarian teachers, the Kodály Concept forms a supporting pillar in their profession and in their lives.⁴¹⁸

The Hungarian teachers see the Kodály Concept as a system that has logical structures, builds on each other, is organically connected and develops musical skills well.⁴¹⁹ It resembles a unified world of belief, regardless of the perspective of the observer.⁴²⁰ The Kodály Concept is good in its existing form and needs only slight modernization through digitization.⁴²¹

The Kodály Concept occupies the central position in the professional life of teachers, without which the professional activity is unimaginable. At the same time, the Kodály Concept makes great demands on the teacher himself, as he must be a highly qualified and active musician who must possess high pedagogical qualities.⁴²²

The music school will play an important role in the future of the Kodály Concept.⁴²³

Ultimately, the Kodály Concept can be used to bring students from the lowest to the highest level.⁴²⁴

Question 1 USA: From what sources do teachers select folk and art music examples?

The survey of American music teachers revealed that they select their folk and art music examples from a variety of sources.

The American materials include mostly English-language material drawn from English and from African-American traditions.⁴²⁵ Spanish and French song materials are used whenever they fit the requirement profile.⁴²⁶ In addition, U.S. teachers tend to use American materials because the musical phrases they contain are more familiar to students than the corresponding

⁴¹⁶ Appendix A 1, Tab. 15, Cat. 21, p. 103.

⁴¹⁷ Appendix A 1, Tab. 15, Cat. 22, p. 103.

⁴¹⁸ Appendix A 1, Tab. 17, 18, 19, Cat. 2, 5, 6, 10, 11, 12, 13, 14, p. 106-108.

⁴¹⁹ Appendix A 1, Tab. 17, Cat. 2, p. 106.

⁴²⁰ Appendix A 1, Tab. 17, Cat. 5, p. 106.

⁴²¹ Appendix A 1, Tab. 18, Cat. 9, p. 107.

⁴²² Appendix A 1, Tab. 18, Cat. 7, p. 107.

⁴²³ Appendix A 1, Tab. 17, Cat. 4, p. 106.

⁴²⁴ Appendix A 1, Tab. 17, Cat. 3, p. 106.

⁴²⁵ From here on, the footnotes refer to the American category system. Appendix A, Tab. 1, Cat. 1, p. 54.

⁴²⁶ Appendix A 2, Tab. 1, Cat. 1, p. 54.

phrases in Kodály's reading exercises.⁴²⁷ Kodály's pentatonic works are an exception, and are used in connection with work with older students.⁴²⁸

The American teachers cite a total of five different written sources. These include folk song collections structured according to various musical and didactic aspects, compiled primarily for American Kodály practice.⁴²⁹ In addition, American teachers also select their musical examples from general American folk song collections compiled without a specific Kodály background.⁴³⁰ Musical example collections and methodology books written specifically for Kodály practice in the United States play a major role.⁴³¹ Here, the methodology books are especially important, as they contain concrete suggestions for elaborated lesson models or curricula. Finally, song lists that have been integrated into local school district curricula and instructions, directives, and song suggestions provided for novice Kodály teachers are also included.⁴³²

The second area from which American teachers select their folk and art music examples is oral sources. A central function here is assumed by so-called *master teachers*, who can be observed by prospective Kodály teachers at conferences and workshops, and who receive from them suggestions and recommendations for their own teaching and for suitable material.⁴³³

As the most significant source for the selection of their teaching materials, the interviewed teachers refer to their own collections, with musical examples gathered from diverse sources, which the teachers also bring in from their own musical biography.⁴³⁴

The collection of materials is supplemented by online sources such as the YouTube platform or the folk song collection of Holy Names College in California.⁴³⁵

Question 2 USA: What do teachers consider as their musical and pedagogical tasks and goals?

The tasks and goals that American teachers formulated in connection with their work based on their teaching materials are diverse.⁴³⁶

The teachers consider it important to use a multifunctional material. It must be of the highest quality, thus providing variety, ensuring the training of all musical objectives and

⁴²⁷ Appendix A 2, Tab. 1, Cat. 5, p. 54.

⁴²⁸ Appendix A 2, Tab. 3, Cat. 14, p. 55.

⁴²⁹ Appendix A 2, Tab. 1 and 3, Cat. 2 and 17, p. 54/55.

⁴³⁰ Appendix A 2, Tab. 1, Cat. 3, p. 54.

⁴³¹ Appendix A 2, Tab. 1 and 2, Cat. 4 and 10, p. 54/55.

⁴³² Appendix A 2, Tab. 2 and 3, Cat. 8, 9 and 15, p. 55.

⁴³³ Appendix A 2, Tab. 2, Cat. 8 and 11, p. 55.

⁴³⁴ Appendix A 2, Tab. 2 and 3, Cat. 12 and 13, p. 55.

⁴³⁵ Appendix A 2, Tab. 3, Cat. 16, p. 55.

⁴³⁶ Appendix A 2, Tab. 4-10, p. 56-59.

enabling the development of all musical skills.⁴³⁷ Furthermore, it must be suitable for the lower levels and meet the requirements of a changing multi-ethnic school population structure.⁴³⁸

Folk music material, in particular, is designed to give students a language to develop an understanding of art music as the ultimate goal.⁴³⁹ Pop music is not part of the teacher's repertoire.

From the musical point of view, the interviewed teachers mention, besides creating an understanding of music, creating an understanding of the aesthetics of music and the importance of making music together.⁴⁴⁰ Another musical point is to make the student realize that the individual elements of the musical folk song material are contained in all forms of music.⁴⁴¹

However, the American teachers cited not only musical, but also educational, psychological, and social tasks and goals.

By working on the basis of Kodály's materials, American teachers see themselves obliged to take on social tasks. Thus, it is considered an important task of the teacher to⁴⁴² build musical communities and to familiarize students with the idea that music is not only for an elite, but for everyone - regardless of their background and social status.⁴⁴³ Another important social task of the teacher is to connect people with art music and to educate an audience that appreciates classical opera and concert life.⁴⁴⁴ In conclusion, American teachers consider it their social task to create a backlash against the strong tendency in the United States to abandon one's own active singing and only consume singing passively.⁴⁴⁵

The teacher-student relationship results in some special tasks for the American teacher. In general, he must see to it that the student becomes a better musician and gives him a basis for understanding music.⁴⁴⁶ Another general task of the teacher is to convey beauty through music and to design music lessons and the classroom in such a way as to give students access to that beauty.⁴⁴⁷ These tasks are complemented by building a good relationship with the students' parents.⁴⁴⁸

⁴³⁷ Appendix A 2, Tab. 4, 5, 6, and 8, Cat. 2, 7, 14, and 28, p. 56-58.

⁴³⁸ Appendix A 2, Tab. 4 and 6, Cat. 1, 16 and 17, p. 56/57.

⁴³⁹ Appendix A 2, Tab. 4, Cat. 3, p. 56.

⁴⁴⁰ Appendix A 2, Tab. 5, Cat. 9, p. 56.

⁴⁴¹ Appendix A 2, Tab. 7, Cat. 19, p. 57.

⁴⁴² Appendix A 2, Tab. 6, Cat. 15, p. 57.

⁴⁴³ Appendix A 2, Tab. 5, Cat. 11, p. 56.

⁴⁴⁴ Appendix A 2, Tab. 5, Cat. 10, p. 56.

⁴⁴⁵ Appendix A 2, Tab. 10, Cat. 37, p. 59.

⁴⁴⁶ Appendix A 2, Tab. 7, Cat. 21, p. 57.

⁴⁴⁷ Appendix A 2, Tab. 7 and 8, Cat. 22 and 29, p. 57/58.

⁴⁴⁸ Appendix A 2, Tab. 9, Cat. 31, p. 58.

Since the development of the voice is a priority, the teacher must be focused on the voice and choral singing.⁴⁴⁹ He must cause the student to have a positive attitude towards his own voice and person⁴⁵⁰ and give him confidence for singing and develop this part.⁴⁵¹

However, American teachers see it not only as a task to develop the skills of their students, but also their own skills. The teacher must improve his own skills to help and develop the students. Therefore, it is a central teacher's task to have continuous musical training of his own and to participate in national conferences and regional workshops in order to improve himself and not to hinder the progress of the students.⁴⁵²

In addition to training their own musical skills, teachers must also conduct their own folk music research to meet the needs of different language groups.⁴⁵³

Question 3 USA: How is the development of musical skills shaped in school practice?

The American teachers' answers to the third question, concerned fields of musical skill development.

In general, relative solmization and unaccompanied singing are elements used in all classes.⁴⁵⁴ For the lesson structure, the 3-phase model of preparation-presentation and practice plays an important role.⁴⁵⁵ Related to the lesson structure, at the beginning of the lesson there is singing, vocal development, and song singing with help for the students to connect with the song anything that is close to them, why this song resonates with them, and to embed it in the following lesson topic.⁴⁵⁶ Further, teachers made sure to accurately calendar the introduction of all melodic and rhythmic elements in order to be able to plan.⁴⁵⁷ Furthermore, American teachers were careful to balance rhythmic and melodic learning in each lesson.⁴⁵⁸

The teaching sequence is used in two variants. One variant begins with s-m and leads from there through the gradual expansion of the tonal space to the anhemitonic pentatonic.⁴⁵⁹ The pentatonic is introduced by the end of the second grade, the extended pentatonic in the third grade, and the semitone steps in the course of the fourth grade.⁴⁶⁰ The other approach assumes m-r-d, since in America children live in a more major-key world and therefore the m-r-d

⁴⁴⁹ Appendix A 2, Tab. 8, Cat. 30 p. 58.

⁴⁵⁰ Appendix A 2, Tab. 7, Cat. 24, p. 57.

⁴⁵¹ Appendix A 2, Tab. 7, Cat. 23, p. 57.

⁴⁵² Appendix A 2, Tab. 5 and 9, Cat. 8, 32, 33, and 34, p. 56 and 58.

⁴⁵³ Appendix A 2, Tab. 8, Cat. 26, p. 58.

⁴⁵⁴ Appendix A 2, Tab. 12, Cat. 12, p. 60.

⁴⁵⁵ Appendix A 2, Tab. 13, Cat. 14, p. 61.

⁴⁵⁶ Appendix A 2, Tab. 13, Cat. 15, p. 61.

⁴⁵⁷ Appendix A 2, Tab. 15, Cat. 24, p. 62.

⁴⁵⁸ Appendix A 2, Tab. 14, Cat. 21, p. 62.

⁴⁵⁹ Appendix A 2, Tab. 11, Cat. 2, p. 59.

⁴⁶⁰ Appendix A 2, Tab. 11, Cat. 3, p. 59.

approach is more familiar to them than m-s-l.⁴⁶¹ However, the choice of teaching sequence also depends on where the teachers live and the age of the students. For example, in America, m-r-d is used for older beginners because it is more in keeping with the base of the literature.⁴⁶²

American Kodály teachers use visual, digital, and haptic aids in their teaching, for musical skill development. Bodysigns are easier for young children to coordinate as a visual aid.⁴⁶³ Visual aids also include flashcards (also on a screen) and stick notation, which are used to train musical reading.⁴⁶⁴ In addition, American Kodály teachers also make use of proven visual aids such as Curwen's hand signs, in the form of hand sign posters.⁴⁶⁵ As the best way of representing melodies, teachers work with the 5-finger line system.⁴⁶⁶ For digital aids, teachers mentioned a projection on an interactive board connected to the computer for group dictation or general musical writing.⁴⁶⁷ For haptic aids, popsicle sticks were mentioned for musical writing.⁴⁶⁸ In general, teachers were convinced that traditional tools were more appropriate than digital ones.

American teachers begin dictating music as early as first grade. Here they do rhythmic dictation with simple note values, creating patterns from known song material that the teacher dictates by tapping.⁴⁶⁹

Other responses addressed individual fields. Systematic sight-singing training to achieve fluency is developed by American music teachers through daily training of individual and repetitive tone circles.⁴⁷⁰ In second grade, teachers begin composing simple rhythms with a metrical structure.⁴⁷¹ Individual elements discovered in folk song are attempted to be rediscovered in masterpieces.⁴⁷² American teachers pay attention to a close connection between inner hearing and memorization because it supports melodic-rhythmic understanding.⁴⁷³

Finally, musical memory training is a part that permeates all phases of teaching, whether it is teaching the song in writing or practicing rhythmic or melodic patterns.⁴⁷⁴

⁴⁶¹ Appendix A 2, Tab. 11 and 12, Cat. 4 and 9, p. 59/60.

⁴⁶² Appendix A 2, Tab. 12, Cat. 9, p. 60.

⁴⁶³ Appendix A 2, Tab. 12, Cat. 10 p. 60.

⁴⁶⁴ Appendix A 2, Tab. 12 and 15, Cat. 10 and 28, p. 60 and 62.

⁴⁶⁵ Appendix A 2, Tab. 14, Cat. 22, p. 62.

⁴⁶⁶ Appendix A 2, Tab. 14, Cat. 22, p. 62.

⁴⁶⁷ Appendix A 2, Tab. 12, Cat. 10, p. 60.

⁴⁶⁸ Appendix A 2, Tab. 12, Cat. 10, p. 60.

⁴⁶⁹ Appendix A 2, Tab. 15, Cat. 24, p. 62.

⁴⁷⁰ Appendix A 2, Tab. 13, Cat. 16, p. 61.

⁴⁷¹ Appendix A 2, Tab. 14, Cat. 20, p. 62.

⁴⁷² Appendix A 2, Tab. 11, Cat. 1, p. 59.

⁴⁷³ Appendix A 2, Tab. 13, Cat. 17, p. 61.

⁴⁷⁴ Appendix A 2, Tab. 15, Cat. 26, p. 62.

Question 4 USA: From which musical and pedagogical results and experiences report the teachers?

The American music teachers valued individual results in the area of students' musical literacy and the love of music and music making that the children showed over time as the most important musical and educational outcomes of their work.⁴⁷⁵

American music teachers described learning the trichord m-s-l as a satisfactory outcome in elementary school.⁴⁷⁶ In addition, fourth grade students have developed skills in composing rhythms.⁴⁷⁷ By the end of the elementary school years, relative solmization in the keys of C, F, and G is well enough developed that children in fifth grade can solmize fluently in the three keys.⁴⁷⁸ Melodic transfers are also evident in 4th grade.⁴⁷⁹

One important experience is related to the two teaching sequences used in the United States. Observations of first graders learning with the two teaching sequences l-s-m and m-r-d have shown that students at the end of 2nd grade starting with m-s-l feel the difference between head voice and speaking voice and intonate slightly better than the group starting with m-r-d.⁴⁸⁰

The love of music manifests itself in different ways for American teachers. Children like to come to music class and⁴⁸¹ sing a lot there.⁴⁸² However, they also take music out of the classroom and sing at various extracurricular venues.⁴⁸³ Furthermore, the children's parents tell them that music also happens at home and that the children sing at home.⁴⁸⁴

Positive mention is also made of the results of choral singing, which gives children self-confidence and a place in the community.⁴⁸⁵

Ultimately, the Kodály classroom means a place for the children where they can be children, sing songs and play children's games in contrast to their usual environment.⁴⁸⁶

⁴⁷⁵ Appendix A 2, Tab. 17 and 18, Cat. 9 and 19. p. 64.

⁴⁷⁶ Appendix A 2, Tab. 16, Cat. 2, p. 63.

⁴⁷⁷ Appendix A 2, Tab. 16, Cat. 5, p. 63.

⁴⁷⁸ Appendix A 2, Tab. 17, Cat. 7, p. 64.

⁴⁷⁹ Appendix A 2, Tab. 16, Cat. 6, p. 63.

⁴⁸⁰ Appendix A 2, Tab. 16, Cat. 1, p. 63.

⁴⁸¹ Appendix A 2, Tab. 17, Cat. 13, p. 64.

⁴⁸² Appendix A 2, Tab. 17, Cat. 10, p. 64.

⁴⁸³ Appendix A 2, Tab. 17, Cat. 12, p. 64.

⁴⁸⁴ Appendix A 2, Tab. 17, Cat. 14, p. 64.

⁴⁸⁵ Appendix A 2, Tab. 17, Cat. 15, p. 64.

⁴⁸⁶ Appendix A 2, Tab. 17, Cat. 18, p. 64.

Question 5 USA: What does the work on the basis of the Kodály Concept mean for the teachers personally?

The answers of the U.S. teachers to the last question showed a great euphoria for the Kodály Concept and its great importance for the teacher's personality and work.⁴⁸⁷

Teachers described the concept as a unique way to properly understand music and music education and attributed depth and coherent meaning to it.⁴⁸⁸

The American teachers consider the Kodály Concept as a satisfying way, an anchor and guide for professional work⁴⁸⁹, which leads to a complete change of direction in teaching orientation.⁴⁹⁰ It improves and completes the teacher's musical skills⁴⁹¹ and helps him to analyze and understand music like a book.⁴⁹²

The Kodály Concept concerns all parts of the musical self and demands access to musical skills and humanity.⁴⁹³ The Kodály Concept is seen as a constant self-challenge that changes, shapes, and determines one's entire life.⁴⁹⁴ At the same time, the teacher must constantly rethink the theory and practice of the Kodály Concept for the benefit of his students.⁴⁹⁵

2.13 Application of the content-analytical quality criteria

The last step of qualitative content analysis according to Mayring involves the application of the content-analytical quality criteria of transparency, intersubjectivity, and scope.⁴⁹⁶

3 Quantitative content analysis - frequency analysis

3.1 Data collection and data evaluation: Introduction to frequency analysis

The quantitative content analysis focuses on the frequencies of musical parameters in the folk and art music examples of the Hungarian and American teaching materials. On the one hand, the absolute frequencies of the parameters are determined. Here the exact number of the respective parameter within the total stock was calculated. In order to determine the relative

⁴⁸⁷ Appendix A 2, Tab. 20-22, p. 65/66.

⁴⁸⁸ Appendix A 2, Tab. 19, Cat. 3 and 1, p. 65.

⁴⁸⁹ Appendix A 2, Tab. 19, Cat. 4, p. 65.

⁴⁹⁰ Appendix A 2, Tab. 19, Cat. 2, p. 65.

⁴⁹¹ Appendix A 2, Tab. 19, Cat. 6, p. 65.

⁴⁹² Appendix A 2, Tab. 20, Cat. 8, p. 65.

⁴⁹³ Appendix A 2, Tab. 20, Cat. 10, p. 65.

⁴⁹⁴ Appendix A 2, Tab. 21, Cat. 15 and 18, p. 66.

⁴⁹⁵ Appendix A 2, Tab. 21, Cat. 13, p. 66.

⁴⁹⁶ See 4.4 Critical discussion of the methods used. S. 135.

frequency, that is, what percentage the parameter possesses within the total stock, the absolute number of occurrences was divided by the total stock. The corresponding formula is:

$$hn(A) \frac{hn(A)}{n}$$

3.2 Systematic Review

The general basis for the quantitative content analysis of this paper is printed materials that were either written specifically for music instruction based on the Kodály Concept in Hungary and the U.S. or were originally designed for another purpose and serve teachers as a source for teaching examples.

Specifically, these materials are folk song collections, methodological textbooks, textbooks for elementary school music instruction and short monophonic compositions. These materials were created over a period of more than 50 years.

The tabulated selection of materials ultimately used for the study below was preceded by a literature search conducted at the following institutions:

- Library of the Zoltán Kodály Pedagogical Institute, Kecskemét ⁴⁹⁷
- Library of the Franz Liszt Academy of Music, Budapest ⁴⁹⁸
- Széchényi National Library, Budapest ⁴⁹⁹
- Kodály Museum Archive, Budapest ⁵⁰⁰
- Városi Helytörténeti Gyűjtemény [Municipal Local History Collection], Szigetszentmiklós ⁵⁰¹
- Ádám Jenő Emlékház [Jenő Ádám Memorial House], Szigetszentmiklós ⁵⁰²
- Archive of the International Kodály Society, Budapest ⁵⁰³
- Archive of the German Youth Movement, Witzenhausen ⁵⁰⁴
- Organization of American Kodály Educators, Los Angeles ⁵⁰⁵
- Holy Names University Kodály Center, Oakland ⁵⁰⁶

⁴⁹⁷ Kecskemét, Kéttemplom köz 1, 6000 Hungary, <https://kodaly.hu/>. Last call on: 12.4.2020.

⁴⁹⁸ 1061 Budapest, Liszt Ferenc tér 8 <https://zeneakademia.hu/>. Last call on: 12.4.2020.

⁴⁹⁹ 1014 Budapest, Szent György tér 4-5-6, <http://www.oszk.hu/>. Last call on: 12.4.2020.

⁵⁰⁰ <https://kodaly.hu/museum>, 1062 Budapest, Andrassy út 87-89. Last call on: 12.4.2020.

⁵⁰¹ Szigetszentmiklós, Árpád u. 34, 2310 Hungary, <http://www.sargahaz.com/muzeum/ht.php>. Last call on: 12.4.2020.

⁵⁰² Szigetszentmiklós, Árpád u. 34, 2310 Hungary, <http://www.sargahaz.com/adam-jeno-emlekhaz>. Last call on: 12.4.2020.

⁵⁰³ Róna u. 120-122, 1149 Budapest, Hungary, <https://www.iks.hu/>. Last call on: 12.4.2020.

⁵⁰⁴ <https://www.burgludwigstein.de/forschen>. Last call on: 12.4.2020.

⁵⁰⁵ 3415 S Sepulveda Blvd Suite 1126, Los Angeles, CA 90034, <https://www.oake.org/>. Last call on: 12.4.2020.

⁵⁰⁶ 3500 Mountain Blvd. Oakland, CA 94619, <http://kodaly.hnu.edu/the-kodaly-center.cfm>. Last call on: 12.4.2020.

- Official textbook pages of the Hungarian Ministry of Culture⁵⁰⁷
- Bavarian State Library, Munich⁵⁰⁸

The interviews conducted for the qualitative content analysis were also an important source.

Various inclusion and exclusion criteria are defined for including in the inventory of materials to be investigated:

1. Basically, the materials must be relevant for planning and designing music lessons based on the Kodály Concept of Hungarian and American music teachers.
2. If they are textbooks, they must be designed for elementary grades 1-4.
3. The materials to be used for the study will be those that were explicitly mentioned by the music teachers during the interviews as the source of their lesson planning and lesson design.
4. Materials that were mentioned by teachers but do not play a role in practice for various reasons are not included.⁵⁰⁹
5. Materials that are officially recommended or mandatory are also taken into account. On the Hungarian side, these are the textbooks recommended by the Hungarian Ministry of Culture on their official textbook site. For the USA, the OAKE has an adequate function. Its homepage lists both its own publications for music teaching and the materials that form the basis of the university Kodály programs in the USA.
6. The American materials were further specified by focusing on both Anglo-American and African American music examples as well as Native American music examples.
7. Only monophonic folk and art music examples of the teaching materials were analyzed.

Thus, the listing of Hungarian and American instructional materials for quantitative content analysis is as follows:

Tab. 5: Systematic Review

Hungarian teaching materials			
Year	Title	Description	
2013	Süle, Ferenc: <i>Első daloskönyvem</i> 1., Eger	Scope 64 pages	48 examined music samples

⁵⁰⁷ emberi-eroforrasok-miniszteriuma/elerhetosegek, www.kormany.hu download tankönyvjegyzék 140613. Last call on: 12.4.2020.

⁵⁰⁸ <https://www.bsb-muenchen.de/>. Last call on: 12.4.2020.

⁵⁰⁹ In Hungary, these are primarily the *Szó-Mi* textbook series, which Kodály and Ádám penned in 1943. In the U.S., it is especially the materials from the early period of American Kodály reception, such as the books by Mary Helen Richards and Katinka Dániel. Moreover, they were also used only on a regional basis.

2013	Lassúné Ruskó Renáta: <i>Ének-zene 1 - Munkáltató feladatgyűjtemény</i> , Szeged.	Scope 80 pages	33 examined music samples
1977 2013	Lantos, Rezsóné/Lukin, Lászlóné: <i>Ének-zene az általános iskola 1. osztálya számára</i> , Eger.	Scope 64 pages	55 examined music samples
2013	Demeter, József:/ Molnár Mária: <i>Technika - Ének-zene-Rajz 1</i> . Eger.	Scope 135 pages	41 examined music samples
1981 2013	Szabó, Helga: <i>Első énekeskönyvem az általános iskola ének-zene tagozatos 1. osztálya számára</i> , Eger	Scope 130 pages	107 examined music samples
2013	Süle, Ferenc: <i>Második daloskönyvem</i> , Eger.	Scope 72 pages	63 examined music samples
2013	Lassúné Ruskó Renáta: <i>Ének-zene 2 - Munkáltató feladatgyűjtemény</i> , Szeged.	Scope 80 pages	37 examined music samples
2003 2013	Lantos, Rezsóné/Lukin Lászlóné: <i>Ének-zene az általános iskola 2. osztálya számára</i> , Eger.	Scope 95 pages	48 examined music samples
2013	Demeter, József/Molnár, Mária / Wojtekovits Istvánné: <i>Technika - Ének-zene- Rajz 2</i> , Eger.	Scope 168 pages	46 examined music samples
1980 2015	Szabó, Helga: <i>Énekeskönyv az általános iskola ének-zene tagozatos 2. osztálya számára</i> , Eger.	Scope 142 pages	120 examined music samples
2016	Albertné Balogh Márta: <i>Harmadik daloskönyvem</i> , Eger.	Scope 72 pages	60 examined music samples
2004 2017	Lassúné Ruskó Renáta: <i>Ének-zene 3 - Munkáltató feladatgyűjtemény</i> , Szeged.	Scope 88 pages	45 examined music samples
2005 2016	Szabó, Helga: <i>Ének-zene. Emelt szintű tankönyv az általános iskola 3. osztálya számára</i> , Eger.	Scope 152 pages	113 examined music samples
2016	Albertné Balogh Márta: <i>Negyedik daloskönyvem</i> , Eger.	Scope 64 pages	54 examined music samples
1992 2017	Szabó, Helga: <i>Ének-zene. Emelt szintű tankönyv az általános iskola 4. osztálya számára</i> , Eger.	Scope 184 pages	134 examined music samples
2005 2018	Lassúné Ruskó Renáta: <i>Ének-zene 4 - Munkáltató feladatgyűjtemény</i> , Szeged.	Scope 127 pages	63 examined music samples

American teaching materials			
Year	Title	Description	
1974	Erdei, Peter/Komlós, Katalin: <i>150 American Folk Songs</i> , New York 1974.	Scope 132 pages	151 examined music samples
1974	Choksy, Lois: <i>The Kodály Method I</i>	Scope	204 examined
1988	Comprehensive Music Education	303 pages	music samples
1999	Third Edition, New Jersey 1974.		
1981	Locke, Eleanor: <i>Sail Away - 155 American Folk Songs To Sing, Read and Play</i> , New York, 1981.	Scope 164 pages	152 examined Music samples
1985	Heath, Carol Quimby <i>Song Garden 1-3</i> , West Hartford 1985.	Scope 148 pages	102 examined music samples
1996	Robertson, Lamar/ Eisen, Ann: <i>An American Methodology</i> , Lake Charles.	Scope 440 pages	234 examined music samples
2002	Bacon, Denis/Erdei, Ida: <i>My Singing Bird</i> , Wellesley 2002.	Scope 165 pages	148 examined music samples

3.3 Hungarian teaching materials - presentation of the results

3.3.1 Analysis feature: Tone set⁵¹⁰

For the first parameter, the frequency at which certain tone set occur in the music samples was examined.⁵¹¹

The Hungarian teaching materials include folk and art music examples consisting of a tone set of 2-12 tones.⁵¹²

Although the first-grade textbooks are material for the beginnings of institutionalized music teaching, songs with a small tone set of 2 and 3 tones do not form the largest range, but the 6-tone set (37.32%).⁵¹³ Songs with fewer tones are found in smaller numbers (3 tones 20.77%, 5 tones 17.6%, 4 tones 11.61%, 2 tones 8.8%). Songs with a larger tone set play a subordinate role.⁵¹⁴

If in the first-grade textbooks a tone set formed a single maximum value and smaller tone sets formed selectively higher and lower values, in the 2nd grade textbooks the emphasis shifted to two almost equal middle tone sets. The 6-note tone set still has the largest range

⁵¹⁰ The translations of the musical terms used are taken from: Leuchtman, Horst: *Polyglottes Wörterbuch der musikalischen Terminologie*, Budapest and Kassel, 1978.

⁵¹¹ The author of the dissertation had the musical analysis of the folk and art music examples reviewed by an Hungarian expert.

⁵¹² Appendix B, Tab. 158, p. 239.

⁵¹³ Appendix B, Tab. 41, p. 58.

⁵¹⁴ Ibid.

(29.87%), but songs with 5-notes are present at similar levels (27.67%).⁵¹⁵ From the punctual distribution, a shift towards the center took place. Small and large tone sets are hardly present anymore.

Songs with a tone set of 6 (22.01%), 7 (25.22%), and 8 tones (23.85%) have the highest frequency in the third-grade materials.⁵¹⁶ The next range is formed by songs with 5 tones (10.55%). An expansion and strengthening of the middle took place as a result of the shift to higher tone sets.

In the distribution of the tone set in the textbooks of the fourth grade, the tendency of the previous grades continues. The songs with 6 (18.72%), 7 (18.32%), 8 (19.12%) and 9 (17.92%) tones form an almost balanced unit.⁵¹⁷ Behind them, songs with 10 tones (5.97%), 11 tones (2.39%), 4 tones (1.99%), and 12 tones (1.59%) follow at a significant distance. At the end are songs with 2 and 3 tones (0.39% each).⁵¹⁸

The focus of the tone set in the Hungarian teaching materials is on the middle range between 5 and 8 tones. Within this range, the 6-tone tone set has the highest frequency (27.63%).⁵¹⁹ Songs with 5-, 7-, and 8-note tone set follow in a graded manner (18.11%, 14.37%, and 11.85%, respectively).⁵²⁰ Low frequency is shown by songs with 4-, 3- and 9-note tone set (8.12%, 7.56% and 5.88%).⁵²¹ The other tone sets are present in low frequency (below 3.10%).⁵²²

The tabular overview of the distribution of absolute and relative frequency of the musical parameter *tone set* looks as follows:

Tab. 6: Tone set Hungary

Quantity	Absolute frequency	Relative frequency (%)
6	296	27,63
5	194	18,11
7	154	14,37
8	127	11,85
4	87	8,12
3	81	7,56
9	63	5,88
2	33	3,08

⁵¹⁵ Appendix B, Tab. 89, p. 126.

⁵¹⁶ Appendix B, Tab. 121, p. 175.

⁵¹⁷ Appendix B, Tab. 150, p. 229.

⁵¹⁸ Ibid.

⁵¹⁹ Appendix B, Tab. 158, p. 239.

⁵²⁰ Ibid.

⁵²¹ Ibid.

⁵²² Ibid.

10	24	2,24
11	8	0,74
12	4	0,37

3.3.2 Analysis feature: Key note

With regard to the parameter key note, the following can be summarized for the Hungarian teaching materials:

In the Hungarian teaching materials, a total of 5 different fundamental tones occur in grades one, three, and four, and a total of 6 different fundamental tones occur in grade two.

The existing fundamental tones form the shape in ascending order of the anhemitonic pentatonic on the key note d. An exception is the book by Helga Szabó for 2nd grade, in which a song ends on f. Otherwise, no semitones occur as key notes.

About 2/3 of the books feature songs with 5 key notes. One book has 6, 2 books have 3 and 3 books have 4 different key notes.

The key note d is the most common (52.28%), l also has a high frequency of occurrence (28.66%). The third most often found key note in the total is the s. (8.96%). The key notes r and m are used less frequently, at 5.04% and 4.94%, respectively.⁵²³

The highest frequency of the key note d can also be observed in the individual classes. In the first four classes, the value lies between 42.23%⁵²⁴ and 58.80%.⁵²⁵

The second most frequent key note in the second to fourth grade is the l (29.87%⁵²⁶, 34.40%⁵²⁷ and 39.84%)⁵²⁸ and in the first grade the s (23.94%).⁵²⁹ No correspondences can be found for the other frequencies. The occurrence of the semitone step f can be neglected.

The key note d is most strongly represented in all classes, l occurs second most often except in the first grade. Songs with the key note d and l determine between 64.12% and 90.36% of the total material.

The concentration on the key notes d and l could indicate a strong tendency towards major-minor tonality.

The tabular overview of the absolute and relative frequency of the parameter *key note* looks as follows:

⁵²³ Appendix B, Tab. 159, p. 239.

⁵²⁴ Appendix B, Tab. 151, p. 229.

⁵²⁵ Appendix B, Tab. 90, p. 126.

⁵²⁶ Appendix B, Tab. 90, p. 126.

⁵²⁷ Appendix B, Tab. 122, p. 175.

⁵²⁸ Appendix B, Tab. 151, p. 229.

⁵²⁹ Appendix B, Tab. 42, p. 58.

Tab. 7: Key note Hungary

Syllable	Absolute frequency	Relative frequency (%)
d	560	52,28
l	307	28,66
s	96	8,96
r	54	5,04
m	53	4,94
f	1	0,09

3.3.3 Analysis feature: Initial tone/Finalis

In the Hungarian teaching materials, a total of 29 different intervallic combinations and ratios of the initial tone and the finalis occur.

In the first two classes, the syllable combination s/d forms the highest frequency (40.84% and 31.13%).⁵³⁰ The dominance of this syllable combination can be seen in all textbooks studied in the first and second grade. In the first grade, the frequency ranges from 30.30% (Ruskó 1)⁵³¹ to 56.36 (Lantos/Lukin 1).⁵³² In the second grade, the value ranges from 28.26% (Demeter/Molnár 2)⁵³³ to 34.67% (Szabó 2).⁵³⁴

In the third and fourth grade, the highest frequency shifts to the syllable combination d/d and l/l.⁵³⁵ In the third grade, two books contain d/d as the highest value (Ruskó 3, 48.57% and Balogh 3, 40.00%)⁵³⁶ and one book has l/l as the highest value (Szabó 3, 23.89%).⁵³⁷ The same is true in the fourth grade. The books Ruskó 4 and Balogh 4 record d/d as the highest frequency (34.92% and 29.62%)⁵³⁸, Szabó's book l/l (23.13%).⁵³⁹

In the overall structure of all the books studied, among the 29 combinations, one can recognize 5 different values, ranging from 5.5 to 26.79%, which can be grouped into tonal units.⁵⁴⁰ One tonal unit is formed by the combinations s/d, d/d and m/d (26.79%, 18.76% and 7.65%), the other by the combinations l/l, m/l and d/l (13.07%, 9.61% and 3.73%).⁵⁴¹

⁵³⁰ Appendix B, Tab. 43 and 91, p. 59 and 127.

⁵³¹ Appendix B, Tab. 11, p. 17.

⁵³² Appendix B, Tab. 19, p. 27.

⁵³³ Appendix B, Tab. 75, p. 102.

⁵³⁴ Appendix B, Tab. 83, p. 118.

⁵³⁵ Appendix B, Tab. 123 and 152, p. 176 and 230.

⁵³⁶ Appendix B, Tab. 99 and 107, p. 138 and 150.

⁵³⁷ Appendix B, Tab. 115, p. 167.

⁵³⁸ Appendix B, Tab. 129 and 137, p. 189 and 201.

⁵³⁹ Appendix B, Tab. 145, p. 221.

⁵⁴⁰ Appendix B, Tab. 160, p. 240.

⁵⁴¹ Ibid.

The tabular overview of the absolute and relative frequency of the parameter *initial tone/finalis* looks as follows:

Tab. 8: Initial tone/Finalis Hungary

Syllables	Absolute frequency	Relative frequency (%)
s/d	287	26,79
d/d	201	18,76
l/l	140	13,07
m/l	103	9,61
m/d	82	7,65
s/s	59	5,50
d/l	40	3,73
s/m	26	2,42
l/m	21	1,96
r/r	18	1,68
l/r	15	1,40
r/l	14	1,30
m/r	10	0,93
s/l	10	0,93
s/r	7	0,65
t/m	6	0,56
m/m	5	0,46
d/s	5	0,46
r/d	4	0,37
l/s	4	0,37
d/r	2	0,37
d/m	2	0,37
f/f	2	0,37
r/s	2	0,37
m/s	2	0,37
l/d	1	0,09
r/m	1	0,09
t/f	1	0,09
t/l	1	0,09

3.3.4 Analysis feature: Ambitus

In the fourth parameter, the frequency with which certain intervals shape the tonal ranges (ambitus) of the folk and art music examples of the Hungarian teaching materials was investigated.

There are a total of 16 different tonal ranges in the Hungarian teaching materials, among which three intervals have a high occurrence.⁵⁴² The major sixth (26.89%), the perfect octave (21.66%) and the perfect fifth (18.39%).⁵⁴³ Two other intervals, the major ninth and minor seventh, are still present at slightly higher frequencies (8.30% and 7%, respectively).⁵⁴⁴ The frequency of the remaining intervals are in the range below 5%, most of them even below 2%.

The defining ambitus of the first-grade textbooks is the major sixth (47.18%).⁵⁴⁵ It is most strongly represented in all five textbooks. Its distribution ranges from 39.25% to 58.33%. The second most frequent interval, alternating between the perfect fourth and the perfect fifth, is more inconsistent.

In the second-grade textbooks, the major sixth is the most frequent interval in only one textbook (Süle 38.09%).⁵⁴⁶ In the other textbooks, the perfect fifth forms the most frequent ambitus (Szabó 2, 25.8% to Ruskó 2, 35.13%).⁵⁴⁷ The second most frequent ambitus is inconsistent. In three books it is the major sixth (27.08% to 29.72%), in the other books it is the perfect fifth (22.22%) or the perfect octave (25%).

In the third and fourth grade teaching materials, the perfect octave forms the most frequent interval with 29.48% and 33.02%, respectively.⁵⁴⁸ The second most frequent interval is unevenly distributed. In the third grade it is the major sixth (17.43%)⁵⁴⁹, in the fourth grade the major ninth (20.71%).⁵⁵⁰

The tabular overview of the absolute and relative frequency in relation to the parameter *Ambitus* looks as follows:

⁵⁴² Appendix B, Tab. 161, p. 241.

⁵⁴³ Ibid.

⁵⁴⁴ Ibid.

⁵⁴⁵ Appendix B, Tab. 44, p. 59.

⁵⁴⁶ Appendix B, Tab. 52, p. 72.

⁵⁴⁷ Appendix B, Tab. 84 and 60, p. 118 and 81.

⁵⁴⁸ Appendix B, Tab. 124 and 153, p. 176 and 230.

⁵⁴⁹ Appendix B, Tab. 124, p. 176.

⁵⁵⁰ Appendix B, Tab. 153, p. 230.

Tab. 9: Ambitus Hungary

Interval	Absolute frequency	Relative frequency (%)
maj 6	288	26,89
p 8	232	21,66
p 5	197	18,39
maj 9	89	8,30
min 7	75	7,00
p 4	48	4,48
maj 3	30	2,80
min 6	21	1,96
min 9	20	1,86
maj10, p 11	16	1,49
min 3	14	1,30
maj 2	13	1,21
min 10	10	0,93
d 7, p 12	1	0,09

3.3.5 Analysis feature: Key

The first-grade books contain a total of 32 different keys. In the total overview, keys consisting of 6 tones are the most frequently represented (36.96%). A higher value in the total overview is also formed by keys consisting of 3 tones (20.52%) and keys consisting of 5 tones (19.02%). The rest is distributed among keys with 2-8 tones.⁵⁵¹

Among the keys with 6 tones, the d hexachord dominates in the first class (35.21%). The frequency is even more pronounced in the single books (Süle 1, 45.83%, Lantos/Lukin 1, 55.90%).⁵⁵² In the 5-tone keys, the d pentachord (5.98%) and the l pentaton (6.69%) are most frequently represented, and in the 3-tone keys, the m-s-l tritone (10.28%) and the d-r-m trichord (6.38%). In the single books, Helga Szabó 1 shows the frequency most clearly (30.81%).⁵⁵³

In the books of the second class, out of a total of 44 different keys, 5-tone keys occur most frequently (35.49%).⁵⁵⁴ Although the d hexachord is the highest single frequency (22.64%), in the overall tonal context, keys of 6 tones are in second position (29.53%). The rest is distributed with a larger distance to keys between 2 and 8 tones.⁵⁵⁵

⁵⁵¹ Appendix B, Tab. 45, p. 60.

⁵⁵² Appendix B, Tab. 5 and 21, p. 9 and 28.

⁵⁵³ Appendix B, Tab. 37, p. 52.

⁵⁵⁴ Appendix B, Tab. 93, p. 128.

⁵⁵⁵ Ibid.

The books of the third grade contain a total of 38 different keys and a shift of the highest frequency. In the total structure, keys of 8 tones form the largest part (27.46%), the second and third most frequent frequencies are formed almost in parity by 6- and 5-tone keys (22.89% and 22.41%). In two books 5-tone keys are the most frequent (Ruskó 3, 42.21% and Balogh 3, 28.31%), in one book 8-tone keys (Szabó 3, 41.56%). Within the keys consisting of 8 tones, ionian (8.71%) and aeolian (11.46%) occur most frequently. Of the modal keys, dorian and mixolydian (4.58% and 2.29%) are still represented. Among 5-tone keys, higher frequencies of the d and l pentachords (11.46% and 3.66%) and the l pentaton (5.04%) are noted. In 6-tone keys, the d hexachord dominates (12.84%), and in 7-tone keys, the d heptachord dominates.⁵⁵⁶

In the fourth-grade books, out of a total of 35 different keys, 8-tone keys have the highest frequency (41.00%). This shift in frequency is also evident in the individual books. In two, keys consisting of eight tones are the most represented (Balogh 4 and Szabó 4, 48.12% and 51.66%, respectively). In one book, 6-tone keys are still the most common (Ruskó 4, 31.72%). Within the 8-tone keys, ionian (13.54%) and aeolian (13.14%) occur most frequently. Among the modal keys, dorian (8.36%) and mixolydian (5.57%) stand out. Among the 6-tone keys, the d hexachord again dominates (8.36%), and among the 5-tone keys, the d pentachord (8.36%) and the l pentaton (6.77%). All other keys are represented in low frequency.⁵⁵⁷

In summary, the following points can be made regarding the key:

Keys with 5 and 6 tones are the most represented overall (25.66% and 26.40%).⁵⁵⁸ Within these keys, the d hexachord has the highest frequency (20.63%), followed by the d pentachord (9.24%) and the l pentaton (7.28%).⁵⁵⁹

Despite the great variety within the keys, there are only a few keys that occur at a higher frequency. Out of 59 different keys, one value is above 20% (d hexachord), 4 values are between 5 and 10% (d pentachord, l pentaton, ionian and aeolian) the rest are below 5% (most even below 1%).⁵⁶⁰

The weakest represented are the keys consisting of 2 and 3 tones (3.00% and 7.84%).⁵⁶¹

The tabular overview of the absolute and relative frequency with respect to the *key* parameter looks as follows:

⁵⁵⁶ Appendix B, Tab. 125, p. 177.

⁵⁵⁷ Appendix B, Tab. 154, p. 231.

⁵⁵⁸ Appendix B, Tab. 162, p. 242.

⁵⁵⁹ Ibid

⁵⁶⁰ Ibid.

⁵⁶¹ Ibid.

Tab. 10: Key Hungary

Key	Absolute frequency	Relative frequency (%)
d hexachord	221	20,63
d pentachord	99	9,24
l pentaton	78	7,28
aeolian	64	5,97
ionian	60	5,60
incomplete d pentaton	50	4,66
d heptachord	43	4,01
l pentachord	41	3,82
dorian	36	3,36
m-s-l triton	32	2,98
d pentaton	31	2,89
d-r-m trichord	29	2,70
l heptachord	29	2,70
mixolydian	22	2,05
l Hexachord	17	1,58
m-s biton	15	1,40
incomplete l pentaton	15	1,40
incomplete aeolian	15	1,40
r heptachord	14	1,30
incomplete d heptachord	12	1,12
incomplete l heptachord	12	1,12
incomplete ionian	12	1,12
s-l bichord	10	0,93
major triad	10	0,93
s hexachord	10	0,93
m heptachord	10	0,93
s-l-d triton	6	0,56
incomplete m pentaton	6	0,56
s pentachord	6	0,56
incomplete d pentachord	5	0,46
d-r bichord	4	0,37
r pentaton	4	0,37
s pentaton	4	0,37
d-s biton	3	0,28
m-f-s-l tetrachord	3	0,28
incomplete m heptachord	3	0,28
incomplete r pentaton	3	0,28
incomplete s pentaton	3	0,28
r pentachord	3	0,28
m pentachord	3	0,28

Key	Absolute frequency	Relative frequency (%)
r hexachord	3	0,28
l-d-r triton	2	0,37
l-r-m triton	2	0,37
d 7 tetratone	2	0,37
incomplete r hexachord	2	0,37
m hexachord	2	0,37
incomplete lydian	2	0,37
incomplete mixolydian	2	0,37
r-m bichord	1	0,09
r-m-f-s tetrachord	1	0,09
s-t-d-m tetratone	1	0,09
major 7	1	0,09
incomplete s pentachord	1	0,09
incomplete d hexachord	1	0,09
incomplete s hexachord	1	0,09
incomplete t hexachord	1	0,09
f hexachord	1	0,09
s heptachord	1	0,09
lydian	1	0,09

3.3.6 Analysis feature: Meter

There are 11 different meters in Hungarian textbooks.

The most frequent meter of the Hungarian first grade teaching materials is 2/4 meter (97.53%).⁵⁶² All 5 individual books have this meter in the highest frequency (94.54% to 99.06%). The songs in the 2/4 meter are supplemented by songs in the 3/4 and 4/4 meter, which are, however, present in a very small number.⁵⁶³

The second-grade books are also dominated by songs in 2/4 meter. However, their ratio is reduced in comparison to the first grade and lies between 89.58% and 92.06% in 4 books. Complements form songs in 3/4 and 4/4 meter. In addition, there are examples in *alla breve* meter and with meter changes. An exception is the book by Helga Szabó, in which songs in 2/4 meter occur with a frequency of 76.61%. The rest is distributed between songs in 4/4 (14.51%) and 3/4 (7.25%) meter. *Alla breve* songs and songs with meter changes are represented by

⁵⁶² Appendix B, Tab. 46, p. 61.

⁵⁶³ Ibid.

0.80%. The 2nd grade books are also dominated by 2/4 meter (86.16%).⁵⁶⁴ The rest is now distributed among 4 other meters, among which the 4/4 meter has a greater frequency.⁵⁶⁵

In the books of the third grade, songs in 2/4 meter still form the main part. However, only with 64/67%. 21.1% of the songs are in 4/4 meter. Equally distributed are songs in 3/4 meter and with meter changes. Other meters do not play a role. Asymmetrical meters do not occur.⁵⁶⁶

In Renáta Ruskó's book for the fourth grade, 61.90% of the examples are in 2/4 meter and 25.39% in 4/4 meter. 3/4 meter and meter changes occupy 6.34% of the total.

This tendency continues in the 4th grade books. The 2/4 meter is also most frequently present here. However, its frequency is below half (42.62%). Songs in 4/4 meter are represented by 27.88%. Songs with meter changes or in 3/4 meter form even larger posts (14.34% and 9.56%). The other meters do not play any role.⁵⁶⁷ It is worth mentioning that Szabó's book for 4th grade has more examples in 4/4 than in 2/4 meter (29.85 to 27.61%).⁵⁶⁸

Three points crystallize in relation to the *meter* parameter:

Even-numbered meters form the dominant part with more than 88%, with the 2/4 meter having the highest frequency (74.60%).⁵⁶⁹

The ratio of songs in 2/4 meter to other meters decreases from grade to grade.

Although songs are used in a total of 11 different meters, other than 2/4 and 4/4 meters, especially asymmetrical and odd-numbered meters, do not play a role.⁵⁷⁰

The tabular overview of the absolute and relative frequency with respect to the *meter* parameter looks as follows.

⁵⁶⁴ Appendix B, Tab. 94, p. 129.

⁵⁶⁵ Ibid.

⁵⁶⁶ Appendix B, Tab. 126, p. 178.

⁵⁶⁷ Appendix B, Tab. 155, p. 232.

⁵⁶⁸ Appendix B, Tab. 148, p. 223.

⁵⁶⁹ Appendix B, Tab. 163, p. 241.

⁵⁷⁰ Ibid.

Tab. 11: Meter Hungary

Meter	Absolute frequency	Relative frequency (%)
2/4	799	74,60
4/4	147	13,72
3/4	53	4,94
meter change	51	4,76
6/8	6	0,56
alla breve	4	0,37
3/8, without specification	3	0,28
2/2	2	0,37
6/4, 8/4, 12/8	1	0,09

3.3.7 Analysis feature: Number of bars

The Hungarian instructional materials include a total of 35 different number of bars, three of which have a higher frequency: 8-bar examples (35.39%), 16-bar examples (15.31%), and 12-bar examples (14.75%).⁵⁷¹ The rest is distributed over 32 bar numbers and small values.⁵⁷²

Looking at the parameter of bar numbers, three points can be summarized in the Hungarian teaching materials:

As the school level increases, so does the number of examples with different bar numbers. If there are 18 and 23 different bar numbers in the first and second classes⁵⁷³, the number of bars increases to 30 and 27 in the third and fourth classes.⁵⁷⁴

The textbooks contain for the most part even-numbered folk and art music examples. Odd-numbered bars hardly ever occur, and if they do, then only to a small extent (10.08%).

With one exception (Szabó 2), 8-bar examples occur most frequently in all textbooks. The second and third frequency values are also predominantly occupied by 16- and 12-bar examples. These three values together form about 65% of the total inventory.⁵⁷⁵

The tabular overview of absolute and relative frequency with respect to the parameter *number of bars* looks as follows:

⁵⁷¹ Appendix B, Tab. 164, p. 243.

⁵⁷² Ibid.

⁵⁷³ Appendix B, Tab. 47 and 95, p. 61 and 129.

⁵⁷⁴ Appendix B, Tab. 127 and 156, p. 178 and 232.

⁵⁷⁵ Ibid.

Tab. 12: Number of bars Hungary

Quantity	Absolute frequency	Relative frequency (%)
8	378	35,39
16	164	15,31
12	158	14,75
6	57	5,32
10	52	4,85
4	37	3,45
14	26	2,42
9	24	2,24
24	21	1,96
11	20	1,86
18	19	1,77
20	13	1,21
17, 22, 32	12	1,12
13	11	1,02
7	7	0,65
15	6	0,56
3, 5, 29	5	0,46
19	4	0,37
23, 36	3	0,28
1, 26, 28, 34, 38, 50	2	0,18
21, 25, 27, 33, 54	1	0,09

3.3.8 Analysis feature: Form

The Hungarian teaching materials contain a total of 22 different form parts.⁵⁷⁶

In all teaching materials of the first grade, the 4-part form dominates with a clear preponderance (49.29%).⁵⁷⁷ The second half is distributed among 5-6 other values. Here, within the individual books either more than half of the examples (Süle, Ruskó)⁵⁷⁸ or between 40 and 50% (Lantos/Lukin, Demeter/Molnár, Szabó) consist of the 4-part form.⁵⁷⁹ There is also agreement on the 2nd frequency value. Süle, Ruskó, Szabó and Lantos/Lukin use 8-part songs.⁵⁸⁰ Only the authors Demeter/Molnár use 6-part songs. There are deviations in both the number and the frequency of the other form parts.

⁵⁷⁶ Appendix B, Tab. 165, p. 244.

⁵⁷⁷ Appendix B, Tab. 48, p. 62.

⁵⁷⁸ Appendix B, Tab. 8 and 16, p. 10 and 19.

⁵⁷⁹ Appendix B, Tab. 24, 32, and 40, p. 29, 38, and 54.

⁵⁸⁰ Szabó uses 8 and 2-part songs in parity.

The second-grade teaching materials also have 4-part songs as the most frequent form (53.77%).⁵⁸¹ The percentage distribution for the individual books ranges from 43.75% (Lantos/Lukin) to 72.97% (Ruskó). Clear agreements concern the following frequencies, which consist of 8- and 6-part songs in all books. Only in Lantos/Lukin 5-part songs form the 3rd frequency. The rest is distributed on different values, with shorter forms being slightly more represented than multi-part forms.

The third and fourth grade books also have the 4-part form as a dominant feature, with the percentage distribution ranging from 42.22% (Ruskó 3) to 55.55% (Ruskó 4). With two exceptions (Ruskó 3 and Szabó 3; 6 parts), 8-part songs form the second most frequent value. Higher numbers of form parts do not play a role.

Overall, it can be stated that songs with 22 different form parts between 1 and 32 occur in the books. Songs with 9 parts or more do not play a role in the frequency. The emphasis is on musical examples that consist of 2 to 8 form parts. More than half of the occurring songs show the four-part form.⁵⁸² Often occurring forms are a a b c and a b c d. Even-numbered values also determine the second and third most frequent frequency with 8 and 6 parts.⁵⁸³ These three values together form more than 75% of the form parts. Odd-numbered forms are represented with 3, 5 and 7 parts.⁵⁸⁴

The tabular overview of the absolute and relative frequency with respect to the *form* parameter looks as follows:

Tab. 13: Form Hungary

Quantity	Absolute frequency	Relative frequency
4	546	50,98
8	156	14,56
6	112	10,45
3	54	5,01
2	51	4,76
5	50	4,66
7	24	2,24
9	19	1,77
10	16	1,49
12	12	1,12
11	8	0,74
14	5	0,46

⁵⁸¹ Appendix B, Tab. 96, p. 130.

⁵⁸² Ibid.

⁵⁸³ Ibid.

⁵⁸⁴ Ibid.

16	4	0,37
13	3	0,28
1, 15, 17	2	0.37
18, 19, 23, 25, 32	1	0.09

3.4 American teaching materials

3.4.1 Analysis feature: Tone set

American instructional materials include folk and art music examples consisting of a tone set of 2-12 different tones.⁵⁸⁵

In the overall context, the three highest values - 5, 6, and 7-note examples (19.17%, 18.56%, and 17.86%, respectively) - are very close.⁵⁸⁶ Among the individual books, songs with 5-tone set form the highest value in two books (Heath, 31.37%⁵⁸⁷ and Locke, 23.02%).⁵⁸⁸ In two books, 6-note songs are in the first position (Erdei, 23.84%⁵⁸⁹ and Choksy, 22.54%).⁵⁹⁰ In one book, 7-note examples occur most frequently (Eisen/Robertson, 20.94%)⁵⁹¹ and in one book, 6-note and 7-note examples occur most frequently with equal value (Bacon, 17.56%).⁵⁹²

For the second most frequent frequency, 5 different values between 3 and 8 tones are found (Heath 25.49% and Bacon 16.21%). There is also little correspondence in the other values. In the overall context, songs consisting of 3, 4, 8 and 9 tones form the next values (10.09%, 10.69%, 9.68% and 6.96%).⁵⁹³ Songs with higher tone set, but also 2-tone songs are represented in lower numbers.

The tabular overview of the absolute and relative frequency with respect to the *tone set* parameter looks as follows:

Tab. 14: Tone set USA

Quantity	Absolute frequency	Relative frequency (%)
5	190	19,17
6	184	18,56
7	177	17,86
4	106	10,69

⁵⁸⁵ Appendix B, Tab. 214, p. 383.

⁵⁸⁶ Ibid.

⁵⁸⁷ Appendix B, Tab. 166, p. 261.

⁵⁸⁸ Appendix B, Tab. 190, p. 326.

⁵⁸⁹ Appendix B, Tab. 174, p. 280.

⁵⁹⁰ Appendix B, Tab. 182, p. 305.

⁵⁹¹ Appendix B, Tab. 206, p. 373.

⁵⁹² Appendix B, Tab. 198, p. 346.

⁵⁹³ Appendix B, Tab. 214, p. 383.

3	100	10,09
8	96	9,68
9	69	6,96
10	33	3,32
2	23	2,32
11	12	1,21
12	1	0,10

3.4.2 Analysis feature: Key note

The American teaching materials include folk and art music examples with a total of 6 different key notes.⁵⁹⁴ The individual books contain examples with either 4 (Erdei and Bacon)⁵⁹⁵ or 5 (Heath, Choksy, Locke, Eisen/Robertson) different key notes.⁵⁹⁶

The 6 root notes are diatonic root notes that form a d hexachord in complete form, neglecting the occurrence of the half step f, and the diatonic key notes are in the form of a d pentaton.

Without exception, all books contain d as the dominant key note (64.07%). In the individual books, the frequency ranges from 52.02% (Bacon) to 76.15% (Erdei).⁵⁹⁷

The second most common key note is l (17.05%). Only one book deviates with the key note m (Heath, 23.52%).⁵⁹⁸ In the individual books, the l occurs with a frequency of 13.24% (Erdei) to 26.35% (Bacon).⁵⁹⁹

The next most frequent values are the key notes m and s (8.17% and 7.26%). In last place follows the key note r (3.32%).⁶⁰⁰ The semitone f can be neglected with an absolute frequency of 1 (Heath).

The tabular overview of the absolute and relative frequency with respect to the parameter *key note* looks as follows:

Tab. 15: Key note USA

Syllable	Absolute frequency	Relative frequency (%)
d	635	64,07
l	169	17,05
m	81	8,17

⁵⁹⁴ Appendix B, Tab. 215, p. 385.

⁵⁹⁵ Appendix B, Tab. 175 and 199, p. 280 and 346.

⁵⁹⁶ Appendix B, Tab. 167, 183, 191, and 207, p. 261, 305, 326, and 373.

⁵⁹⁷ Appendix B, Tab. 175, p. 280.

⁵⁹⁸ Appendix B, Tab. 167, p. 261.

⁵⁹⁹ Appendix B, Tab. 199, p. 346.

⁶⁰⁰ Appendix B, Tab. 215, p. 383.

s	72	7,26
r	33	3,32
f	1	0,10

3.4.3 Analysis feature: Initial tone/Finalis

In the American teaching materials, there are a total of 26 different intervallic combinations of the initial tone and the finalis.⁶⁰¹ In the individual books, there are 13 (Erdei)⁶⁰² to 25 (Eisen/Robertson) different combinations.⁶⁰³

The combinations with the highest frequency are s/d (24.31%) and d/d (24.21%). In each book, these two syllable combinations alternately form the most and second most frequent. Three times s/d (Heath, 23.52, Choksy, 25%, Locke 28.88%)⁶⁰⁴, three times d/d (Erdei, 33.11%, Bacon, 22.97%, Eisen/Robertson, 26.43%).⁶⁰⁵

The third interval combination in the overall structure is called m/d (13.21%), which is also third in three individual books (Erdei, 16.35%, Choksy, 15.19%, Locke, 12.5%).⁶⁰⁶ The remaining values are individually different.

At the next frequencies, the l/l and m/l combinations are found in the overall context (8.07% and 5.24%).⁶⁰⁷ In the individual books, these two combinations occur in different places and amount to 7.69% (l/l, Eisen/Robertson) and 10.13% (l/l, Bacon) and 10.81% (m/l, Bacon).

The tabular overview of the absolute and relative frequency with respect to the *initial tone/finalis* parameter looks as follows:

Tab. 16: Initial tone/Finalis USA

Syllables	Absolute frequency	Relative frequency (%)
s/d	241	24,31
d/d	240	24,21
m/d	131	13,21
l/l	80	8,07
s/m	73	7,36
m/l	52	5,24
s/s	48	4,84
d/l	24	2,42

⁶⁰¹ Appendix B, Tab. 216, p. 384.

⁶⁰² Appendix B, Tab. 176, p. 281.

⁶⁰³ Appendix B, Tab. 208, p. 374.

⁶⁰⁴ Appendix B, Tab. 168, 184, and 192, p. 262, 306, and 327.

⁶⁰⁵ Appendix B, Tab. 176, 200 208, and p. 281, 347, and 374.

⁶⁰⁶ Appendix B, Tab. 216, p. 384.

⁶⁰⁷ Ibid.

d/s,	15	1,51
r/r	13	1,31
l/r, s/l	11	1,10
l/d	10	1,00
s/r, d/m	5	0,50
r/d, m/m, r/s, m/s, r/l	4	0,40
d/r, l/s	3	0,30
l/m, l/f	2	0,20
s/f, s/t	1	0,10

3.4.4 Analysis feature: Ambitus

In the American teaching materials, there are a total of 21 different intervals that determine the ambitus of the folk and art music examples.⁶⁰⁸ In the individual books, there are 11 (Heath)⁶⁰⁹ to 17 (Locke) different intervals.⁶¹⁰

In four books the perfect octave forms the highest value (Choksy 25.49%, Locke 24.34%, Bacon 29.05% and Eisen/Robertson 26.06%)⁶¹¹, in two books the major sixth (Heath 29.41% and Erdei 26.49%).⁶¹²

In the overall inventory, the third most frequent interval is the major ninth (13.33%), which is also in the third position in 4 individual books (Erdei 15.19%, Locke 11.18%, Bacon 13.24%, Eisen/Robertson 13.24%).⁶¹³

The following frequencies are the perfect fifth (10.89%), the perfect fourth (7.26%), and the minor seventh (5.85%).⁶¹⁴

The tabular overview of the absolute and relative frequency in relation to the parameter *ambitus* looks as follows:

Tab. 17: Ambitus USA

Interval	Absolute frequency	Relative frequency (%)
p 8	241	24,43
maj 6	200	20,18
maj 9	132	13,33
p 5	108	10,89
p 4	72	7,26

⁶⁰⁸ Appendix B, Tab. 217, p. 384.

⁶⁰⁹ Appendix B, Tab. 169, p. 262.

⁶¹⁰ Appendix B, Tab. 193, p. 327.

⁶¹¹ Appendix B, Tab. 185, 193, 201, and 209, p. 306, 327, 347, and 374.

⁶¹² Appendix B, Tab. 169 and 177, p. 262 and 281.

⁶¹³ Appendix B, Tab. 217, p. 383.

⁶¹⁴ Ibid.

min 7	58	5,85
min 10	44	4,43
p 11	35	3,53
min 3, maj 3	20	2,00
maj 10	19	1,91
min 6	16	1,61
min 9	13	1,31
p 12	4	0,40
maj 2, d 5	2	0,20
maj 7, d 7, d 8, maj 13, min 14	1	0,10

3.4.5 Analysis feature: Key

In the American books there are folk and art music examples, in a total of 53 different keys.⁶¹⁵ The individual books have values between 10 (Heath)⁶¹⁶ and 36 (Locke and Eisen/Robertson) different keys.⁶¹⁷

5-tone keys occur most frequently overall (36.38%).⁶¹⁸ In the individual books, 5-tone keys are most common, with frequencies ranging from 26.44% (Eisen/Robertson)⁶¹⁹ to 45.09% (Heath).⁶²⁰ Within the 5-tone keys, the d pentaton dominates overall (22.80%), ahead of the l- and s pentaton (4.03% and 3.83%).⁶²¹ The d pentaton is also the most frequent single key (22.80%).⁶²²

The second most frequent range is formed by keys that consist of 6 different tones (14.99%).⁶²³ Here, the d hexachord occurs most frequently as a single key (7.66%).

The following frequencies are closer together. These are 4-, 7-, 8- and 3-tone keys (12.89%, 11.46%, 10.97% and 10.06%).⁶²⁴ As single keys, the incomplete d pentaton (9.28%), the d heptachord (5.24%), ionian (4.13%), and the m-s-l trichord (6.45%) occur most frequently.⁶²⁵ 2-tone keys do not play a role.

The tabular overview of the absolute and relative frequency with respect to the *key* parameter looks as follows:

⁶¹⁵ Appendix B, Tab. 218, p. 385.

⁶¹⁶ Appendix B, Tab. 170, p. 263.

⁶¹⁷ Appendix B, Tab. 194 and 210, p. 328 and 375.

⁶¹⁸ Appendix B, Tab. 218, p. 385.

⁶¹⁹ Appendix B, Tab. 210, p. 375.

⁶²⁰ Appendix B, Tab. 170, p. 263.

⁶²¹ Appendix B, Tab. 218, p. 385.

⁶²² Ibid.

⁶²³ Ibid.

⁶²⁴ Ibid.

⁶²⁵ Ibid.

Tab. 18: Key USA

Key	Absolute frequency	Relative frequency (%)
d pentaton	226	22,80
incomplete d pentaton	92	9,28
d hexachord	76	7,66
m-s-l triton	64	6,45
d heptachord	52	5,24
ionian	41	4,13
l pentaton	40	4,03
d pentachord	38	3,83
s pentaton	30	3,02
incomplete d heptachord	29	2,92
mixolydian	27	2,72
l heptachord	26	2,62
incomplete l pentaton	22	2,21
aeolian	21	2,11
dorian	20	2,01
m-s biton	20	2,01
d-r-m trichord	19	1,91
incomplete l heptachord	19	1,91
l pentachord	11	1,10
r pentaton	11	1,10
incomplete ionian	11	1,10
s hexachord	9	0,90
major triad	9	0,90
s heptachord	9	0,90
incomplete s heptachord	8	0,80
incomplete Aeolian	7	0,70
s-l-d Triton	6	0,60
incomplete s pentaton	6	0,60
incomplete s-hexachord	4	0,40
r heptachord	4	0,40
incomplete r heptachord	3	0,30
incomplete m hexachord	3	0,30
l hexachord	3	0,30
mixolydian incomplete	3	0,30
s-l bichord	2	0,20
r pentachord	2	0,20
incomplete m heptachord	2	0,20
f-s-l trichord	1	0,10
minor triad	1	0,10
s-t-d-r tetraton	1	0,10

Key	Absolute frequency	Relative frequency (%)
d ⁷ tetraton	1	0,10
l ² tetratone	1	0,10
diminished l pentachord	1	0,10
incomplete d pentachord	1	0,10
incomplete s pentachord	1	0,10
incomplete r pentaton	1	0,10
incomplete m pentaton	1	0,10
incomplete l hexachord	1	0,10
t pentachord	1	0,10
m pentaton	1	0,10
m heptachord	1	0,10
incomplete dorian	1	0,10
not exactly determinable	1	0,10

3.4.6 Analysis feature: Meter

In the American teaching materials, there are folk and art music examples in a total of 13 different meters.⁶²⁶ Within the individual books, the frequency ranges from 5 (Heath)⁶²⁷ to 12 (Bacon) different meters.⁶²⁸

The most frequent meter in the entire structure is 2/4 meter (40.36%).⁶²⁹ In the individual books, the values range from 27.70% (Bacon)⁶³⁰ to 76.47% (Heath)⁶³¹ and, with one exception (Bacon, 4/4 meter, 31.75%), form the most frequent meter in each case.

The second most common meter overall is 4/4 meter (27.34%), which is also second in the individual books, with one exception (Bacon, 3/4, 12.16%).⁶³²

The following frequencies are the 6/8 meter, *alla breve*, and the 3/4 meter (9.98%, 6.65%, and 8.77%).⁶³³

The tabular overview of the absolute and relative frequency with respect to the *meter* parameter looks as follows:

⁶²⁶ Appendix B, Tab. 219, p. 386.

⁶²⁷ Appendix B, Tab. 171, p. 263.

⁶²⁸ Appendix B, Tab. 203, p. 348.

⁶²⁹ Appendix B, Tab. 219, p. 386.

⁶³⁰ Appendix B, Tab. 203, p. 348.

⁶³¹ Appendix B, Tab. 171, p. 263.

⁶³² Appendix B, Tab. 203, p. 348.

⁶³³ Appendix B, Tab. 219, p. 386.

Tab. 19: Meter USA

Meter	Absolute frequency	Relative frequency (%)
2/4	400	40,36
4/4	271	27,34
6/8	99	9,98
3/4	87	8,77
alla breve	66	6,65
time change	35	3,53
2/2	13	1,31
3/2	7	0,70
6/4	5	0,50
9/8	3	0,30
5/4, 3/8	2	0,20
12/8	1	0,10

3.4.7 Analysis feature: Number of bars

The American teaching materials include a total of 35 different bar numbers.⁶³⁴ In the individual books, 10 (Heath)⁶³⁵ to 30 (Eisen/Robertson) different bar numbers occur.⁶³⁶

8-bar musical examples are the most common overall (38.44%).⁶³⁷ In the individual books, only 8-bar examples occur most frequently. The relative frequency ranges from 30.76% (Eisen/Robertson)⁶³⁸ to 56.29% (Erdei).⁶³⁹

There are also similarities within the 2nd value. 16-bar examples are in second place in all books. In Carol Heath's book, 4- and 16-bar examples share second position. The relative frequency for the second value ranges from 22.64% (Eisen/Robertson)⁶⁴⁰ to 29.72% (Bacon).⁶⁴¹

In contrast, there are deviations in the following frequencies. While overall 4- and 12-bar examples form the next two values (8.77% and 6.25%)⁶⁴², 10-bar examples still show a higher frequency in the individual books (Bacon, 4.72% to Locke, 5.92%).⁶⁴³

The tabular overview of the absolute and relative frequency with respect to the parameter *number of bars* looks as follows:

⁶³⁴ Appendix B, Tab. 220, p. 386.

⁶³⁵ Appendix B, Tab. 172, p. 264.

⁶³⁶ Appendix B, Tab. 212, p. 376.

⁶³⁷ Appendix B, Tab. 220, p. 386.

⁶³⁸ Appendix B, Tab. 212, p. 376.

⁶³⁹ Appendix B, Tab. 180, p. 283.

⁶⁴⁰ Appendix B, Tab. 212, p. 376.

⁶⁴¹ Appendix B, Tab. 204, p. 348.

⁶⁴² Appendix B, Tab. 220, p. 386.

⁶⁴³ Appendix B, Tab. 204 and 196, p. 348 and 329.

Tab. 20: Number of bars USA

Quantity	Absolute frequency	Relative frequency (%)
8	381	38,44
16	224	22,60
12	62	6,25
4	87	8,77
10	36	3,63
24	28	2,82
6	22	2,21
20	21	2,11
32	15	1,51
14, 18	14	1,41
9	12	1,21
15	10	1,00
7	9	0,90
11	8	0,80
17	7	0,70
22	6	0,60
13	5	0,50
5, 19, 23, 28, 36	3	0,30
38, 40, 48	2	0,20
2, 3, 21, 27, 29, 33, 34, 49, 50	1	0,10

3.4.8 Analysis feature: Form

In the American instructional materials, there are a total of 21 different form parts in the folk and art music examples.⁶⁴⁴ In the individual books, there are 8 (Heath)⁶⁴⁵ to 16 (Eisen/Robertson) form parts.⁶⁴⁶

The most frequent examples of folk and art music are 4 parts in total (45,50%). Often occurring forms are a b c d and a b a c. The second most often used frequency is formed by 8-part examples (22,09%). In third position follows an odd number of form parts (5, 5,75%). 2-part and 6-part forms are still slightly more common (5.54% and 5.04%), and the frequency of the remaining 16 bar types is less than 5% and less than 1%, respectively.

The tabular overview of the absolute and relative frequency with respect to the *form* parameter looks as follows:

⁶⁴⁴ Appendix B, Tab. 221, p. 387.

⁶⁴⁵ Appendix B, Tab. 173, p. 264.

⁶⁴⁶ Appendix B, Tab. 213, p. 377.

Tab. 21: Form USA

Quantity	Absolute frequency	Relative frequency (%)
4	451	45,50
8	219	22,09
5	57	5,75
2	55	5,54
6	50	5,04
3	46	4,64
7	34	3,43
12	30	3,02
10	13	1,31
11	10	1,00
9	7	0,70
14	5	0,50
16, 13	3	0,30
15	2	0,20
1, 17, 19, 21, 24, 25	1	0,10

4 Interpretation and comparison of the results

4.1 Interpretation and comparison of the results of the qualitative content analysis according to Mayring

Question 1: From what sources do teachers select folk and art music examples?

American teachers choose their folk and art music examples, which they use for their elementary school music lessons based on Kodály Concept, from a greater number of different sources than Hungarian teachers. Within the common sources there is congruence, but also divergence.

In both countries there are written materials designed for the respective Kodály practice. In Hungary, it is a smaller number of materials whose contents are compact, methodically structured and oriented to the requirements of the Kodály Concept. Moreover, the dissemination of the materials is organized by official institutions and adequate publishing houses. These include textbooks written especially for the 2-hour elementary school Kodály practice and methodically structured booklets for the Hungarian solfège lessons. The solfège booklets used are not designed for elementary school music lessons, but for all levels (including higher ones) of musical education. Hungarian teachers also use Hungarian folk song collections.

In contrast, American teachers choose their material from two different forms of folk song collections. In addition to general collections of American folk songs, American teachers also use folk song collections that have been compiled specifically for working with the Kodály Concept and are therefore arranged according to Kodály-specific methodological-didactic aspects. American teachers did not mention any special solfège materials.

Also, divergence from Hungary is formed by such sources of American teachers, which are connected with their "musical biography" and individual education.

The proportion of foreign-language folk songs is very small in both Hungary and the USA. In Hungary, Hungarian folk songs form the majority; in the U.S., English-language songs from two different sources: the English and the African-American traditions.

Question 2: What do teachers consider as their musical and pedagogical tasks and goals?

American teachers consider the tasks and goals of their work to be broad and varied based on their instructional materials. If there are still basic similarities between Hungarian and American teachers in terms of musical goals, the American teachers' responses regarding their broader goals go beyond the Hungarian teachers' responses. While the Hungarian teachers cited differentiated musical tasks and goals and saw their pedagogical tasks as closely related to the

student, American teachers included not only the student as an individual but also the community and American society in their scope of tasks and influence.

In Hungary, the main task of the teacher is to create sustainability. He must lay foundations for later and develop in the student interest and love for classical music. The teacher must create joy in music lessons and teach the children how to recognize and use their own skills. The Hungarian teacher is especially focused on the importance of active music making and on enabling the student to get to know different styles of music and to be able to listen to music attentively later on.

American teachers have similar goals. They want to help the student develop musical skills, a foundation and a new understanding of music, and become a better musician. The love and understanding of classical music is also a central task. The foundation for this is laid through folk music. The student should be able to recognize the musical elements contained in folk music everywhere. Teaching pop music is predominantly not part of the task of Hungarian and American Kodály teachers.

American teachers, however, also face psychological, collegial, and societal challenges.

For them, it is important to give confidence to the students through their music lessons. They want to make the classroom a place of beauty and teach the student the beauty of music in the classroom. The teacher must give the student self-confidence so that the student will dare to sing and thus develop a positive attitude toward his or her own voice and self. For the teacher, however, there is also the obligation to constantly develop himself in order to be able to achieve this goal. He can only be a helper of the student if he constantly develops his own skills.

Collegiality consists of providing assistance to novice teachers and supporting them with materials, instruction, and directives until they are able to assemble materials independently.

American teachers see it as their social task to educate an audience that loves concert, opera and art music in general. However, he should teach the student in such a way that he gives him the feeling that art music is not only something for the elite, but for all people.

Their work also enables American teachers to counter negative trends in American society.

Question 3: How is the development of musical skills shaped in school practice?

With regard to the teaching practice, which takes place on the basis of the teaching materials, one can find similarities in the use of basic elements of the Kodály Concept. There are differences in the repertoire of methods and in the differentiation of the methodical-

practical approach to individual fields of skill development. On the part of the Hungarian teachers, the main focus was on teaching the musical elements.

Relative solmization and singing accompany instruction throughout in Hungary and the United States. Hungarian teachers additionally formulated concrete goals of relative solmization and count music listening among the central tasks of music instruction.

In both Hungary and the USA, teachers begin the teaching sequence with the syllables *s* and *m*. From there, the tonal space is successively extended by one tone at a time until they finally reach the anhemitonic pentatonic. In both countries there are clear time guidelines for the introduction of the individual syllables. There is also unanimity on the timing of the introduction of the semitone steps *f* and *t* in the fourth grade. In America, a second teaching sequence is reported. Here, one does not start with *s-m*, but with *m*, *r* and *d*. The reason for this is that American children grow up in a rather major environment and therefore seem less familiar with the pentatonic.

In Hungary and the USA, Curwen's hand signs have been integrated into the lessons as a proven aid. In Hungary, instrumental aids such as a drawn piano keyboard are used as a structuring visual aid, as well as a flute and percussion. Other visual aids are not used because they distract from note reading. The American teachers did not mention any instrumental aids, but visual, haptic, and digital aids. For visual aids, American teachers consider bodysigns, which smaller students do better with because they can better articulate and coordinate this form of signing. For haptic aids, flashcards and popsicle sticks were cited, and an interactive board was mentioned as a digital aid. Overall, however, American teachers placed greater importance on traditional aids than on digital ones. Hungarian music teachers did not mention any digital aids.

The 3 phases of lesson design presentation - preparation - practice have a great importance in Hungary and the USA for the structuring of the lesson.

American teachers added in connection with the 3-phase lesson structure that they connect the singing of the beginning of the lesson with extra-musical elements in order to connect the students with the song. Hungarian teachers described components of their repertoire of methods for linking familiar and new rhythmic-melodic elements in this context.

While on the Hungarian side musical memory is defined as a separate field and is trained in the form of differentiated exercises such as "growing" melodies or "finding and passing on" melodies, in the American practice musical memory is considered an integral part of the whole training. No separate development has been mentioned.

The field of independence development was also not addressed by American teachers, while Hungarian teachers integrated simple exercises in which students performed two musical levels simultaneously as early as the first grade. This training is continued in a differentiated way in the following period.

The teaching practice of Hungarian teachers also includes a training area that focused on recognizing errors in a musical score. Here, the visual score contains errors that are to be found when the students listen to the musical example.

The Hungarian teachers interviewed described a more pronounced practice of musical writing compared to the American teachers. While the U.S. teachers reported dictation beginning in first grade with simple note values, the Hungarian teachers mentioned rhythm dictation with rhythm syllables, rhythm dictation with rhythm notation, melody dictation in the 5-line system with absolute names and solmization syllables, and the use of clefs.

In Hungary they still mentioned the musical field improvisation, which is practiced from the beginning, but it is very time-consuming and difficult. In practice it is trained by singing and clapping rhythmic and melodic patterns.

Question 4: From which musical and pedagogical results and experiences report the teachers?

Hungarian and American Kodály teachers gave consistent positive responses regarding their musical and pedagogical experiences and results of their work based on the Kodály materials. Hungarian teachers additionally made critical remarks regarding the basic teaching possibilities in elementary schools and music teacher training and were reserved in their assessment of the general adaptability of the Kodály Concept.

Both Hungarian and American teachers indicated that the children loved music as a result of their teaching and developed joy in music and making music.

In agreement, American teachers described the same positive experiences and results, but explained the effects in a more differentiated way. They reported that they were able to achieve musical and developmental psychological successes with the students through the Kodály Concept. Singing in a choir increased self-esteem, children enjoy going to music classes and choirs, taking music home, and making music in a variety of settings. Ultimately, Kodály lessons allow children to behave and develop in the classroom in an age-appropriate manner.

The teachers interviewed from the United States described musical outcomes of central fields of musical skill development evident at the end of the 4th grade elementary school years in very positive terms.

In contrast, the Hungarian teachers also addressed critical experiences. The main statement here concerns the difference in quality between general elementary school and music

elementary school, which limited the musical teacher success possibilities on the basis of the Kodály Concept in general elementary school. Although music-loving children can be found in ordinary elementary schools, they do not reach the level of elementary music schools in terms of quality. In addition to the significantly lower time capacities, the disinterest of the other pupils is decisive for the more difficult teaching conditions in a normal curriculum school. The musical level in general elementary schools is raised by children who attend special musical schools. These children who go to a music school in parallel, for example, can solve musical tasks and creatively develop improvisational things. When they bring these skills to the classrooms, they support music teaching in general elementary schools.

A negative tendency was triggered by the Bologna Process in Hungarian teacher education, as changed emphases pushed musical qualifications into the background.

Question 5: What does the work on the basis of the Kodály Concept mean for the teachers personally?

In both Hungary and the USA, teachers enthusiastically evaluated the personal significance of their work with the Kodály Concept. The protagonists on both sides used superlatives both for the Kodály Concept system and for the personal significance of the Kodály Concept.

They mentioned coherent and consistent structures within the Kodály Concept, which build on each other and seem to make sense regardless of the viewpoint of the observer. They described the Kodály Concept as a world of belief and pointed out the deep connections. As a unique path, it leads to musical and pedagogical understanding that fulfills the teacher professionally and humanly.

At the same time, the Hungarian and American teachers expressed the great importance of the Kodály Concept for their own teaching activities. However, both sides also referred to the reciprocity of the Kodály Concept, which makes great demands on the teacher as a music performer and as a music mediator. It is a self-challenge for the teacher, because the Kodály Concept forces him or her to constantly rethink its theory and practice in order to be able to act for the benefit of the students.

An essential aspect of the Kodály Concept was mentioned only by the Hungarian teachers: working on the basis of the Kodály Concept means for the Hungarian teachers to work progressively. The Kodály Concept brings the student from the lowest to the highest level.

4.2 Interpretation and comparison of the results of the quantitative content analysis

From the frequency analysis of individual musical parameters of a total of 2,062 folk and art music samples of Hungarian and American teaching materials, some general remarks can be derived.

In the instructional materials, there are diverse and differentiated expressions within the parameters. Despite the diversity, clear hierarchical structures and a small number of focal points are evident in each parameter. The focal points are the same in the teaching materials of both countries, the secondary points often diverge. The relations within the focal points often show similarities in both countries. The concrete numbers are different with a few exceptions. The melodic and tonal emphases show a tendency towards major-minor tonality, the formal and rhythmic emphases towards classical symmetry. With regard to the analysis of the individual parameters, the following details emerge:

1. Tone set

Both countries have 11 different tone sets with a number of 2-12 tones.

In both countries, the middle range with 5, 6 and 7 tones is most strongly represented and the lower (2 tones) and upper range (10 tones and above) are significantly weaker. The middle range is distributed in different order over the same three tone sets.⁶⁴⁷

In Hungary, 6-tone songs (27.63%) stand out. In second position are 5-tone (18.11%), in third position 7-tone music examples (14.37%).⁶⁴⁸

In the USA, the three mean values are at a similar level. 5-note songs are the most represented (19.17%), 6-note songs are second (18.56%), and 7-note songs are third (17.86%).⁶⁴⁹

There are also similarities in the following frequencies. In both countries, 3-, 4- and 8-tone songs form the next frequencies. While in Hungary these values occur in a graded form (8 tones 11.85%, 4 tones 8.12% and 3 tones 7.56%)⁶⁵⁰, the three values are closer together in the American materials (4 tones 10.69%, 3 tones 10.09% and 8 tones (9.68%).⁶⁵¹

⁶⁴⁷ Appendix B, Tab. 158 and 214, p. 239 and 383.

⁶⁴⁸ Appendix B, Tab. 158, p. 239.

⁶⁴⁹ Appendix B, Tab. 214, p. 383.

⁶⁵⁰ Appendix B, Tab. 158, p. 239.

⁶⁵¹ Appendix B, Tab. 214, p. 383.

2. Key note

The Hungarian and American Kodály materials studied contain 6 different key notes: d, r, m, f, s, and l. Since the use of the semitone step f as a key note is negligible, the key notes form an anhemitonic pentatonic on d.⁶⁵²

In the materials of both countries, the key notes d and l dominate the total stock with more than 80%.⁶⁵³ While in Hungary the ratio of d to l is 52.28% to 28.66%⁶⁵⁴, the difference in the USA is even more pronounced at 64.07% to 17.05%.⁶⁵⁵

The other frequencies are accounted for by the key note s (8.96%), r (5.04%) and m (4.94%) in Hungary⁶⁵⁶ and m (8.17%), s (7.26%) and r (3.32%) in the US materials.⁶⁵⁷

3. Initial tone/finalis

The Hungarian teaching materials contain a total of 29 different interval combinations, the US ones 26.⁶⁵⁸

Both countries offer congruence in terms of frequency and ratio of interval combinations. s/d is in the first position, d/d in the second.⁶⁵⁹ In Hungary, the ratio between s/d and d/d (26.79% and 18.76%) is greater than in the USA (24.31% and 24.21%).⁶⁶⁰

Regarding the key note l, the combination l/l is in first place (13.07%), then m/l (9.61%) and finally d/l (3.73%). In Hungary, the ratio of combinations with the key note d is almost twice as high as the ratio of combinations with the key note l.⁶⁶¹ In the US materials, this ratio is more than 3.5 times as large. All other combinations do not play a role.⁶⁶² Somewhat higher in Hungary is the frequency of the combination s/s (5.5%). The other combinations are below 2.5% or below 1%. In America, the combinations s/m (7.36%) and s/s (4.84%) still have a slightly higher frequency.⁶⁶³

In the materials of both countries, a clear tendency towards major-minor tonality is discernible. The combinations s/d and m/l represent the dominant-tonic connection. Within the groups, triadic combinations d-m-s and l-d-m dominate.⁶⁶⁴

⁶⁵² Appendix B, Tab. 159 and 215, p. 239 and 383.

⁶⁵³ Ibid.

⁶⁵⁴ Appendix B, Tab. 159, p. 239.

⁶⁵⁵ Appendix B, Tab. 215, p. 383.

⁶⁵⁶ Appendix B, Tab. 159, p. 239.

⁶⁵⁷ Appendix B, Tab. 215, p. 383.

⁶⁵⁸ Appendix B, Tab. 160 and 216, p. 240 and 384.

⁶⁵⁹ Ibid.

⁶⁶⁰ Ibid.

⁶⁶¹ Appendix B, Tab. 160, p. 240.

⁶⁶² Appendix B, Tab. 216, p. 384.

⁶⁶³ Appendix B, Tab. 160, p. 240.

⁶⁶⁴ Appendix B, Tab. 160 and 216, p. 240 and 384.

4. Ambitus

In general, 16 different intervals ranging from the major second to the duodecime are represented in the Hungarian materials, and 21 different intervals ranging from the major second to minor quatuordecimes are found in the American materials.⁶⁶⁵ Diminished intervals occur somewhat more frequently in the U.S. materials, but still to a very small extent.⁶⁶⁶

In both countries, about 1/3 of the intervals have a higher frequency.⁶⁶⁷ In Hungary, the major sixth has the highest frequency (26.89%). The other intervals are the perfect octave (21.66%), the perfect fifth (18.39%), the major ninth (8.3%) and the minor seventh (7%).⁶⁶⁸ In the United States, the perfect octave ranks first (24.64%), followed by the frequencies of the major sixth (20.18%), major ninth (13.33%), perfect fifth (10.89%), and perfect fourth (7.26%).⁶⁶⁹

Smaller intervals such as the second and the third are represented only to a very small extent. Intervals of the high range are also rare.⁶⁷⁰

5. Key

As for the keys, there are 59 different keys in the Hungarian teaching materials, and 53 in the American ones.

In the materials of both countries, there are keys consisting of 2-8 different tones, which have a different percentage distribution. Similar values show keys consisting of 2 (Hungary 3%, USA 2.21%) and of 7 (Hungary 12.22% and USA 11.46%) different tones. There is divergence in the other key ranges, which is especially evident in the middle range - keys consisting of 5 (Hungary 25.66%, USA 37.08%) and 6 (Hungary 26.40%, USA 14.99%) different tones. Divergences also exist in 8-tone keys (Hungary 17.07%, USA 10.97%).

There is predominantly congruence in the number of keys that make up a range. Thus, both countries contain 6 different keys in the 3-tone range and 9 different keys in the 7-tone range. Minor deviations are found in the keys consisting of 5, 6 and 8 tones. Larger deviations can be seen in the keys consisting of 2 and 4 tones.

The highest value in Hungary is the d hexachord (20.63%) in the USA the d pentaton (22.80%).

⁶⁶⁵ Appendix B, Tab. 161, p. 241.

⁶⁶⁶ Appendix B, Tab. 217, p. 384.

⁶⁶⁷ Appendix B, Tab. 161 and 217, p. 241 and 384.

⁶⁶⁸ Appendix B, Tab. 161, p. 241.

⁶⁶⁹ Appendix B, Tab. 217, p. 384.

⁶⁷⁰ Appendix B, Tab. 161 and 217, p. 241 and 384.

For 2-tone keys, there are 5 combinations in Hungary with 33 examples, with the m-s biton combination standing out with 15 examples and the s-l combination with 10 examples. In America there are 2 combinations with 2 tones and 22 examples. m-s is dominant here with 20 examples.

For 3 tones, there are 6 combinations with 81 examples in Hungary. m-s-l with 32 examples and d-r-m with 29 examples form the top here. In the United States, there are 6 combinations with 100 examples. m-s-l is dominant here with 64 examples, followed by d-r-m with 19 examples.

In the case of 4-tone keys, there are 12 combinations with 91 examples. The incomplete d pentaton takes the largest share here with 50 examples. The incomplete l pentaton is represented with 15 examples. On the American side, there are 14 combinations and 128 examples. The incomplete d pentaton is also the most common key here with 92 examples. The incomplete l pentaton is in second place with 22 examples.

5-tone keys are present in 13 different combinations with a total of 374 examples. The d pentachord has 99, and the l pentachord 41 examples. The d pentaton has 31 and the l pentatonic 78 examples. In the US, there are 12 combinations with a total of 368 examples. The d pentachord has 38 examples, and the s and l pentatonic have 30 and 40 examples, respectively. Highest frequency has the d pentatonic with 228 examples.

6-tone keys there are 9 combinations in Hungary with 281 examples. The d hexachord is the most common here with 221 examples. In second place is the l hexachord with 17 examples. After that come the incomplete d and l heptachord with 12 examples each and finally the s hexachord with 10 examples. In the US, there are 8 combinations with a total of 149 examples. The d hexachord is also dominant here, but only with 76 examples. In second place is the incomplete l and d heptachord with 29 and 19 examples respectively.

7-tone keys exist in Hungary in 9 combinations with 128 examples. The d heptachord has 43 examples, the l heptachord 29. In the United States, there are 9 combinations with 114 examples. Of these, the d heptachord has 52 examples and the l heptachord has 26 examples.

In last place are 8-tone keys. Here there are 5 combinations with 183 examples in Hungary. Aeolian with 64 and Ionian with 60 are the most common keys. In the USA there are 4 combinations with 109 examples. Ionian has 41 and mixolydian 27 examples.

6. Meter

The Hungarian teaching materials include 12 different⁶⁷¹ meters, the American materials 13 different meters.⁶⁷² The emphasis in both countries is on the quarter meters.⁶⁷³

In Hungary, examples in 2/4 (74.60%) and 4/4 meter (13.72%) dominate. The third most frequent meter is 3/4 (4.94%). Among the remaining meters, only songs with meter changes have a slightly higher frequency (4.76%). All other meters are represented only to a very small extent.⁶⁷⁴

In the USA, songs in 2/4 meter (40.36%) and 4/4 meter (27.34%) also have the highest frequency. In contrast to Hungary, the 6/8 meter (9.98%) is the third most frequent. Songs in 3/4 meter only follow in fourth position (8.77%). Songs with an *Alla breve* designation still register a somewhat higher frequency (6.65%).⁶⁷⁵

In Hungary, two meters dominate almost the entire field⁶⁷⁶, while in the USA, 5 different meters are distributed over the same area.⁶⁷⁷

7. Number of bars

Hungarian teaching materials include musical examples with a length of 1-54 bars⁶⁷⁸, American materials include musical examples with a length of 1-50 bars.⁶⁷⁹

8-bar songs have the highest frequency in both Hungary (35.39%) and the USA (38.44%). In second position are 16-bar songs in both countries (15.31% and 22.60%).⁶⁸⁰

In Hungary, 12-bar songs (14.75%) form the third most frequent value, and in the USA, 4-bar songs (8.77%) are in the same position. 12-bar songs follow in the 4th position in the US materials (6.25%)⁶⁸¹, followed by 6-bar songs in Hungary (5.32%).⁶⁸² The remaining 50 and 46 bar numbers are present to a very small extent.

Another general feature is that even numbers of bars are most common in both countries. High bar numbers and odd values are rare.⁶⁸³

⁶⁷¹ Appendix B, Tab. 163, p. 243.

⁶⁷² Appendix B, Tab. 219, p. 386.

⁶⁷³ Appendix B, Tab. 163 and 219, p. 244 and 386.

⁶⁷⁴ Appendix B, Tab. 163, p. 243.

⁶⁷⁵ Appendix B, Tab. 219, p. 386.

⁶⁷⁶ Appendix B, Tab. 163, p. 243.

⁶⁷⁷ Appendix B, Tab. 219, p. 386.

⁶⁷⁸ Appendix B, Tab. 164, p. 243.

⁶⁷⁹ Appendix B, Tab. 220, p. 386.

⁶⁸⁰ Appendix B, Tab. 164 and 220, p. 243 and 386.

⁶⁸¹ Appendix B, Tab. 220, p. 386.

⁶⁸² Appendix B, Tab. 164, p. 243.

⁶⁸³ Appendix B, Tab. 164 and 220, p. 243 and 386.

8. Form

Basically, the teaching materials in Hungary contain songs consisting of 1 to 32⁶⁸⁴, in the United States of 1 to 25 individual parts.⁶⁸⁵

In Hungary, one-part songs and songs consisting of 9 and more parts are present to a very limited extent; in the United States, one-part songs, songs consisting of 9-11 and songs consisting of more than 13 different parts are present. An even number of shaped parts predominates in both countries.⁶⁸⁶

In the teaching materials of both countries, the emphasis is on 2-, 3-, 4-, 5-, 6-, and 8-part songs.⁶⁸⁷ Of these, 4-part songs again have the highest frequency in both Hungary (50.98%) and the USA (45.50%).⁶⁸⁸ The second highest frequency is for 8-part songs (Hungary, 14.56%, USA, 22.09%). The other values then follow in graded form in Hungary: 6-part songs (10.45%), 3-part songs (5.01%), 5- and 2-part songs (4.66% and 4.76%).⁶⁸⁹ In the U.S., the same values follow in a different order but in a more uniform form: 5-part songs (5.75%), 2-part songs (5.54%), 6- and 3-part songs (5.04% and 4.64%).⁶⁹⁰

4.3 Answering the research questions

The results of this study, conducted under the previously established specifications and conditions and using the presented methods of data collection and analysis, make it possible to answer the research question

What are the congruence and divergence in selected music didactic contents of Hungarian and American teaching materials specific to the Kodály Concept?

in the form of their two sub-questions:

1. How do Hungarian and American music teachers work based on their respective teaching materials?

The work of Hungarian and American teachers on the basis of their teaching materials was the focus of the first empirical sub-study and was examined in the form of a qualitative content analysis according to Mayring, which was applied to 5 different sub-questions.

The music teachers interviewed in both countries select their music examples from written sources. American teachers also create their own collection of materials, in which they

⁶⁸⁴ Appendix B, Tab. 165, p. 244.

⁶⁸⁵ Appendix, Tab. 221, p. 387.

⁶⁸⁶ Appendix B, Tab. 165 and 221, p. 244 and 387.

⁶⁸⁷ Ibid.

⁶⁸⁸ Ibid.

⁶⁸⁹ Appendix B, Tab. 165, p. 244.

⁶⁹⁰ Appendix, Tab. 221, p. 387.

integrate not only the music examples from the written sources, but also material recommendations from Master Teachers and music examples that are familiar to them from their personal music practice. American teachers are generally on their own in their choice of materials and select their musical lesson examples from more and from different sources, since there are no textbooks in the USA and teachers work and plan individually. Hungarian teachers' material selection is organized and from fewer materials, compactly structured and oriented toward the goals of the Kodály Concept.

The interviewed music teachers from both countries see the creation of love, joy and lasting understanding for art music as the goal of their musical work, which is to be achieved by means of their teaching materials. For Hungarian teachers, their pedagogical task is more closely related to the musical goal. American teachers see themselves as having the same musical and pedagogical goals, but they also see their work as an opportunity to impact the students' souls, to contribute to the formation and strengthening of communities, and to have a positive impact on American society.

The interviewed music teachers of both countries pursue similar goals with their teaching materials. The entire teaching process is accompanied by unaccompanied singing and relative solmization. American teachers also use a greater number of visual, haptic and digital aids, while Hungarian teachers used differentiated teaching methods and put the emphasis on teaching the musical elements.

The music teachers interviewed in both countries recorded positive results. Through their work, they realized their goals by developing a love of music in children. In addition, Hungarian and American teachers noted that children enjoyed making music as a result of their instruction and were happy to attend institutions where musical instruction takes place and music is actively played. However, Hungarian teachers were also critical of the limited opportunities for musical skill development in general elementary schools with 2 hours of music instruction per week, against the background of specialized music schools in Hungary. The interviewed Hungarian music teachers estimated the general adaptability of the Kodály Concept as only partially possible on the basis of their work experiences. The material basis of the folk songs was considered difficult to transfer, while the methodological and didactic elements were considered transferable.

The interviewed music teachers of both countries unanimously evaluated the importance of the Kodály Concept as a teaching system and its significance for their own person and teaching with superlatives. In particular, the unique structures and depth of the concept were emphasized, leading to genuine musical understanding and fulfilling pedagogical activity.

However, the Kodály Concept not only encourages its user, but also challenges him. He must constantly develop himself in his musical-pedagogical dual role in order to develop the students. There was divergence on one point of the meaning of the Kodály Concept. The work based on the Kodály Concept is not limited to the lower school levels but must lead the students from the lowest to the highest level. This central aspect of the Kodály Concept was addressed only by the Hungarian side.

2. What are the absolute and relative relationships between the features of tonality, melodic, rhythmic, and form in the folk and art music examples in the Hungarian and American teaching materials?

The second empirical sub-study, which was conducted as a frequency analysis, focused on selected musical contents of the teaching materials. The frequency of melodic, rhythmic and formal parameters that characterize the folk and art music examples of the teaching materials studied as musical elements was investigated.

The results of the quantitative content analysis have shown that with regard to the studied musical parameters of Hungarian and American teaching materials, there is congruence in the focal points of frequencies and in the rough relations of frequencies to each other. Divergence exists in the order of minor points and in the concrete numbers.

In the instructional materials of both countries, mean tone sets of 5 and 6 tones were most common, and the frequencies of the other tone sets occurred in different orders.

In the teaching materials of both countries, only diatonic notes appeared as key notes, forming the shape of a d pentaton. Semitones played no role. In the teaching materials of both countries, the d key notes had the largest share, with the l in second position, although the concrete relations differed from one another. The other key notes were represented to a much lesser extent, in different order and magnitude. d and l can function as fundamental tones of different keys, but also form the pillars of major-minor tonality.

The intervallic relationship of initial and final notes is characterized by consonances, primes or octaves, thirds, and fifths. In the teaching materials of both countries, the interval combination s/d has the highest frequency. The next most frequent interval combinations are called d/d and m/d, although the relations sometimes differ significantly. In the materials of both countries, these interval combinations form tonal units around the syllables d, m, and s, or l, d, and m. The frequency of the interval combinations and the tonal units can again be understood as a tendency toward major-minor tonality. The syllables s/d and m/l, respectively,

map the functional relationship dominant-tonic, and the tonal units form the basic chords of the major and minor keys.

The most common intervals in terms of ambitus in the teaching materials of both countries are predominantly consonant intervals, but in different order. In Hungary, the major sixth, the perfect octave, and the perfect fifth are the most common intervals; in the U.S., the perfect octave, the major sixth, and the major ninth are the most common intervals.

In Hungary the d hexachord is most common, in the USA the d pentaton. The division of the keys into ranges defined by the tone set shows that keys of the middle range dominate and keys consisting of a few tones, which form the material for beginning lessons, occur less frequently. Within the ranges, there are similarities in the emphases of the keys, and greater differences in the relations of the keys to each other. In Hungary, the d hexachord strengthens the tendency to major, in the USA, the d pentaton is a musical universal in the first position.

In the teaching materials of both countries, the 2/4 meter clearly dominates, although the frequency in Hungary is significantly higher and the relation to the next higher values is also greater than in the American materials. In Hungary, 4/4 and 3/4 form other frequent meters; in the U.S. materials, 2/4 is followed by 4/4 and 6/8 meter. In Hungary, examples in eighth meter hardly occur. Even-numbered meters dominate in the materials of both countries.

In the teaching materials of both countries, the formal parameters of 8-bar examples consisting of 4 parts are determined. Symmetrical features also determine the following examples. In Hungary, 16- and 12-bar examples are in the next position in different relations, in the USA 16- and 4-bar examples. In Hungary, songs consisting of 8 and 6 parts follow, in the USA songs consisting of 8 and 5 parts. Differences also exist for this parameter in the relations and exact numbers.

4.4 Critical discussion of the methods used

The work is based on two empirical sub-studies, a qualitative content analysis according to Mayring and a quantitative content analysis in the form of a frequency analysis. Both sub-studies were chosen to complement each other in order to compensate for the respective weaknesses in data collection and data evaluation and to address the research question as comprehensively as possible.

Qualitative content analysis according to Mayring offers several advantages. First, it allows large amounts of data to be clearly structured and reduced to the essentials. Secondly, the results can be clearly identified by the category system and inserted into the overall context. Finally, it has a clear flow chart.

The primary goal of qualitative research is to apply the content analytic quality criteria of transparency, intersubjectivity, and scope.

To enable transparency, all individual steps of the content analysis were documented. Specifically, this means that first the interviews with the Hungarian and American music teachers were transcribed as precisely as possible. Category systems for the Hungarian and American interviews were inductively created from the interviews by transforming the anchor points via paraphrasing and generalization. Both category systems are available in tabular form in the original languages.⁶⁹¹ Both the interviews and both category systems were appended to the paper to make the path to the categories verifiable and transparent.

In order to apply the quality criterion of intersubjectivity, the role of the interview guide and the other persons involved in the process of data collection should also be reflected at this point. The personal and professional involvement of the interview guide - himself an active member of the international Kodály movement, director of a national and international Kodály society, and connected to Hungary and the Kodály Concept in Hungary through family origins - in the topic also had an impact on the quality of the data collection. Although personal interjections repeatedly took the interviews outside the scope of the question and into more personal areas, it was precisely this that had the effect of making the teachers reveal significantly more information than in an interview in which the interviewer had a less close connection to the topic. The interpreters, who changed for each interview, were also beneficial to the quality of the conversations. They were, with one exception, musicians themselves who grew up in the Kodály Concept in Hungary and also received their training there. They repeatedly provided comments that went beyond mere translation and interspersed personal experiences and memories of their apprenticeship, thus further enlivening the conversation.

In order to apply the quality criterion of range, the transfer steps from the anchor point to the paraphrase and generalization to the reduction and thus to the category system of the Hungarian and American interviews were checked for content and language by persons competent in the field. In a next step, interrater reliability could still be performed, in which the extent of the matches would be determined by reordering the anchor point and categories by an independent rater.

It was very important to conduct the interviews in the respective native language of the teachers, as this enabled them to express their impressions and feelings in a differentiated manner. However, some technical conditions would have to be taken into account when conducting the interviews, should this form of data collection be used again. The interview must

⁶⁹¹ The Hungarian category system contains translations.

be planned in such a way that less effort is required for the later transcription. If one works with an interpreter during the interviews, one should structure the execution of the interview precisely and agree exactly when cuts are made so that the interpreter can translate what is said. If the interview is not structured, it can happen that all participants talk at the same time or in confusion. This would make it much more difficult to transcribe the interview in detail later on, as the statements would not be clearly comprehensible.

Finally, the place for the conversation must be well chosen. It must be away from sources of noise, must not be a place of transit and should have a power source. A sufficiently large time window should be allowed for without any of the parties involved in the conversation being under time pressure.

5 Conclusion

5.1 Summary of the results

Before possible consequences for school practice, teacher training and science are formulated at the end of the chapter, the most important concrete results of the two empirical sub-studies are first briefly summarized in relation to the research question.

Zoltán Kodály's concept of music education developed in Hungary over a period of about 60 years. Kodály was initially concerned with improving the education of professional musicians. From the mid-1920s, he extended his efforts to schools and to the education of youth. Kodály's ideas thus relate to all levels of musical education - from kindergarten to the music academy.

From 1920 onwards, basic teaching materials for all levels of musical education were created. The year 1948 marked the beginning of the successive implementation of the concept in the new school system. In 1950, the first elementary school with extended music instruction was established.

The results of music teaching on the basis of the Kodály Concept inspired international experts and led to attempts to apply the Hungarian model in various countries. This very process of adaptation raises numerous problems and questions, the solution and answering of which would be necessary in order to sustainably and profitably adapt the Kodály Concept to other cultural and educational framework conditions.

The present study aimed to make a small contribution to this large field of research, focusing on teaching materials and examining, from various aspects, teaching materials of the adapted American expression of the Kodály Concept in comparison with the adequate Hungarian teaching materials.

The focus was once on the work of Hungarian and American Kodály teachers on the basis of their respective teaching materials and selected musical content and components of the teaching materials themselves. Similarities and differences should inform what could be considered in principle for future adaptations in terms of the construction, content, and structuring of teaching materials.

To shed more light on the topic, two empirical sub-studies, a qualitative and a quantitative content analysis, were conducted for data collection and data analysis.

From the answers of the Hungarian teachers interviewed, it was clear that they are closely connected with the musical aspects, tasks and goals of the Kodály Concept.

They draw their musical examples from written materials explicitly written for the Hungarian Kodály practice and pursue the development of love for and understanding of art

music as main tasks. In their teaching practice, they focus on the development of many different skill areas and apply a differentiated repertoire of methods. They confirm the successful realization of their main musical and pedagogical tasks, but against the background of primary music schools they also comment critically on the prospects for success of musical instruction in a general elementary school, on the declining level of music teacher training, on the shortage of teachers, and on the basic adaptability of the Kodály Concept.

The Hungarian teachers interviewed considered their work based on the Kodály Concept essential for themselves as musicians and educators. The Kodály Concept is to be understood as a unit that leads learners from the lowest to the highest level.

The responses of the American teachers interviewed showed partial agreement with those of their Hungarian counterparts, but also indicated different ways of seeing and acting and less differentiated skill development and teaching practice. They also select their musical examples from written materials explicitly written for Kodály practice in the U.S., but overall include a greater number of diverse sources. They also see the development of a love and understanding of art music as the goal of their work, but broaden their scope to include the student, the community, and American society.

Basic elements of the Kodály Concept are also found in the teaching practice of American teachers, but with a less differentiated repertoire of methods and applied to a somewhat smaller number of skill areas.

The American teachers surveyed also recorded positive results in developing a lasting relationship with music among students and bringing active music-making into students' lives. The U.S. teachers interviewed also saw the fundamental importance of the Kodály Concept for their own musical and pedagogical activities. They did not comment on the comprehensive possibilities of the Kodály Concept.

The second empirical sub-study focused on the teaching materials. The frequency of melodic, rhythmic and formal parameters that characterize the folk and art music examples as musical elements was investigated.

The results of the quantitative content analysis showed that there is congruence and divergence with regard to the studied musical parameters of Hungarian and American teaching materials. Congruence exists in the focal points of frequencies and in the rough relations of frequencies to each other. Divergence consists in the order of minor points and in the concrete numbers.

In the teaching materials of both countries, middle tonal supplies are most frequently represented. The folk and art music examples in the teaching materials are based for the most

part on the diatonic centers d and l, and also show clear major-minor tendencies in terms of the intervallic relationship of initial tone/finalis. Keys with a middle range are most frequently represented, with the d hexachord dominating in Hungary, where pentatonic is a significant feature of folk music, and the d pentaton most frequently present in the United States, which draws on the major-key environment of American children.⁶⁹² The folk and art music examples in the Hungarian and American teaching materials contain predominantly even-numbered meters, of which the 2/4 meter is the most common. Formal aspects of the music examples are 8-beat and 4-part.

5.2 Added value for research

The international reception of the Kodály Concept began under the impression of the ISME conference of 1964. The results of Hungarian music education inspired international experts and music teachers tried to implement the Hungarian successful model in their countries. These adaptations, which emerged in various countries, invoked Kodály's principles and their practice in Hungary in their design and implementation. There is a plethora of questions associated with this adaptation process, concerning educational, cultural, school practice, curricular, and musical areas: What reasons led to the emergence of the adaptation? What goals were to be achieved? What content was to be taught? What materials exist for the adaptation? How is the course structured? On which musical aspects are the main focuses? Which contents should be taught? How is the content presented? How were the musical materials selected and adapted? Which musical features are dominant in the teaching materials? Which didactic tools are used? How is a music lesson structured? What pedagogical aids are used? Which elements of the original have been adopted? Have elements of the original been further developed? And finally, what are the results?

In the overall context of scientific research on the Kodály Concept, the present work fits into area 4.⁶⁹³ Since the international reception and adaptation of the Kodály Concept has hardly been studied yet, this work forms an introduction to this topic and provides results and findings on various fields.

It provides results on the structure and content of Hungarian textbooks created within the last 45 years or so and currently in use.⁶⁹⁴ It analyzes the nature and characteristics of the musical examples of these textbooks, which were found to be suitable and therefore selected to

⁶⁹² See page 135.

⁶⁹³ See p. 8.

⁶⁹⁴ Some instructional materials have early versions, beginning in the 1970s.

realize the goals of the Kodály Concept in Hungary. Specifically, it highlights quantitative data on the frequency of melodic, rhythmic and formal parameters of these musical examples.

It provides results on the structure and content of teaching materials for American Kodály practice that were created within the last approximately 45 years and are currently in use. It analyzes the nature and characteristics of the musical examples of these instructional materials that were found to be appropriate and therefore selected to realize the goals of the Kodály Concept in the United States. Specifically, it highlights quantitative data on the frequency of melodic, rhythmic, and formal parameters of these musical examples.

The study also provides insights and results on how Hungarian and American music teachers work with these teaching materials. Specifically, it provides qualitative data on the actions, insights, opinions, and intentions of Hungarian and American music teachers who attempt to realize specific instructional content and goals using Kodály's instructional materials.

Finally, a new field of results emerges by comparing these qualitative and quantitative data of the two countries. The results of this comparison can provide justified points of reference and orientation and can serve as a guideline for planning and structuring significant contents and focal points of the Kodály Concept.

Ultimately, the aim of this dissertation was to provide future adaptors of the Kodály Concept with concrete results that can be taken into account when implementing the Kodály Concept.

These possible consequences and recommendations are formulated in the context of the areas of school practice, teacher training and science.

5.3 Consequences for school practice

The conception of textbooks or similar teaching materials for regions or language groups would be worth considering. On the one hand, this would provide a common basis for organizing continuous and targeted Kodály lessons. On the basis of such materials, more students could be taught according to the Kodály Concept in a more structured way in terms of time and content. The focal points and relations of the parameter analysis can serve as a basic orientation for the structuring of such materials. In addition, textbooks would also help novice Kodály teachers because they would provide them with a common thread for the early days.

Especially in the age of digitization, the establishment of an international folk song database would be desirable both for school practice and for science.⁶⁹⁵ This database would

⁶⁹⁵ One step in this direction is the establishment of the *Kodály Hub* of the Budapest Liszt Academy. Holy Names College also offers a selection of folk songs on their homepage.

have to be set up according to methodological-didactic as well as scientific criteria. Such a database would be beneficial as it would give users easy and unrestricted access and would allow targeted searches for appropriate material, which would seem to make sense especially in light of the fact that there is a shortage of appropriate material in some countries. Such a database would also make different national and international folk song styles comparable.

Furthermore, such a database would also be an aid in answering scientific questions.⁶⁹⁶

5.4 Consequences for teacher training

The evaluation of the Hungarian and American interviews clearly showed that the skills of the Kodály music teacher are of fundamental importance in the teaching process. It is therefore an understandable demand that the musical education and training of both prospective and practicing Kodály teachers must be guaranteed. Especially against the background of successively deteriorating teacher training, it would therefore be advisable to provide Kodály teachers with continuous musical training. This training could also include a longer and more in-depth preparation for an entrance exam, as the current preparation time has been indicated as insufficient.

While Hungarian music teachers noted that the Kodály Concept can take the student from the lowest to the highest level, American teachers were more focused on the elementary level. Therefore, it would be useful to elaborate concepts showing how the application of the Kodály Concept could be applied at higher levels of education. Conversely, American teachers cited goals that underscored the social utopian significance of the Kodály Concept. It would therefore be desirable to elaborate concepts that combine both objectives.

Hungarian and American teachers almost apodictically rejected the integration of popular music into their teaching. One principle of the Kodály Concept is that "only the best is good enough for children."⁶⁹⁷ For the practical implementation, this has so far meant that, in addition to folk music, Western art music was accepted. In view of the anthropological significance of popular music for people today, it would be desirable to first try to establish factual and objective criteria that define "good and bad" music.⁶⁹⁸ Based on these criteria, it would be possible to make a well-founded and reasoned selection of material. This could mean that additional examples of popular music would be integrated to the stock of folk and art music

⁶⁹⁶ In this context, it is worth mentioning, for example, a thesis of Bartók's, who was of the opinion that all European folk music could be reduced to a few basic types. Another example for scientific research would be the pentatonic as a musical universal, which brings with it a plethora of unanswered questions.

⁶⁹⁷ See Kodály, Zoltán: *Kinderchöre*. In: Bónis, Ferenc (ed.): *Wege zur Musik*, Budapest 1983, p. 23.

⁶⁹⁸ Kodály himself included in his collection *Iskolai énekvűjtemény* popular Hungarian folk songs (*Magyar nóta*). Cf. Kodály, Zoltán: *Iskolai énekvűjtemény* II, p. 225.

examples. A strict and insufficiently justified exclusion of popular music as additional music teaching material would on the one hand represent an incomplete picture of music-historical development, but on the other hand could also limit the motivation of the students. Especially in the context of the motivational problems mentioned above, an expansion of the material would be an option worth considering.

5.5 Consequences for science

Since the Kodály Concept has been applied internationally for more than 65 years, it would be desirable to historically reappraise this period. Especially the historical reappraisal of the period between 1955 and the UNESCO designation in 2017 would be of interest, because it would explain the constancy of the anthropological significance of the Kodály Concept. So far, there is hardly any scientific documentation on this topic.⁶⁹⁹

As mentioned above, this study is intended to make a small contribution to a larger field of research. It would therefore be worth considering continuing and expanding analytical studies of existing adaptations. In the context of this work, one could compare other aspects and contents such as the successive introduction of the didactic elements or teaching purposes. Furthermore, one could concretize specific questions by means of further interviews. It would also be possible to examine different adapted versions of the Kodály Concept within a country in terms of structure or content.

In the past decades, adaptations of the Kodály Concept have emerged on every continent. Some of them still exist today, others have not caught on. Since interest in the Kodály Concept continues and adaptations of the Kodály Concept continue to take place, it would be useful for future implementation to scientifically evaluate the previous international work based on the Kodály Concept. This would include research examining the implementation of the Kodály Concept in different regions. This step would provide valuable insights into positive aspects and shortcomings of the worldwide reception and adaptation of the Kodály Concept.

Ultimately, the teachers' statements about their successes and their enthusiastic evaluation of the Kodály Concept as a musically and pedagogically fulfilling system show the potential of the Kodály Concept. Especially its practical core, the recognition and understanding

⁶⁹⁹ Lynnda Fuller's dissertation on the implementation of the Kodály Concept in Oregon would have to be here cited. See also footnote 159. Also, Denise Bacon's book *Hold Fast for Dreams* and Lois Choksy's *Kodály Method I* contain historical data. See footnote 156 for more on this. Also worthy of positive mention is the documentary film *Kodály Belongs to You* by Attila Kékesi and Gábor Zsigmond Papp, published in 2019, about Kodály applications in various countries. However, all these mentions are not scientific studies.

of aural and visual musical structures, would be of timeless importance for many people who make music.

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Appendix

Appendix A: Interview transcripts Hungary and USA

Appendix A 1: Categories and category system Hungary

Appendix A 2: Categories and category system USA

Appendix B: Parameter analysis of the Hungarian and American folk and art music examples

Appendix C: List of analyzed folk and art music examples

