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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**

Tézis füzet
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I Basics

1. Subject of the work
2. Research question
3. Presentation and justification of the research methods
4. Personal motivation

II Theoretical part

1. The Kodály concept of music education

- 1.1 The Jöde Seminar 1938 in Budapest
- 1.2 The theory about the evolution of music

III Empirical part

1. Qualitative content analysis according to Mayring

- 1.1 Material sources
- 1.2 Goals and tasks
- 1.3 Skill development
- 1.4 Results and experiences
- 1.5 Meaning

2. Quantitative content analysis - frequency analysis

- 2.1 Analysis feature: Tone set
- 2.2 Analysis feature: Keynote
- 2.3 Analysis Feature: Initial tone/Finalis
- 2.4 Analysis feature: Ambitus
- 2.5 Analysis feature: Key
- 2.6 Analysis feature: Meter
- 2.7 Analysis feature: Number of bars
- 2.8 Analysis feature: Form

3. Consequences for school practice, teacher training and science

IV Appendix

1. Literature list

2. List of own publications and lectures

I Basics

1. Subject of the work

Zoltán Kodály's music educational concept was declared an intangible UNESCO World Heritage Site in 2017. The deciding factor was the special significance of Kodály's concept in its dual function as a "preserver of folk culture"¹ and as a "valuable internationally applicable teaching model."² With its decision, UNESCO honored the historical dimension of Zoltán Kodály's pedagogical legacy, but at the same time highlighted its current significance.

The international dissemination and reception of the Kodály Concept began in 1955. The results of music teaching on the basis of the Kodály Concept enthused the international professional world and led to the fact that the Hungarian model became the subject of various adaptations until today, which were designed mainly for school music but also for instrumental pedagogy.

The United States, in particular, has made efforts in recent decades to implement the Kodály Concept nationwide. To this end, university programs have been created, collections of materials and methodology books have been written, and Kodály institutions have been founded. Textbooks, on the other hand, have not yet been designed.

The adaptation process of the Kodály Concept raises numerous problems and questions, the solution and answering of which would be necessary in order to adapt it sustainably and profitably to other cultural and educational framework conditions without losing its substantial theoretical core and methodological efficiency. Thus, the question of suitable teaching materials is one of the central questions that adaptors of the Kodály Concept must ask themselves when conceptualizing it. What should teaching materials based on the Kodály Concept look like in terms of structure and content in order to meet the requirements?

In the present dissertation I would like to compare teaching materials of the Hungarian and the American Kodály practice under selected music didactic aspects in order to be able to give clues and to create a basic orientation which could be helpful in adapting the Kodály Concept.

Since the international reception and adaptation of the Kodály Concept is still little researched scientifically, this dissertation aims to make a small contribution to this extensive field of research.

¹ 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.

² Ibid.

2. Research question

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?

The answer to the guiding research question will be provided by two sub-questions, one of which will be used to examine the work based on the teaching materials and the other to examine selected contents of the materials themselves.

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 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. Presentation and justification of the research methods

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. I have chosen both partial studies as mutual complements in order to compensate for the respective weaknesses of 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, summarized and reduced to the essentials. Secondly, it offers its user the possibility of proceeding step by step according to a clear plan of procedure. Finally, the results can be clearly read from a category system and interpreted in the direction of the research question.

The primary goal of qualitative research is to apply the content-analytic quality criteria of transparency, intersubjectivity, and scope.

To enable transparency, I documented all individual steps of the content analysis by first describing each step in general terms and then making it more concrete.

First, I transcribed the interviews with the Hungarian and American music teachers as accurately as possible. From the interviews I inductively created category systems for the Hungarian and American interviews by transforming anchor points via paraphrasing and generalization and interpreted them in the direction of the individual questions. Both category systems are in tabular form in the respective original language.

I reflected on the application of the quality criterion of intersubjectivity to my role in the process of data collection. My personal and professional attachment to the Kodály Concept also had an impact on the quality of the data collection.

Lastly, I had the transfer steps from anchor point to paraphrase and generalization to reduction and thus to the category system of the Hungarian and American interviews checked for content and language by professionally competent persons in order to apply the quality criterion of range.

I considered it very important to interview the teachers in their respective native languages in order to give them the opportunity to express their impressions and feelings in a more differentiated way.

Using frequency analysis, I determined the absolute and relative frequencies of musical parameters in the folk and art music examples of the Hungarian and American teaching materials. To this calculation I applied the formula

$$hn(A) = \frac{hn(A)}{n}$$

used as a basis.³

The general basis of the quantitative analysis was printed materials that serve teachers as a source for teaching examples.

I also created a systematic review and defined inclusion and exclusion criteria for including materials in the inventory to be studied.

I examined a total of 22 books - 16 Hungarian and 6 American - that met the inclusion and exclusion criteria.⁴ These volumes were almost equally divided into 2,062 folk and art music samples, of which 8 different melodic, rhythmic, tonal and formal parameters were analyzed. The results are available in tabular form.

³ $hn(A)$ is the absolute frequency.

⁴ The individual books have been integrated into the literature list.

4. Personal motivation

As the son of a Hungarian singer who studied singing and solfège 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 in my own musical education as well as in my professional practice. I received my musical education in childhood and adolescence on the basis of the Kodály Concept, and I have been dealing with the theory and practice of the Kodály Concept since my state examination as a high school teacher. In all these years I had many opportunities to talk both with pioneers of the Kodály Concept in Hungary like Erzsébet Szőnyi, Helga Szabó or Mihály Ittész and with international pioneers like Lois Choksy, Gilbert de Greeve or Jerry Jaccard. Since 2005 I have participated in the symposia of the International Kodály Society and the Organization of American Kodály Educators. I have observed Kodály music lessons in Hungary, France, Switzerland, Germany and the USA.

In addition, I have worked for many years for the German and International Kodály Societies, organizing and conducting courses and advanced training. For me, therefore, the question of how the Kodály Concept can be profitably used under changed conditions is of particular importance.

II Theoretical part

1. The Kodály concept of music education

It is a well-known fact that Kodály and his associates resorted to "the best practiced methods" in their methodological implementation.⁵ Some of these methods were already used in school music instruction at the turn of the century in Hungary.⁶

In the course of my research on the historical origins and development of the Kodály Concept, I came across two other sources that had an influence on the genesis of the Kodály Concept.

1. 1 The Jöde Seminar 1938 in Budapest

The seminar of the German music pedagogue Fritz Jöde in Budapest in 1938 was an instigator for methodical considerations and developments of the Kodály Concept.

At the end of the 1920s, the connection between Jöde in Berlin and Kodály and his associates in Budapest was established. In 1930 Ádám and Kerényi sat in with Jöde in Berlin, and a few years later Fritz Jöde was invited to Budapest to give a one-week advanced training course for music teachers. This seminar was reported in the Hungarian professional periodicals of the time. *Énekszó* even dedicated a complete issue to the seminar.⁷

I have found some new sources for this seminar. In the archives of the German Youth Movement in Witzenhausen there is the bequest of Fritz Jöde, which contains, among other things, two dossiers⁸ about his connection to Hungary and an audio recording with a 30-minute conversation between Jenő Adam and Fritz Jöde.⁹ Moreover, in the archives of the Hungarian State Television I found a broadcast in which Jenő Adam tells about the genesis of the Kodály Concept and also about this seminar.¹⁰ In addition, Erzsébet Szőnyi, as a participant and eyewitness of the seminar, told me about it in several conversations and a letter. The evaluation of the sources revealed that Jöde's methodical work based on the hand signs and relative solmization was something new at that time and became the starting point for methodological considerations and developments. This is particularly evident in the fact that the materials that

⁵ This is how Ádám put it at a lecture in Hamburg in 1965. This includes the method of the Swiss elementary school teacher Johann Rudolf Weber, the *Galin-Paris-Chevé method*, Curwen's *Tonic-Solfa method* and the method Jacques Dalcroze.

⁶ Cf. Perényi, László: *Az énektanítás pedagógiája*, Budapest 1957.

⁷ Vidor, Márta: 'Jöde szám', *Énekszó*, February 15, Budapest 1938.

⁸ Jöde, Fritz: My friend Somo. In: *Archiv der deutschen Jugendbewegung*, Inzmühlen 1967.

⁹ Jöde, Fritz: Gespräch mit Jenő Ádám. In: *Archiv der deutschen Jugendbewegung*, Hamburg 1965.

¹⁰ Magyar Televízió, *Az Éneklő ország eszménye* [The Ideal of the singing land], *A Magyar Muzsika Közel múltja* [The recent past of the Hungarian music], 1958, Ádám, Jenő

had appeared in Hungary up to that time contained little that was methodological. The first methodological books were penned after the seminar.¹¹

2. The theory about the evolution of music.

The research of early ethnomusicology and its theory of the evolution of music and the research of turn-of-the-century developmental psychology show parallels to the sequential path of the Kodály Concept.

The ontogenetic idea that music developed from the falling minor third (Ruftez) 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 *Phonogrammarchiv* in Berlin at the beginning of the 20th century. Among the protagonists, 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 from the falling minor third, the feature interval that corresponded to calling over a greater distance.

Music psychology, which was being established at the time, also used the phonograph to research the musical utterances of children and infants and produced research results according to which the first musical utterance of the infant was the falling minor third. Since a parallel between the development of children and the development of so-called "primitive" peoples was suspected, the music-psychological research supported Stumpf's theory.

This theory also influenced music education.¹² Carl Orff built his early version of the *Schulwerk* from 1930 on this sequential path. The theory of the beginnings of music was also known and accepted among Hungarian musicologists, for Bence Szabolcsi mentions it in his book on the history of melody.¹³ Possibly Ádám knew this theory as well. In any case, as a teaching sequence, it corresponds with a central feature of Hungarian folk music - the pentatonic.

¹¹ Funkhauser, Matthias: Fritz Jöde's Tonika-Do Seminar in Budapest in 1938; Historical Background – Thematic Content - Method - Impact; In (English): *Bulletin of the International Kodály Society*, Autumn 2013; Hungarian translation in: Parlando 2015/4. Japanese translation in: *Bulletin of the Japanese Kodály Society* 2016.

¹² Funkhauser, Matthias: Ethnomusicological and Developmental Psychological Research in Germany at the Beginning of the 20th Century and the Kodály Concept. In: *Bulletin of the International Kodály Society*, Spring 44/1 2019.

¹³ See Szabolcsi, Bence: *A melódia története* [The History of Melody], Budapest 1959.

III Empirical part

1. Qualitative content analysis according to Mayring

1.1 Material sources

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

The survey of Hungarian and American teachers revealed that, overall, American teachers select the folk and art music examples they use for their elementary school music lessons based on Kodály Concept from a greater number of diverse sources than Hungarian teachers.

Teachers in both countries use written materials designed for their respective Kodály practice. Hungarian teachers use a smaller number of materials. The contents are compact, methodically structured and focused on the requirements of the Kodály Concept. The dissemination of the materials is organized through official institutions and adequate publishers. 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 were not designed for elementary school music lessons, but for all levels (including higher ones) of musical education. The sources are supplemented by Hungarian folk song collections.

American teachers are more on their own. They compile an individual collection of materials from a variety of sources. They use two different forms of folk song collections. In addition to general collections of American folk songs, American teachers also use folk song collections compiled specifically for working with the Kodály Concept and therefore arranged according to Kodály-specific methodological-didactic aspects. In addition, the interviewed American teachers mentioned such sources connected with their musical "biography" and individual education. Practice materials for a solfège lesson were not mentioned.

The proportion of foreign-language folk songs is very small in both Hungary and the USA. In Hungary, Hungarian folk songs form the vast majority; in the U.S., English-language songs from two different sources: the English and the African-American traditions.

1.2 Goals and tasks

Question 2: What do teachers consider as their musical and pedagogical tasks and goals?

The survey of Hungarian and American teachers revealed congruence in musical goals. The sustainable development of students and the transmission of joy in music, as well as understanding of and love for art music were congruent goals. The foundation for this is laid through folk music. American teachers listed additional tasks and goals of their work based on their teaching materials, which included communities and American society in their scope of

work and influence. Teaching pop music is not part of the task field of Hungarian and American Kodály teachers.

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 abilities. The Hungarian teacher is especially focused on the great 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, a new understanding and love for art music, and become a better musician. They want the student to be able to recognize the musical elements contained in folk music everywhere. For them, it is important to give students self-confidence through their music lessons, to set up the classroom as a place of beauty, and to 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 a duty to constantly develop his or her own skills in order to be a helper to the student. American teachers see it as their social duty to educate an audience that loves concert, opera and art music in general. However, he should teach the student in such a way as to make him feel that art music is not just for the elite, but for all people. Ultimately, the American teacher must be a folk music researcher to meet the demands of ever-changing multi-ethnic school district populations.

1.3 Skill development

Question 3: How is the development of musical skills shaped in school practice?

Basic elements of the Kodály Concept, such as relative solmization and singing, are found throughout both Hungarian and American teaching practices. Hungarian teachers still incorporate music listening. Differences exist in the repertoire of methods and in the differentiation of the methodological-practical approach.

Hungarian teachers adhere to the classical teaching sequence from the falling minor third (s-m) through the successive expansion of the tonal space to the anhemitonic pentatonic. The semitone steps are designed for 4th grade. U.S. teachers know of a second teaching sequence that begins m-r-d and is intended to accommodate American children who are accustomed to major-minor tonality.

Hungarian teachers use aids that train the inner imagination with Curwen's hand signs and a drawn piano keyboard; the American teachers mentioned visual, haptic, and digital aids. Hungarian music teachers did not mention digital aids.

1.4 Results and experiences

Question 4: From which musical and pedagogical results and experiences report the teachers?

Hungarian and American Kodály teachers unanimously made positive statements 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 school and music teacher training and were reserved in their assessment of the general adaptability of the Kodály Concept.

In this context, they mentioned the positive change in children's attitudes toward music and music-making. American teachers addressed not only musical, but also developmental psychological successes.

Hungarian teachers also described critical experiences. The main point here was the limited possibilities for teacher success in the general elementary school and the difference in quality to the primary music school.

A negative development in Hungarian teacher education can be observed after Bologna. Changed emphases push musical qualifications into the background.

1.5 Meaning

Question 5: What does the work based on the Kodály Concept mean for the teachers personally?

Hungarian and American teachers enthusiastically evaluated both the Kodály Concept system and the personal significance of the Kodály Concept. The Kodály Concept is a unique path that leads to musical and pedagogical understanding, which fulfills the teacher professionally and humanly.

However, both sides also pointed out the demands that Kodály Concept places on the dual role of the teacher as music performer and as music mediator.

The Kodály Concept means for the Hungarian teachers the possibility to work progressively and to raise the musical level from the lowest to the highest.

2. Quantitative content analysis - frequency analysis

From the frequency analysis of individual musical parameters of a total of 2,062 folk and art music samples of Hungarian and American instructional materials, some general observations can be made:

- In the teaching materials there are manifold and differentiated expressions within the parameters
- Despite the diversity, clear hierarchical structures and a small number of focal points are evident for each parameter
- The main 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 specific figures vary with a few exceptions
- The melodic and tonal emphases show a tendency toward major-minor tonality, the formal and rhythmic emphases toward classical symmetry

With regard to the analysis of the individual parameters, the following details emerge:

2.1 Analysis feature: Tone set

Both countries have 11 different tone stocks 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 stocks.

In Hungary, within the middle range, 6-tone songs show the highest frequency. In the second position are 5-tone, in the third position 7-tone music examples.

In the USA, the three middle values are at a similar level. 5-tone songs are most strongly represented, 6-tone songs are in second and 7-tone songs in third position.

There are also similarities in the other frequencies. In both countries, 3-, 4- and 8-tone songs form the next frequencies. While in Hungary these values occur in a graded form, the three values are closer together in the American materials.

2.2 Analysis feature: Keynote

The Hungarian and American Kodály materials studied contain 6 different keynotes: d, r, m, f, s, and l, which basically form an anhemitonic pentatonic on the basic d, since the frequency of using the semitone step f as the basic is negligible.

In the materials of both countries, the keynotes d and l dominate the overall inventory with more than 80%. The ratio of d to l is much more pronounced in the U.S. teaching materials.

The other frequencies are accounted for by the keynote s, r and m in Hungary and m, s and r in the US materials.

2.3 Analysis feature: Initial tone/Finalis

The Hungarian teaching materials contain a total of 29 different interval combinations, the US ones 26.

In the teaching materials of both countries, there is congruence in terms of frequency and ratio of interval combinations. s/d is in the first position, d/d in the second.

Regarding the fundamental l, the combination l/l has the highest frequency, then m/l and finally d/l. In Hungary, the ratio of the combinations with the fundamental d is almost twice as high as the ratio of the combinations with the fundamental l. In the US materials, this ratio is more than 3.5 times as large. All other combinations play only a peripheral role.

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.

2.4 Analysis feature: 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 pure quattodecime are found in the American materials. Diminished intervals occur somewhat more frequently in the U.S. materials, but still to a very small extent.

In both countries, about 1/3 of the intervals have a higher frequency. In Hungary, the major sixth has the highest frequency. Other intervals are the pure octave, the pure fifth, the major ninth and the minor seventh. In the United States, the pure octave is in first position, followed by the frequencies of the major sixth, major ninth, pure fifth, and pure fourth.

Smaller intervals such as the second and third are represented only to a very small extent. Intervals of the high range are also rare.

2.5 Analysis feature: Key

There are 59 different keys in the Hungarian teaching materials and 53 in the American ones.

The materials of both countries contain keys consisting of 2-8 different tones, which have a different percentage distribution. Similar values show keys consisting of 2 and of 7 different tones. There is divergence in the remaining key ranges, which is most evident in the middle range. Divergences also exist in 8-tone keys.

The highest value in Hungary is the d hexachord in the USA the d pentaton. At this point it should be noted that the pentatonic is a significant feature of Hungarian folk music. Therefore, the frequency of the d hexachord seems contradictory. Conversely, American teachers expressed that the major-minor tonality would be closer to American children. Thus, the frequency of the d pentaton also implies a contradiction.

The relative frequency of pentatonic keys in the Hungarian materials is 16.24%, in the American 41.57%.

2.6. Analysis feature: Meter

In both the Hungarian and American teaching materials, the emphasis is on quarter meters. The Hungarian teaching materials include 12 different, while the American materials include 13 different meters.

In Hungary, examples in 2/4 and in 4/4 meter dominate. The third most common time signature is 3/4 meter.

In the USA, songs in 2/4 and 4/4 meter also have the highest frequency. In contrast to Hungary, the 6/8 meter forms the third most frequent.

In the Hungarian materials, two meters dominate, in the USA, 5 different meters are distributed over the same area.

2.7 Analysis feature: Number of bars

Hungarian teaching materials contain musical examples with a length of 1-54 bars, American materials include musical examples with a range of 1-50 bars. Moreover, even-numbered bars occur most frequently in the teaching materials of both countries. High and odd bar numbers are rare.

8-bar songs have the highest frequency in both Hungary and the USA. In second position are 16-bar songs in both countries.

In Hungary, 12-bar songs form the third most frequent value, in the USA 4-bar songs are in the same position. 12-bar songs follow in the 4th position in the US materials, and 6-bar songs follow in Hungary. The remaining 50 and 46 bar numbers are present only to a very small extent.

2.8 Analysis feature: Form

Hungarian instructional materials include folk and art music examples consisting of 1 to 32 parts; in the United States, the number of parts is 1 to 25. In both countries, even-numbered numbers of form parts are predominantly found.

The emphasis in both countries is on 2-, 3-, 4-, 5-, 6-, and 8-part songs. 4-part songs are the most common in both Hungary and the USA. Examples consisting of 8 parts have the second highest frequency. The other values then follow in graded form in Hungary. In the USA, the same values follow in a different order, but in a more uniform form.

3. Consequences for school practice, teacher education and science

- On the basis of the focal points and relations of the parameter analysis, the design of textbooks or similar teaching materials for regions or language groups would have to be considered. Through this common basis, students could be taught in a more structured and targeted way in terms of time and content.

- In the interviews, a lack of suitable folk music material was noted in some countries. Furthermore, the task of American teachers was to find folk music materials for multi-ethnic school district populations. It would therefore be desirable, especially in the age of digitization, if an international folk song database could be established for both school practice and scholarship.¹⁴ This database would have to be built according to methodological-didactic as well as scientific criteria. Such a database would provide users with easy access and would enable them to search specifically for appropriate material. 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.¹⁵

- The analysis 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 longer and more in-

¹⁴ One step in this direction is the establishment of the *Kodály Hub of the Budapest Liszt Academy*. Also Holy Names College presents a selection of American folk songs on their homepage.

¹⁵ In this context, it is worth mentioning, for example, Bartók's thesis that all European folk music can be reduced to a few basic types. Another example of scientific research would be the pentatonic as a musical universal, which brings with it a wealth of open questions.

depth preparation for an entrance examination, since the current preparation time has been indicated as insufficient.

- While Hungarian music teachers noted that the Kodály Concept can lead students from the lowest to the highest level, American teachers were more focused on the elementary level. It would therefore be useful to elaborate concepts that show 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 lessons. One of the principles of the Kodály Concept is to use only "good music" in the classroom. For the practical implementation, this has so far meant that, in addition to folk music, Western art music has been accepted. In view of the anthropological significance of popular music for today's man, it would be desirable to first try to establish factual and objective criteria that define "good and bad" music. On the basis of these criteria, it would be possible to make a well-founded and reasoned selection of material. This could mean that in addition to the stock of folk and art music examples, examples of popular music would be integrated.¹⁶ Especially in the context of the motivational problems mentioned above, an expansion of the material would be an option worth considering. A strict and insufficiently justified exclusion of popular music as additional musical 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.
- After the Kodály Concept has been used internationally for more than 65 years it would be desirable to historically reappraise this period. Especially the historical reappraisal of the period between the ISME conferences and the UNESCO designation in 2017 would be of interest, because it would explain the constancy of the anthropological significance of the Kodály Concept.
- In the context of scientific research, it would be worth considering continuing and expanding analytical studies of existing adaptations. Moreover, one could concretize specific questions by means of further interviews. It would also be possible to examine several different adapted expressions of the Kodály conception within a country or other geographical area in terms of structure or content. In the past decades, adaptations of Kodály Concept have been made all over the world. emerged. Some of these still exist today, others have not caught on.

¹⁶ Kodály himself included folk songs (*Magyar nóta*) in his school song collection. Cf. Kodály, Zoltán: *Iskolai énekgyűjtemény* II, p. 225.

As interest in the Kodály Concept continues and adaptations of the Kodály Concept continue to take place, it would be useful for future implementations to evaluate results of international work based on the Kodály Concept. This step would provide valuable insight into positive aspects and shortcomings of the worldwide reception and adaptation of the Kodály Concept.

- Ultimately, the teachers' comments about their successes and their enthusiastic evaluation of the Kodály Concept as a musically and pedagogically fulfilling system, shows which potential the Kodály Concept possesses. Especially its practical core, the recognition and understanding of aural and visual musical structures, would be of timeless importance for many people who make music.

IV Appendix

1. Literature list

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