



27th International Kodály Symposium

50 Years of Excellence
Core Principles in Changing Contexts

Kecskemét
2025

27th International Kodály Symposium

50 Years of Excellence Core Principles in Changing Contexts

Programme

Presenters

Abstracts

4–8 August 2025

Kecskemét, Hungary

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Madame Sarolta Kodály

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Greetings from the Director of the Kodály Institute

Dear Guests, Dear Colleagues, Dear Members and Supporters of the Kodály Network,

Half a century ago, in 1975, several events unfolded in Kecskemét, the birthplace of Zoltán Kodály, that profoundly shaped Hungary's cultural life and international relations, despite the country being closed behind the Iron Curtain. Though the great composer and educator had already passed, his spiritual and musical legacy lived on—thanks to the tireless and courageous efforts of his wife, Madame. Sarolta Kodály. Her vision led to the founding of an international school, a teacher training centre, and a scientific research institute—today globally recognised as the Kodály Institute.



The Institute opened its doors exactly 50 years ago in a former Franciscan monastery in the heart of Kecskemét. The location is deeply symbolic: this monastery of a mendicant and teaching order had served as a centre of knowledge and education since 1736 and was reborn in 1975 as the Zoltán Kodály Pedagogical Institute of Music, and it became part of the Liszt Academy 20 years ago, in 2005. Built on Kodály's principles, this pedagogical workshop opened a window to the world—and that window has remained open ever since. As music historian Professor László Dobszay, author of the unique solfège book *The World of Tones*, once said: "The fact that Hungary has something to say in musical culture is inseparable from what we received from Kodály."

But what emerged in 1975 was more than a pedagogical centre—it was also the beginning of a vibrant and diverse network: the International Kodály Society (IKS), which held its inaugural general meeting that August in Kecskemét. Since its founding, the IKS has embodied Kodály's principles across the globe, from kindergartens to universities—wherever music can serve as a source of intellectual and spiritual renewal.

Returning to one's roots—homecoming—has always carried deep meaning. It is a metaphor found in the Bible and other literary works, symbolising the joy of being welcomed back where one belongs. Here, at the Kodály Institute, not only the window—from which the music of Kodály and others is heard daily—but also the door is always open to Kodály's folk: the "free people that work miracles," as sung about in his choral work *To the Hungarians / A Song of Faith*, based on the poem by Dániel Berzsenyi.

It is a special joy now, on this 50th anniversary, to open both windows and doors wide—to let the free voice enter and resonate in our souls, minds, and hearts. With this spirit of openness and anticipation, we have prepared the 27th International Kodály Symposium in collaboration with the 150-year-old Liszt Ferenc Academy of Music, the 50-year-old Kodály Institute, and the 35-year-old Foundation for the Kecskemét Kodály Institute.

As you'll see in this booklet, our programme is as vibrant and welcoming as the international community it brings together.

I sincerely hope that the 27th International Kodály Symposium will be a source of inspiration for all—renewing our hope for another 50 years of excellence.

Dr. habil Judit Rajk

Director of the Kodály Institute of the Liszt Academy

Greetings from the President of the International Kodály Society

My Dear Friends,

Welcome to our Golden Jubilee, where we have come together to celebrate the first 50 years of existence and anticipate the next 50 years of the International Kodály Society! One of the *Oxford Dictionary of the English Language* definitions about jubilees is the one for “jubilation” — “exultation, rejoicing, gladness” — or as expressed in 1657 by Anthony Sparrow, “*The Te Deum . . . being the most expressive jubilations for the redemption of the world.*” This certainly applies to this 2025 IKS symposium!



The IKS Board and I gratefully acknowledge the considerable sacrifice of time and resources you are making to be here. You will be richly rewarded for your participation in this history-making week. One of the more tangible rewards will be your receiving the gift of a brilliant new book, *The History of the International Kodály Society 1975–2025*, authored by IKS Vice-President, Dr. Zsuzsanna Polyák. It will serve as a guide to our future, for as George Santayana’s famous 1905 axiom goes, “*Those who cannot remember the past are condemned to repeat it.*” Surely, we won’t forget, for we are standing on the shoulders of the great ones who taught and inspired us through their own lifelong dedication to the timeless conceptual, compositional, pedagogical, and humanitarian message of Zoltán Kodály.

What will our next 50 years look like? What have we done well? What must we do to keep moving forward? May we begin to formulate answers to those questions during this symposium. One thing is already clear; each of us is a change agent with the capacity to act upon S. Thomas Monson’s call to “*Glance backward, look Heavenward, reach outward, and press forward*” wherever we live and work throughout the world.

It is my heartfelt wish for all of us in attendance here, as well for those of our members who will attend online or by later reading about this symposium in the *IKS Bulletin*, to press forward in fulfilling Kodály’s vision for music to belong to everyone in every corner of the world.

I hasten to express our sincere gratitude for the extraordinary work of the local symposium organizing committee guided by IKS Vice-President Susanna Saw and chaired by Dr. Zsuzsanna Polyák, with the collaboration of Kodály Institute director Dr. Judit Rajk and Institute executives Péter Erdei, Ágnes Sztana, Laura Kéri, and many other Institute staff members, along with officers and members of the Hungarian Kodály Society.

And now, let the Jubilee begin!

A blue ink handwritten signature that reads "J. Jaccard". The signature is fluid and cursive, with the first name "J." and last name "Jaccard" clearly distinguishable.

Dr. Jerry-Louis Jaccard, President
International Kodály Society

ABOUT THE FOUNDATION FOR THE KECSKEMÉT KODÁLY INSTITUTE

Since its creation in 1995, the Foundation for the Kecskemét Kodály Institute has been working closely with the Kodály Institute striving to continue in the spirit of Kodály's lifework, to reach the yet unattained goals, to develop further its humanistic and artistic values, and to appreciate its worth, to make it available to as many people as possible.

More particularly the goals of the Foundation are:

- to help promote and extend the programmes and organisational structure of the Institute,
- to help secure the financial background of its national and international programmes by offering scholarships,
- to support its Library-Archives-Studio facilities and activities as an information centre,
- to support the maintenance, special programmes and activities of the Zoltán Kodály Memorial Museum in Budapest,
- to organise or support special short courses, and
- to facilitate and support the publication of new books and audio-visual materials.

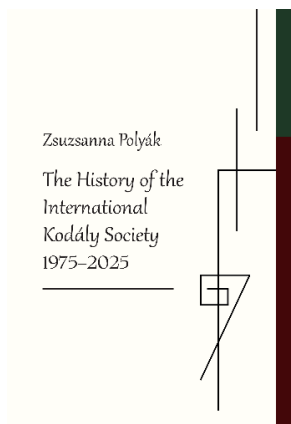
The Foundation is open, any person from within or outside Hungary may send or give donations to the Kecskeméti Kodály Intézetért Alapítvány, bank name: MBH Bank, account number: HU07 5250 0109 1500 0037 0000 0000, SWIFT code MKKBHUHB

Contact:

foundation@kodaly.hu

www.kodalyinstitutefoundation.hu

Publications Prepared for the Symposium

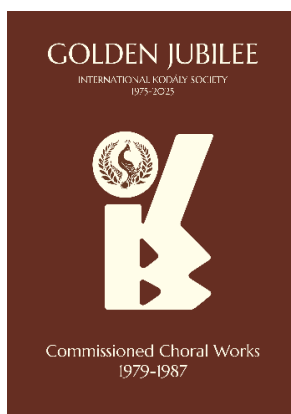


Zsuzsanna Polyák

The History of the International Kodály Society: 1975–2025

This volume traces the history of the International Kodály Society from its founding in 1975 to the present. Drawing on archival and contemporary sources, it explores the Society's development, leadership, and key activities, while reflecting on its evolving identity and role in the global music education community.

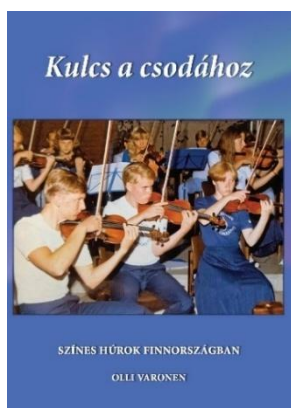
Book presentation: August 5, 17:00–18:00, Hírös Agóra, Kodály Hall



Golden Jubilee: Commissioned Choral Works

To mark the 50th anniversaries of both the International Kodály Society and the Kodály Institute in Kecskemét, this special volume brings together all eight choral works commissioned by the Society between 1979 and 1987. Published by the Foundation for the Kecskemét Kodály Institute for the 27th International Kodály Symposium, the collection features pieces for children's, women's, and mixed choirs by internationally acclaimed composers.

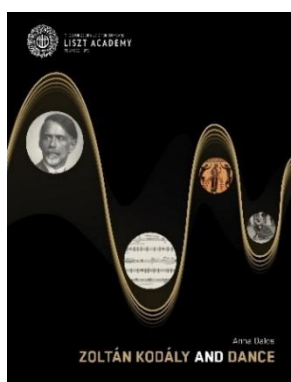
Book presentation: August 5, 17:00–18:00, Hírös Agóra, Kodály Hall



Olli Varonen: Kulcs a csodához: Színes Húrok Finnországban (Hungarian Edition)

Olli Varonen's monograph explores the groundbreaking work of Géza and Csaba Szilvay, Hungarian-born string pedagogues and their lasting influence on music education in Finland. Through interviews and archival research, the book traces the development of the Colourstrings method, the impact of the Helsinki Junior Strings, and the broader cultural legacy of a musical family shaped by Hungarian roots and European history.

Book presentation August 6, 18:15–19:00, Kodály Institute, Concert Hall (in Hungarian)



Anna Dalos: Zoltán Kodály and Dance

Anna Dalos' study – which was her habilitation presentation in 2019 – introduces us how important dance, dance songs and related children's songs were in Kodály's oeuvre. The known music historian is exploring, that although the composer had yet to manifest systematically in writing his concept of its artistic significance, his remarks and references on dance, and still more his compositions, testify to his creative and scholarly interest in the art that stands closest to music.

Book presentation August 7, 15:00–15:30 Budapest, Liszt Academy, Room X

IMPORTANT and GENERAL INFORMATION

Venues



Hírös Agóra Cultural Centre
Kecskemét, Deák Ferenc tér 1, 6000



Kodály Institute
Kecskemét, Kéttemplom köz 1, 6000



Kodály School
Kecskemét, Dózsa György út 22, 6000



Liszt Ferenc Academy of Music
Budapest, Liszt Ferenc tér 8, 1061



Aranyhomok Business Wellness Hotel
Address: Kecskemét, Kossuth tér 3, 6000

Budapest Programme Information

You can find your assigned bus number for the Budapest programme on the back of your name badge. Please make sure to use only the bus you have been assigned to, and do not switch to another. This helps us manage the large number of participants. Thank you for your cooperation and understanding. For the day in Budapest, please remember to bring:

- Your name badge (to be worn at all times)
- Your passport or ID
- Water, and sandwiches or snacks.

There will be two longer breaks during the day, giving you time to buy a meal, visit museums, or explore the area.

Optional programmes in Budapest on 7 August:

Visiting the Zoltán Kodály Memorial Museum

Address: H-1062 Budapest, Andrásy street 87-89. • Phone: +36 1 352 7106 • www.kodaly.hu/muzeum

30-minute-long guided tours, with limited availability: 22 visitors/group

Tours start at: 13:15

14:00

14:45

Registration in advance is required by e-mail: kodalymuzeum@zeneakademia.hu

As the number of places is limited, only registered visitors can participate in the tour. The tours start on time, so please arrive punctually.

Opening hours for individual visitors, but also with advance registration: 10:00–12:00

16:00–18.00

Tickets: All Symposium participants may visit the Kodály Museum free of charge by presenting their Symposium name badge, whether visiting individually or as part of a group.

Visiting the Ferenc Liszt Memorial Museum

Address: H-1064 Budapest, Vörösmarty street 35. • www.lisztmuseum.hu/en

Opening hours: 10:00 – 18:00

Tickets: All Symposium participants are entitled to a 50% discount on the museum entrance fee upon presentation of their Symposium name badge.

Library

The Library is located at the TEMPORARY BUILDING OF THE KODÁLY INSTITUTE (address: Kálvin tér 1).

Opening hours are posted on the message boards.

Please note that the copy machine is for STAFF USE ONLY.

Everyone is kindly asked to take care of music scores and books.

Thank you for your understanding and cooperation.

Music Shop

During the Kodály Symposium, the Music Shop is located on the ground floor of the Hírös Agóra Cultural Centre (Room 3).

Publications from the Kodály Institute, the Foundation for the Kodály Institute, Kecskemét, and the International Kodály Society are available for purchase. These include books on music and music education, scores, sheet music, CDs, DVDs, and a DVD-ROM on the Kodály Concept.

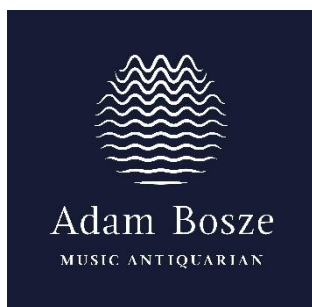
A collection of the Adam Bosze Music Antiquarian, Budapest is also located in this room.

Opening hours:

**Monday–Thursday: 10:00–13:30
14:30–18:00**

Friday: 8:30–15.30

**Adam Bosze Music Antiquarian – Music books, rare, printed music,
autographs, ephemera**



Founded in 2004 by musicologist Adam Bosze, this Budapest-based shop (1077 Budapest, Király utca 77 – visits by appointment only) holds the largest antiquarian music collection in Hungary. It is also the youngest established dealer in the world that specialises in antiquarian music. Despite its relatively recent founding, it has built a global reputation among collectors, scholars, and institutions, dealing in autographs and manuscripts, printed music and associated literature. The shop has been involved in major acquisitions of Hungarian music heritage, including the estates of Aladár Rácz, Karl Goldmark, and Robert Volkmann.

www.adamboszemusic.com • bosze.adam@vivace.hu

**Please wear your name badge at all times during the
programmes and events of the Symposium.**

Symposium Schedule

4 AUGUST, MONDAY

9:00–18:00: Registration (Kodály Institute)

11:00–12:40: Visit to the Kodály School

11:00–11:15: *History, Goals and Current Status of the School* – Welcome Speech by Dr Tamás Ittész, Director of the Kodály School

11:15–11:50: *Lesson Based on Children's Games* – Demonstration Class by Ildikó Szegediné Tóth with 5th Grade Students

12:00–12:40: *Viennese Classicism* – Demonstration Class by László Durányik with 6th Grade Students

14:30–16:30: Mixed Choir rehearsal with Péter Erdei (Hírös Agóra, Kodály Hall)

18:00: Opening Event (Kodály Institute)

20:00: Opening Concert (Kodály School)

5 AUGUST, TUESDAY

8:45–10:15: Mixed Choir rehearsal with orchestra (Hírös Agóra, Concert Hall)

Female Choir rehearsal (Kodály Institute, Concert Hall)

10:30–11:15: **Keynote Address** – **Hilda Mercedes Morán Quiroz**: *Music Heritage of the World: Authenticity, Attachment, and Permission to Exist*
(Hírös Agóra, Kodály Hall)

11:15–11:30: Coffee Break

11:30–12:15: Session 1

| Hírös Agóra – Kodály Hall | Hírös Agóra – Room 32 | Hírös Agóra – Room 102 | Hírös Agóra – Room 103 | Kodály Institute – Concert Hall |
|---|--|--|--|--|
| Core Principles in Folk Music Research and Art Music | Core Principles as Applied in Music Education | Core Principles in Folk Music Research and Art Music | Core Principles as Applied in Music Education | Core Principles as Applied in Music Education |
| <p>László Vikár Forum for Folk Music Research</p> <p>SHINJI INAGI Let's Learn and Enjoy the Japanese Warabeuta! <i>(Workshop)</i></p> | <p>ZOLTÁN DÉVITY Digitizing, Analyzing and Systematizing the Chinese Children's Songs According to Kodály's Principles <i>(Paper presentation)</i></p> <p>JESSIE HSIAO-SHIEN CHEN – YU-CHUAN YAO Kodály-Inspired Music Education in Taiwan: From Localization to Globalization <i>(Paper presentation)</i></p> | <p>KATHY KUDDÉS Beyond the “333’s” – Kodály's Pentatonic Music Series <i>(Workshop)</i></p> | <p>ZSUZSA BUZÁS CSONTOSNÉ – DAMIEN FRANCOIS SAGRILLO Exploring the Music Reading Skills of 10- to 14-Year-Old Students in an Online Test Environment <i>(Paper presentation)</i></p> <p>KINGA JENDRYSIK Song Teaching Methods and Their Effectiveness in the Context of Developing Students' Vocal Competences in First Grade of Primary School – Discussion of Own Research <i>(Paper presentation)</i></p> | <p>MÁRK FÉDRONIC – SARAH ANNE KEANE An Introduction to Klára Kokas's Pedagogical Approach <i>(Workshop)</i></p> |

12:15–13:30: Break

12:45–13:15: **Lunchtime Concert** – Anikó Novák (piano), Kodály Institute, Concert Hall – in connection with her workshop afterwards

13:30–15:00: Section 2

| Hírös Agóra – Kodály Hall | Hírös Agóra – Room 32 | Hírös Agóra – Room 102 | Hírös Agóra – Room 103 | Kodály Institute – Concert Hall |
|--|--|--|--|--|
| Core Principles in Folk Music Research and Art Music | Core Principles as Applied in Performance (Choral and Instrumental) | Core Principles in Folk Music Research and Art Music | Core Principles as Applied in Music Education | Core Principles as Applied in Music Education |
| László Vikár <i>Forum for Folk Music Research</i> | HANNAH CARR – ERASMIA VOUKELATOS "Off the Beaten Path" – The Joys of Programming Beyond the Standard Repertoire (Workshop) | DÁNIEL LIPTÁK Kodály's Role in the Gramophone Recordings of Hungarian Folk Music 1936–1944 (Paper presentation) | KATHERINE HICKEY The Continuing Legacy of Jenő Ádám: Implementation of Kodály's Philosophy and Pedagogy (Paper presentation) | ANIKÓ NOVÁK – KATALIN KÖRTVÉSI Workshop 1: ZeneZen – Teaching a Piano Piece Based on Kodály and Kokas Principles (Workshop) |
| HÉLÈNE BOUCHER Children's Singing Games from Québec (Canada): Comparison, Evolution and Educational Applications (Workshop) | YUNLI WU The Study on the Usage of Physical Movements Among Chorus Teachers in Kaohsiung and Tainan to Assist Chorus Warm-Up Activities for Junior-High Students (Workshop) | ANGELA CHONG "What Is Hungarian in Music?": A Conversation Between Emma Kodály and Her Husband, Both Historical and Imagined (Paper presentation) | MÁRIA LÖKÖSHÁZI Educational and Training Methods Based on the Kodály Principle at the Zoltán Kodály Hungarian Choir School (Paper presentation) | ANIKÓ NOVÁK Workshop 2: Piano Pedagogy – Solfege and Music Theory Teaching for Children in the Piano Lesson (Workshop) |
| PEK LIN CHONG Kenyah Folk Songs from Borneo Applied to Music Pedagogy and Performance (Workshop) | | MASAHIRO INUKAI Systematic Classification of Japanese Scales Using Solmization: A Comparative Study with Western Music (Paper presentation) | RACHAEL BYRNE A Model of Playful Music Learning Inspired by Zoltán Kodály and Klára Kokas (Paper presentation) | |
| | | | KATALIN LOSONCZY Is It Really "The Time of the Lean Kine"? (Paper presentation) | |

15:00–15:15: Break

15:15–16:45: Section 3

| Hírös Agóra – Kodály Hall | Hírös Agóra – Room 32 | Hírös Agóra – Room 102 | Hírös Agóra – Room 103 | Kodály Institute – Concert Hall |
|--|---|---|---|--|
| Core Principles in Folk Music Research and Art Music | Core Principles as Applied in Music Education | Core Principles in Folk Music Research and Art Music | Core Principles as Applied in Music Education | Core Principles as Applied in Music Education |
| <p>László Vikár Forum for Folk Music Research</p> <p>MIRIAM FACTORA From Fieldwork to Classroom: Developing Philippine Music Resources for Teaching (<i>Workshop</i>)</p> <p>ZOLTÁN JUHÁSZ Determination of Melody Classes Using Vector Representation of Folk Tunes (<i>Paper presentation</i>)</p> <p>JÁNOS SIPOS Some Thoughts on Classifying Folk Songs (<i>Paper presentation</i>)</p> | <p>MERRILL TANNER Enabling Lifelong Singing with Vocal Knowledge (<i>Workshop</i>)</p> <p>FERNANDO CÁRDENAS The Kodály Concept Through Latin American Music (<i>Workshop</i>)</p> | <p>GIUSEPPINA BARBIERI A Bridge Between Tradition and Musical Learning: The Need for a Kodályian-Structured Italian Repertoire and the Research on Folk Music (<i>Paper presentation</i>)</p> <p>AMELIA FERNANDA GONZALEZ DÍAZ Silvestre Revueltas: Folk Music Defining the Sound of the 20th Century (<i>Paper presentation</i>)</p> | <p>JOHN GOULTER Cultural Connections: Community Voices (<i>Paper presentation</i>)</p> <p>JASON GOOPY Narratives of Young Adolescents' Musical Flourishing in Kodály-Inspired Class Music Education (<i>Paper presentation</i>)</p> <p>ANTONIS VERVERIS Boy's Changing Voice and Vocal Agency: Narratives of Students in Two Public Secondary Music Schools of Greece (<i>Paper presentation</i>)</p> | <p>MÁTÉ BALOGH –BARNA SZABÓ Harmony and Music Analysis (HarMA) – The First International Music Theory Collaboration in Europe (<i>Paper presentation</i>)</p> <p>NÓRA KERESZTES Presentation of Singing-Based Harmony Teaching (Secondary and/or Tertiary Level) Using the Book Győrfy – Beischer-Matyó – Keresztes: Classical Harmony (<i>Workshop</i>)</p> |

16:45–17:00: Coffee Break

17:00–18:00: **Presenting IKS Celebratory Publications** – Péter Erdei, Zsuzsanna Polyák, Dr. Ágnes Horváth (Hírös Agóra, Kodály Hall)

20:00: Concert (Hírös Agóra)

21:30: Hungarian Folk Dance Teaching (Hírös Agóra)

6 AUGUST, WEDNESDAY

8:45–10:15: Mixed Choir rehearsal with orchestra (Hírös Agóra, Concert Hall)

Female Choir rehearsal (Kodály Institute, Concert Hall)

10:30–11:15: **Keynote Address – Balázs Fülel: *Voices of the Future Arrive from the Past – Kodály from the Performer's Perspective*** (Hírös Agóra, Kodály Hall)

11:15–11:30: Coffee Break

11:30–12:15: Section 4

| Hírös Agóra – Kodály Hall | Hírös Agóra – Room 32 | Hírös Agóra – Room 102 | Hírös Agóra – Room 103 | Kodály Institute – Concert Hall |
|---|--|---|---|---|
| Core Principles as Applied in Music Education | Core Principles as Applied in Music Education | Core Principles as Applied in Music Education | Core Principles as Applied in Music Education | Core Principles as Applied in Music Education |
| SZILÁRD HORVÁTH Folk Tradition for Everyone! A School Model Focusing On Emotional Intelligence Development Based On Folklore (<i>Workshop</i>) | ANNA KOVACS Adapting the Kodály Method: Bridging Traditional and Modern Educational Needs (<i>Paper presentation</i>) HSIN-CHU KUO A Retrospective and Prospective Review of the Evolution of the Kodály Method in Taiwan (<i>Paper presentation</i>) | JONATHAN RAPPAPORT Developing Repertoire-inspired Teaching Sequences (<i>Workshop</i>) | MIKLÓS DOLINSZKY Renaissance Music Pedagogy and the Nature of the Kodály Concept (<i>Paper presentation</i>) ALETA KING The French Connection: Nadia Boulanger on Musicianship (<i>Paper presentation</i>) | JASON BORON – JASON GOOPY The Development and Wellbeing of Music Teachers Who Have Completed Australian Kodály Certificate Courses (<i>Paper presentation</i>) BETH MATTINGLY Challenges of a Kodály-Inspired Music Education Professor in the Middle of the United States (<i>Paper presentation</i>) |

12:15–13:30: Lunch Break

13:30–15:00: Section 5

| Hírös Agóra – Kodály Hall | Hírös Agóra – Room 32 | Hírös Agóra – Room 102 | Hírös Agóra – Room 103 | Kodály Institute – Concert Hall |
|---|---|---|--|---|
| Core Principles as Applied in Performance (Choral and Instrumental) | Core Principles as Applied in Music Education | Core Principles as Applied in Music Education | Core Principles as Applied in Performance (Choral and Instrumental) | Core Principles as Applied in Music Education |
| <p>LYDIA MILLS Nuestras Canciones y Juegos: Childhood Songs and Games from Latin America (<i>Workshop</i>)</p> <p>ATSUKO OMI – RISA OSAWA – RIKA HIGASHIMOTO – TAICHI SUZUKI – MIKA EDAMURA – MAKIKO YAMAMOTO – YOSHIKO KINOSHITA – YUTAKA ASADA Come Experience the Melody of the Ancient Japanese Folk Song "Kokiriko" While Learning Instrumental Accompaniment and Dancing! (<i>Workshop</i>)</p> | <p>MIKA YAGI Midlife Music Enthusiasts' Learning: Examining the Kodály Concept and Its Effects (<i>Paper presentation</i>)</p> <p>SARAH BURNS Y'all Come!: Communities United in Song (<i>Workshop</i>)</p> | <p>TERÉZ TÓTH Creative Power – Imagination – Boundaries: In the Workshop of the New generation of Hungarian Music Educators (<i>Paper presentation</i>)</p> <p>JUDIT VÁRADI The Potential of Concert Pedagogy in Inclusive Education (<i>Paper presentation</i>)</p> <p>KATHLEEN PLASTOW – MELISSA CAIN Changing Contexts and Dilemmatic Spaces: Constructing Pre-Service Teacher Agency for Kodály-Inspired Practices Through Online Course Design (<i>Paper presentation</i>)</p> | <p>NICHOLAS THAM WEN LOONG The AEC framework: A Holistic Approach to Choral Repertoire Selection for Children's Choirs (<i>Paper presentation</i>)</p> <p>ÁRPÁD TÓTH LAURA BOGLÁRKA BÓKA Night of Choirs – A Festival Model Gone Viral in Central Europe (<i>Paper presentation</i>)</p> <p>ZSUZSANNA TAKÁTS The Many Layers of Understanding: Why the First Volume of György Kurtág's Games Series Is Enjoyable for Players with Any Pianistic Background (<i>Paper presentation</i>)</p> | <p>KATALIN KÖRTVÉSI – BARNABÓ SZABÓ Combining Vocal Warm-Ups and Reading Exercises in the Classroom and Choral Singing Following in the Footsteps of Kodály (<i>Workshop</i>)</p> <p>REBECCA HAYS – SUSAN BRUMFIELD – LASZLO NAGY – ATHOS COLON Fight, Flight or Sing! Fight, Flight or Sing? A Multidisciplinary Look at the Physiological Effects of Singing on Health and Well-Being, and Its Potential Implications for Music Education (<i>Workshop</i>)</p> |

15:00–15:15: Break

15:15–16:45: Section 6

| Hírös Agóra – Kodály Hall | Hírös Agóra – Room 32 | Hírös Agóra – Room 102 | Hírös Agóra – Room 103 | Kodály Institute – Concert Hall |
|---|--|---|--|---|
| <p>Core Principles as Applied in Music Education</p> <p>DIANE ENGLE Teaching Piano to Children: Exclusively Incorporating Folk Songs and the Kodály Method <i>(Workshop)</i></p> <p>MARINA RIVERO How to Integrate Complex Musical Knowledge in General Music Education Based on Kodály's Philosophy <i>(Workshop)</i></p> | <p>Core Principles as Applied in Performance (Choral and Instrumental)</p> <p>PEI WEN THAM Music for All: Community Music Making with Children Who are Differently Abled and Their Carers <i>(Workshop)</i></p> <p>WEI-CHUN WANG Bridging Tradition and Vision: Enhancing Senior Choirs with Kodály Method and Taiwanese Folk Songs <i>(Workshop)</i></p> | <p>Core Principles as Applied in Music Education</p> <p>DAVID SEAY Documenting the Solfège-Landscape in German-Speaking Lands <i>(Paper presentation)</i></p> <p>DORIS AUDÉTAT Basic Musical Work in the Spirit of Kodály at Primary Schools in Austria: Children's Prerequisites and Needs Surrounded by a Rich Musical Heritage <i>(Paper presentation)</i></p> <p>ZIYUE TAN – ZSUZSANNA POLYÁK A Guiding Bridge to Polyphonic Singing in Lower Elementary Grades: An Application of the Kodály Philosophy <i>(Paper presentation)</i></p> <p>YA YANG Cultural Memory in Practice: Kodály's Music Education Method as a Tool for Heritage Preservation <i>(Paper presentation)</i></p> | <p>Core Principles as Applied in Performance (Choral and Instrumental)</p> <p>HSUAN-WEN HUANG – HSIN-YEN YU The Curriculum Design for Pangcah Folk Songs in Elementary School Choirs <i>(Paper presentation)</i></p> <p>CAROLYN CHENG Filipino Folk Song Choral Arrangements of the Kodály Society of the Philippines <i>(Workshop)</i></p> | <p>Core Principles as Applied in Music Education</p> <p>SAMUEL RAUSCH A New Tool: Interval Syllables <i>(Workshop)</i></p> <p>MELISSA SPRAGGS Overcoming Barriers: Accessible Kodály Inspired Sight-Singing Strategies in University Choral Settings <i>(Workshop)</i></p> |

16:45–17:00: Coffee Break

17:00–17:45: Section 7

| Hírös Agóra – Kodály Hall | Hírös Agóra – Room 32 | Hírös Agóra – Room 102 | Hírös Agóra – Room 103 | Kodály Institute – Concert Hall |
|--|---|---|--|---|
| Core Principles as Applied in Music Education | Core Principles as Applied in Music Education | Core Principles as Applied in Music Education | Core Principles as Applied in Music Education | Core Principles as Applied in Music Education |
| BORBÁLA SZIRÁNYI Back to the Roots: How We May Adapt the Approach to the Development of Sight-Reading Skills Presented in the Kodály–Ádám Singing Books Series (<i>Workshop</i>) | SCOTT SEXTON – SAMIRA MERDŽANIĆ A Balkan Music Journey for Kodály Music Education (<i>Workshop</i>) | ARIAN JOHNSON Intersections: Where the Kodály Concept and Music Therapy Meet (<i>Paper presentation</i>) EDEL COUGHLAN “Not a Note in My Head”: Reflecting on Musical Identity Through Kodály-inspired Community Music Therapy (<i>Paper presentation</i>) | DAVID VINDEN Two-Part Hearing Workshop (<i>Workshop</i>) | GÉZA SZILVAY – SZILVAY CSABA Colourstrings: The Kodály-Based String Teaching Method (<i>Workshop</i>) |

18:15–18:45: Mixed Choir rehearsal with Huba Hollókői, *Geneva Psalm 114* (Calvinist Church)

20:00: Concert (Big Catholic Church)

7 AUGUST, THURSDAY – BUDAPEST PROGRAMME

8:15–10:15: Travelling to the Liszt Academy of Music by buses

10:30–11:15: **Keynote Address** – Márton Kerékfy: *Principles and Procedures in Kodály's and Bartók's Works for Choir* (Liszt Academy, Concert Hall)

11:30–13:00: **Roundtable Discussion** – Opening presentation by Lilla Gábor: *Reflections on Kodály's Relevance and Mission in the 21st Century* (Liszt Academy, Concert Hall), *Discussants: Susan Brumfield* (USA), *Fernando Cárdenas* (Chile), *Bence Juhász* (Hungary); *Moderator: Susanna Saw* (Malaysia)

13:00–15:00: Break

15:00–15:30: **Book Presentation – Anna Dalos, Ádám Czinege** (Liszt Academy, Room X)

16:00–17:30: Mixed Choir rehearsal with orchestra (Liszt Academy, Concert Hall)

17:00–19:00: Break

19:00–19:30: Warm-up (dressed)

19:30–21:30: Concert at the Liszt Academy in Budapest

cca. 22:00–23:30: Return to Kecskemét

8 AUGUST, FRIDAY

9:00–9:45: **Keynote Address – Jerry L. Jaccard: Toward Zoltán Kodály's 'Great Harmony' -Our Next 50 Years of Excellence** (Hírös Agóra, Kodály Hall)

10:00–10:15: Coffee Break

10:15–11:45: Section 8

| Hírös Agóra – Room 32 | Hírös Agóra – Room 102 | Hírös Agóra – Room 103 | Kodály Institute – Concert Hall |
|--|---|---|---|
| Core Principles as Applied in Music Education | Anniversaries | Core Principles as Applied in Composition | Core Principles as Applied in Composition |
| HONGYAN CHEN The Implementation of Kodály Teaching Method in Music Education at Normal Universities within China (<i>Workshop</i>) JOAN ISAACS LITMAN Shadows in the Moonlight: Engaging Middle Eastern and Latin American Songs, Singing Games, and Dramatization in Cultural Context (<i>Workshop</i>) | SZABOLCS LÁSZLÓ Transnational Community vs. Socialist Cultural Diplomacy: Creating the International Kodály Society in Cold War Hungary (1960s-1970s) (<i>Paper presentation</i>) SANDRA MATHIAS Celebrating 35 years of Student Enrichment Through the Capital in Hungary Honors Program (<i>Paper presentation</i>) JIAN CUI Two Outstanding Chinese Musician-Educators Who Introduced Kodály Music Pedagogy to China (<i>Paper presentation</i>) | LOGAN MCKINNEY Our Singing Country: The Musical Legacy of Ruth Crawford Seeger (<i>Paper presentation</i>) ALBERT TAY Gamification of Repertoire and Choral Learning for Secondary School Choristers and Beyond! (<i>Workshop</i>) | DÁVID FARKASHÁZI Similarities and Differences in the Use of Folk and Gregorian Melodies in the Compositions of Zoltán Kodály and Maurice Duruflé (<i>Paper presentation</i>) RENÁTA DARÁZS In Search of a Genre: Kodály's Epigrams and Their Genre Predecessors in the History of Singing and Voice Teaching (<i>Paper presentation</i>) |

11:45–13:00: Break

13:00–14:00: Section 9

| Hírös Agóra – Room 32 | Hírös Agóra – Room 102 | Kodály Institute – Concert Hall |
|---|--|--|
| Core Principles as Applied in Music Education | <i>Anniversaries</i> | Core Principles as Applied in Composition |
| ZSUZSANNA HEGEDŰSNÉ TÓTH Following Kodály: Katalin Forrai’s Adaptation of Her Kindergarten Music Education Concept to Japanese (<i>Paper presentation</i>) | MICHALIS PATSEAS Kodály Concept in Greece: The First 35 Years of Adaptation (<i>Paper presentation</i>) | ANNA FÚRI Zoltán Kodály: Molnár Anna – Behind the Scenes (<i>Workshop</i>) |
| DOMINIKA LENSKA Folk Lullaby Back to Childhood (<i>Paper presentation</i>) | ZSUZSANNA POLYÁK – KATA ITTZÉS Mihály Ittzés’s Bequest at the Music Pedagogical Research Archives at the Kodály Institute (<i>Paper presentation</i>) | |

14:00–14:15: Break

14:15–15:15: **International Katalin Forrai Award Ceremony** (Hírös Agóra, Kodály Hall)

15:15–15:30: Break

15:30–17:00: **IKS General Assembly** (Hírös Agóra, Kodály Hall)

17:00–18:15: Break

18:15–18:45: Female Choir rehearsal (Hírös Agóra, Concert Hall)

18:45–19:30: Mixed Choir rehearsal with orchestra (Hírös Agóra, Concert Hall)

20:00: Concert (Hírös Agóra, Concert Hall), followed by Closing Reception (Aranyhomok Business Wellness Hotel)

The International Katalin Forrai Award



Committee: †Mary Place – Chairman (UK), Helga Dietrich (Hungary), Kelly Foster-Griffin (USA), Gail Godfrey (Australia), Mary Stouffer (Canada)

Under the auspices of the International Kodály Society

The purpose of the biannual Award is to commemorate the worldwide contribution to the Music Education of young children made by Katalin Forrai during her lifetime. It is also to encourage, inspire and reward teachers in Early Years, Nursery and Kindergarten settings throughout the world who are contributing to her legacy through their work with children and teachers today.

The 2025 International Katalin Forrai Award recipients are:

Elisabeth (Betsy) Moll (USA)

Dr. James Cuskelly (Australia)

Zsuzsanna Hegedűsné Tóth (Hungary)

Meet Our Institutional Members and the Vikár Forum

We invite you to explore the work and achievements of our member organisations and the László Vikár Forum during the Symposium. ANIMs and ALIMs will be present on Wednesday and Friday in the Aula of the Hírös Agóra Cultural Centre, where you'll find displays featuring their projects, publications, and other materials.

Keynote Speakers

Hilda Mercedes Morán Quiroz
México

**Music Heritage of the World:
Authenticity, Attachment, and Permission to Exist**

Keynote

Discussion about the complexity of collecting folk music, focusing on the questions:

- Is a certain song an authentic folk song?
- Are we re-interpreting the song according to our own background?
- How can we share it back with the informants?
- Do informants have a saying about our music transcription?
- What data should be included with our music transcription?
- To what end do we share, and to what end do we collect?
- How can we share collections, so as to do comparative analyses, and possibly include art music?
- Would there be any social benefits?



Hilda Mercedes Morán Quiroz holds a Bachelor's degree in Sociology from the Universidad de Guadalajara, Mexico, and a PhD in Hispano-American Studies from Université Montpellier III, France. Her music education training includes an Orff certificate from Stichting Orff Werkgroep in Delft, Holland, and a Kodály certificate from the Kodály Center of America in Boston, MA. She has over 20 years of experience teaching music to children aged 2 to 12 and providing music training for educators. For 35 years, she served as a professor-researcher at the Universidad de Guadalajara and is now retired from that role. Currently, she is involved in music education curriculum development and the creation of a folksong database.

Balázs Fülei
Hungary

Voices of the Future Arrive from the Past – Zoltán Kodály from the Performer's Perspective

Keynote

This musical keynote places Kodály's piano works within the context of the early 20th-century piano repertoire, with special attention to the composer's instrumental solutions, imitation techniques, and unique approaches.



Balázs Fülei is a Franz Liszt, Artisjus, and Junior Prima Award-winning pianist with more than thirty piano concertos in his repertoire, including all the concertos by Beethoven, Brahms, and Bartók. The sophisticated compilations of his solo recitals, usually accompanied by the artist's personal introduction, always put classical music in an exciting new perspective. He is an assistant professor at the Liszt Academy and has been the Head of the Department of Chamber Music since 2015. He has held masterclasses all over the world, and he is the founder and artistic director of the Echo Summer Academy, held every year in the Károlyi Castle in Fehérvárcsurgó, Hungary.

Márton Kerékfy

Hungary

Principles and Procedures in Kodály's and Bartók's Works for Choir

Keynote

By drawing parallels between Kodály's and Bartók's works for unaccompanied choir written between the world wars, this lecture aims to highlight the essential similarities and differences between the creative principles and procedures of these two epochal composers. A comparative approach is justified not only by the equally high compositional quality of their choral works, but also by the fact that they both started from similar preconditions and even directly influenced each other.

Until 1917, in their mid-thirties, both composers wrote a few a cappella works, but the genre was not at the forefront of either of their interests. It is well known that Kodály began writing children's choruses based on folk songs in 1925, which not only marked a turning point in his career but also opened up a new era in Hungarian choral culture as a whole. From then on, he produced a steady stream of choral works, a total of 74 pieces by 1939, mostly for children's and women's voices. Bartók did not write for choir at all in the 1920s; the 35 pieces that he produced after 1917 were all written between 1930 and 1935, after which he abandoned the genre completely. Like Kodály, the majority of Bartók's choral works are for children's and women's voices.

In terms of the genre and the choice of texts, there are some marked differences between the two composers' approaches. Half of Kodály's choral works use folk songs, a quarter are settings of folk texts, and the rest are settings of partly sacred or religious texts and partly poetical texts. In contrast, the vast majority of Bartók's choruses are settings of folk texts, and the rest are based on folk songs; notably, he did not use religious or poetic texts. While Kodály's choice of texts from 1933 onwards shows an increasing emphasis, alongside folk texts, on texts dealing more or less openly with national, religious, and social issues – which naturally affects the mood and musical language of the works – Bartók, in 1935, reflects the concerns of his time solely through folk texts, and in a more enigmatic, metaphorical, and subjective way.

This lecture is topical not only because it is exactly one hundred years since Kodály composed his first, epoch-making works for children's choir, but also because both composers' complete choral works have recently been published in new editions (Kodály's works edited by Péter Erdei and published by Universal Music Publishing Editio Musica Budapest; and Bartók's works edited by the late Miklós Szabó, László Somfai, Márton Kerékfy, and Csilla Mária Pintér, and published jointly by G. Henle Verlag and Editio Musica Budapest Zeneműkiadó).



Márton Kerékfy, musicologist and composer, is Senior Research Fellow at the Budapest Bartók Archives, Editor of the Béla Bartók Complete Critical Edition, and Editor-in-Chief at the music publishing company Editio Musica Budapest Zeneműkiadó. He graduated and received his PhD from the Liszt Academy of Music, Budapest. He has published widely on György Ligeti and Béla Bartók. He has edited Ligeti's selected writings (2010) and interviews (2025) in Hungarian, and co-edited György Ligeti's Cultural Identities (2018, with Amy Bauer). His book *Folklorism and Nostalgia in the Music of György Ligeti* explores the influence of East European folk music in Ligeti's music (forthcoming). Since 2019, he has been President of the Hungarian Musicological Society.

Jerry-Louis Jaccard
United States of America

**Toward Zoltán Kodály's 'Great Harmony':
Our Next 50 Years of Excellence**

Keynote

The foundation is laid, we have a foothold on all six inhabited continents, and we are well known for quality musical education especially for children and youth. But is our work done? It is time to expand our membership to include all kinds, ages, and socio-economic conditions of peoples and cultures who will respond to Zoltán Kodály's vision that music should belong to everyone. In this keynote address, we will explore Kodály's views of music as a vast body of literature, what it means to be musically literate, how to achieve it, and what we can do to accelerate our pace to make his influence operative in many more corners of the world. "We did not come this far only to come this far!"



Professor Emeritus **Dr. Jerry-Louis Jaccard** is the President of the International Kodály Society. He has continuously taught in the Kodály way since beginning his career in 1969. His teaching range includes singing and solfège; choral and instrumental ensembles; teacher education in developmental pedagogy; and music literature research. On March 6, Dr. Jaccard was awarded the Pro Cultura Hungarica Prize by the Hungarian Ministry of Culture and Innovation. He continues to teach in the graduate-level InterMuse Academy for Kodály Certification, which he founded at Brigham Young University (BYU), and writes, presents, and publishes in several countries. He is the author of *A Tear in the Curtain: The Musical Diplomacy of Erzsébet Szőnyi: Musician, Composer, Teacher of Teachers* (Peter Lang Publishing, 2014, 2016), which has also been translated and published in Hungary as *Dallamok és Disszonanciák—A Zene Nagykövete Szőnyi Erzsébet* (Nap Kiadó, 2016). Other honors include the OAKE Lifetime Achievement Award (2022) and OAKE National Outstanding Educator Award (2004); the BYU Continuing Education Faculty Teaching Award (2014) and BYU College of Fine Arts and Communications Annual Teaching Excellence Award (1998); and the U.S. Senator Reed Smoot Educational Service Award (2007). Education: BMusEd, University of Arizona (1965); MME with Kodály Emphasis, Holy Names College (1976); EdD, University of Massachusetts (1995 – Dissertation "with distinction": A Conceptual Model for Literature-based Musical Education).

Authors Bios and Abstracts

Renáta Darázs
Hungary

In Search of a Genre:
Kodály's Epigrams and Their Genre Predecessors in the History of Singing and Voice Teaching
Paper presentation

The volume of Epigrams (1954) is one of the most artistic of Kodály's works written for pedagogical purposes. Its genre is vocalise (in French): a vocal composition usually accompanied by piano, sung on only one vowel, which has been a proven tool for voice training since the 18th century.

At the beginning of the genre's appearance, vocalizzo was more like solfeggio, since in the 18th century the basic elements of music were taught together with voice training. We find excellent examples of this in the first practical singing schools, including the works of Tosi, G. Mancini, G. Crescentini or Porpora. However, if we look at the vocalises of Mozart or Rossini, they also prepare for the personal style of the given author. In the 19th century, the followers of M. García Jr. (for example, M. Marchesi, P. Viardot) left us valuable vocalises.

From 1905, first-year singing students at the Paris Conservatoire spent most of the year only practicing scales, technical exercises, and vocalises. The launch of Louis Hettich's collection of modern vocalises (*Répertoire Moderne de Vocalises-Études*) is certainly connected with this reform. Among the authors of the vocalises are not only contemporary and next-generation French composers but also representatives of other nations.

My presentation aims to review the most beautiful and useful solfeggios and vocalises in the history of singing teaching from different perspectives. What are they for, why are they useful, what and how can you practice them? Although this was not their primary purpose when they were written, they provide essential information about contemporary singing and vocal performance styles, and their empirical experiences are still valid today. We will also include Kodály's Epigrams in the list of pieces under scrutiny.



Singer **Renáta Darázs**, originally from Sopron, graduated from the Liszt Academy in 2002 in the solo singing department. She also received her doctorate in performing arts from the Liszt Ferenc Academy of Music in 2012, writing her doctoral dissertation on the songs of Gabriel Fauré.

Since graduating, she has mainly worked as a song and oratorio singer. Her main areas of interest are early music, German and French song literature, and the classical oratorio repertoire, but she is also a committed performer of modern music: her diverse repertoire ranges from Monteverdi to Kurtág.

She has been teaching voice training at the Liszt Academy of Music to students majoring in

conducting, choir conducting, and music pedagogy since 2002. She has been performing similar tasks at the Kodály Institute in Kecskemét since 2010. She also teaches chamber music and subjects related to the theory of voice training.

Dávid Farkasházi

Hungary

Similarities and Differences in the Use of Folk and Gregorian Melodies in the Compositions
of Zoltán Kodály and Maurice Duruflé

Paper presentation

A special area of a creative process by a composer is the arrangement of existing melodies. However, this tradition takes new meaning when the used melodic culture becomes not only an indicator of a particular composition, but also the *ars poetica* of the composer's entire oeuvre. Just as Zoltán Kodály found the tradition on which he based his own music in Hungarian folk music, the French organist and composer Maurice Duruflé made the Gregorian plainsong the substance of his art. In my lecture I will present the relationship between these composers and their creative approach according to the ways in which they used the underlying melodic treasure. My issue is based on my doctoral dissertation on Duruflé's choral works, in which I became aware of the parallels between Hungarian folk music research and French Gregorian restoration in the 19th and 20th centuries. The aim of Kodály was to embed folk culture in high culture, and to create a characteristic folkloric classicism, which can be paralleled with the creative style of Duruflé, which was intended to represent the liturgical atmosphere on the concert podium.

The lecture will explore the ways of using melodies, demonstrating the importance of a delicate balance and layering between compositional process and melodic material from which it is derived. At the same time, we will discuss how the placement of authentic melodic material in an art musical setting can lead to collective educational goals and how our observations can be used in education. The musical *ars poetica* of these composers thus not only leads to the fulfilment of their own art, but also makes a more isolated melodic, cultural treasure more accessible and understandable to the audience.

As a result of this lecture, we will gain a more thorough and systematic insight into the works of Kodály and Duruflé and the musical culture they represent, with a particular focus on their educational aspects related to the audience.



Choral and orchestral conductor **Dávid Farkasházi**, graduated from the Franz Liszt Academy of Music, Budapest, where he is currently a doctoral student. He has participated in several conducting masterclasses led by well-known conductors and composers such as Peter Eötvös, Stefan Parkman, György Vashegyi, Eric Whitacre, and Zoltán Kocsis-Holper. He won 1st Prize at the Hungarian National Competition of Young Choir Conductors in 2016 and 3rd Prize at the Fosco Corti International Competition for Choral Conductors in Turin, Italy.

He has been one of the organists of Saint Anne Church, Budapest, since 2010.

He has been a music teacher and the conductor of the Children's Choir at Károly Kós Elementary School, Budapest, since September 2018. Since 2021, he has been the conductor of La mia Fonte Chamber Choir, Budapest; since 2022, he has been the conductor of Saint Stephen's Basilica, the main cathedral of Budapest. Since 2024, he has been a lecturer at the Kodály Institute, Kecskemét.

Anna Fűri

Hungary

Zoltán Kodály: Molnár Anna – Behind the Scenes

Workshop

In 1936, Kodály wrote his piece Molnár Anna for mixed choir, using the ballad that was collected by him on his tours in Transylvania between 1910 and 1914. The basic story of the ballad is similar to the legend of Bluebeard, but in this Hungarian version with a happy ending.

Zoltán Kodály, together with Béla Bartók started collecting Hungarian folksongs in 1905. Five years later László Lajtha joined them. They wanted to make Hungarian folk music known both at home and abroad, to save it, "to make the treasure of the folk the treasure of the nation" (Lajtha). Also, they realized they wouldn't reach their goal just with singing folksongs on the stage. "It wouldn't make much sense to let sing these tunes by studied singers or choirs unaccompanied, since the most beautiful ethnographic features would disappear away, and foreign aesthetic principles would enter the performance. So we get to that every folk tune needs some kind of accompaniment, some kind of arrangement to write by the composer if he wants to perform them for the general public" (Lajtha).

At the 2020 online seminar, Anna Fűri already held a workshop with choir pieces from different eras, which focused on the relationship between text and music, the conversation between poet and composer. Kodály's work Molnár Anna was also included in this workshop in the form of a short analysis.

This time live, with lots of singing together with the audience, they will discover what musical techniques Kodály used to bring the ballad to life, what specific solutions he used in the mixed choir version compared to his song with piano accompaniment (Hungarian Folk Music I/1), and "what goes on behind the scenes"?



Anna Fűri graduated with a degree in Choral Conducting and Vocal Pedagogy in 1997 from the Liszt Academy of Music in Budapest, where she studied with Péter Erdei, Valér Jobbágy, Salamon Kamp, and István Párkai.

She received her second degree in jazz singing in 2005 at the Liszt Academy Teacher Training College in Budapest. Additionally, she has participated in conducting courses with Peter Broadbent, Gary Graden, Hans-Christoph Rademann, Georg Christoph Sandmann, Máté Szabó Sipos, and Mikael Wedar. She completed her doctoral studies at the Liszt Academy in 2022. She spent a year and a half in Dresden studying choral conducting with Hans-Christoph Rademann and orchestral conducting with Georg Christoph Sandmann.

She joined the Kodály Institute of the Liszt Academy of Music in 2019, where she teaches solfège and conducting, and conducts the Institute's choir.

As a choir conductor since 2009, she has conducted the Chorus Matricanus Female Choir of Százhalombatta.

She has led conducting and solfège workshops in Limerick, Katowice, Székelyudvarhely, and Kecskemét.

Logan McKinney

United States of America

Our Singing Country: The Musical Legacy of Ruth Crawford Seeger

Paper presentation

As the first woman to receive the prestigious Guggenheim Fellowship for compositional studies in Europe, Ruth Crawford Seeger seemed poised to take American Classical Music by storm. Her seemingly sudden, and obsessive shift to nearly exclusive work in folk music research would result in an extensive collection of piano accompaniments for American folk songs. Initially engaged to write a

foreword to John and Alan Lomax's *Our Singing Country*, Crawford Seeger's treatment on the subject of folk music would eventually become the 156-page treatise *The Music of American Folk Song*. Her untimely death due to intestinal cancer would end a planned return to her ultramodernist compositional style, but her expert crafting of modernist compositional techniques and traditional folk songs would live on in her many compositions—most notably her *American Folk Songs for Children*, utilized extensively by Katinka Daniel in her American application of Kodály's principles. This marriage of styles is most notable in Crawford Seeger's *Nineteen American Folk Songs for Piano*, developed as a teaching piece for children, with her publication of the words embedded in the piano grand staff demonstrating her desire for a song-to-instrument connection in the education of young children. The legacy of Ruth Crawford Seeger is subsequently both an incredible overview of American folk song and a composer's seeking meaning in its connection with the next generation of musicians.



Logan McKinney is a graduate of Utah Valley University with degrees in Music and Philosophy. He further earned his Master of Music Education degree with a Kodály Emphasis from the Kodály Center at Holy Names University.

With over twenty years of experience in private cello instruction, Logan continues to work within the string community as a conductor, coach, and adjudicator. Having initially taught at the secondary level, Logan now teaches elementary general music classes for the Provo City School District while also directing an elementary choir.

Logan is a past President of the Utah Fellowship of Local Kodály Specialists and a former Regional Representative for the Organization of American Kodály Educators, for which he also sat on the Equity Board. He has presented at national and international conferences and holds certification levels in Kodály, Orff, Suzuki, Conversational Solfege, and World Music Pedagogy. He lives with his wife, a Kodály-certified violin teacher, and his two daughters in Cedar Hills, Utah.

Albert Tay

United States of America-Singapore

Gamification of Repertoire and Choral Learning for Secondary School Choristers and Beyond! *Workshop*

With the ever-decreasing attention spans of teenagers today fed on a diet of entertaining, multi-sensory music concerts, how can music educators, conductors and composers alike continue to create quality, “spiritually nourishing” Kodály-inspired experiences that are engaging, not just for one’s students but also for the audience in the concert hall?

A possible way forward is the gamification of vocal/choral repertoire and creating a communal, visceral musical experience for the next generation. In this hands-on workshop, we will explore how one can incorporate gamification as well as music and movement in an authentic manner to facilitate not just the learning of repertoire, but to enhance artistry and performance in the concert hall.

Using selections from Albert Tay’s “Songs of Childhood” choral series and his other compositions, participants will get to experience pedagogically scaffolded games that prepare the learning of repertoire but are also part of “breaking the 4th wall” in performances. A range of SSAA/TTBB/SATB repertoire will be explored and made available.

For music educators who are interested in bringing gamification into their music lessons, pedagogically sound approaches that employ gamified exercises and tools will be shared, delving into solfege, rhythm names, stick notation, flash cards, Curwen hand signs, “Audiation”/inner hearing, note letter names and association with keyboards, etc. Participants can look forward to free, special access to “Musicators Adventures” (beta-version is currently available on iOS only) - the Kodály-inspired music literacy game ties in classroom concepts, allows asynchronous music literacy learning by students and was co-developed between Musicators, Kodály Academy of Music (Singapore), Schola Cantorum

Singapore Ltd. with the support of the National Arts Council (Singapore).

This workshop is recommended for music educators, conductors and composers working with secondary school and adult choirs, looking for ideas on how to “play” in the concert halls and classrooms.



Award-winning artist **Albert Tay** is a multi-hyphenate composer, conductor, and educator, and can be found guest-conducting, giving lectures and masterclasses, serving on international committees, and adjudicating choral/singing competitions worldwide. He is also a producer, a scrum master in app development, and a commissioned composer-sound engineer, producing music videos, film/game music, and instrumental and choral music in genres ranging from classical to pop idioms.

Albert is the founding director of the Kodály Academy of Music and the non-profit choir collective Schola Cantorum Singapore Ltd, and was responsible for the decade-long organisation and funding of the Asia Kodály Symposium.

Albert is the first Singaporean musician to receive the Hungarian Gold Cross of Merit, a state decoration from Hungary, and he is an honorary member of the Association of Croatian Choral Directors. He was awarded the Illinois Distinguished Fellowship by the University of Illinois and is currently pursuing a Doctor of Musical Arts in Choral Music (Conducting)

Giusi Barbieri

Italy

**A Bridge Between Tradition and Musical Learning:
The Need for a Kodályian-Structured Italian Repertoire and the Research on Folk Music**

Paper presentation

The availability of Italian folk repertoire for children and non-children, structured according to the Kodály Methodological sequence, is limited to a few publications. This situation implies the use of a lot of repertoire from foreign cultures, which is desirable but cannot be predominant.

Moreover, Italian folk music already possesses a great variety of styles, derived from centuries of domination and settlement by other cultures: European, Balkan, Arab... In addition to numerous dialects, there are also twelve recognized linguistic minorities. This richness led Alan Lomax to describe his research trip to Italy in 1954-55 as "the happiest year of my life".

The aim of my research was to discover, structure and make available Italian folk repertoire so that it could be used in an educational journey from childhood to higher levels of competence.

The search for sources began in 2019 in libraries and, especially since the Covid epidemic, on the web.

By cross-referencing available sources (recordings made by ethnomusicologists or enthusiasts and texts with transcriptions) it was possible to find a repertoire of 300 songs. The use of cataloguing software, already tested during the Italian Kodály Formation course, helped to make the works easily searchable by rhythmic or melodic characteristics.

In order to facilitate the pedagogical use of the repertoire, and given the difficulty posed by the many dialects, links to recordings have been included where possible to facilitate the pronunciation of the texts, and in a few cases rhythmic translations into Italian have been proposed.

I hope that the results of the research will be useful for the further dissemination of the Kodály Concept in Italian music education, and I believe that the musical richness of Italian folklore can also be of interest to foreign music education.



Giusi Barbieri is an accomplished educator and musician whose distinguished career has integrated performance and pedagogy. After graduating from the Classical High School (liceo classico) and the State Conservatory of Milan, she embarked on a career teaching at the secondary level while also performing in a piano duo. Her passion for the Kodály method was ignited during the 1997 AIKEM summer course, where she connected with renowned figures such as Giovanni Mangione, Helga Szabó, Dénes Legány, and Erzsébet Hegyi.

Giusi deepened her expertise by attending multiple International Kodály Seminars in Kecskemét and, in 2006, joined the board of AIKEM. She has since contributed to Italian summer courses, notably under the tutelage of Erzsébet Hegyi. Since 2010, Giusi has served as a repertoire teacher in the multi-year courses for music teachers—programs that have evolved into the FKI, recognized by the Italian Ministry of Education. After retiring from teaching in 2019, she has devoted herself to developing an Italian repertoire tailored to the Kodály concept.

Angela Chong
United States of America

**"What is Hungarian in Music?":
A Conversation Between Emma Kodály and Her Husband, Both Historical and Imagined**
Paper presentation

In his many writings, Kodály articulated a vision for what is Hungarian in music rooted in his folk music research and pedagogical approach. Music teachers (in particular at the kindergarten level) were given the utmost responsibility of introducing children to music in a manner that would strengthen the nation. Through the generosity and blessing of Madame Sarolta Kodály and her wonderful staff at the Kodály Archives, I spent part of Summer 2024 researching Emma Kodály's contributions to this Hungarian musical story. Although Emma Kodály was a prolific composer and pianist in her own right, she saw herself foremost as her husband's right hand. In this spoken paper, I will share some of the real conversations between Emma and her husband, documented through their letters and other archival documents. I will also use historical techniques to recreate some of their conversations, illuminating the role that women, Jewish musicians, and classical pianists played in shaping Kodály's vision of music pedagogy and nation.



Angela A. Chong is a doctoral student in Music Teaching and Learning at the University of Southern California, minoring in Musicology, History, and Piano Performance. Her bachelor's degrees in Religion and Government and her juris doctorate are from Harvard University, and she is a practicing attorney. In 2001–2002, she studied at the Kodály Institute on a U.S. Fulbright to Hungary. In 2024–2025, she was a Boren Fellow at the Hungarian Musicology Institute and Kodály Archives in Budapest.

Ms. Chong teaches Kodály-based early childhood music in the historically Taiwanese American city of Arcadia, California. She is currently working with the Smithsonian Institution's Folkways program in Washington, D.C., on an inter/culturally responsive Taiwanese American music unit.

Amelia Fernanda González Díaz
México

Silvestre Revueltas: Folk Music Defining the Sound of the 20th Century
Paper presentation

In México, the first name when we talk about nationalism and "indigenous music" in the academic music area is Silvestre Revueltas.

Revueltas did something similar to Kodály: he took the songs, the rhythms, and the topics that were vivid at the time, he did the collection job, traveling and learning about Mexican culture and put that in his music.

The music and the life story of Revueltas show how the political and the academic life were at that time, and the things he wrote, the music and the autobiographical letters, the film music he composed, including his "Diario en el sanatorio", pieces like "Cuauhnáhuac", "El renacuajo paseador", "Janitzio", and of course the famous "Sensemayá" and "Redes", all of this paints a picture of México in the first half of the 20th century. Silvestre put in his music the things that he had in front of him, the real situation and the plausible items in the time.

This is an invitation to make a reflection about the meanings, reception and projection of the combination of music, all this in an "indigenous" context, where Mexico is pictured in different ways, but above all regard to the image they present of the various ethnic groups and intercultural relations within what claims to be a single national culture, and how it seems a reinterpretation of the prehispanic culture, this avoids the people to look forward in the prehispanic culture and the ethnic groups, giving

us a distorted vision in which we identify, and how this makes us “forget” the real culture and music that lives in our country.



Amelia Fernanda González Díaz has a pre-bachelor degree in Music and is soon to complete her bachelor's degree in Composition, both at the Universidad de Guadalajara, Mexico.

Since 2015, she has taught Mathematics in a private secondary school (children aged 12–15), where she has been recognized for her effective use of songs and singing games in the classroom. Since 2019, she has taught cello and music theory for children at the Taller Experimental de Música, Universidad de Guadalajara. At the same time, she teaches cello and general music in private music schools for children aged 5 to 18.

As a composer, two of her works have been performed by local orchestras in Guadalajara: Xtabay, premiered on May 23, 2021 and Takotsubo, premiered on March 10, 2024. She is a founding member of Kodály México: Artes, Tradiciones y Visiones, A.C.

Masahiro Inukai
Hungary – Japan

Systematic Classification of Japanese Scales Using Solmization: A Comparative Study with Western Music

Paper presentation

Background

The classification of Japanese scales remains insufficiently systematized, making comparison with Western music difficult. Several key issues hinder this analysis:

1. Principal Tone Classification: Existing classifications emphasize fourth-based structures, with limited attention to fifth- or third-based frameworks.
2. Structural Inconsistencies: Japanese scales incorporate both sub-octave and octave-based structures yet lack a unified system.
3. Lack of Comparative Criteria: No standardized framework clearly defines correspondences between Japanese and Western scales.
4. Ambiguity in Tonal Sensation: Many Japanese scales exist between modal and tonal structures, making classification unclear.
5. Unclear Evolution: No systematic explanation exists for the transition from pentatonic to hexatonic and heptatonic scales, particularly after the Meiji period.

This study proposes a new classification system integrating intervallic relationships, octave cyclicity, and solmization, offering a structured framework for Japanese scales.

Objective

- Develop a systematic classification of Japanese scales using five analytical axes.
- Establish comparative criteria aligning Japanese scales with Western church modes and tonal structures.
- Contribute to international music theory and pedagogies by clarifying structural correspondences.

Methodology

Japanese scales are analyzed using five key criteria:

1. Principal Tone Intervals: Fourth-based, fifth-based, and third-based structures.
2. Octave Cyclicity: Identifying octave-based structures.
3. Solmization for Tonic Identification: Using Re, Mi, Fa, So, or La, Do to compare with Western church modes and tonal structures.
4. Tonal Sensation Hierarchy: Evaluating scales as modal → partially tonal → fully tonal.
5. Number of Scale Degrees: Categorizing pentatonic, hexatonic, and beyond.

Results & Conclusion

This study classifies Japanese scales into five structural categories, ranging from modal non-octave structures to fully tonal heptatonic scales. By employing solmization, the study clarifies structural relationships between Japanese and Western scales, providing a systematic approach for pedagogical and theoretical understanding of Japanese scales. This classification framework lays the foundation for further research on Japanese scale transformations and their pedagogical and theoretical significance.



Masahiro Inukai studied choral conducting (MA) and orchestral conducting (BA) at the Liszt Academy of Music in Hungary as a Stipendium Hungaricum scholarship recipient. He also earned an MA in music education from the Kodály Institute with a scholarship from Mrs. Kodály. His research focuses on intonation theory, particularly based on Pál Kardos' principles, the 53-tone equal temperament system, and the classification and historical evolution of Japanese scales.

Currently based in Hungary, he works as a choral and orchestral conductor as well as a music educator. In 2022, he was awarded the Rajeczky Prize. Since 2023, he has actively presented at international conferences, including IKS, and has contributed to academic publications. Guided by his motto, "Weaving Tradition, Crafting Innovation," he strives to further develop his work in music education, research, and writing, primarily focusing on Japan and Hungary.

Dániel Lipták
Hungary

Kodály's Role in the Gramophone Recordings of Hungarian Folk Music 1936–1944 *Paper presentation*

Kodály's connection with folk music has been researched mainly through enumerating the sound and written records of his personal fieldwork, as well as the folk sources of his compositions. However, he also met village singers and musicians in a different setting: the program of gramophone recordings in Budapest in the late 1930s and early 40s, which was the central achievement of interwar Hungarian folk music research. The project was jointly organised by the Museum of Ethnography and Hungarian Radio, and involved Kodály, Béla Bartók, and László Lajtha as musical editors, but Bartók quit as early as 1938. The preparatory fieldwork was mostly done by the new generation of Kodály's students and Lajtha's assistants, including Sándor Veress, Péter Balla, or Oszkár Dincser, and, in the 1940s, by Lajtha himself. The extent and nature of Kodály's contribution is still little known, as many details of the teamwork went unrecorded or got lost during the Siege of Budapest. However, the documents of the recordings in the estates of Lajtha and Dincser include a number of notes in Kodály's hand. By collecting and analysing these notes, I identified several recording sessions, and even those very songs and tunes, where Kodály acted as editor or even "collector". The presentation offers a selection of examples, including Kodály's previously unknown involvement in the traditional songs and fiddle music of the Gyimes region in Transylvania. My research thus contributes to a better understanding of Kodály's experiences with and perspective on folk music.



Dániel Lipták, PhD, is a research fellow at the HUN-REN RCH Institute for Musicology in Budapest (Archives and Department for Folk Music and Folk Dance Research), and a lecturer at the Department of Folk Music of the Liszt Academy of Music. As a musician, he has been playing and teaching traditional Hungarian and Romanian fiddle music. His research interests include the history of Hungarian folk music research, the social and musical analysis of folk dance music, interethnic issues in Central and East European traditional musics, and folk music revivals.

Hannah Carr – Erasmia Voukelatos

United States of America

**"Off the Beaten Path":
The Joys of Programming Beyond the Standard Repertoire
Workshop**

Hannah Carr and Erasmia Voukelatos lead Cantigas, a New Jersey-based treble choir that specializes in bringing less familiar music from around the world to their audiences. This session is a practical set of guidelines for programming treble choir music that is “off the beaten path,” including arrangements of unison songs not designed specifically for choirs, songs with compelling stories or cultural context, and music in challenging foreign languages. From both a practical and philosophical perspective, these songs require more of the conductor than simply teaching what’s in the score. Their performances can be enriched by storytelling, both in rehearsal and performance. The language and meaning encourage an anthropological and literary perspective, engaging and challenging the choir member in more ways than musical expertise. This often acts as a way for members without formal music training to feel that they can participate and contribute equally. Inspired by Kodály’s respect for folk traditions and the importance of creating high quality musical experiences for all, this session is designed to present these songs for their own unique value, as well as to encourage conductors to program outside of the familiar repertoire.

Hannah Carr is Director of Choral Activities at William Paterson University, NJ. Hannah holds degrees from Trinity College Dublin, the Kodály Institute (Hungary), Yale University, and Rutgers University. She is the director of Cantigas, a Hoboken-based treble choir dedicated to internationally performing diverse music from around the world.

Hannah has worked with professional choirs as director of the University Church at Yale, Stratford Street United Church in Boston, and with C4 Ensemble in NYC. She was a featured conductor on C4’s debut album launch *Uncaged*, which received rave reviews in the *American Record Guide* and *Fanfare Magazine*, and was featured by WQXR as “Album of the Week.”

Hannah has won various prizes, including the Irene Alms Memorial Prize at Rutgers University, the Director’s Prize from Yale University, the Highest Bursary Award for Choral Conducting in 2009 and 2010 from the Irish Arts Council, and the Gerard Victory Prize for Composition from Trinity College Dublin. She is an active clinician, festival conductor, and adjudicator in Europe and the U.S.



Erasmia Voukelatos is active as a pianist, conductor, arranger, and concert presenter. Her ethnic heritage and Kodály training have fueled a lifelong interest in multicultural arts, and she is a regular presenter on song and dance rituals of Greece and India. Since 2002, she has been Accompanist and Assistant Director of Cantigas Women’s Choir, and her arrangements of Greek folk songs are performed regularly by Greek and American choirs.

An educator for over 25 years, Erasmia is Director of Choral Music at Far Brook School in New Jersey and has mentored numerous young musicians over the years. She holds bachelor's and master's degrees in Piano Performance from The University of Western Ontario and Brooklyn College, respectively. Her mentors have included Seymour Bernstein and Rita Bouboulidi. Erasmia enjoys collaborating with her husband, violinist Ashley Horne, and their son Alexi, an aspiring actor and singer.

Carolyn K. Cheng
Philippines

Filipino Folk Song Choral Arrangements of the Kodály Society of the Philippines
Workshop

In an effort to create a more authentic adaptation of the Kodály Approach in Philippine music education, Dr. Miriam B. Factora embarked on extensive field research around the country. This research involved the collection, transcription into music notation, translation (into English and Filipino), analysis, classification, and systematization of the Philippine materials to design a sequential teaching model to teach rhythmic and melodic concepts. This resulted in the publication of two volumes of Philippine Children's Songs, Spoken Rhymes, and Games for Teaching. Following this, Dr. Factora and the Kodály Society of the Philippines commissioned reputable Filipino composers and choral arrangers to arrange some of these folk songs for treble voices.

The workshop will provide the participants with an opportunity to become familiar with some of these arrangements through performance and listening to recordings of the arrangements. There will also be some analysis and discussion of the meaning and context of the songs and the arrangements.



A pianist by training, **Carolyn Kleiner Cheng** has been trained in the Dalcroze, Kodály, Orff, and Suzuki Methods. She received her Dalcroze License at the Longy School of Music in Cambridge, Massachusetts—the first Filipino to do so—and has completed a certificate course in the Kodály Method at the University of Queensland in Brisbane, Australia. She took Level I at the San Francisco International Orff Course in Carmel Valley, California. The President of the Philippine Suzuki Association, she is a designated teacher trainer in Suzuki piano for the Asia Region.

Ms. Cheng taught Dalcroze Eurhythmics to preschoolers aged 2–6 for thirty-five years and was a consultant for twenty years for the elementary and secondary levels at Immaculate Conception Academy, an exclusive girls' school. She is a retired professor at the University of the Philippines College of Music, where she taught piano, musicianship, and music education subjects.

Katalin Körtvési – Barna Szabó
Hungary

Combining Vocal Warm-Ups and Reading Exercises in the Classroom and Choral Singing
Following in the Footsteps of Kodály
Workshop

Kata Körtvési shared her vocal warm-ups collection with solfa for ear-training for the first time at the online summer seminar of 2021. These warm-ups are the results of her experimentation over 15 years spent at the Kodály Institute, and they help students develop their intonation while practicing some basic and frequently occurring musical phenomena in connection with intervals, chords and different scales. On one morning of the 2023 Kodály symposium, Kata was leading the Morning Sing, and for this occasion she asked her colleague, composer Barna Szabó to create a shorter, medium difficulty level SATB piece based on her exercise about minor and major seconds.

Barna, who is one of the most talented and sensitive composers of his generation, has an expertise in choir sound, and is a member of one of the leading choirs of the country himself (New Liszt Ferenc Chamber Choir). His composition for Kata was a masterpiece, the practiced intervals were no longer just the focus of a vocal exercise, but a building block for creating music for pleasure.

The piece has found its own path recently, gaining success at the Institute, at courses abroad and among Hungarian music teachers as well. Inspired by this reception, Barna took on the task of writing further pieces for pedagogical purposes, a series, where the exercises are intertwined with compositions

of different levels of difficulty. From canons and two-part pieces to more difficult, polyphonic choir works everyone may find the gem that they can utilize as a music teacher in a classroom or a conductor of a choir.

Kodály took an active part in renewing music education by writing nearly one thousand and five hundred reading exercises. These are mostly without lyrics, therefore can be used across the world, at any level of difficulty. This is the path on which the two teachers of the Kodály Institute are trying to follow the great master.

In this workshop they will share excerpts from the collection.



Kata Körtvési graduated from the Liszt Ferenc Academy of Music, Hungary, in Music Education and Choral Conducting.

She was Assistant Lecturer in Solfège, Music Theory, Score Reading, and Choir Conducting at the Liszt Ferenc Academy of Music Teacher Training Institute. She also worked as the Solfège teacher of the Hungarian Radio Children's Choir. Kata was the music director for drama and musical performances, as well as the conductor at Sure Chamber Theatre, Szkéné Theatre, Jókai Mór Theatre, and Jászai Mari Theatre. Since 2010, she has been working as an Artist Teacher at the Zoltán Kodály Pedagogical Institute of Music of the Liszt Ferenc Academy of Music.

As a music teacher, choir conductor, and Kokas educator, she is regularly invited to teach and hold workshops and courses all over the world.

Barna Szabó, born in Tiszakeresztúr in 1976, is a composer who grew up in the western part of Ukraine that had previously belonged to Hungary. He studied at the Liszt Ferenc Academy of Music in Budapest with János Vajda (1996–2001) and completed his DLA in Composition in 2010 under the supervision of György Orbán, Zoltán Jeney, and László Tihanyi.

Being a kind of traditionalist, his music draws on Western polyphony and other classical traits, showing a more direct technical connection to composers like Heinrich Schütz, Bach, Puccini, Bartók, Messiaen, Jeremy Lubbock, Maurice White, and György Orbán—artists who share a passion for melody and color. His work shows a special attraction to the Franco-Flemish and 20th-century Hungarian choral legacy.

The bulk of his output lies in works for mixed choir, but songs, chamber music, several concertos, and symphonic pieces are also part of his catalog. He is also a member of a high-level choral group as a bass-baritone. Szabó's music has received several awards and first prizes, such as the Arany János Composer's Competition (2018), Transformusic I International Competition for Composers (2005), and the KÓTA Prize (2018).

Since 2002, he has taught Music Theory, Analysis, and various musical subjects as an adjunct professor at the Liszt Ferenc Academy of Music in Budapest and the Kodály Institute in Kecskemét, Hungary.



Zsuzsanna Takáts
Hungary

**The Many Layers of Understanding:
Why The First Volume of György Kurtág's Games Series Is Enjoyable for Players with Any
Pianistic Background**

Paper presentation

The first volume of Games (Játékok) by György Kurtág is practically available to anyone. Whether for a child's first encounter with the piano, or for a person with some music educational but minimal pianistic background, or for professional pianists, these pieces are so profound and complex under a

simple appearance that new discoveries and layers of deeper understanding are guaranteed to emerge all the time. This feature of being at once simple and complex facilitates the understanding and genuine rendering of the works on many levels. Although a beginner child or a professional pianist would naturally produce very different interpretations, all of those may have validity and interest.

The connection between Kodály and Kurtág may seem distant, but as Kodály made a high level of solfège education available for many, so is the first volume of Kurtág's Games potentially able to attract contemporary music and especially the joy of music making near to practically any age group and skill level.

In my lecture I shall attempt to shed light on these layers of understanding through three selected pieces from the Flowers We Are series from Games Volume I. I shall follow up my analyses—presented at the piano—by performing these works. My goal is to draw attention to the goldmine of performing and pedagogical possibilities of Kurtág's Games series, and to invite listeners to familiarise themselves with more works from this composer's vast oeuvre.



Born in Hungary in 1981, **Zsuzsanna Takáts** is a graduate of the Franz Liszt Academy of Music, holding a Red Diploma with Honours in Piano Performance and Pedagogy (MA) and a doctoral degree (DLA) with summa cum laude.

Upon completing her studies, Ms. Takáts resided in Canada until 2018, teaching and actively contributing to the musical scene both as a soloist and chamber musician. Since 2021, she has been teaching piano and chamber music at the Kodály Institute of the Liszt Ferenc Academy of Music while continuing to give recitals. Her programs fuse contemporary and 20th-century works with older music, revealing the newness and contemporary nature of older works

while exposing the strong roots of tradition in newer ones.

From a young age, Ms. Takáts came into regular working contact with György Kurtág, not only advocating his music as a performer but also instructing a group chamber music class dedicated to his work.

Nicholas Tham Wen Loong
Singapore

The AEC Framework:
A Holistic Approach to Choral Repertoire Selection for Children's Choirs
Paper presentation

Rooted in Zoltán Kodály's philosophy, which emphasizes the balanced development of ear, intelligence, heart, and hand, the AEC (Align, Expand, and Connect) framework provides a comprehensive approach to choral repertoire selection for children aged 7 to 12. Developed through an interdisciplinary synthesis of research in music education, choral pedagogy, developmental psychology, vocal development, and cognitive sciences, the framework addresses the cognitive, physiological, and social-emotional needs of young singers while promoting their holistic growth.

The AEC framework is built on three interconnected aspects: Align, ensuring repertoire suits students' developmental stages and current skills; Expand, challenging children to advance their technical and artistic abilities; and Connect, fostering emotional, social, and cultural connections through music. These aspects integrate with five key dimensions—Cognition, Musicianship, Vocal Development, Social-Emotional Skills, and Cultural Awareness—offering a flexible and nuanced approach that merges developmental theory with choral pedagogy.



Dr. Nicholas Tham is a choral conductor, music educator, and vocologist based in Singapore. Holding a DMA in Choral Music from the University of Southern California, where his research explores effective approaches to choral repertoire selection for children's choirs, he also holds an MA in Kodály Music Pedagogy.

As the co-founder of the Music Educators Collective, he is dedicated to raising music teaching standards in Singapore through outreach and support for educators. Under this initiative, he runs musicianship classes for youths and children, fostering early musical development. In his role as an adjunct lecturer at the National Institute of Early Childhood Development (NIEC), he trains preservice and current preschool teachers. He also directs YouSparkle, a community choir for children at risk.

Beyond conducting, Tham has presented vocology lectures at Cornell University and led workshops for organizations such as the Choral Directors Association of Singapore. His work integrates Kodály-inspired pedagogy to foster inclusive learning and artistic expression in young singers.

Pei Wen Tham
Singapore

Music for All:
Community Music Making with Children Who are Differently Abled and Their Carers
Workshop

Experience the joy of inclusive music making in this hands-on workshop. As a music educator with extensive experience working with differently abled children, I will share some insights about my work with the various groups of children I work with as well as some ways I adapt music activities to meet diverse needs.

Through participation in a simulated music making session, attendees will discover:

- Techniques for promoting participation and engagement
- Ways to foster a sense of community and inclusivity
- Adaptations for differently abled children

This workshop is ideal for music educators, therapists, carers, and anyone passionate about making music accessible to all. Participants will experience the transformative power of music making for the differently abled children and their carers.



Pei Wen Tham is a choral director and music educator dedicated to inclusive music education. She holds a Master's degree in Kodály Music Pedagogy from the Liszt Ferenc Academy of Music, Hungary, a Master's degree in Education (Gifted Education) from the National Institute of Education, Singapore, and a Bachelor's degree in Social Science (Psychology) from the National University of Singapore.

With extensive experience in developing and leading community music initiatives—including inclusive choirs and adapted Kodály-based programmes for children with special needs and kindergarteners—Pei Wen is a sought-after speaker. She has shared her expertise globally with organizations such as the Argentina Kodály Association, the Malaysian Association for Music Education, and the British Kodály Academy, inspiring educators to create inclusive and supportive learning environments.

Árpád Tóth – Laura Boglárka Bóka
Hungary

Night of Choirs – A Festival Model Gone Viral in Central Europe
Paper presentation

The Night of Choirs is a versatile community festival format invented and organized by volunteers of the Csíkszerda choir with the musical direction of Dr. Árpád Tóth in Budapest, Hungary. The amateur choir festival promotes the diversity of pure a cappella singing styles from early music to jazz and pop. Should it be a street, a garden, a courtyard, a square or a concert hall - the joy of music and community singing is a mutual experience for the choirs as well as the audience. The summer edition of the festival has been organized yearly since 2013 at various indoor and outdoor venues of the Palace District of Budapest. Since 2018, the Winter Night of Choirs has also been organized yearly by Csíkszerda, in partnership with the House of Music Hungary.

Since the beginnings, the Night of Choirs concept has expanded: after the regular Budapest events, similar festival models appeared in Pécs, Szeged and Veszprém (Hungary), in Ruda Śląska (Poland), in Oradea and Cluj-Napoca (Romania) and in Lisbon (Portugal). While all of them are mentored by the Csíkszerda choir family, they are organized by the local communities: thus the Night of Choirs movement has become a powerful concept to promote and elevate choir singing into a sustainable, real contemporary art form.

The participants will learn about the history of the event as well as the key structural elements of the festival, which makes it one of the most exciting choral events in Hungary. Through the insight of the organizational details everyone in the audience can be inspired to build up a similar event in their own city, the same way as Kodály-inspired teaching – keeping in mind the main principles but apply it to the specific circumstances – is different all over the world.



Dr. Árpád Tóth is a well-known Kodály teacher from the younger generation. Besides having an international career as a choral conductor and music educator, he works weekly with students ranging from kindergarten to postgraduate level. He is the founding artistic director of Csíkszerda, Hungary's largest community choir; the Barefoot Opera Company, performed by teenagers; and The Night of Choirs, one of Budapest's most famous choral festivals.

Laura Boglárka Bóka has been a member of the Csíkszerda choir since 2018 and an organizer of the summer edition of the Night of Choirs festival since 2022.

Laura is inspired by the musical, community, and spatial aspects of the Night of Choirs events. She believes that choral music brings joy, togetherness, and shared experiences to people's lives. She values the power of community: volunteer organizers, participants, audiences, locals, and passersby who all contribute to the atmosphere of the Night of Choirs. As an organizer, Csíkszerda choir brings ensembles to courtyards, streets, gardens, and music halls, emphasizing the joy of choral music and community singing—everywhere and every time.



Wei-Chun Wang

Taiwan

**Bridging Tradition and Vision:
Enhancing Senior Choirs with Kodály Method and Taiwanese Folk Songs
Workshop**

As the global population ages due to advancements in healthcare and a declining birth rate, the proportion of elderly individuals is steadily increasing, leading to an urgent need to improve their quality of life. Studies have revealed that participation in choral singing significantly benefits the social, emotional, and psychological well-being of seniors. Despite the inevitable challenges that come with aging, these should not prevent older adults from engaging in meaningful musical activities that contribute to their overall health and happiness.

The Kodály Method, when applied in choral rehearsals, offers a valuable approach to meet the specific needs of senior singers. This method focuses on fostering vocal health, improving musical expression, and integrating music theory and vocal techniques. By utilizing effective teaching strategies, selecting appropriate repertoire, and offering support, directors can help senior singers maintain long-term engagement in choral activities, contributing to their sense of joy and fulfillment.

This workshop will integrate the Kodály Method through practical activities designed to build musical competency in seniors. Participants will engage in rhythmic syllables, melodic exercises, and solfège to improve pitch accuracy, rhythm, and sight-reading skills. Rhythmic speech and body percussion will be used to internalize rhythms and strengthen ensemble synchronization. Additionally, movement exercises such as walking, clapping, and running will connect physical gestures with musical expression, enhancing interpretation and creativity.

The workshop process will include:

1. Warm-up Exercises
2. Building Musical Competency and Audiation
3. Preparation for Polyphonic Singing: Rounds, Canons, and Ostinatos
4. Incorporating Taiwanese Folksong Materials
5. Harmonic Ostinati in Various Styles

Overall, the workshop aims to enhance both vocal skills and music theory understanding, fostering a holistic approach to the musical and vocal development of senior singers.



Dr. Wei-Chun Wang is a Professor in the Department of Humanities and Social Sciences at National Taiwan University of Science and Technology, specializing in music perception, music therapy, musical theater, and choral education. She holds a D.M.A. in Music Education and Choral Conducting from the University of Oregon, U.S.A., and a Master of Music in Conducting from National Taiwan Normal University.

She has received numerous honors from the Ministry of Education in Taiwan for excellence and creativity in teaching, including the National Distinguished Award for General Education Teachers in 2016.

She served as Commissioner of Special Music Education and Music Therapy for the International Society for Music Education (2016–2020). She is currently President of the Taiwan Kodály Society and Director of the Music Educator Association of Taiwan.

An accomplished choral conductor, she leads the Bella Voce Chamber Choir, Yun Zhong Choir, and Vivid Choir of NTUST, frequently organizing successful choral concerts and choral theater productions.

Yunli Wu – Fangjing Zheng
Taiwan

**The Study on the Usage of Physical Movements Among Chorus Teachers
in Kaohsiung and Tainan to Assist Chorus Warm-Up Activities for Junior-High Students**
Workshop

The views of choral teachers in Tainan, Kaohsiung, on the chorus warm-up activities are mainly based on body relaxation, vocal training, breath training, and integration into body movements. However, there were fewer people who agreed with attention training, harmony sense training and basic music training.

Second, the feasibility of using body movements in the classroom was agreed that body movements could be implemented in auxiliary chorus warm-up activities. However, most teachers find it difficult to implement it in the field. The main dilemma comes from the unfamiliarity, time constraints, and the personalities of students and teachers regarding the use of body movements. Very few teachers mentioned mind-body movements and applied the Laban theory.

Thirdly, the teachers did not use body movements in the teaching of breathing warm-up, and the strategies and methods they adopted were more integrated in the warm-up method, including life imagination, gestures, and breath training, and few people mentioned the application of gross motor movements, physical and mental awareness, and the application of Laban theory.

Fourthly, teachers rarely used body movements to enhance warm-up activities, and the strategies that connected to the limbs included simple movements such as lying on the floor, body movement assistance, daily life associations, imitating animal sounds, and physiological cues, all of which were not diverse strategies for the application of gross motor movements, mind-body awareness, and Laban theory. In contrast, teachers with vocal expertise have a higher proportion of body movements.



Yunli Wu came to love choirs through her elementary school choir club. She loved standing on stage with her friends and working together to complete musical pieces. That's how her career in music began.

She majored in vocal music and, by chance, began teaching high school choir—her first experience leading a choir. During that time, she began to reflect on how to use methods suited to teenagers to help them fall in love with choir singing. She searched online for choir teaching methods, hoping to find an answer. As a result, she was exposed to various approaches. She now aspires to be a teacher who uses engaging methods to help children easily enter the world of music and fall in love with it.



The workshop is dedicated to the memory of **Fangjing Zheng** who took part in the development of this project.

Doris Audétat

Austria

**Basic Musical Work in the Spirit of Kodály at Primary Schools in Austria:
Children's Prerequisites and Needs Surrounded by a Rich Musical Heritage**

Paper presentation

Successful music education influences children's social behavior and personal development. It sharpens perception, and singing and making music become joyful and affirming experiences. Musical learning processes are accessible to all. As educators, we witness daily: Music is nourishment for the soul.

Kodály inspired teachers experience this worldwide. But what is specific about the situation in Austria – or Vienna and its surroundings? Here, we are surrounded at every turn by the traces and achievements of our great musical ancestors. Yet alongside this rich tradition, outdated musical myths are often passed down like inherited but meaningless heirlooms to a new, already overburdened generation.

Dealing with the term musicality is problematic in this context. Replacing it with musical potential – something that exists in every human being and can be developed – marks a paradigm shift that is fortunately gaining ground in Austrian music education.

Our national education standards emphasize not only theoretical knowledge but also applied skills. Musical competence and a foundational understanding of music should be developed in all children at every primary school. Even though we are still some distance from that goal, an increasing number of successful projects in this spirit have emerged in Austria, many of them scientifically evaluated. The use of relative solmization is gaining recognition and growing interest.

The Kodály Institut Wien, with its concept “Hören-Singen-Verstehen MUSIK FÜR ALLE”, is in discussion with regional education authorities to help implement broad-based constructive musical education in primary schools. Providing every child with a healthy musical identity through musicianship and musical literacy must not remain a vision. High-quality musical education, as a part of general education, is a human right.



Doris Audétat studied instrumental pedagogy (violin) at the University of Music and Performing Arts in Vienna. Her growing interest in the foundations of music learning led her to shift her teaching focus to primary education. For seven years, she gained valuable experience in a “special function” role at an elementary school.

Her Kodály approach and working practice with relative solmisation, which she learned and applied over many years with Malte Heygster (Germany), were followed by a theoretical exploration of its mode of action, methodology, didactics, and general learning theory during her Master's in Music Education. She continued her training at the BKA Summer School.

Her teaching activities at the music school and in teacher training (theory, orchestra, choir, MGA, MFE, and collaborations with primary schools) have always been accompanied by a focus on voice, voice training, singing, choir work, and artistic activities. With the support of David Vinden, she and her team founded the Kodály Institute Vienna in 2024.

Jason Boron – Jason Goopy

Australia

**The Development and Wellbeing of Music Teachers Who Have Completed Australian
Kodály Certificate Courses**

Paper presentation

Over the past two decades, the provision of initial music teacher education in Australian universities has substantially declined. Despite these ongoing challenges in the tertiary sector, community-based

non-profit professional teacher associations have increased their support and offerings of professional development for music teachers. While previous research has examined the contributions of university courses, external companies, and non-profit arts organisations to teacher development, limited research exists on local professional music teacher associations. This paper presents the results and analysis of interview data from a larger funded mixed-methods research project that investigates the development and wellbeing of music teachers who have completed levels of the Australian Kodály Certificate (AKC). The AKC is an internationally recognised professional development course that Kodály Australia has offered for 30 years. Course presenters are mostly local leading teachers, and it is estimated that thousands of participants have completed levels. The certificate consists of specialisations in Early Childhood, Primary and Secondary classroom music education and is highly valued by employers and government music education initiatives.

Using an explanatory sequential mixed-methods design, 167 teachers completed the online survey in the study's first phase. Nine survey respondents were invited to complete a follow-up individual semi-structured interview with one of the authors in the second phase. Interviewees reflected a broad participant sample, including teachers from a range of teaching roles, AKC specialisations and levels, settings, and personal education backgrounds. Building upon their survey responses, interview participants were asked why they completed an AKC level, what they learned, how they benefitted, and what university teacher education could learn from their experience. Interview data were analysed using reflective thematic analysis. This study generates new knowledge on the impact of local professional associations in supporting teacher development and wellbeing, and shares implications for university teacher education.



Jason Boron is a Lecturer in Music Education at Edith Cowan University, where he coordinates undergraduate and postgraduate units in primary music education. Jason's teaching draws upon over 15 years of leading music education programs in higher education, school, and community settings.

He is currently President of Kodály Australia and is an accredited lecturer of the Australian Kodály Certificate. He facilitates the delivery of the Musical Foundations professional development package, offered as part of the Music Education Strategy for the Department for Education in South Australia.

Jason is a past recipient of the Sarolta Kodály Scholarship, awarded by the International Kodály Society, and in 2020 was awarded the Vice Chancellor's

Staff Excellence Award for Innovative Teaching. He regularly works with children as a conductor for The West Australian Young Voices (WAYV) Smalley Choir.

Dr. Jason Goopy is a Lecturer and Coordinator of Secondary and Instrumental Music Education at Edith Cowan University. He draws upon 15 years of teaching in Australian combined primary and secondary schools and is known for creating flourishing music learning programs.

Jason's research examines how music education positively transforms lives at the intersection of music, education, and psychology, using arts-based and mixed-method approaches. He focuses on how inclusive music engagement and learning shape and support individual and community identities and wellbeing.

As a 2025–26 Fulbright Scholar hosted by Teachers College, Columbia University, Jason will investigate how school and community music education in New York City enhances the wellbeing of young people who have experienced adversity.

Jason is the current National President of the Australian Society for Music Education and the Immediate Past President of Kodály Australia.



Sarah Burns
United States of America

Y'all Come!: Communities United in Song
Paper presentation

Each time I attend or watch a video of a concert, my heart bursts a little with joy as those gathered join in singing along with the artist(s) on stage. These community singing moments unite strangers as one. It has long been a desire of mine to start a community group that gets together to sing. This desire has been inspired by chance meetings with presenters at conferences. Former MENC President Will Schmid once told how he and his wife welcomed a group of friends, "The Crooners," into their home each month to sing. Ysaye Barnwell, former member of the group Sweet Honey in the Rock, once told of how she started singing with friends in her home, then, by word of mouth the group grew so much that it eventually moved to meeting in a community center.

Kodály believed it was important to teach the children how to sing so that when they grew up they would be adults who sing. As music educators, we teach children to sing, therefore we should also provide opportunities for adults to sing. Choral societies exist across the world, catering to thousands of singers. But what about those adult singers who don't feel they are "good enough" for choral societies or don't want to get up on a stage? Here is where the non-performance community singing group can provide opportunity.

This session is designed to provide ideas and suggested songs for creating a non-performance "Y'all Come!" singing group in local communities. Steps to success include preparing for the group (logistics), choosing repertoire, and planning the singing sessions. Emphasis is put on strategies for encouraging "non-singers" to find their singing voices in a welcoming, musical environment. The goal of community singing is letting everyone have the chance to unite their voices in song.



Sarah Burns, Assistant Professor of Music Education at Jacksonville State University (Alabama, USA), teaches undergraduate and graduate music education courses and supervises intern and practicum students. She received her D.M.A. in Music Education from Shenandoah University (VA), M.M.E. with Kodály emphasis from Capital University (OH), and B.S. from Freed-Hardeman University (TN).

She taught K–12 choral and elementary music in Illinois for 17 years. Dr. Burns has completed certification in both Kodály and Orff-Schulwerk, with additional training in Dalcroze Eurhythmics, World Music Drumming, and Montessori music education.

An active member of OAKE, she has presented sessions at local chapters, as well as regional and national conferences. She serves OAKE as a committee member for the 2025 National Conference Planning Committee and the Research and Publication Committee. She is also an active member of ISME, NAFME (IL-TN-AL), and AOSA.

Dr. Burns' recent research includes interdisciplinary music education, shape-note singing, and fieldwork with Native American tribes of Alabama.

Zsuzsa Buzás Csontosné – Damien Francois Sagrillo
Hungary – Luxembourg

Exploring the Music Reading Skills of 10- to 14-Year-Old Students in an Online Test Environment
Paper presentation

Improving music literacy is a central part of music education in Hungary. Technology-based assessment is a developing area that can be extended to musical skills, offering new possibilities for diagnostic testing. The study by Asztalos and Csapó (2015) was the first attempt to develop an online

test to investigate music perception skills. The aim of our study was to analyse students' music reading skills based on Zoltán Kodály's philosophy of music education, and to develop a technology-based instrument to assess music reading skills. Music reading is usually regarded as a collection of sub-skills that include perception (decoding note patterns), use of memory (recognising patterns), kinesthetics, and use of music-related problem-solving skills (improvisation) (Lehmann & McArthur, 2002). Knowledge of musical syntax, musical styles, the ability to inner-hear, the practice of sight-singing (Wollner & Halfpenny, 2003) and the characteristics of musical text also have an influence on music reading. In our research we tested the music reading skills of students who are specialized in music (N=267) and those of mainstream school students (N=758). Two versions of the test were developed on the eDia platform with a reliability of Cronbach's $\alpha=0.832$ in music schools and Cronbach's $\alpha=0.839$ in primary schools. The performance of the music students was 76.69% (SD=12.35). A significant difference was found in the achievements between grades six and eight ($F=4.206$, $p=0.007$). Therefore, students' music reading skills show an improvement between these grades. The mean performance of the primary school students in the test was 54.84% (SD=18.65), with no significant differences between the four grades. Visual/spatial tasks were not part of the music test, but we were interested in whether students' spatial skills correlated with their musical skills. As expected, significant correlations were found between the achievements on the music reading test and the spatial skills test ($p < 0.001$).



Zsuzsa Buzás Csontosné is a senior lecturer at the Department of Education and Methodology, Faculty of Pedagogy, KRE University. She received her two MA degrees in Music Education and Choral Conducting, and in Music Theory and Music Education from the University of Debrecen. She also holds a BA degree in English Teaching. She received her PhD in Educational Science, in the field of music education, from the University of Szeged in 2017. She has received two long-term music research grants from the University of Luxembourg and a one-month research scholarship from Ball State University, Indiana, USA. She teaches methodology of educational research, as well as various music and dance courses.

She organizes conferences, concerts, and publishes regularly on the topics of music education and educational assessment; she has published 139 scientific papers in English, Hungarian, and Chinese. She is the secretary of the Subcommittee on Subject Pedagogy of the Hungarian Academy of Sciences.

Damien Sagrillo is Associate Professor of Musicology at the University of Luxembourg, Faculty of Humanities, Education and Social Sciences. He was Visiting Professor at the University of Würzburg (2012–13) and Prof. h.c. at the John von Neumann University, Kecskemét.

He is the president of the International Society for Research and Promotion of Wind Music (IGEB), which explores all aspects of wind music in various ways, including international congresses, virtual lectures, and a series of publications.

He served as consulting professor for two music education projects of the Hungarian Academy of Sciences between 2016 and 2020. His research interests include wind music, music education, music sociology, and the history of Luxembourg. He is also a performer and organizer of concerts in Luxembourg and abroad.



Rachael Byrne
Ireland

A Model of Playful Music Learning Inspired by Zoltán Kodály and Klára Kokas
Paper presentation

Speaking to children's right to play as outlined in the UN Convention on the Rights of the Child, and an understanding that learning through play boosts enjoyment, motivation and engagement, playful pedagogy is becoming increasingly prominent in educational research, policy and practice. In Ireland the redeveloped curriculum for primary schools, for publication in September 2025, is to be grounded in a pedagogy of play. Importantly, researchers have emphasised the need for clarity in relation to what playful learning involves.

This spoken paper outlines and describes a recently published model for playful music learning in the primary school, which was developed to exemplify means of engaging children in playful music education experiences in formal education contexts.

Cognisant of the importance placed on scaffolding children's music learning whilst engaging them in enjoyable, motivating, and high-quality music education experiences, the model is inspired by the work of Zoltán Kodály. It speaks to a number of his principles, particularly in striving for music education to be 'a joy for the pupils'. This model is also inspired by the work of Klára Kokas, and by others in the fields of music education, education, and play.

An overview is provided of categories of playful music learning across a continuum of ownership. These involve increasingly teacher scaffolded, games-based playful music learning, in addition to examples of guided musical play with higher levels of child ownership. Reference is made to research literature in addition to empirical research on play-based music education conducted in selected Irish primary school contexts.

Opportunities for children's learning are referred to, whilst emphasising the importance of ensuring a range of playful and engaging music education experiences across a continuum of ownership. Finally, reference is made to challenges encountered by teachers and children alike when engaging in playful learning in formal education contexts.



Dr. Rachael Byrne completed doctoral research on playful music pedagogy at Dublin City University, having previously completed a diploma at the Kodály Pedagogical Institute of Music in Kecskemét, Hungary. Her research interests include music education, arts education, playful pedagogy, integration, child voice, curriculum, policy, and teacher professional learning.

Rachael is currently seconded to the National Council for Curriculum and Assessment (NCCA) in Ireland, where she serves as the Primary Arts Education Officer. In this role, she is working on the redevelopment of the Arts Education curriculum for primary schools.

Fernando Cárdenas
Chile

The Kodály Concept Through Latin American Music
Workshop

This workshop aims to achieve an active understanding of some Latin American music through singing and movement.

Music from various musical styles will be shared, which are the product of a mixture of peoples and musical influences. Melodies in unison, part songs and canons will be sung, activities of rhythmic, melodic and harmonic preparation will be carried out following a pedagogical sequence.



Fernando Cárdenas is a music teacher. He obtained his bachelor's degrees in Musical Arts and in Education at the Pontificia Universidad Católica de Valparaíso (Chile), and a master's degree in Kodály Music Pedagogy at the Kodály Institute of the Ferenc Liszt Academy.

Fernando has extensive experience in education; he has taught music in kindergarten, preschool, primary, and secondary classrooms, as well as at universities. He has conducted children's, youth, and adult choirs.

He shares a passion for music education and has dedicated more than a decade to adapting the Kodály concept in a Latin American context.

Hongyan Chen
China

The Implementation of Kodály Teaching Method in Music Education at Normal Universities within China
Workshop

This workshop takes a Chinese primary school song named "Dili Dili" as the material to carry out practical activities. It applies the core concepts and training models of the Kodály teaching method. Through the analysis of the song as well as the training on scales, rhythms and multi-voice melodies, the workshop will gradually complete the contents such as the modulation with the same tonic, rhythm creation, rhythmic canon and multi-voice singing. Eventually, while enabling the participants to learn this Chinese children's song, it will improve their ability to perceive different modes, develop multi-voice musical thinking, and enhance musical expressive ability. Thus, the expected goal of this workshop will be achieved, that is, to demonstrate the teaching effect of combining Chinese native music with Kodály teaching method, reflect the effectiveness and high promotion value of Kodály Method in the music teaching of Chinese higher normal universities, so as to better serve basic music education.



Hongyan Chen is an Associate Professor and master's supervisor at the School of Music, Shandong Normal University. She serves as a director of the Music Education Branch of the Chinese Society of Education and a director of the Beijing Kodály Society.

Her main courses include Solfège and Kodály Teaching Methods. In 2019, she attended the 24th International Kodály Symposium in Malaysia and presented a paper. In September 2019, funded by the provincial government, she studied at the Kodály Institute of the Liszt Ferenc Academy of Music in Hungary and obtained a diploma.

In October 2021, she participated in the National Basic Skills Showcase for Music Education Faculty in Higher Education Institutions, organized by the Chinese Ministry of Education, where she won second prize in the overall category and an individual award for teaching demonstration.

Jessie Hsiao-Shien Chen – Yu-Chuan Yao
Taiwan

**Kodály-Inspired Music Education in Taiwan:
From Localization to Globalization**

Paper presentation

Kodály Method has been implemented in Taiwan for over 40 years in music education. Its core philosophy remains unchanged, but teaching methods and materials have been adapted to include Taiwanese folk songs, enriching children's musical culture.

Kodály Method encourages music educators to use students' mother tongues, with Taiwanese educators enhancing this by integrating local culture. Both language and music serve as cultural conduits. This method incorporates elements of Taiwanese culture and folk songs into their music instruction, the musical abilities through singing and playing.

The Kodály Method was introduced to Taiwan in the 1980s, with educators translating English songs into Mandarin. Integrating folk songs took several years to be fully integrated into the classroom environment. However, during this transitional period, educators recognized that the melodic teaching sequence did not align effectively with the existing learning conditions. Due to the characteristics of Chinese languages, there are no sol-mi songs available in either Mandarin or Taiwanese. The implementation of the Bilingual 2030 Policy in Taiwan has created an opportunity to incorporate English sol-mi songs, thereby supporting local materials in music education. The authors perceive this bilingual initiative as an opportunity for music educators to select appropriate teaching materials and design curricula that reintroduce the Kodály Method into music classrooms. Bilingual education encompasses not only the instruction of multiple languages but also the integration of cultural elements into the learning process.

Folk songs serve as a reflection of the musical and cultural heritage of diverse regions. Through the practices of singing and playing, the Kodály Method promotes students' engagement with the broader world. From localization to globalization, proponents of the Kodály approach assert that music is a universal treasure that belongs to everyone.



Jessie Chen is Professor of Music Education at National Taichung University of Education in Taiwan. She was elected to the International Society for Music Education (ISME) Board for the term 2020–2024. Previously, she served as the Commissioner of the ISME Commission on Music in Special Education and Music Therapy from 2014 to 2016 and was a member of the editorial committee for the International Journal of Music Education from 2012 to 2020.

Professor Chen represents Taiwan on the Board of the Asia-Pacific Symposium for Music Education Research (APSMER). She is an active member of several professional associations and holds the position of Executive Director for the National Arts Curriculum and Instruction Consulting Team, the Music

Educators Association of Taiwan, and the Taiwan Kodály Society.

Yu-Chuan Yao serves as a lecturer at the National Taiwan University of Arts and holds the position of Executive Director of the Taiwan Kodály Society. In 1998, she obtained a master's degree in Music Education, specializing in the Kodály approach, from Holy Names University in Oakland, California. Over the years, she has taught at numerous music institutions utilizing the Kodály method and has dedicated several years to teaching in indigenous primary schools located in remote mountainous regions of Taiwan. Additionally, she frequently conducts lectures and workshops for in-service educators.



Edel Coughlan
Ireland

**“Not a Note in My Head”:
Reflecting on Musical Identity through Kodály-inspired Community Music Therapy
Workshop**

Research on the health and well-being benefits of participating in music therapy initiatives such as group singing and drumming is steadily increasing. Community music therapy aims to render such initiatives more accessible to people who are marginalised due to race, gender, age and socio-economic status for example. This study focuses on people who are reluctant to participate in such musical initiatives because of negative self-beliefs about their musical identity. Previous studies have investigated the reasons behind these negative self-beliefs among certain populations, but there is a lack of research surrounding music therapy interventions that address this issue. This study aimed to explore reasons behind people’s negative self-beliefs about their musical identity among an Irish population. This study further aimed to investigate whether an intervention involving a Kodály-inspired community music therapy approach could produce a shift in those negative self-beliefs. Data gathered from seven participants during semi-structured preliminary and exit interviews and a 3-week focus group intervention was analysed using thematic analysis. It was found that negative self-beliefs about one’s musical identity were constructed from negative early experiences of music education and through adopting Irish society’s tendency to polarise people into musical and non-musical categories. These factors have contributed to many Irish people’s reluctance to participate in active music-making opportunities. Findings also revealed that participating in a Kodály-inspired community music therapy intervention produced a positive shift in people’s musical identity and a potential to consider participating in future active music-making opportunities. A Kodály-inspired community music therapy model of practice is proposed.



Edel Coughlan is an early years music educator and music therapist. She holds an honours degree in Psychology from the University of Galway and a master’s degree in Music Therapy from the University of Limerick. She is employed as a music therapist with the Children’s Disability Network Team 5 at Enable Ireland in Galway City, where she works mainly with children with autism. She is a qualified Colourstrings Kindergarten Teacher (Levels 1 and 2) and has been teaching according to the Kodály philosophy for the past 14 years.

She employs a holistic approach in introducing music to young children, aiming to develop a solid musical foundation while emphasising the therapeutic value of musical skill acquisition.

Zoltán Dévity
China

**Digitizing, Analyzing and Systematizing the Chinese Children's Songs According to Kodály's
Principles
Paper presentation**

The current situation of the Kodály concept in China is very diverse. In some places, there is a strikingly high interest in it, while in others less so. But wherever you go, you will encounter the same phenomenon; teachers are very happy to enrich their lessons with the tools of the Kodály concept, but they do not adopt the philosophy, and folk songs and a cappella singing are not an integral part of Chinese music education. However, the Kodály concept does not work without a musical mother

tongue. If a folk song appears in music lessons very rarely, they evoke strange, alien feelings in the students, rather than a desire to learn their own musical mother tongue.

In my presentation, I will present how I see the situation of the Kodály concept in China, and how I am trying to open up opportunities for as many teachers as possible to start using children's songs and folk songs in music lessons, which they say do not exist. I will report on the moments of the creation of the children's song collection I compiled, starting with the digitization of the children's songs from the Chinese Folk Music Library into five-line scores, and then continuing with the analysis-selection and sequencing work. I will discuss the conclusions I drew at the main stages of the research work and the lessons I learned, which make it understandable how it is that in the country from which the most people come to Hungary to study for the various Kodály training courses, the Kodály culture is the least widespread.

Finally, I will report on the further life of the song collection, its publishing experiences and its reception among teachers.



Zoltán Dévity gained his master's degree at the Liszt Ferenc Academy of Music, then won a scholarship to the Hanns Eisler School of Music Berlin, where he researched the choral art of Richard Strauss. He participated in various conducting masterclasses with Johannes Prinz, Kathy Romey, Frieder Bernius, and Hans-Christoph Rademann. In 2013, he won a special prize at the 7th International Competition of Young Conductors in St. Petersburg. Since 2017, he has resided in China. In addition to his work in choir conducting and conducting instruction, his lectures mainly focus on choral sound, polyphonic ability training, and the use of Chinese folk songs in primary school music teaching. His folk song research was conducted within the

framework of the Hungarian Academy of Arts' scholarship program.

He encourages the composition of pedagogical two- and three-part exercises based on these folk songs, and their adaptation into contemporary choral works, in which he participates as a co-creator.

Miklós Dolinszky
Hungary

Renaissance Music Pedagogy and the Nature of the Kodály Concept *Paper presentation*

The long-term goal of Kodály's conception of the vocal- and folksong-based music education was the accessibility of the written Classic repertoire (in the sense of timelessness created by 19th-century aesthetes) for all social classes. However, this Classic repertoire - especially Renaissance and Baroque music, as well as the music of the Middle Ages - was built on a memory-based, creative music making (for example, on improvised counterpoint), not on a reproduction of composed musical works preferred by Kodály and his contemporaries. This memory-based music pedagogy could supplement the Kodály conception through its similarity to this conception in using solmisation or in preference for singing. This supplement could be useful in an age when the concept of Classic is in decline and younger generations usually cannot believe in timeless values.



Miklós Dolinszky

Research experience: Institute for Musicology, Hungarian Academy of Sciences, 1999–2010; Hungarian State Opera House, dramaturgist, 1990–1996.

Teaching experience:

- Liszt Ferenc Academy of Music, Kodály Institute, from 2022
 - ELTE University of Sciences, Institute for Art and Communication and Music, 2010–2022
 - Hochschule für Musik und Darstellende Kunst, Mannheim, 2011
 - Liszt Ferenc Academy of Music, Doctoral School, 2002–2010 and 2023–2024
 - University of Sciences Pécs, Faculty of Arts, 2002–2007
 - Liszt Ferenc Academy of Music, Department of Musicology, 1998–2003
 - ELTE University of Sciences, Department of Aesthetics, 1993–1998
- Education / Degrees:
- Graduated from the Liszt Ferenc Academy of Music, Department of Musicology, 1989
 - Doctor of University, 1993
 - Doctor of Philosophy (PhD), 2008
 - Preliminary Membership, Hungarian Academy of Sciences, 2019
 - Habilitation, 2021

Diane Engle

United States of America

Teaching Piano to Children: Exclusively Incorporating Folk Songs, Singing Games, and the Kodály Method
Workshop

This session invites fellow Kodály educators to explore a creative and joyful approach to class piano instruction that remains deeply rooted in the core principles of the Kodály philosophy. Through the integration of folk song, movement, and playful musical experiences, participants will discover how the foundational tools of the Kodály approach—voice, rhythm, solfa, and inner hearing—can be seamlessly transferred to the piano setting.

Participants will experience a sequence of singing games, rhythmic activities, and movement-based exercises designed to nurture musical literacy. The session will demonstrate how these elements serve as effective preparation for technical and expressive piano skills, and how the developmental sequence—from readiness to more advanced keyboard work—can mirror the proven success of Kodály-inspired classroom music instruction.

Attendees will engage in activities at multiple instructional levels, experiencing firsthand how young beginners as well as more experienced students benefit from a movement-rich, song-based approach to learning piano. We will explore specific repertoire, sequencing ideas, and class routines that promote both musical understanding and creative expression at the keyboard.

This session is designed to offer practical tools and pedagogical inspiration to Kodály music educators who are expanding their work into instrumental instruction or seeking fresh ways to bridge classroom music and piano study. Participants will leave with adaptable materials, a clear sense of pedagogical progression, and a renewed excitement for making piano instruction as musical, accessible, and child-centered as the Kodály legacy itself.



Diane Engle is a Kodály instructor at the Chenaniah Summer Music Institute, New St. Andrews College, Moscow, Idaho. She teaches Level II Pedagogy and Folk Song Research and Analysis.

Diane has taught Kodály in Houston, Texas, and Beaumont, Texas, covering all levels. She has presented sessions at Texas and Louisiana state music conferences and at OAKE in the U.S. Diane obtained her Kodály certification at McNeese State University, studying under the Hungarian instructor Éva Vendrei. Other instructors included Lamar Robertson and Ann Eisen.

Diane taught classroom music and conducted choirs for 31 years in public schools in Texas and Louisiana. After retirement, she operated a piano studio, using the Kodály approach with young beginners.

She is the author of *PLAY AND PLAY* Piano Book for Beginners, which exclusively uses folk songs and singing games in a classroom setting. She currently directs the choir and hand chimes at her church.

Márk Fédronic – Sarah Anne Keane
France

An Introduction to Klára Kokas's Pedagogical Approach *Workshop*

Join Kodály Institute alumni Márk Fedronic and Sarah Anne Keane for a hands-on exploration of Klára Kokas's educational approach. An exceptional Kodály pupil, Kokas developed a style which complements and extends the Kodály Concept by integrating music, movement, dance, improvisation, visual arts, and storytelling. This workshop includes a 30-minute demonstration class followed by a 10-minute discussion, offering participants an immersive experience of Kokas's holistic and expressive approach to music education.

Zoltán Kodály wrote that a good musician must have "a well-trained ear, a well-trained mind, a well-trained heart, and a well-trained hand. All four parts must develop together in constant equilibrium." Kokas discovered powerful ways, primarily through free movement to classical music and improvisatory singing games with folk songs, to help students develop an intimate relationship with classical music—a treasure they carry with them for a lifetime. In other words, she found a way to train the heart. Her approach also encourages students to develop increasingly sophisticated and integrated attention to musical detail within the mind and body.

A defining feature of Kokas's approach is its emphasis on empathy and personal growth, mirroring Kodály's belief that music education shapes the whole person. As Kokas herself described, the Kodály Concept is "a collection of principles for shaping the complex personality," and her pedagogy functions in harmony with these principles. This workshop will demonstrate how Kokas's methods offer a profound and intuitive way to develop musical understanding, enriching both the learner's artistic sensitivity and their awareness of musical structure.

By the end of the session, participants will gain insight into how the educational style differs from traditional approaches while seamlessly integrating into Kodály-based teaching. Educators, performers, and music enthusiasts alike will leave with a renewed curiosity and practical ideas for incorporating Kokas-inspired elements into their own teaching or musical practices.



Sarah Anne Keane, from Ireland, began her formal music studies in 2015 at MTU Cork School of Music, earning a First-Class Honours Bachelor of Music in 2019. She then pursued a diploma in Kodály Music Education at the Kodály Institute of the Liszt Academy in Hungary, later completing another diploma specializing in Piano Pedagogy and an MA focusing on Kokas Pedagogy and Choral Conducting.

A passionate choral singer, Sarah has performed with ensembles such as the Kodály Institute Choir, KÉK, MTU Cappella Lyrica, and the Irish Youth Choir. She is currently a mezzo-soprano in the international vocal ensemble Sajt and sings with Portuguese choirs Nova Era and Comtradição.

Now based in Lisbon, Portugal, Sarah is a dedicated music educator at PaRK International School.

Márk Fédrónic is a music teacher, performer, and songwriter based in Paris. He is currently Musical Director at the Canadian International School in Paris, working with students aged three to eighteen. He completed an MA in Kodály Music Pedagogy at the Kodály Institute of the Liszt Academy in 2023 and a BA in Humanities—Music & Literature—from Yale University in 2015.

Márk has worked with children and adults on topics including solfège, ensemble singing, collaborative composition, and Kokas Pedagogy. He has collaborated with organizations ranging from Enriching Lives through Music in California to the Csíkszerda Chorus in Budapest.

As a performer, Márk sings in the international vocal ensemble Sajt. He plays keyboards, trombone, and sings in More Fatter, an indie rock band in the U.S. He is active in the Paris music scene, performing locally with the band Super Cher and singing in the vocal ensemble Bleu Minuit.



Jason Goopy
Australia

Narratives of Young Adolescents' Musical Flourishing in Kodály-Inspired Class Music Education

Paper presentation

Music education is a powerful force in shaping and supporting young adolescents' musical identities and wellbeing. Self-determination theory (SDT) and basic psychological needs theory provide a lens to examine how music education contributes to young people living well. SDT proposes that health and wellbeing are achieved when an individual's basic psychological needs of competency, relatedness, and autonomy are satisfied. The relationship between musical identities and wellbeing draws attention to the potential for music education to support young people flourishing in, through, and with music. The purpose of this paper is to investigate the ways that young adolescents construct their identities in and through music class and how these identities support their psychological wellbeing. Data were collected as part of a larger narrative inquiry investigating music values, uses, and identity construction in an Australian boys' school. The participants featured in this paper were six male students, aged 14–15 years old, enrolled in an elective Year 9 general music class taught by the researcher. In one-on-one draw and tell interviews, participants were asked "what do you enjoy about music class?" Students then drew a response and explained their drawing. The students' stories were co-constructed with the teacher-researcher using techniques of narrative inquiry.

This study used an inductive narrative analysis and deductive analysis of narratives approach such that the individual narratives are presented and then discussion centres on cross-narrative themes. The participants' stories reveal an engaged community of music learners and how class music education satisfied their psychological needs of competency, relatedness, and autonomy, and supported their

wellbeing. This paper proposes that young adolescent class music is recalibrated to prioritise student musical flourishing, where music learning experiences empower students to lead joyful, ethical, and meaningful lives in, through and with music for the betterment of themselves and their community.



Dr. Jason Goopy is a Lecturer and Coordinator of Secondary and Instrumental Music Education at Edith Cowan University. He draws upon 15 years of teaching in Australian combined primary and secondary schools and is known for creating flourishing music learning programs.

Jason's research examines how music education positively transforms lives at the intersection of music, education, and psychology, using arts-based and mixed-method approaches. He focuses on how inclusive music engagement and learning shape and support individual and community identities and wellbeing.

As a 2025–26 Fulbright Scholar hosted by Teachers College, Columbia University, Jason will investigate how school and community music education in New York City enhances the wellbeing of young people who have experienced adversity.

Jason is the current National President of the Australian Society for Music Education and the Immediate Past President of Kodály Australia.

John Goulter
Australia

Cultural Connections: Community Voices *Paper presentation*

This paper explores the results of using culturally relevant curriculum in a Kodály-inspired high school. It builds on prior findings and presents new data collected through semi-structured interviews with community members, parents, and staff.

This paper will follow up the papers presented at the 2019 and 2021 IKS on an action-research project that was undertaken in an independent all-girls high school with a 40% Australia First Nations student population in Australia. It emphasizes the importance of engaging Australian First Nations communities to create a culturally relevant curriculum and explores new perspectives from interviews regarding its implementation.

The research employs an action research model and a service learning model, both successfully applied in First Nations contexts. Semi-structured interviews were used to allow participants to openly share their views, complemented by a reflective process documenting the researcher's field experiences.

The analysis of interview data reveals practical and pedagogical insights into collaborating with Australian First Nations communities. The study highlights emerging strategies for equipping teachers with knowledge about Australian First Nations music, ceremonies, and customs. These strategies aid in designing culturally sensitive and authentic musical content, fostering engagement among First Nations students, and enhancing teachers' skills. Ultimately, this promotes understanding and inclusiveness within the school community.

The research underscores the significance of culturally relevant curricula in raising teachers' awareness and fostering authentic relationships with communities. It provides a framework for effectively developing and delivering multicultural music education, enriching classroom experiences for both teachers and students while strengthening community connections.



As the Head of Faculty – Music and Performance at St Patrick’s College Townsville, **John Goulter** leads a Kodály-inspired curriculum from Years 7–12. He has undertaken continued service-learning projects with local Aboriginal and Torres Strait Islander community groups, leading to presentations for Kodály QLD, national conferences, and the International Kodály Symposium, as well as publication in the Bulletin of the International Kodály Society.

Having completed his undergraduate teacher and music education at the Australian Catholic University, John continued to develop his understanding of the Kodály Concept by completing the Australian Kodály Certificate (Secondary) at the Cuskelly College of Music Summer Schools. He has also completed a Master of Music in Music Education with Kodály Emphasis at the Kodály Center in California. He has a keen interest in practical ethnomusicology, having undertaken independent excursions to Japan, Tuva, and India, and is currently developing ways to adapt the Kodály Concept to the genre of jazz.

Rebecca Hays – Susan Brumfield – Laszlo Nagy – Athos Colon
United States of America

Fight, Flight or Sing! Fight, Flight or Sing?
A Multidisciplinary Look at the Physiological Effects of Singing on Health and Well-Being,
and its Potential Implications for Music Education
Workshop

This workshop explores the physiological effects of singing on health and well-being, with potential implications for music education. Zoltán Kodály held singing in the highest regard, recognizing its essential role in music education and human development. He believed singing was the most natural, accessible, and effective means of engaging with music, enhancing physical, emotional, and spiritual well-being. Kodály intuitively understood these benefits, advocating for daily singing as a cornerstone of his educational philosophy. With increasing interest in the connection between mind-body practices and physical health, scientific studies now provide an opportunity to validate his views on singing.

We will examine how singing activates the vagus nerve, which plays a key role in regulating heart rate, breathing, and stress responses. Participants will engage in a guided singing exercise to experience the physiological effects of diaphragmatic breathing. We will present preliminary findings from a pilot study comparing heart rate variability (HRV) in trained, untrained, and adolescent singers. The session will conclude with a discussion of practical applications, such as using singing to manage stress and anxiety, and the potential benefits of incorporating daily singing into educational settings to enhance emotional and physical well-being. The research team, which includes a pediatric neurosurgeon, pediatric cardiologist (both accomplished singers), a medical intern, a vocal performance expert, and a Kodály-inspired music education professor, will offer insights on the implications for future research in both medical and educational contexts.



Drs. Rebecca Hays, Susan Brumfield, László Nagy, and Athos Colon met while working together in Lubbock through the Texas Tech University system. Brumfield's expertise in music education closely aligns with Hays' expertise in classical singing. Together, they teamed up with physicians Nagy (neurosurgery) and Colon (cardiology) to develop a hypothetical process addressing the physiological effects of singing on health and well-being, and its potential implications for music education.

Dr. Rebecca Hays is an award-winning soprano and native Texan. She has performed throughout the United States and Europe as a concert artist, in operatic performances, as a guest lecturer, and as a master class technician. An avid promoter of underrepresented composers in the art song repertoire, Dr. Hays has commissioned, performed, and recorded music by composers such as Libby Larsen, Len D. Bobo, Marty Regan, and Charles-Marie Widor. Her music is available on all major streaming platforms. Her education includes degrees from the University of Texas at Arlington, the University of North Texas, and the University of Illinois Urbana-Champaign. As an artist-teacher of applied voice, she has taught at Brigham Young University–Idaho, Mississippi State, the University of Southern Mississippi, and Texas Tech University. She is now thrilled to be part of the new Music Performance program at Texas A&M University in College Station, Texas.

This new position has led Dr. Hays to delve deeper into the world of music and wellness, with several new projects in development. Graduates from her studio include classroom teachers, arts administrators, opera singers, speech therapists, recording artists, and college professors.

To learn more, visit www.rebeccahays.com.

Dr. Susan Brumfield is Professor of Music Education at Texas Tech University. She is known for her work as a teacher, author, composer, and conductor. An internationally recognized expert in the Kodály approach, Dr. Brumfield is the author of *First, We Sing! Kodály-Inspired Teaching in the Music Classroom*, a series of textbooks and song anthologies published by Hal Leonard Music. She is a two-time finalist for the President's Book Award and a recipient of the Barnie E. Rushing Jr. Award for Research at Texas Tech University.

Zsuzsanna Hegedűsné Tóth
Hungary

Following Kodály:
Katalin Forrai's Adaptation of Her Kindergarten Music Education Concept to Japanese
Paper presentation

Katalin Forrai was a renowned figure in early childhood music education in Hungary and abroad. Sixty years ago, in 1964, the International Society of Music Education held its conference in Budapest where Forrai presented the early stages of music education based on the Kodály concept with her kindergarten groups with great success.

In my paper, I would like to explore the process of the adaptation of her 1957 book *Singing and Music in the Kindergarten* to Japanese in 1967 and 1968 in collaboration with Kyoko Hani. Many documents of this adaptation process can be researched in the Forrai collection of the Kodály Institute in Kecskemét, Hungary.

The Japanese adaptation was a result of intensive correspondence and a month-long professional trip to Japan by Forrai. The letters of Kyoko, the collections of *varabeuta* (Japanese folk) songs they produced together, and the notes and diaries of Forrai's professional trip have remained as documentation of the adaptation process.

My analytical exploration of these documents of Forrai's legacy provided me with qualitative and quantitative data to describe Forrai's personality as a teacher, her systematic adaptation work based on Kodály's principles, and the principles of her methodology that were especially important from the

perspectives of the two cultures.

The documentary analyses show several adaptation difficulties, such as the specific children's songs of different cultures, socio-cultural differences, and different concepts of pre-school education. Through Forrai's notes, we can understand the conceptual principles and practical methods that could not be compromised during the adaptation process.

A particular relevance for the presentation of the adaptation process is given by the proliferation of internationally expanding innovation opportunities and the internationalization of kindergarten teacher education. It is an example of how we can meet the challenges of our time while remaining faithful to our national values.



Zsuzsanna Hegedűsné Tóth has been teaching at the Department of Singing and Music at the Faculty of Primary and Pre-School Education of Eötvös Loránd University since 2005. She holds BAs in teaching music, choir leading, and preschool education, as well as an MA in pedagogy. She is currently a PhD student at the Faculty of Education and Psychology of Eötvös Loránd University.

Her doctoral research is based on Katalin Forrai's professional legacy in the field of early childhood education. Another focus of her research and practice is the renewal of musical training for early childhood and preschool educators.

In addition to her research, methodological practice is an important part of her work. She has been the program leader of the Busy with Music program at Müpa Budapest for 14 years, where she works with children aged 1.5 to 7 years.

Katherine Hickey
United States of America

**The Continuing Legacy of Jenő Ádám:
Implementation of Kodály's Philosophy and Pedagogy**
Paper presentation

Jenő Ádám is recognized as the colleague of Zoltán Kodály most directly responsible for the development of the elementary music curriculum known as the Kodály Approach or Method. The soul and spirit of Ádám expressed beauty despite the travails of his life, evidenced in his musical accomplishments, his teaching curriculum and publications, and the inspiration he gave to others. Miklós Forrai wrote the following in a eulogy about his colleague:

He was a teacher of the people from young nursery children to enthusiastic youngsters and the radio listeners and television viewers--in small Hungary and in the entire world in his radio series "From the scale to the symphony", he popularized the ideal Kodály: "Music belongs to everybody." (Forrai, Eulogy, 1982)

In the *Módszeres énektanítás a relatív szolmizáció alapján* (1944) for schools, Kodály wrote:

"The author [Ádám] fortunately combines the highest musical qualifications with the direct experience of school practice. He knows the children's soul, thinking, and the precise limit of their abilities. With thousands of minute tricks and witty games taken from practice, he makes the seemingly difficult material accessible."

The background material of this paper was taken from original audio recordings made by Ádám in Santa Barbara, CA, at the home of Dr. Ernő and Katinka Dániel during the time period of the 1960-70s. Ádám spoke extemporaneously (approximately 20 hours) about music in Europe and Hungary, and the development of the Kodály-Ádám approach during the 20th century. The work in progress is to transcribe the Hungarian narrative and translate it into English, and to witness the unfolding of the Kodály-Ádám approach through the eyes of Ádám. Results and conclusions of Ádám's story will be subject to individual interpretation.



Katherine Hickey earned degrees in piano performance, including one year at the Liszt Academy of Music in Budapest, and a Doctor of Musical Arts in Music Education from the University of Southern California.

Dr. Hickey has presented at local, state, national, and international conferences on topics including the Kodály approach, music literacy, choral music, and elementary music over the last four decades. She has presented at IKS Symposia in Poland, England, Hungary, Canada, and Scotland. Her research focuses on Jenő Ádám and his role in the development of the Kodály approach. Dr. Hickey is Professor of Music at the Conservatory of Music, University of Redlands, and Director of The Kodály Center at UoR, formerly the Holy

Names University Kodály Center. She has served in leadership roles for OAKE, KASC, and IKS.

Dr. Hickey co-directs the Los Angeles International Liszt Competition with Dr. Éva Polgár. A third-generation American-Hungarian, she grew up immersed in the rich cultural life of the Hungarian community in Los Angeles.

Szilárd Horváth
Hungary

Folk Tradition for Everyone!
Workshop

The Búzaszem School was established 21 years ago as a parent initiative. The parents wanted to raise their children as they do at home: in a Christian manner, with Hungarian folk traditions, in a family-oriented environment, and close to nature. Over two decades ago, the founders of Búzaszem School created a new Hungarian school model by responding every day to emerging pedagogical questions within the framework of Christianity (sacredness and spirituality), Hungarian folk traditions, family values, and nature.

This school model embodies the ideas of Kodály and serves as a universally applicable example. Our heritage is, after all, the treasure of the entire nation. It belongs to everyone. Thus, at Búzaszem School, every child learns music, folk crafts and folk dance, and we use folk tales and traditional games as part of their education. A third of the children's classes (11 hours a week) are dedicated to folk art subjects: folk dance, folk music, solfège based on folk music, drawing based on archetypes, singing based on folk songs, and folk crafts.

Children who sing, make music, dance, and engage in crafts perform better in all areas of life and learning. When applied in school, this is not art therapy: this is prevention. Traditional Hungarian games can enhance cooperation because they are never about competition; they are not played for victory but develop collaboration. They once served to ensure that the youth of a village community could work together well and operate the village. They still serve this purpose today.

Through Hungarian folk traditions, we can, in the words of Kodály, pass on a subconscious Hungarian identity to children. When we share the traditions of other peoples, we connect children to the cultures of other nations. Thus, this model can be used globally to preserve the diversity of the world and maintain the psychological equilibrium of children.

In this way, with folk traditions, we effectively develop the whole being of the children, including their social, spiritual, emotional and intellectual intelligence, and we can cultivate useful skills in them for the 21st century. At Búzaszem School, over the past twenty years, they have developed the use of folk traditions in primary education. This knowledge is now something they wish to share with others.



Mr. Szilárd Horváth is a teacher, media expert, and one of the founders of Búzaszem School, where he currently serves as the leader. He graduated as a teacher specializing in history and cultural education, writing his thesis in 1986 on the events of the Hungarian Revolution of 1956 in Szombathely.

During the regime change, he worked as a journalist and later in the media. He played a significant role in establishing the first rural independent newspaper before the regime change, thereby contributing to the dismantling of communism in Hungary through his work. He has served as editor-in-chief and presenter of news and political magazines.

Currently, he is the host of the evening magazine programs on the M5 cultural channel and the editor-host of several history-related radio shows and the Emberemlékezet podcast. In these programs, his aim is to liberate Hungarian historical thinking from the lingering influence of communist historiography.

Meanwhile, 21 years ago, he founded and continues to lead Búzaszem School, which educates Hungarian children based on Christianity, Hungarian folk traditions, family values, and nature.

He has received several awards for his work, including the Táncsics Mihály Award, the Eötvös József Press Award, and the Mikszáth Kálmán Award for journalism. For his contributions to school organization, he received the Erdélyi Zsuzsanna Award and art pedagogical recognition from the Hungarian Academy of Arts. His public life contributions have earned him the Gránit Oroszlán Role Model Award.

Hsuan-Wen Huang – HsinYen Yu
Taiwan

The Curriculum Design for Pangcah Folk Songs in Elementary School Choirs *Paper presentation*

This curriculum incorporates Pangcah (Amis) folk songs into the extracurricular activities of elementary schools. The researcher previously led a folk song ensemble at an indigenous experimental school, where it was observed that 85% of the students identified as indigenous, with the majority of their parents belonging to the Pangcah community. However, it was noted that the students exhibited a limited understanding of their ethnic cultural heritage and demonstrated inadequate proficiency in their native language. In response to these findings, the researcher developed a series of 12 lessons aimed at enhancing students' recognition and comprehension of their cultural identity and musical traditions. The course content is structured into two primary components: "Cultural Arts" and "Folk Songs," an introduction to Pangcah history, mythology, social customs, music and dance, traditional attire, and cuisine, alongside an exploration of Pangcah music through instrumental performances and the singing of folk songs.

The Arts Domain Curriculum Guidelines for 12-Year Basic Education in Taiwan are grounded in the principles of the Kodály Method, which underscores the importance of contextualizing musical materials within historical, social, and cultural frameworks. This curriculum includes four Pangcah folk songs: "Direction Song," "Kohaw no dateng (Wild Vegetable Song)," "Mi foting (Fishing Song)," and "O Pangcah Hananay a Tamdaw (Ode to the Pangcah People)." These songs are introduced to students through a systematic teaching design. Engaging with these folk songs enables students to immerse themselves in Pangcah music and culture, broaden their cultural perspectives, cultivate an interest in Pangcah folk songs, enhance their motivation for learning, and embody the values of music appreciation and cultural heritage.



Huang Hsuan-Wen is currently an ethnic education teacher at Fengbin Elementary School in Hualien, Taiwan (Pangcah (Amis) Sacred Mountain Experimental School), where he teaches ethnic culture courses and indigenous music and dance.

Yu Hsin-Yen is currently an Associate Professor at the Graduate Institute of Arts and Humanities Education, College of Cultural Resources, at National Taipei University of the Arts. She also serves as the Director of the Center for Art, Social Practice, and Continuing Education.

In recent years, she has been dedicated to promoting Taiwanese local ballads and fostering arts education at the grassroots level. Additionally, she has been actively involved in empowering teaching artists to enter schools and conduct cultural experience education projects.



Kinga Jendrysik
Poland

Song Teaching Methods and Their Effectiveness in the Context of Developing Students' Vocal Competences in First Grade of Primary School – Discussion of Own Research

Paper presentation

The theme of the speech fits into the area of my interest, which is musical education based on singing at the early school stage. I consider this form of musical education to be the basic activity of students. In Poland Barbara Kamińska dedicated her research to the issue of singing, particularly to vocal competences. Their result was the publication “Vocal Competences of Children and Adolescents – Their Level, Development and Conditions”, published in 1997. The research results indicating that the vocal competences of Polish children were defined as low, prompted me to investigate their current state and inspired me to undertake the subject of my doctoral dissertation based on the form of musical education—singing, the development of vocal competences of students from the youngest classes and teaching methodology. My research took place in the school year of 2021/2022. It covered the topics of developing vocal competences of children aged 6-7 and the working methods used by teachers in the process of teaching songs at the first stage of education. 16 teachers and 205 students (their mentees) of the first grades of primary schools in the Silesian Voivodeship took part in them. The main goal was to learn and examine methods of teaching songs in the first grade of primary school and to determine whether and to what extent these methods influence the development of children's vocal competences. One of the most important research tools is the original Song Teaching Diary created for the purposes of the research. During my occurrence I would like to present the results of my research: the level of vocal competence of Polish children and the methods used by teachers, who are most often not specialists in the field of music education. In Poland on the first stage of education, music is most often taught by early school teachers.

The topic of my occurrence and simultaneously the doctoral dissertation is extremely important area for the field of music education and early school pedagogy in Poland. I'd like to talk about the problem which is a lack of specialists - music teachers at the early stage of teaching in primary schools in our country. Also, I'd like to present results of research conducted on children who I'm teaching using the SolFa method and based on the Kodály concept. I hope that my speech will encourage discussion on allowing specialists to teach music to the youngest children in our country.



Kinga Jendrysik is a graduate of Music Education at the Music Academy in Katowice and a PhD student at the Doctoral School of the Music Academy in Krakow. Since 2014, she has been an active teacher in primary and secondary schools, as well as in a music school. She is also a musician, choir conductor, and historian.

In her work with students, she has been applying Zoltán Kodály's concept of music education in daily practice for many years.

Her research interests include music pedagogy and the psychology of music, singing as a form of music education, children's vocal competencies, teaching methodology, and Zoltán Kodály's concept of music education.

Arian Johnson
United States of America

Intersections: Where the Kodály Concept and Music Therapy Meet
Paper presentation

During my time providing music therapy services as an American Red Cross volunteer in Germany, I worked with hundreds of United States military members in treatment programs for post-traumatic stress disorder, traumatic brain injury, addiction, and in acute psychiatric care. I also had the special opportunity to serve two Ukrainian soldiers who were receiving care for combat-related injuries. This experience stretched me as a music therapist; I was not familiar with the Ukrainian language, culture, repertoire, or music education. I had not yet worked with soldiers who would be returning to combat in their home country.

With the help of a translator, we connected through playing percussion instruments together and listening to music that was familiar and meaningful to them. A breakthrough came once I discovered that they had learned solfège through their music education in school. We found that we had a common primary language through which we could understand each other clearly. We were then able to add melodic instruments and singing to help them reach their treatment goals.

While music therapists generally use music to work towards non-musical goals, and music educators implementing the Kodály Concept work more specifically towards musical goals, I discovered that the Kodály Concept and principles of music therapy intersect beautifully in several ways. I will explore this intersection as it relates to the cultural, community, and spiritual dimensions of our work. I will also share lessons learned regarding adaptive music making and working with members of cultures we are not familiar with.



Arian Johnson, MT-BC, NMT, is a Board-Certified Music Therapist who earned her Bachelor's degree in Violin Performance and Pedagogy from Brigham Young University, a Bachelor's Equivalency in Music Therapy from St. Mary-of-the-Woods College, and the Neurologic Music Therapist designation from the Academy of Neurologic Music Therapy.

She became an American Red Cross Service to the Armed Forces volunteer in 2018, through which she has created and implemented music therapy programs at U.S. military bases in both Germany and the Mid-Atlantic region of the United States.

Combining 33 years of experience as a private violin teacher, 25 years as a military spouse, and her passion for helping people heal through music, Arian finds her work with military members deeply satisfying.

Nóra Keresztes
Hungary

**Presentation of Singing Based Harmony Teaching (Secondary and/or Tertiary Level) Using
the Book Györfly – Beischer-Matyó – Keresztes: Classical Harmony**
Workshop

For many music teachers, the "Kodály concept" means teaching music, singing games and solfège at the basic level, even though a method can be developed for any discipline and level along the Kodályian principles, and even relative solmization itself can be taken to a very high level as a tool of understanding music. In fact, teaching harmony is the ideal area of applying relative solfa, since it helps not only purify intonation, and memorising interval leaps and melodic phrases, but – first and foremost – it is a simple, musical, and wonderfully precise analytical method. Thinking with solfa activates the sound and brings it to life with all its aspects. At the same time, it makes it amazingly easy to observe general laws and relationships, since they work the same way in every major and minor key. After a short introduction in which I intend to briefly present the book, its structure and sources, in a demonstration lesson with a group of my former students, I try to show how we used to process a topic in the studies of Viennese Classical harmony. I would like to show some of the main activities through which students usually master a new chord or group of chords. This means developing harmonic hearing ("changing dimension" in hearing), memory, clearing voice leading issues, realize and/or play harmonic progressions from degree signs and/or figured bass notation, etc.



Nóra Keresztes is an Associate Professor at the Kodály Institute in Kecskemét, part of the Liszt Academy of Music, Budapest.

She graduated from the Liszt Academy of Music, Budapest, in 1996 as a Secondary School Music Teacher and Choir Conductor (as a student of Professor Valér Jobbágy), and as a Music Theory Teacher (as a student of Erzsébet Legányné Hegyi and Katalin Komlós).

In 2008, she received her DLA degree (thesis: The Dissolution in Functional Tonality). She previously taught at the Music Grammar School of Pécs, the Faculty of Music and Visual Arts at the University of Pécs, the Faculty of Teacher Training in Szekszárd (University of Pécs), and the Music Theory

Department of the Liszt Academy of Music, Budapest.

As a music pedagogue and conductor, she has worked extensively on the international scene, leading workshops, masterclasses, and seminars in Albania, Azerbaijan, Denmark, Estonia, Finland, Hong Kong, Italy, Japan, Lithuania, Slovenia, and Vietnam. Following decades of singing in numerous choirs, she is currently the Artistic Director and Conductor of the chamber choir Cappella Quinqueecclesiensis in Pécs, a choir member of Schola Cantorum Sopianensis (conductor: Valér Jobbágy, DLA), and a member of the Pannon Philharmonic Festival Choir, Pécs (conductors: András Vass and László Dobos). She is also a music advisor to the Tanac Folk Ensemble and Cultural Association, which is dedicated to nurturing and preserving the heritage of the Croatian minority in the Pécs region.

Aleta King
Australia

The French Connection: Nadia Boulanger on Musicianship
Paper presentation

Nadia Boulanger's fame as a 20th-century music pedagogue is iconic. She has been described as 'the most influential teacher since Socrates' and her list of former students reads like a Who's Who of professional musicians of the 20th century. Boulanger taught what she herself described as a 'draconian

technique’ but she never published any teaching materials. Boulanger’s technique can be best understood through the voice of her students. Hungarian Erzsébet Szőnyi was one such student. As a protégé of Zoltán Kodály, Szőnyi was invited to study with Boulanger to learn her technique whilst a student at the Paris Conservatoire. Upon her return to Hungary Kodály encouraged Szőnyi to adapt what she had learned from Boulanger into her pedagogical work at the Liszt Academy. This paper will be a practical presentation that gives insight into the genius of Boulanger’s draconian technique, the significance of Szőnyi as the conduit between Boulanger and Kodály, and the core principles of the technique that have timeless relevance to musicianship pedagogy in the changing context of higher music education.



Dr. Aleta King is Director of the Avondale Conservatorium at Avondale University. The Sarolta Kodály Foundation Scholarship, the International Kodály Society Sarolta Kodály Scholarship, and the Hungarian Government Scholarship enabled her to study at the Liszt Academy’s Kodály Institute in Hungary.

While Musical Director of the London Adventist Chorale, Aleta gave a royal command performance for Her Majesty Queen Elizabeth II at the Golden Jubilee celebrations at Buckingham Palace.

Aleta completed a Doctor of Musical Arts (Conducting) at the Sydney Conservatorium, University of Sydney. She has presented papers and workshops for the Oxford Conducting Institute (OCI), the International Society for Music Education (ISME), the International Kodály Society (IKS), and the Kodály Music Education Institute of Australia (KMEIA), and currently serves as Research Chair for the Australian National Choral Association (ANCA).

She is the Artistic Director of the award-winning vocal ensemble The Promise of Avondale, which received two gold diplomas for performances in the open competition at the World Choir Games.

Anna Kovacs
Germany

**Adapting the Kodály Method:
Bridging Tradition and Modern Educational Needs**
Paper presentation

The Kodály method has long been a foundational pillar of music education in Hungary, renowned for its emphasis on musical literacy, cultural heritage, and pedagogical clarity. While widely respected, its implementation outside Hungary remains uneven, particularly in educational systems that favor alternative methods such as Dalcroze, Orff, or institution-specific frameworks. This paper explores how the Kodály philosophy—rooted in singing, solfège, and sequential learning—can be thoughtfully adapted to meet the evolving needs of modern, multicultural classrooms.

Drawing from first-hand experience studying under Kodály-trained educators at the Liszt Academy, as well as subsequent teaching and research in varied international contexts, this study examines how the method’s core principles can be preserved while incorporating contemporary repertoire and responding to diverse institutional demands. The paper proposes strategic adaptations that retain Kodály’s educational integrity while offering flexibility for different curricular structures, student demographics, and cultural contexts.

By analyzing case studies and classroom applications, the paper demonstrates how Kodály-based approaches can be modified to enhance student engagement and musical development in non-traditional settings. The findings contribute to ongoing discourse on culturally responsive pedagogy and offer a model for evolving traditional methods without compromising their foundational values.



Anna Kovács holds a Master of Music Education from the Liszt Ferenc Academy of Music in Budapest and a Master of Music in Choral Conducting from Westminster Choir College of Rider University in Princeton, NJ. She also earned a Bachelor of Arts in Music from Rutgers University and a diploma from the Budapest Teachers' Training College. Additional studies include Kodály pedagogy in Budapest, as well as certifications in Montessori Philosophy (CMTE) and Music Together (MT).

Currently, she is Head of the Secondary Music Department at Berlin Brandenburg International School in Germany, where she teaches MYP–DP Music and directs the secondary choir and orchestra. She is also the Founding

Director of the Berlin International Music Project (BIMP).

Previous positions include Assistant Faculty Choir Director and Piano Teacher at Westminster Choir College Conservatory; music faculty and choir director at Little Red School House and Elisabeth Irwin High School in New York City; and music faculty roles at The Village School for Children (Montessori) in New Jersey and the American International School of Budapest.

Panni Kovács has also taught in summer Kodály certificate programs at the University of North Texas, Texas Tech University, New York University, Portland State University, and Westminster Choir College. She is a former President of the Kodály Organization of New York.

Kathy Kuddes

United States of America

Beyond the "333's" – Kodály's Pentatonic Music Series Workshop

Following the initial success of the 333 Elementary Reading Exercises (1943), Zoltán Kodály put together a set of four volumes of singing exercises to provide additional musical practice within the anhemitonic pentatonic scale with greater variation of stylistic and rhythmic characteristics. All four volumes are notated in stick notation to facilitate them being sung in any comfortable pitch position. This session will explore a sampling of exercises from each of these volumes appropriate for use with children, youth and adult learners. A detailed matrix of melodic, rhythmic and formal features of all exercises will be provided to attendees at the session.



Kathy Kuddes holds two degrees in music education and a Kodály training certificate. She retired in July 2022 after serving 38 years in music education in Texas school districts. Her career includes teaching 6th–12th grade vocal music, K–5th grade general music, and serving as the Director of Fine Arts in the Plano, TX, school system.

She is the founding Director and Folk Music Instructor of the Plano Kodály Teacher Training Program at Southern Methodist University. Kathy has presented at IKS Symposia in Australia, Hungary, Scotland, and Los Angeles.

She is a former board member of both state and national Kodály organizations and is the recipient of the 2010 OAKE Outstanding Administrator Award and

the 2020 KET Lifetime Achievement Award.

In retirement, she continues to research folk songs, build her online Rhyme and Folk Song Collection, and participate in teacher training programs committed to Kodály-inspired instruction.

Hsin-Chu Kuo
Taiwan

A Retrospective and Prospective Review of the Evolution of the Kodály Method in Taiwan
Paper presentation

The Kodály Method developed by prominent Hungarian musician Zoltán Kodály, emphasizes learning musical concepts through singing and games and has greatly influenced Taiwan's music education. This study investigates its development in Taiwan, challenges in application, and its influence on teaching practices. The research primarily employs theoretical exploration, document analysis, and interviews. It systematically analyzes relevant documents and academic papers, while also gathering insights and feedback from experienced music education professionals through interviews.

Research findings indicate that the Kodály teaching method has been gaining increasing recognition within the field of music education in Taiwan. Furthermore, in response to curriculum development centered on "core competency" and with a view toward the future of music education in Taiwan, its developmental issues include: (1) strengthening music teacher training and professional development; (2) effectively enhancing learners' musical comprehension and interest in learning; (3) conveying the essence of Taiwanese local culture through music education; (4) exploring interdisciplinary topics; (5) integrating localized and global perspectives; and (6) fostering inclusivity and respect for diverse international cultures. This study reviews the historical development and impact of the Kodály Method in Taiwan, offering insights into the current state and future directions of music education. It aims to facilitate the localization and sustainable implementation of the Kodály Method in Taiwan, providing valuable references and inspiration for music educators while encouraging further scholarly research and practical applications.



Hsin-Chu Kuo is an Assistant Professor in the Department of Education at National University of Tainan, Taiwan, and currently serves as a board director of the Taiwan Kodály Society. Additionally, she is a co-director of the "Teacher Training Enhancement Project" at National University of Tainan and actively participates in ongoing elementary teacher education and curriculum development programs.

She obtained her Ph.D. from National University of Tainan and has been dedicated to early childhood music education for many years. She is also committed to research related to curriculum and pedagogy.

Currently, she continues to maintain a deep passion for music education, with a focus on its development and pedagogical practices.

Dominika Lenska
Poland

Folk Lullaby Back to Childhood
Paper presentation

The article focuses on showing the role and function of the folk lullaby - a song sung over a cradle - in musical culture, especially in the life of a modern family with a young child. Of particular note are lullabies sung in the form of a dialogue: a musical conversation between parent and child. In essence, however, this is a sham dialogue - a lyrical monologue by the mother in the presence of the child, who only in imagination becomes an active partner in the conversation. Although performed by adults, they are part of children's folklore, so children also enjoy singing them.

In my presentation, the essence of singing lullabies was shown as inducing or facilitating the recipient - the child to fall asleep. The different variants of lullabies show one of the basic characteristics of

folklore, which is the variability and immediacy of the message.

It turns out how different the heroes of lullabies are (often they are animals, mainly cats, but also fairy-tale characters who help the child feel safe) and how they reach children: lulled in the cradle or in their mother's arms.

Strongly emphasized is the recipient, which is the child, his emotions, reactions, behavior, also the child himself, who, as it were, imitates an adult and sings to his toys to sleep: a teddy bear or a cat.

From a musical point of view, this very genre is often the first music a child hears in life, and its themes are the assurance of the love, care and devotion of mothers.

I demonstrate this musical genre on the basis of Katarzyna Dadak-Kozicka's collection of folk songs *Śpiewajże mi jako umiesz* (Sing to me as only you can).



Dominika Lenska graduated from the Karol Szymanowski Academy of Music in Katowice (1999) and the Zoltán Kodály Institute in Hungary (1997/1998). She completed postgraduate studies in Music Psychology at the Fryderyk Chopin Academy of Music in Warsaw (2001–2002). Her doctoral dissertation (2010) was based on Zoltán Kodály's pedagogy, which has guided her pedagogical and scholarly work. From 2013 to 2017, she served as Director of the International Kodály Society (IKS) and was Vice-President of the Zoltán Kodály Association in Poland from 2009 to 2017, becoming its President in 2017.

She taught at Primary School No. 1 in Katowice (1999–2015), where she developed "singing classes" using Kodály's methods. Since 2010, she has been the author and producer of *Preschooler Academy*, a program for young children based on Kodály pedagogy.

Currently, she is an Assistant Professor at the Academy of Music, specializing in Music Pedagogy, and has authored several notable publications.

Joan Isaacs Litman
United States of America

**Shadows in the Moonlight:
Engaging Middle Eastern and Latin American Songs, Singing Games, and Dramatization in
Cultural Context
Workshop**

Repertoire will be drawn from El Salvador, Syria, Turkey, and (Iranian) Kurdistan. Subtle Kodály inspired strategies for navigating lesser known or unfamiliar languages will be woven throughout the workshop.



Joan Isaacs Litman has been a music educator and choral director in the richly diverse city of New York for nearly fifty years. It has been her joyful experience to learn from many newcomers to the United States. With this experience came a desire to encourage interest in, and appreciation of, lesser-known cultures. Her research and teaching have focused on traditional songs and singing games of the Middle East and Latin America, which she has shared widely. Highlights include presentations in Poland, Syria, Iran, Spain, Argentina, and Mexico.

Shadows in the Moonlight: Middle Eastern Songs to Sing, Dramatize, and Perform will be released by GIA Publications in 2025 and features Syrian composer Wassim Ibrahim. Joan is the founding Artistic Director of *Cantigas Women's Choir* and is Music Faculty Emeritus at the United Nations International School.

In 2024, Joan received a Lifetime Achievement Award from the Organization of American Kodály Educators.

Mária Lökösházi
Hungary

**Educational and Training Methods Based on the Kodály Principle
at the Zoltán Kodály Hungarian Choir School**

Paper presentation

"Everything we do can be summed up in one word: education."
Zoltán Kodály

In my presentation, I would like to introduce the unique, Hungarian Choir School, which has been awarded the Hungarian Heritage Prize, and the musical education that takes place there, which focuses on the high quality of music education and the proper mental care of children. The educational principles of the school are based on the philosophy of Zoltán Kodály, according to which a person can truly grow through an inner experience of values. Music is an essential and effective tool for reaching this goal. The presentation will include a short interview with Ferenc Sapszon, Kossuth and Liszt Ferenc Prize-winning conductor, founder and artistic director of the Zoltán Kodály Hungarian Choir School, who believes that the school's main aim is not to train musicians but to help human beings to reach their full potential through education. Choir singing is of particular importance in this respect, as it enables the school's students to develop in many areas of music, such as reading music, intonation, chamber music and, in general, being and working together in a community. The presentation will cover the school's timetable, music lessons and individual teaching methods. I will introduce the school's five different choirs. In addition to short interviews, you will also hear excerpts from concert recordings. The school's achievements to date and its plans for the future will be discussed.



Mária Lökösházi is a Hungarian soprano. She graduated with a degree in Oratorio and Song from the Liszt Ferenc Academy of Music, where she studied under Júlia Pászthy. In 2018, she was awarded an artistic scholarship from the Hungarian Academy of Arts, which enabled her to give numerous recitals and church concerts in Hungary, as well as in Bratislava, Rome, and New York. In 2024, she won first prize at the International Liszt Competition in Los Angeles.

As a child, she began studying music at the Zoltán Kodály Hungarian Choir School, an experience that continues to shape her artistic approach to this day. She is currently a doctoral student, and a lecturer at the Kodály Institute, where

she teaches voice training.

Katalin Losonczy
Hungary

Is It Really "The Time of the Lean Kine?"

Paper presentation

The first generation brought up by Kodály's principles concerning music education was born in the middle of the 20th century. As a musician, being one of them, later a graduate of the Academy of Music, I followed the path of many of my age group, how their lives were woven with music all through the decades until today. It is especially interesting and speaks for itself to look into the life thread of those who worked in different fields of civil sphere, while never being away from music, mainly from singing. I am going to collect personal writings from members of different choirs, individuals, who although being in their 60s-70s, still sing and are pillars and spiritual motors of their musical and wider community. Why are many of them still active singers of choirs, ensembles? My interest is to find out

how they influenced their own children, family, how they introduced music, learning music, any musical activity in their circle of friends and wider. How did they build a musically understanding, intelligent, enthusiastic audience for the concert life of our country and radiate to the world that Hungary is still a messenger in this field? Even though life, lifestyle and values are dramatically changing, the everlasting message of music will never fade although may be unseen for millions if we do not work against it. I am sure true and honest confessions will enrich the paper, expressing gratitude to the late teachers and respect for Zoltán Kodály, the source of daily music education in primary schools, which used to be, can be and still could be a key to turn the children's interest for each other and the people in general instead of digital equipment.



Katalin Losonczy's musical journey began in a primary music school, accompanied by instrumental studies and formative high school music experiences under Gábor Ugrin. She attended the Academy of Music, where she was a student—among others—of Professor Erzsébet Szőnyi and Professor István Párkai. As a music theory teacher and choir conductor, she worked at the Debrecen Conservatorium and University, Bartók Béla Conservatorium in Budapest, Sydney Conservatorium, University of Melbourne, Bathurst MCAE, and the Salzburg Mozarteum.

Her greatest undertaking was establishing a music school in Budaörs, to which she gave the meaningful name Leopold Mozart Music School. Throughout these decades, she worked with youth choirs, community choirs, and church choirs. The Allegri Singers, which she founded in Australia in 1978, still exists today.

In recent years, her interest has turned toward observing adults who continue singing in choirs and exploring why they choose this activity instead of spending their free time in other ways.

Beth Mattingly
United States

Challenges of a Kodály-Inspired Music Education Professor in the Middle of the United States *Paper presentation*

The Kodály Concept continues to be one of the most effective methodologies in music education today. Being fully certified in Kodály by the Organization of American Kodály Educators, I have used this approach to teaching music for many years. In 2013-2014, a Fulbright scholarship allowed me to study and conduct research at the Kodály Institute in Kecskemét, Hungary. My dream of becoming a professor came true in 2017 when I was hired by the University of Nebraska at Kearney as a professor specializing in early childhood and elementary music education.

During my tenure at this university, I have realized several unforeseen challenges in teaching students of music education, elementary education, and early childhood education. There is a significant decline in the number of students who engage in group singing in our society and an increase in the use of videos in early childhood and elementary music classrooms. The attention span of students has decreased due to the influence of social media.

The use of appropriate folk music in teaching has become more challenging as educators have become aware of cultural appropriation and decolonization of the music classroom. Many of our most popular folk songs and singing games reflect a history of racism, mocking or degrading various cultures. And yet, there is a lack of reputable sources available to teachers defining the history of these folk songs.

Organizers of Kodály conferences in midwestern states are recognizing a decline in attendance numbers. The salaries of public-school teachers have not kept up with the cost of living, making it difficult for music educators to complete levels training or attend national and regional conferences. There are many challenges in teaching music education today in the United States, and yet we persist.



Dr. Beth Mattingly is Professor of Music Education at the University of Nebraska at Kearney. She holds a Doctor of Philosophy degree in Music Education from the University of Oklahoma.

In 2013, she was awarded a Fulbright Scholarship, along with scholarships from OAKE and IKS, which allowed her to spend a year in Kecskemét, Hungary, studying and conducting research at the Kodály Institute of the Liszt Ferenc Academy of Music.

She has given research presentations at state, national, and international levels, including the 2022 International Society for Music Education World Conference, the 2019 International Kodály Society Symposium held in Malaysia, and the 2015 Katalin Forrai Conference at Eötvös Loránd University in Budapest.

Her research focuses on the historical development of the Kodály Concept, especially the work of Katalin Forrai, a prominent music educator who was instrumental in developing the field of early childhood music education in Hungary and around the world.

Lydia Mills
United States of America

Nuestras Canciones y Juegos: Childhood Songs and Games from Latin America *Workshop*

As Kodály music educators, we are taught to use songs from the musical mother tongue of our students. For those of us who teach in classrooms with native Spanish speakers, it is our job to select beautiful songs in Spanish that come from the hearts of our students, their history, their homes, and families. As we research songs, we find gems that instantly create friendship, songs that speak of the homeland, of joy and of losses. We find simple songs, little jewels that contain musical contexts and motives that can be used as part of the pedagogical sequence. My favorite songs are those I learn directly from my students, their families and fellow teachers who share songs from their childhood. Each one brings something unique to the classroom. As we know, the selection of our repertoire is of the utmost importance. It is through the song we connect to our hearts, and it is the deep delight and satisfaction in singing that connects to musical literacy.

In *Nuestras Canciones y Juegos: Childhood Songs and Games from Latin America*, we will sing and play traditional songs and singing games from Chile, Argentina, Colombia, Peru, and Puerto Rico for children in grades TK-4. The selection of the songs will be unique in that each song was gifted by an informant during my teaching in Latin America. Both native Spanish speakers as well as non-native Spanish speakers will enjoy singing and participating in the singing games and traditional dances and will be able to easily take them back to their classrooms!



Lydia Mills has specialized in teaching music with the Kodály method for over twenty years. She received her master's degree in music education with an emphasis in Kodály from Holy Names University in 2002.

Lydia has taught TK–6th grade music in bilingual schools in the Bay Area, as well as in Santiago, Chile. She has led teacher training programs in the Kodály approach throughout Latin America and started Kodály institute training programs in both Puerto Rico and Chile. She has researched children's traditional singing games in Spanish in collaboration with other music teachers and folk musicians from Latin America. Lydia has self-published several music books and recordings of children's music in Spanish for teachers and families, and recently published *La Magia de Kodály*, a book on teaching music in Spanish. Her website is www.lydiamillsmusica.com. Lydia currently directs the Instituto Kodály Fundación Ibáñez Atkinson in Santiago, Chile, and teaches TK–5th grade music and choir at Melrose Leadership Academy in Oakland, California.

Anikó Novák – Kata Körtvési
Hungary

Zenezen – Teaching a Piano Piece Based on Kodály and Kokas Principles
Workshop

Are we innovative when using playful learning, singing or free movement in the music classroom? Are we reformers to include conversations about the wonderful interconnections between the structure of music, nature's ways, the functioning of our bodies, and the nuances of our souls when we teach music?

Can we skip these in our tight teaching schedule? Have we, as teachers, realized all we can convey to our students through music?

Our past nine years of teaching experience in ZeneZen show that progressive music education is nothing other than a return to the roots, to our own roots. It highlights that music education, as Kodály put it, is the entirety of a well-trained hand, ear, mind, and heart—instead of teaching these parts individually or focusing only on certain areas, we should integrate all of the above into teaching music.

At this two-part workshop, I would like to showcase two different approaches to piano pedagogy.

One is the ZeneZen workshop, which prepares the participants for teaching a piano piece through a broader spectrum of solfège, free, improvisational movement, and sensory exercises. It also offers ideas for teaching other instruments, so it is not exclusively for piano teachers. What makes it special is that the participants will experience the beauty of music learning from the perspective of the student.

During the workshop we typically cover each musical topic (e.g., rhythm, score interpretation, genre knowledge, musical instructions, piano technique and so on) through an integrated approach, centered around a specific piano piece. We will dive into a ZeneZen lesson and provide ideas—in a slightly condensed format—on how to teach a piano piece through solfège and free movement.

The other is the Piano Pedagogy workshop which is primarily recommended for piano teachers who need to teach general musical knowledge from the basics during a piano lesson. This workshop provides creative ideas on sparking children's interest in music theory and solfège, making the piano lesson engaging and fun by using the piano in a playful way and at the same time, helping children develop a deeper sense and understanding of music. Through pieces by three renowned Hungarian composers—Zoltán Kodály, Béla Bartók and György Kurtág—I will illustrate how children can effortlessly learn about rhythm, solmization, absolute solfa, score reading, musical instructions, transposition, and piano techniques while gaining complex musical knowledge and developing a deep awareness and love for music within their piano lessons.

To sum it up, in Zenezen we start from solfège, theory and free movement to prepare the teaching of a specific piano piece, while in Piano Pedagogy it is the opposite, I teach solfège and music theory through a specific piano piece.



Anikó Novák is a Hungarian pianist and educator who graduated from the Liszt Academy of Music, Budapest, where she was admitted to the Exceptional Young Talents' Class at the age of 12. She has performed over 150 concerts across Europe, the USA, Japan, Malaysia, China, and Taiwan, with more than 30 live and studio recordings for Hungarian Radio. In 2001, she became the first Hungarian artist to give a recital in the Young Talents concert series at the Kennedy Center, Washington, D.C.

Since 2004, Anikó has been a faculty member at the Liszt Academy's Teacher Training Faculty and, since 2009, a master professor at the International Kodály Institute. She regularly holds piano masterclasses and piano pedagogy workshops worldwide. For a detailed list of performances and teaching activities, visit www.kodaly.hu

Kata Körtvési graduated from the Liszt Ferenc Academy of Music, Hungary, in Music Education and Choral Conducting. She was Assistant Lecturer in Solfège, Music Theory, Score Reading, and Choir Conducting at the Liszt Ferenc Academy of Music Teacher Training Institute. She also worked as the Solfège teacher of the Hungarian Radio Children's Choir.

Kata served as music director in drama and musical performances, and as conductor at Sure Chamber Theatre, Szkéné Theatre, Jókai Mór Theatre, and Jászai Mari Theatre.

Since 2010, she has been working as an Artist Teacher at the Zoltán Kodály Pedagogical Institute of Music of the Liszt Ferenc Academy of Music.

As a music teacher, choir conductor, and Kokas educator, she is regularly invited to teach and lead workshops and courses all over the world. For a more detailed biography, visit www.kodaly.hu



Atsuko Omi – Risa Osawa – Rika Higashimoto – Taichi Suzuki – Mika Edamura
Makiko Yamamoto – Yoshiko Kinoshita – Yutaka Asada
Japan

Come Experience the Melody of the Ancient Japanese Folk Song “Kokiriko,” While Learning Instrumental Accompaniment and Dancing!

Workshop

Objectives

This workshop will share the Japanese folk song “Kokiriko,” with the teachers gathering for the symposium. Said to be the oldest folk song in Japan, “Kokiriko” has been passed down for 1,400 years in the deep mountain villages of the World Heritage Site “Gassho-zukuri Villages.”

Activities

First, learn and sing the first verse of the song in the la-pentatonic scale.

Next, adding five percussion instruments with different tone colors to the song. Layering similar ostinato rhythms will create a tasteful accompaniment. The taiko (drum), shinobue (bamboo flute) and tsuzumi (drum) are traditional Japanese instruments, while the others are unique instruments indigenous to the region. Kokiriko are bamboo clappers that produce a pleasant sound, made from bamboo smoked over the hearth of a Gassho-style house. Bosasara is a wooden stick instrument rubbed with split bamboo. The kuwagane instrument is made from a farming hoe hung from a tree branch and struck.

Finally, men will dance the dynamic “Sasara Dance” while playing the binzasara, an instrument woven from 108 small pieces of wood (a number derived from Buddhism). Women will dance the graceful “Shide Dance”, holding kokiriko with shide (white paper used in Shinto to ward off evil spirits) hanging from them. It is said that the source of the people's faith is revealed in the dance.

Expected outcomes

The expected outcomes are, first, that everyone shares the joy of making music together; second, that participants reaffirm the value of folk music as teaching material combining song, instruments, and dance, as well as the teaching principle of the Kodály approach, “appreciation based on performance”; and finally, that participants gain a sense of one part of Japanese musical tradition.

We are Japanese music teachers from elementary school to university who aim to teach school music based on Kodály's philosophy and pedagogy. We are members of the Kodály School Music Education Research Group, which was formed by Atsuko Omi in 2018.

The core members studied at the Australian Summer School program led by Dr. James Cuskelly and were inspired by his first visit to Japan to hold the One-Day Kodály Seminar and by the Everyday Music

Program he founded.

In 2023, under the influence of Kodály's philosophy, the Kodály Educators' Choir was established. Its first performance was held in Tokyo, followed by a second in Yokohama, at concerts hosted by the Japan Kodály Society. Both programs featured a blend of Western music and Japanese folk music.

Members:

- Atsuko Omi, Professor Emeritus
- Risa Osawa, Lecturer at Kawamura Gakuen Women's University
- Rika Higashimoto, Associate Professor at Saitama Gakuen University
- Taichi Suzuki, Lecturer at Ikubunkan Junior & Senior High School
- Mika Edamura, Assistant Professor at Kinjo University
- Makiko Yamamoto, Public Junior High School Teacher in Tokyo
- Yoshiko Kinoshita, Vice Principal of a Public Elementary School in Saitama Prefecture
- Yutaka Asada, Professor at Kunitachi College of Music



Kathleen Plastow – Melissa Cain
Australia

**Changing Contexts and Dilemmatic Spaces:
Constructing Pre-Service Teacher Agency for Kodály-Inspired Practices Through Online
Course Design**
Paper presentation

Changing contexts in initial teacher education (ITE) have created dilemmatic spaces which present both complications and opportunities for the delivery of pre-service music methods courses. Modularisation and online course delivery models are particularly challenging for practical disciplines (e.g., physical education, music, visual art) where holistic competence and professional skills have traditionally been transmitted through modelling of pedagogic practice. Considering the Kodály-inspired approach to be a signature pedagogy, this pilot project set out to measure pre-service teachers' levels of self-efficacy to teach Kodály-inspired classroom music in the absence of face-to-face methods

courses. Whilst online instrumental music teaching has been explored in the literature, this research fills a gap by exploring approaches to online ITE course design and the development of explicit, Kodály-inspired resources for music methods units.



Kathleen Plastow is Head of Discipline (Secondary Education) and Lecturer in Initial Teacher Education at Australian Catholic University. Kathleen's research focuses on assessment identity, assessment and learning, dilemmatic spaces in education and adult learning, with a lens on teacher preparation courses the middle years of schooling. She is currently exploring the use of andragogic practices in online ITE course development, with a particular emphasis on methods courses in music and The Arts.

Melissa Cain is Associate Professor in Teacher Education at Australian Catholic University. Melissa's teaching and research focuses on Initial Teacher Education, Inclusive Education, blindness and low vision, and online Creative Arts, with a current interest in creating connection and community for fully asynchronous courses of study. She supervises Higher Degree Research students in these areas. Melissa is a Senior Fellow of the Higher Education Academy and a recipient of the Callaway Doctoral Award for Music Education.



Jonathan C. Rappaport
United States of America

Developing Repertoire-inspired Teaching Sequences *Workshop*

Objective: How to apply an essential principle of Kodály's philosophy in various cultures: the development and reinforcement of each student's "musical mother tongue" as the deciding factor in developing teaching sequences.

Issue #1: The initial music used with students should be authentic folk songs of each student's cultural and ethnic background. In the United States, teachers are confronted with classrooms that are increasingly diverse. Thus, there cannot be a reliance on traditional Kodály-inspired musical sequences based solely upon Anglo-American folk songs. This workshop will model and compare an Anglo-based sequence with one derived from the folk songs from multiple cultures with equal proportions of Anglo-American, African-American, and Latino-American folk songs.

Issue #2: There are several cultures across the globe where pentatonic music is relatively uncommon, such as in Latin America. We will discuss ways of addressing this issue while honoring Kodály's dictate: "Folk traditions, first of all with their singing games and children's songs, are the best foundations for subconscious national features." Additionally, he stated, "Not even the most excellent individual creation can be a substitute for traditions. To write a folksong is as much beyond the possibilities as to write a proverb." We will discuss how to balance this issue of giving students their "musical mother tongue" when that material doesn't support another of Kodály's dictates: "...It is better to start teaching music to small children through pentatonic tunes: ...it is easier to sing in tune without having to use semitones (half steps)..."

Workshop participants will be invited to share 1) how they have dealt with this conflict or 2) how their teaching sequences have been impacted by rhythmic and melodic patterns uniquely common in their folk materials.



Jonathan C. Rappaport is Executive Director Emeritus of Arts|Learning (Hanover, MA) and Co-Founder/Director Emeritus of the Kodály Music Institute in Boston, MA (founded in 1998), where he has taught conducting, advanced pedagogy, and materials analysis.

He is the former Head of School at Conservatory Lab Charter School (Brighton, MA) and served as Performing Arts Liaison for the Worcester (MA) Public Schools. He is a conductor, educator, composer, pianist, singer, author, visual artist, and consultant for school systems.

Rappaport has published 30 choral works and five books and is a recipient of the Organization of American Kodály Educators Lifetime Achievement Award. He has taught music and trained teachers nationally, presented at national and state conferences in over a dozen states, and directed choruses for 50 years.

Jonathan's biography appears in the International Who's Who in Music and Who's Who in America. His graduate studies include an M.M. from the New England Conservatory and a Kodály Certificate from the Franz Liszt Academy in Budapest, Hungary.

Samuel Rausch
Portugal – United States

A New Tool: Interval Syllables Workshop

In an interactive session, Samuel presents Interval Syllables: how to use them, the logic behind them, and interval hand signs for easy use in the classroom.

What are Interval Syllables? As singing-focused music educators, our strongest tools associate a simple vocabulary with a fundamental musical concept. Such vocabularies are pillars in Kodály teaching because they allow us to fast-track literacy. For tonality, we have solfege; for pitches, letter names; for rhythm, rhythm syllables. It's one powerful idea, with multiple applications. In each case, a small set of one-syllable words label musical concepts, so that students can practice the concepts with conscious awareness while they sing repertoire. In his 3rd year at the Kodály Institute, Samuel Rausch was stunned to realize that nobody had created this for interval singing. So for his thesis he developed Interval Syllables, as a sibling vocabulary to solfege and letter names. This involved intensive research into the development of moveable-do solfege, so that the new system would be completely in character with the Kodály principles and tools that we already use.

The fact that millions read music largely intervallically, even without having any singable tool for it hints at just how helpful a well-designed "Kodály" tool for intervals could be. We and our students have moments when it makes more sense to "just sing a major second here." But because "ma-jor-se-cond" takes too long to sing, we don't. Intervals are relegated to exercises only, and students have to figure out real-time intervallic singing on their own. We eliminate teaching "atonal" music to all but advanced students, not because it is hard, but because we lack the tool that simplifies it. (Even solfege makes some things appear complicated.) Interval Syllables offer a streamlined way to do this.



Born near Seattle, Washington (USA), **Samuel Rausch** grew up as a "Kodály baby," thanks to his Kodály-educator mother, Kathy Rausch. A choral singer since a child, he has sung with more than 30 choral groups, from amateur to professional groups. As a boy, he attended the American Boychoir for 3.5 years under the direction of Fernando Malvar-Ruiz, performing on 14 professional tours and regular orchestral engagements (New York Philharmonic, London Symphony Orchestra). In the world of barbershop harmony, he has performed twice at the international level.

He received his BA from the Kodály Institute in Hungary (2022), then studied

vocal jazz choir at Edmonds College in the US. Samuel dedicated a year in Portugal to become fluent in Portuguese, and currently is living the musician life in Lisbon. He is a founding member of Sajt Ensemble, which has performed in Europe and the US, including at the 2023 IKS Symposium.

Marina Rivero

Hungary

How to Integrate Complex Musical Knowledge in General Music Education Based on the Kodály's Philosophy
Workshop

This workshop represents the knowledge my teachers passed on to me during my years of studies at the Kodály Institute. It integrates essential elements that should be always present in a music lesson: singing, movement, complex musical knowledge, active music listening and group interaction, combined into a dynamic and creative learning experience. Influenced by ZeneZen and methodology classes, the session explores how these elements can seamlessly connect to create a holistic/complete approach to music education.

The lesson plan is structured according to the “3 Ps”: Preparation, presentation and practice. In the preparation phase, participants will engage with music in multiple ways—through movement, voice, and active listening—discovering its deeper layers while embodying its rhythms and melodies. The presentation will include active and creative solfège and music theory activities. And finally, the piece will be presented and performed by the group.

This lesson plan is thought out for teaching in depth musical phrasing, musical form, functional harmony, and polyphony. It is aimed for students with previous musical knowledge that not necessarily belong to a music school, and serves as an example to inspire music education in regular schools and high schools to be captivating for students.

This workshop reflects what I have found most useful in my own learning journey: discovering music as a whole, integrated art form that speaks to the body, mind, and soul inspired by the Kodály philosophy.



Marina Rivero Prieto (1996) is a Spanish pianist and music educator specializing in Kodály Pedagogy. She graduated with honors from the Kodály Music Pedagogy Programme at the Kodály Institute of the Liszt Ferenc Academy of Music in Hungary (2022) and has furthered her studies in solfège, music theory, and piano pedagogy. Additionally, she refined her piano performance at the Liszt Academy under the guidance of Fülöp Ránki and Gyöngyi Keveházi.

Currently, she teaches at the Zoltán Kodály Primary, Secondary and Music School of Budapest and the Budapest British International School. In 2024, she organized the Cédrus Music Workshop in Budapest along with Anikó Novák,

a ZeneZen creative workshop for children's musical exploration.

She has participated in various international courses and seminars, including the 30th International Kodály Seminar in Kecskemét, and has collaborated with institutions such as the Spanish Embassy in Budapest. Her pedagogical approach combines creativity and technique, fostering musical learning through the Kodály method and instrumental practice.

David Seay
Germany

Documenting the Solfège-Landscape in German-Speaking Lands

Paper presentation

Background

While solfège is a globally recognized tool for music education, "do-re-mi" has reportedly remained relatively unfamiliar in German-speaking lands for several decades. Despite the historical significance of the Tonika-Do-Bund—an international German-speaking solfège society founded in 1909 that once boasted over 800 members and supported Kodály's pioneering solfège efforts in Hungary—the latter half of the 20th century saw its dissolution alongside a decline in the German-speaking world's solfège practice, particularly in Germany. However, a 2022 survey of 422 German music instructors revealed a growing adoption of solfège among music educators, raising questions about where solfège-practice is emerging, what initiated this trend, and what drives its success in traditionally hesitant regions.

Objectives & Methods

This study aimed to identify active music educators who practice relative solfège, analyze their pedagogical approaches, and visualize the geographic distribution of solfège. Using a multi-faceted quantitative approach—including online searches, organizational databases, and over 100 telephone-surveys—the study mapped solfège practitioners across German-speaking regions.

Results & Analysis

The study identified 517 locations of solfège-practicing music institutions and educators across Austria, Germany, Liechtenstein, Luxembourg, Switzerland, and South Tyrol, with the largest cluster in Nordrhein-Westfalen (152 institutions). Other notable clusters include Baden-Württemberg (64), Bayern (39), Hessen (31), Zürich (15), and Wien (10). The findings revealed 33 different types of institutions practicing solfège, the most common being Grundschulen (172 results), followed by Musikschulen (96), private studios (51), Gymnasien (44), choir institutions (28), and Musikhochschulen (21). Additionally, the study identified 19 distinct approaches to solfège, including: Ward-based approaches (142 results), Kodály-based approaches (84 results), Baberkoff (13 results), Gordon Music Learning Theory (MLT) (10 results), Gesangsklasse Bolender/Müller (8 results), and GANZ in der Musik® (8 results). Several educational programs were found to contribute to solfège's geographic distribution, notably: SingPause (founded in Nordrhein-Westfalen, Ward-based, active in 137 Grundschulen), PrimaCanta (founded in Hessen, Kodály-based, used by over 100 teachers), and JEKISS (founded in Münster, Kodály-based, networking 46 school choirs). In addition to these programs, other key teacher-training hubs were identified, offering structured three-year certification programs, including: Ward-Zentrum (Nordrhein-Westfalen), Schweizerische Kodály-Musikschule (state-recognized program in Zürich), and Institut GANZ in der Musik® (Vienna). Furthermore, several higher education institutions were noted for their output of solfège-based music educators, such as: Hochschule Osnabrück, HMTM Hannover, and Hochschule für Musik Freiburg.

Conclusions

The evolving solfège landscape in German-speaking lands reveals highly diverse hubs driving its practice. Compared to reports from the latter half of the 20th century, this data suggests a marked expansion in the distribution of solfège knowledge and skills. The diverse range of institutions among all age groups incorporating solfège, especially with its widespread adoption among Grundschule-age learners, indicates that solfège practice in German-speaking music culture is poised for continued growth and evolution. One limitation of this study was its focus primarily on music educators and institutions that publicly document their solfège practice online. Future research could explore the quality of solfège teacher training, as well as factors that either support or hinder its further dissemination.



During his eight years of teaching with the Kodály Concept at the Franconian International School (FIS), **David Seay's** students earned top distinctions for their musical performances from both ABRSM and Germany's National Society for Music Education. At the FIS, he taught Grades 1–12 and conducted the primary and middle school choirs. He earned his OAKE Kodály certification from BYU after completing a Master's in Vocal Performance at the Nürnberg University of Music, leading to a partnership where he gave university masterclasses and university students observed his school teaching. Beyond the FIS, David has led workshops on music pedagogy at the Munich Akademischer Gesangverein and the Musikhochschule Hamburg. He is head editor of *Do-Re-Mi-Dynamik*, a German music education magazine. Preparing for doctoral research, he is completing Bavaria's state music education qualifications at the University of Regensburg. Still an active musician, David performs as a classical soloist and choral conductor in Regensburg.

Scott Sexton – Samira Merdžanić
United States of America - Bosnia and Herzegovina

A Balkan Music Journey for Kodály Music Education *Workshop*

Sing and dance your way through Balkan Europe! This workshop will explore the music and dance of former Yugoslav countries such as Bosnia and Herzegovina, Croatia, Serbia, and North Macedonia. Compound meters, modal melodies, and close harmonies are found throughout the music traditions of this culturally diverse region and provide great opportunities for Kodály educators who are looking to include more song materials with these musical concepts. Participants will examine music from this region and discuss Kodály-inspired pedagogy for teaching this music. The presenters have shared Balkan music internationally across North America and Europe for the past decade and will coach participants on authentic vocal style and historical context. Come ready to dance kolos in 7/8 time, sing sevdalinka in the Phrygian mode, and much more as we discover how to engage music from this part of the world. Join us as we discover the music and dance of Hungary's southern neighbors and leave ready to implement some of this music into your own Kodály-inspired setting. Ajde!



Scott Sexton is on the music faculty at Troy University in Troy, AL, USA, where he is an Assistant Professor of Music Education and teaches courses in music education and conducts choirs. His previous experience includes teaching music to students of all ages (early childhood to adult). He earned his Ph.D. in Music Education from Auburn University.

Dr. Sexton studied the Kodály method at the University of Oklahoma and attended a summer seminar at the Kodály Institute in Kecskemét, Hungary. He is an active member of the Organization of American Kodály Educators, where he serves as President-Elect of the Southern Division and frequently presents for local chapters.

A global music enthusiast, he has a particularly strong interest in the music of Balkan Europe. Over the past decade, he has taken numerous trips to the region, where he has been immersed in the music, dance, and culture.

Samira Merdžanić is a native of Bosnia and Herzegovina, where she works as an educator, musician, and conductor. She attended the University “Džemal Bijedić” in Mostar, where she studied at the Faculty for Music Education. She has taught music for almost thirty years and teaches accordion at a local music school, where her students frequently earn awards in music competitions. In addition to her accordion work, Samira leads a children’s choir (Horoljupci) and a young women’s choir (Vocal Ensemble Bugojno). Her choirs have won numerous awards at festivals and competitions across Balkan Europe. She is an internationally renowned specialist in the vocal traditions of the former Yugoslav countries and is frequently recognized for her choral arrangements of traditional Bosnian music styles. Samira regularly conducts choirs and leads workshops across Europe and the United States.



Melissa Spraggs
Canada

**Overcoming Barriers:
Accessible Kodály Inspired Sight-Singing Strategies in University Choral Settings**
Workshop

This session will explore the experiences of a Doctoral Choral Conducting Student at Western University in London, Canada, working with students entering university music programs, all of whom have a broad range of musical experiences. We will investigate how Kodály inspired sight-singing principles have been implemented in rehearsals of two university choirs while serving a variety of backgrounds, skill levels, and lived experiences. Additionally, we will discuss the barriers faced and how challenges were addressed and overcome. Skills varied, with students having learned to sight-sing on numbers, neutral syllables, or differing solfège systems. While the Fixed Do System is favored in Québec, the Moveable Do System is more common in Canada’s Western provinces (Boucher, 2019). International students may have learned to sight-sing using the Fixed Do System in their home countries, like Portugal, Russia, or France (Boucher; Hiney, 2023), or a varying tonal system, like China (Liu, 2024). Do-based minor and la-based minor are two differing ways in which students may have learned to read minor scales.

While providing insight to post-secondary educators, the strategies and reflections shared will relate to any educator needing to adapt their instruction to learners with differing skill levels and lived experiences.



Melissa Spraggs is pursuing her DMA in Choral Conducting at Western University in London, Ontario, Canada. She holds a Bachelor of Music from Canadian Mennonite University and a Bachelor of Education from the University of Manitoba. In 2020, she obtained her Master of Music (Education) degree from Brandon University, where her research explored strategies for engaging Grade 3 boys in singing.

Her research has been published in the *Canadian Music Educator* (63.3), and she has presented at Manitoba and Ontario music education conferences. She has enjoyed opportunities as a Faculty Advisor and Sessional Instructor at the Brandon University School of Music, most recently directing the Brandon

University Concert Choir.

In addition to her university work, Melissa has taught K–12 music and choir in Manitoba schools for over 10 years. Some of her research interests include: Kodály-inspired musicianship in choral rehearsals, the voice change throughout the lifetime, and creating positive singing environments.

Csaba Szilvay – Géza Szilvay
Finland - Hungary

Colourstrings – The Kodály Based String Teaching Method
Workshop

A video presentation, a visual documentation about the history of Colourstrings. The video segments will be commented by the authors.



Csaba Szilvay, born in Hungary, is a cello pedagogue and —together with his violinist brother Géza—the founder and long-term conductor of the Helsinki Strings.

He studied cello at the Béla Bartók Conservatory and the Ferenc Liszt Academy of Music in Budapest as a student of Professor Antal Friss. After receiving his diploma in Budapest in 1970, he continued his studies at the Sibelius Academy in Helsinki with Professor Erkki Rautio.

Csaba Szilvay taught cello at the Jyväskylä Conservatory in Finland from 1971 to 1976, at the East Helsinki Music Institute and the Helsinki Conservatory from 1976, and at the Sibelius Academy from 1978.

Géza Szilvay, born in Budapest, is a distinguished violinist, pedagogue, and conductor. He studied violin at the Béla Bartók Conservatory and pedagogy at the Budapest Music Academy, graduating in 1966. Furthering his education, he earned a doctorate in law and political science from ELTE University in 1970. In 1971, he began teaching violin at the East Helsinki Music Institute, where he later served as principal from 1984 to 2010. He also taught at the Sibelius Academy from 1978 to 2010.

The Szilvay Brothers have gained international recognition both as string pedagogues and as conductors and educators of children's and youth orchestras. They are the authors of the Colourstrings method, based on Zoltán Kodály's philosophy, which currently includes 40 publications. They have given hundreds of lectures on this teaching method and philosophy around the world.

In recognition of their contributions to youth culture, they have received numerous honors, including:

- Knight Order of the Finnish Lion (1981)
- Culture Prize of Finland (1983)
- Hungarian State Award for Cultural Activity (1990)
- Culture Prize of Helsinki (1995)
- Pro Musica Award (1999)
- International Kodály Prize (2007)
- Order of the White Rose of Finland (2011)



Borbála Szirányi
Hungary

Back to the Roots:
How We May Adapt the Approach to the Development of Sight-Reading Skills Presented in
the Kodály-Ádám Singing Books Series
Workshop

The aim of the workshop is to provide an insight into the methodology developed by Jenő Ádám for primary school education with special emphasis on the strategies for developing sight reading skills. Kodály Zoltán deeply believed that “The only way to be receptive to the adventure of sounds is through

reading and writing music. [...] without the acquisition of reading and writing, music remains inconceivable and enigmatic. 'Music reality' can only be achieved by reliable music literacy." (Kodály Zoltán, 1961: Remarks on the New School Curriculum)

However, in recent decades there seems to be less and less emphasis on this area of skill development in daily music teaching practices, while Jenő Ádám has created an incredibly child-friendly, enjoyable, easily adaptable and very thoughtful, step-by-step method for developing sight reading skills, always keeping the child's development in mind. In the workshop we will try to model, with the active involvement of the participants, various kinds of teaching situations exploring how the different notation types can be used, pointing out their methodological purpose, advantages and possible disadvantages.

Another key to successfully developing reading music skills lies in well thought-out and well-chosen sight-reading exercises. The Singing Books series is consciously structured also in this respect and provides an excellent model of how to create a symbiosis between the development of musical hearing and the development of reading music, while keeping the exercises on the ground of live musical practice. We will try to illustrate this through a few selected examples then with the help of the participants we will try to adapt the demonstrated approaches by creating similar exercises based on other musical repertoire.



Borbála Szirányi graduated in Music Education and Choral Conducting from the Liszt Academy of Music in Budapest. From 1996 to 2015, she worked at the music school of the Hungarian State Opera House's Children's Choir.

From 2000 to 2006, she regularly taught as a visiting professor at the Central Conservatory of Music in Beijing, where the Kodály programme was launched under her direction. She often gives Kodály courses abroad and has already taught in many countries around the world.

Since 2010, she has been a teacher at the Kodály Institute of the Liszt Ferenc Academy of Music. She regularly conducts postgraduate courses for Hungarian music teachers. Since 2014, she has also taught at Kós Károly

Általános Iskola, which is part of the Model School Program led by the Liszt Academy of Music. In this project, she and her colleagues experiment with new music methodological techniques based on the Kodály concept to refresh and renew Hungarian music pedagogy, making it more adaptable to the 21st-century classroom.

Ziyue Tan – Zsuzsanna Polyák
China – Hungary

**A Guiding Bridge to Polyphonic Singing in Lower Elementary Grades:
An Application of the Kodály Philosophy**
Paper presentation

Polyphonic singing should play a vital role in music education in primary schools. Kodály affirmed the importance of polyphonic singing: while performing their designated parts, students should ideally be mindful not only of their own part and the other parts but also understand the interplay between them. Techniques such as echo singing, melodic turns and fixed rhythmic accompaniment help develop students' initial awareness of multipart music, which can assist students in transitioning from unison songs to choral compositions.

However, teachers have pointed out there are still gaps in the transition from unison singing to polyphonic instruction. Issues include a lack of clarity on where to start introducing polyphonic songs to younger primary school students, difficulties in singing while hearing others, challenges with singing in tune, etc., which indicate a need for further research and the development of methods to support progression in polyphonic singing lessons.

I developed a concept I termed “guiding bridge” as a framework for polyphonic study. The term originally refers to the transition where the main section of a bridge extends to the shore or the part between the bridge deck and the embankment. The construction of a guiding bridge reduced the vertical height of the bridge and embankment, allowing people to walk from the embankment to the bridge effortlessly. In polyphonic teaching, the musical “guiding bridge” refers to the structured and suitable preparation, which can lead students from monophonic to polyphonic singing effortlessly.

Last, based on the music “guiding bridge” and Kodály teaching philosophy, I put forward structured music teaching materials and adopted them into a one-year practicum and observation in three Chinese elementary schools. Through case studies and surveys, the initial conclusion was that innovative structured methods allow younger students to proactively develop an understanding of polyphonic singing parts at an early age; they are better able to engage in polyphonic singing in groups.



Ziyue Tan is a current PhD student in Music at the University of Minnesota, specializing in choral studies, vocal performance, and cross-cultural music pedagogy. She holds Bachelor’s and Master’s degrees from the Central Conservatory of Music (CCOM) in China and has studied vocal performance under the guidance of Dr. János Klézli since 2019 at the Kodály Institute.

She has over seven years of teaching experience, working with diverse age groups and cultural settings to adapt the Kodály method across different traditions. Her article “Developing Polyphonic Singing Skills in Primary School Lower-Grade Single-Part Songs from the Perspective of the New Curriculum Standard” (in Chinese) earned First Prize at the 2023 National Music Education Conference. Her work has also been featured at conferences such as the 2025 OAKE Conference and the Suncoast Music Education Research Symposium XV.

As an active performer and scholar, she investigates the intersections of choral artistry, vocal expression, stage performance, and culturally responsive pedagogy, striving to advance inclusive and globally informed music education practices.

Zsuzsanna Polyák joined the Kodály Institute in 2004 as a librarian and archivist for the Music Pedagogical Archives. In 2018, she also began teaching at both the Kodály Institute and the Liszt Academy of Music. Since 2023, she has been working as a research fellow.

She graduated from Eötvös Loránd University, Budapest, with degrees in Library and Information Science, Hungarian Linguistics and Literature, and Pedagogy. Additionally, she holds an MA in Community Development. In 2024, she earned her doctorate in Education from the Theoretical and Historical Pedagogy Doctoral Program at Eötvös Loránd University’s Faculty of Pedagogy and Psychology.

Her primary research interests include the history and philosophy of music education, with a particular focus on the international dissemination of the Kodály Concept.



Merrill Tanner
Canada

Enabling Lifelong Singing with Vocal Knowledge Workshop

Kodály teachers are professional voice users, so maintaining a strong clear voice can become difficult at times. In this workshop, techniques that will keep your voice and your students’ voices healthy will be demonstrated and explained. This practical approach comes from extensive training and experience as a voice therapist (speech language pathologist), classical singer and voice teacher.

When one needs to sing and speak frequently, issues such as tension in the vocal cords, less than optimal breath support, and poor posture, suddenly take on great importance. These issues can lead to vocal fatigue, vocal problems and missed work. Vocal overuse, vocal nodules, frequent throat clearing, and voice use during an upper respiratory infection are often left untreated, and this contributes to long term difficulties with the voice. Related conditions such as gastric reflux, sleep apnea, post-nasal drip, chronic mouth breathing, chronic cough, allergies, asthma, emotional trauma, side effects of medications and deconditioning due to illness can also have a negative impact. Different stages of life such as puberty, pregnancy/delivery, and aging may present additional vocal challenges.

A group voice lesson (which can be transferred to the classroom) will begin the session. Demonstrations of exercises and tools designed to remedy the issues mentioned above will follow. The approach incorporates many rehabilitative techniques, including vocal function and semi-occluded vocal tract exercises, vocalizing with a straw in water, pulsing (similar to the accent method), postural alignment, belly breathing facilitation and somatic exercises to reduce body tension.



Merrill Tanner is a registered speech therapist (speech-language pathologist) and a trained singer (BMus and MMus in voice performance) who specializes in voice therapy and vocal training. She has worked with otolaryngologists in voice clinics to treat people with voice problems due to voice misuse, injury, aging, deconditioning from illness, and other issues. She is also an active soloist and voice teacher.

In 2012, she completed a PhD in Rehabilitation Science at the University of Alberta (Edmonton, Canada), focusing on the use of singing and voice therapy to treat vocal difficulties experienced by people with Parkinson's disease (PD).

Máté Balogh – Barna Szabó
Hungary

**Harmony and Music Analysis (HarMA):
The First International Music Theory Collaboration in Europe**
Paper presentation

Harmony and Music Analysis (HarMA) is the first international music theory collaboration in Europe. It was created by Salvatore Gioveni (Royal Conservatory of Brussels) in 2020. Its aim is to support the teaching of music theory in higher music education institutions, supporting teachers of harmony, structure, music analysis, aural training and solfege. The Erasmus+ project is led by the Belgian institution and includes the music academies of Valencia, Tallinn, Gdansk and Budapest, as well as the European professional association AEC (Association of European Conservatoires, Music Academies and Music Colleges).

As part of the cooperation, every two years, starting in 2022, around 40 teachers and students from the partners will take part in a multi-day training course, which will include music theory and solfege lessons covering a very wide repertoire, as well as other activities to get to know each other.

The success of the project is demonstrated by the fact that the first phase, which was completed in 2023, received high scores and a “good practice” rating in the EU tender evaluation.

The long-term goal of the cooperation is to create a platform and a website for the assets created, where pedagogical exchange can take place, not only between the participating institutions but also between all European higher education institutions: the creation of a European network specifically for music theory teachers could facilitate the exchange of experiences and the mobility of students and teachers in the future.

For teachers of music theory and solfege at university level, HarMa is a major step forward in the creation of a bibliography of the profession, an eight-language music dictionary and a publication platform for music theory and music education: an English-language website covering all these is expected to be available in autumn 2025.



Máté Balogh is a Hungarian composer and assistant professor at the Franz Liszt Academy of Music, Budapest. He is one of the founders and representatives of the HarMA Hub Project and has given lectures at higher music education institutions in Leipzig (Germany), Tallinn (Estonia), Valencia (Spain), Gdańsk (Poland), and Brussels (Belgium). He is also a visiting professor at the Conservatorio di Trieste (Italy).

His music has been performed and awarded throughout Europe and in Turkey, Azerbaijan, China, Taiwan, Japan, Canada, and the United States.

His pieces are published by Editio Musica Budapest, Impronta Edition (Mannheim), Universal Edition (Vienna), and Pizzicato Verlag Helvetia.

Barna Szabó is a composer, adjunct professor at the Liszt Ferenc Academy of Music, Budapest, and representative of the HarMA Hub Project. The bulk of his output lies in works for mixed choir, but he has also composed songs, chamber music, concertos, and symphonic pieces. He is a member of a high-level choral group as a bass-baritone. His works have been performed and premiered in Switzerland, Poland, Germany, France, Austria, Italy, Ireland, the USA, Japan, and more, by ensembles such as the Hungarian National Choir, Hungarian Radio Choir, Kodály Choir Debrecen, New Liszt Ferenc Chamber Choir, Cantemus Mixed Choir, Chamber Choir Ireland, Chorwerk Ruhr, Arslys Bourgogne, Sophia Youth Chamber Choir, and The Metropolitan Chorus of Tokyo.



He has received several awards and first prizes, including the Arany János Composer's Competition (2018), the Transformusic I International Competition for Composers (2005), and the KÓTA Prize in 2018. Since 2002, he has taught music theory, analysis, and various musical subjects as an adjunct professor at the Liszt Ferenc Academy of Music in Budapest and the Kodály Institute in Kecskemét, Hungary.

Teréz Tóth
Hungary

Creative Power – Imagination – Boundaries:
In the Workshop of the New Generation of Hungarian Music Educators
Paper presentation

A persistent dilemma, which has become particularly entrenched in the world of Hungarian music education, is what to do with our great heritage: preserve it, cherish it, exhibit it in museums, teach the knowledge of our ancestors, or let it develop, plant it, nurture it and see what becomes of it. The intellectual legacy of Kodály and Klára Kokas is deep and great, and today there is a new generation of Hungarian music teachers who, in addition to preservation, are discovering new layers of this heritage, or who, sometimes with a certain amount of experimentation, are bravely venturing into new areas and creating new knowledge. They make links, cross boundaries, discover unknown territories with great tenacity.

In my presentation, alongside with the concept of Knowledge Evolution Cycle Model (KECM) in researching Kodály philosophy which I presented previously in IKS Symposium Kuching 2019 and wrote a paper for IKS Bulletin vol 47, spring 2022, I aim to expand my research into creativity. As well as an idea creation, and spontaneous, co-creative interpretive movement, visual and narrative creation, the term creativity is applied as it is coined and used by the renowned psychologist Mihály Csíkszentmihályi. Music education journal, Parlando organised a roundtable discussion with a new generation of Hungarian music educators on 17 May 2024. We discussed the challenges and obstacles of quality music education in the 21st century setting in Hungary and abroad showing best practices of

the attendees which have been elaborated throughout the years. In my presentation similarly to my previous, above mentioned work I focus on the issues of preservation and innovation, intellectual and experience-based learning while introducing some of the most prominent Hungarian music education innovations in the Hungarian setting.



As a freelance educational journalist, I write about contemporary issues in art and music education. As a board member of *Parlando*, the Hungarian music education journal, I contribute essays, papers, and interviews, and I organize panel discussions on the challenges facing art and music education today, both in Hungary and internationally, in both Hungarian and English.

The Kodály philosophy has broadened my horizons and profoundly shaped my identity. I was an active participant and later a board member of the Kokas Foundation, established by Kodály's disciple, Klára Kokas. At Kokas's request, I edited and wrote the summary for her final work, *Megfésültem a felhőket*.

My mission is to explore and demonstrate how the Kodály philosophy and vision are interpreted and applied in diverse societal, cultural, and educational settings—both in contemporary Hungary and on the international stage.

Judit Váradi
Hungary

The Potential of Concert Pedagogy in Inclusive Education

Paper presentation

The aim of concert pedagogy is to introduce children to the values of music in the original venue of artistic activity, the concert hall. With the support of the Institute of Art Theory and Methodology of the Hungarian Academy of Arts, our research investigated whether primary school children have the opportunity to attend live music concerts and what factors influence their attitudes towards this. The research focused on primary school pupils in grades 4 and 6 in three counties in the Northern Great Plain Region (N = 2089). A self-developed 26-question instrument was used in the survey. Our results indicate that less than half of the students had ever attended a concert. Successful artistic sensitisation of children is significantly influenced by the setting and quality of the performance, the age-appropriate choice of programme, and the cultural vibrancy of the locality. The extent to which the pupils are able to absorb what they have seen and how they experience the arts requires a pedagogical impact, which gives a prominent role to the teachers, who are responsible for preparing the programme and organising it. In our presentation we would like to interpret our findings, as well as good practices and effective tools that help children to have an inclusive experience.



Judit Váradi is a pianist, full professor, and manager of the University of Debrecen Faculty of Music. She obtained degrees as a piano professor, music teacher, choir leader, répétiteur, and cultural manager. She received her PhD in 2010 from the University of Jyväskylä, Finland. The title of her dissertation is: *How to Educate an Audience to Acquire a Taste for Classical Music?*

She is a core member and supervisor at the Doctoral School for Humanities at the University of Debrecen and a researcher at the Hungarian Academy of Arts Research Institute of Art Theory and Methodology.

She founded the Music Pedagogy Conference in Debrecen and serves as the artistic director of the Young Musicians' Summer Academy and the Kodály Zoltán World Youth Orchestra. As a chamber musician, she has performed internationally and has released three recordings featuring works by Hungarian composers for saxophone and piano with her permanent chamber music partner. She is also a member of the board of the Hungarian Music Council.

Antonis Ververis
Greece

**Boy's Changing Voice and Vocal Agency:
Narratives of Students in Two Public Secondary Music Schools of Greece**
Paper presentation

Singing is one of the most important, if not the most important, methodological tool in any music education program based on Kodály's philosophy. This means that music educators must develop strategies for teaching singing to all their students regardless of their age. This paper addresses adolescent boys' changing voice in Middle School focusing on the element of vocal agency as described by sociologist Martin Ashley. According to Cooksey, boys, for a long time after voice change has started, keep part of their "old voice", which is separated from the low notes of their "new voice" by an area in which they cannot control their voices or cannot produce sound at all. As Leck suggests, during this period, boys can keep singing the upper choral parts by using falsetto, an old practice that has been used in English church choirs for centuries. On the contrary, Punké suggests that many boys prefer to sing in their "new low voice" for reasons related to gender identity and performativity. After setting the theoretical context, I will present qualitative data collected during ethnographic research conducted in two public secondary music schools of Greece. Among participants were boys who preferred to sing in their "low voice" even if their voice was not low enough yet, while there were cases of boys that insisted on singing "highly" by using falsetto, even if their voice was too low at that time. These findings suggest that this issue should be approached not only technically—as usually happens—but from a more sociological point of view, highlighting the socio-cultural dimension of a phenomenon that is traditionally considered as exclusively "physical".



Antonis Ververis was born in Athens and brought up on the island of Lesbos, Greece. He studied Musicology and Music Education at Aristotle University of Thessaloniki, and Sociology at the University of the Aegean. In addition, he received graduate degrees from Roehampton University, UK, and Lynchburg College, USA, in Choral Education and Choral Conducting, respectively. He holds a PhD from Aristotle University, where he carried out research on gender stereotypes in music education. His research interests also include children's vocal development and teaching methods of traditional Greek music. Since 2018, he has been teaching in the Department of Music Studies at the University of Ioannina, Greece.

David Vinden
United Kingdom

Two-Part Hearing Workshop
Workshop

This workshop will examine three aspects, rhythm work, Harmonic, and Canonic work. The content will not be so age specific but will work from the simple and progress to the more complex by logical steps so it will be relevant to all ages.

1. Rhythm is fundamental to the development of good musicianship. Flash card reading is God's gift to music teachers. Once rhythmic patterns are learned in a sequential way one of say four cards is revealed and whilst the students clap it the next one is revealed, covering the first forcing the students to look ahead. This develops two-part hearing of rhythm and improves sight reading.

2. (Harmonic issues). Simple songs are used. Students sing the melody and the teacher sings the basic harmony to 'do-do-do'. The students have to sing and memorise the bass line. Songs with I & V are used

first then I-IV and V, etc.

3. (Contrapuntal issues). The teacher sings the following that works in two parts e.g: The students memorise the unseen canon above by following the teacher's singing of it, write it down and then sing and play it. This two-part activity develops memory, dictation and a whole host of relevant musicianship skills. Once this is achieved the students sing the modal transformations of the canon.



David Vinden has sung all his life. Coming to study in Hungary in 1980 made perfect sense to him, as singing is the first instrument and the medium through which music must be taught first. Kodály's philosophy resonated with David from the very outset of his musical career. He has produced many materials inspired by Kodály's teachings. His present passion is the canonic work of Caldara and Martini.

Awards and Prizes

- 2018: Lifetime Achievement Award from the Incorporated Society of Musicians for his services to music education
- 2005: Award from the Kodály Institute for services to Kodály (Kecskemét)
- 1992: Winston Churchill Fellowship – three-month visit to the USA
- 1988: Honorary ARAM
- 1981–1983: British Council scholarship for study at the Kodály Institute
- 1980: One-month scholarship to study in Hungary
- 1970–1974: Choral scholarship to St George's Chapel, Windsor Castle
- 1968: History of Music Prize at the Royal Academy of Music

Mika Yagi
Japan

Midlife Music Enthusiasts' Learning: Examining the Kodály Concept and Its Effects

Paper presentation

This study explored the significance of learning for midlife music enthusiasts and determined how learning based on the Kodály concept influenced the realization process. Although the Kodály approach is an effective method for music education, learners may encounter challenges similar to those encountered in traditional music education if their experiences, backgrounds, and characteristics are not considered. Focusing on midlife learners and examining their engagement with music, the learning process, and its impact, may help understand the complex nature of music learning and help restructure individual learning experiences.

This study presents a case study of a music enthusiast with instrumental experience who became a choir leader. Semi-structured interviews were conducted, and life stories were analyzed using Mezirow's transformative learning theory. The participant joined the choir to learn choral methodology and was introduced to an approach based on the Kodály concept centered on Movable-Do. However, due to differences from previous learning experiences, the participant experienced doubts and conflicts regarding that approach. Later, through private lessons and personal reflection, she fully embraced the Movable-Do. A perspective shift occurred, leading to increased music agency and a reevaluation of past experiences. This transformation, combined with the participant's life experiences, led to a tolerant and inclusive leading style.

This study highlights the importance of music learning in midlife and clarifies the social and educational significance of adult re-learning. In particular, local community choirs bring together adult participants with diverse motivations and backgrounds, and midlife choristers serve as key practitioners in these choral communities and act as role models for the next generation. Recognizing the learning characteristics of midlife learners and providing appropriate support further advances the idea that "music is for everyone."



Mika Yagi graduated from the Faculty of Letters, Department of History at Tohoku Gakuin University, Japan. After spending several years as an amateur choral conductor while working as a university administrative staff member, she pursued studies at the Kodály Institute in Kecskemét for three years. She completed three diploma courses in choral conducting and music pedagogy (both basic and general), funded by two one-year Hungarian government scholarships and the Sarolta Kodály Scholarship. She currently serves as a music director and conductor for several community choirs.

In March 2024, she completed her master's degree at the Graduate School of Education, Tohoku University, and is currently enrolled in a doctoral program at the same university. Her research focuses on educational approaches that foster lifelong enthusiasm for music and examines how to support this learning from the perspective of adult education and lifelong development.

Ya Yang
China

Cultural Memory in Practice:
Kodály Concept of Music Education as a Tool for Heritage Preservation
Paper presentation

Zoltán Kodály, a Hungarian composer and educator, played a transformative role in preserving cultural memory by systematically collecting folk songs and integrating them into his music education system, now known as the Kodály Method. This presentation examines Kodály's contributions through the lens of cultural memory studies, drawing on frameworks by Jan and Aleida Assmann, as well as Pierre Nora's concept of "sites of memory."

Kodály's work transitioned Hungarian folk music from communicative memory—oral traditions shared within communities—to cultural memory, preserved in formal education and archived for future generations. By emphasizing Hungarian musical characteristics and employing innovative techniques such as relative solmization, Kodály created a pedagogical framework that linked music literacy with cultural identity. His collected repertoire became both a living tradition (canon) and a recorded heritage (archive), safeguarding Hungary's intangible cultural assets.

This study analyzes how Kodály's pedagogical tools, including songbooks and exercises, function as loci of cultural memory, embedding national identity within educational practices. Findings highlight how his pedagogy not only preserved cultural heritage but also enabled the active participation of pupils in cultural transmission, fostering resilience and continuity in a rapidly globalizing world.

This presentation underscores the interplay between education and heritage preservation, offering insights into how pedagogy can serve as a medium for sustaining cultural memory across generations.



Ya Yang is a PhD student in Education at Eötvös Loránd University, specializing in music pedagogy. She holds an MA in Kodály Music Pedagogy and a BA in Music Assistant Studies from the Kodály Institute of the Franz Liszt Academy of Music. As an active music educator, she teaches music, Chinese language, and literature in Budapest. She has performed as a piano accompanist and choir member at various concerts and events in Hungary, including performances hosted by the Chinese and Hungarian embassies. Her research focuses on the intersection of cultural memory, choral music, and folk traditions, examining how music functions as a medium for preserving and transmitting cultural identity across generations. She employs methodologies such as narrative analysis and music text analysis to explore these themes. She has also presented at international conferences.

Jian Cui
China

Two Outstanding Chinese Musician-Educators Who Introduced Kodály Music Pedagogy to China

Paper presentation

This is a historical study of the dissemination of Kodály's concepts in China. The study focuses on two of the earliest pioneers who introduced Hungarian music education and Kodály's philosophy of music education to China.

One of the earliest Chinese members of the IKS, composer Wang Peiyuan, offered the first Kodály course in China at the Shanghai Conservatory of Music in the 1980s, naming his lectures the Kodály Music Teaching System. His introduction to Kodály includes both Kodály's research on Hungarian folk songs and a systematic description of the Hungarian music education system based on Kodály's concepts. The systematic nature of Kodály's music pedagogy is emphasized in his study.

Another figure in this study, composer Yang Limei, traveled to Hungary twice in the late 1980s and early 1990s to study Kodály music pedagogy. After completing her studies, she published the first Chinese monograph on Kodály music pedagogy, which was a systematic introduction of Kodály's philosophy of music education to Chinese musicians and educators. Professor Yang Limei is a founding member of Kodály education in China. She founded the first Kodály professional society in China, the Chinese Kodály Association, and made a significant contribution to the early introduction of Kodály in China. In 2011, she became president of the Beijing Kodály Society, which has over 5,800 registered members and is dedicated to the study and dissemination of the Kodály music pedagogy in China.

Both of these Chinese musician-educators combined the introduction of Kodály's concepts with Chinese folk music and the Chinese music education system in an attempt to explore a suitable path for the dissemination of Kodály's concepts in China. Their research laid the foundation for the next stage of the early adaptation of Kodály's concepts in China.



Jian Cui is the Executive Director of the Beijing Kodály Society under the Beijing Musicians Association, overseeing international affairs, teacher training, and curriculum development. She is pursuing a PhD at Eötvös Loránd University, Hungary, focusing on the dissemination of the Kodály Concept in China.

Since 2016, she has studied and researched the Kodály music education system in Hungary, earning the Kodály Pedagogy Diploma in 2018. She led the Chinese editions of Kodály's 333 Reading Exercises (2018) and Let Us Sing Correctly (2020), also serving as the translator. Since 2021, she has led the development and implementation of Kodály-based teaching materials in China. Between 2019 and 2024, Jian Cui delivered speeches and conducted workshops on the dissemination of Kodály's Concept in China and research on Chinese folk music education at major international conferences, including the IKS Symposium, ISME Conference, and ISCHE Conference.

Szabolcs László
Hungary

**Transnational Community vs. Socialist Cultural Diplomacy:
Creating the International Kodály Society in Cold War Hungary (1960s-1970s)**

Paper presentation

The presentation will examine the 1975 founding of the International Kodály Society (IKS) in Hungary, analyzing the event as a clash between top-down state socialist agendas and the bottom-up aspirations of a transnational community. The IKS emerged from an informal network connecting Hungarian Kodály-method advocates with global music educators. Yet, the creation of the new organization was marked by tension as Hungarian authorities sought to bring it under state control for international propaganda. The presentation will trace the origins of the Kodály-method's global promotion, highlighting the role of Hungarian mediators, of US financial and institutional support, and the subsequent appropriation attempts by the Hungarian state that aimed to capitalize on the method's popularity for socialist cultural diplomacy. Through this example, the presentation will shed light on the broader features of conflict and interdependency between state and non-state actors during the Cold War. It will explore the conflict between competitive Cold War cultural diplomacy and the collaborative rationale of professional networks, revealing the limitations of state authorities in the face of established transnational dynamics.



Szabolcs László, PhD (Indiana University, 2022) works as a Research Fellow at the Institute of History, HUN-REN Research Centre for the Humanities in Budapest. He is an expert on Cold War cultural diplomacy and Hungarian–American cultural relations, and has published widely in this field. He is the book review editor of *Hungarian Studies Review* and co-editor of the forthcoming Routledge Handbook of Hungarian History.

Sandra Mathias
United States of America

Celebrating 35 years of Student Enrichment through the Capital in Hungary Honors Program

Paper presentation

This paper will celebrate the 35-year history (1990–2025) of the Capital in Hungary Honors Program. It will include sharing:

- how the program was developed
- how students were selected for the program
- quotes and videos from students who experienced the program
- the effects of the program on students and their careers
- data from a survey completed by participants.



Dr. Sandra Mathias is a graduate of SUNY–Fredonia (BME), Ball State University (MA), The Ohio State University (PhD), and The Kodály Center of America (Kodály Certificate). She is Professor Emerita of Capital University, where she taught for 29 years. At Capital, she taught vocal music education courses, supervised student teachers, directed the Women’s Chorus, developed and coordinated the Capital in Hungary Honors Program and the Master of Music in Music Education, and served as the Director of the Kodály Institute at Capital.

She is also Director Emerita of the Columbus Children’s Choir, where she served as Founder and Artistic Director for 25 years. Under her direction, the New World Singers of the Columbus Children’s Choir performed at the national conferences of ACDA, OAKE, AOSA, and MENC; with the National Repertory Orchestra, the Chautauqua Symphony, and the Columbus Symphony; and for audiences in Russia, Hungary, the Czech Republic, Austria, Italy, and Canada. The choir received first place in the Youth Division of The American Prize and performed at the White House.

Dr. Mathias is the recipient of the Kodály Institute Intezetért Award, the CSO Community Music Educator of the Year Award, the Southside Settlement Arts Freedom Award, and the Outstanding Educator Award from OAKE. She has presented papers at conferences in the United States, Hungary, Australia, England, and China. Throughout her career, she has presented sessions at AOSA, OMEA, and OAKE.

She is a past president of OAKE and a past vice president of IKS. She has served as the R&S Chair for Children’s Choirs for both OCDA and the Central Division of ACDA. Dr. Mathias has also served as guest conductor for the Georgia All-State Middle School Treble Chorus, the OAKE National Children’s Choir, the 5th Grade Honor Chorus at the Lake Charles, LA Honor Chorus Festival, and the New York American Choral Directors Association Children’s Honor Choir.

Michalis Patseas

Greece

Kodály Concept in Greece: The first 35 Years of Adaptation

Paper presentation

In 1984, a group of 25 Greek musicians took part at the International Kodály Seminar in Kecskemét for the first time. In 1989 some of them (including the writer) graduated from the Kodály Institute, and under the leading figure of Professor Valentinos Patrikidis they founded the Greek Kodály Society, organized the 9th International Kodály Symposium in Athens, established the Kodály Conservatory, and started the application of Kodály concept in Greece. The background of the paper is a brief historical overview of the first 35 years of the presence of Kodály’s ideas in Greek Music Education. Hundreds of Greek musicians and music teachers had the possibility to get Kodály training at the Greek Kodály Seminars, the International Kodály Seminars in Kecskemét, and full studies at the Hungarian or the Greek Kodály Institute. The adaptation is presented. Some of the major problems of it are discussed, including those created by the opposition of the Relative Solfa to the absolute solmization, which is the active music reading and writing system in Greece during the last three centuries, as well as the coexistence of the “well-tempered” tuning of art and popular music, with the “eastern modal” tuning of the traditional music. The objective is to show the living example of the Greek adaptation, as well as to contribute to the discussion about the future of music and music education in a rapidly changing international society. We point out with content, the success of the Kodály-trained Greek musicians, many of whom are the leading Professional Choral Conductors in Greece. We are not happy that we didn’t manage to persuade the Greek musical establishment that we possess a coherent, dominant music education method. Kodály concept and method are still some of the most valuable tools in educating well rounded human beings and successful musicians.



Michalis Patseas is a conductor, music pedagogue, and musicologist. Director of the Kodály and the Athenaeum Conservatoires. President of the Union of Greek Private Conservatories. Former President of the International Kodály Society.

He conducts choirs and orchestral ensembles and collaborates with many internationally acclaimed symphony orchestras, choirs, and theaters. He is regularly invited to serve as a jury member at international choral festivals and competitions. He was the first conductor of the Greek Radio Children's Choir and has participated in music congresses in 18 countries as an invited lecturer.

He teaches conducting and music pedagogy at international seminars and universities. He has been decorated with the Officer's Cross of the Order of Merit of the Hungarian Republic.

He studied choir and orchestra conducting, composition, singing, and Byzantine church music in Athens, at the Vienna University of Music, and at the Kodály Institute in Kecskemét. He is also a graduate of the Athens University School of Law.

Zsuzsanna Polyák – Kata Ittész
Hungary

Mihály Ittész's Bequest at the Music Pedagogical Research Archives at the Kodály Institute
Paper presentation

The presentation focuses on the library and archival contributions of Mihály Ittész (1938–2018) at the Zoltán Kodály Pedagogical Institute of Music, Kecskemét, Hungary. Ittész was appointed to the newly founded Institute in 1973 and was tasked with creating the library in time for its opening in 1975. In addition to selecting books and scores for everyday teaching use, he laid the foundations for the Research Archives by acquiring historical documents, textbooks, journal back issues, and manuscripts. From 1978 onwards, he also secured collections and bequests from distinguished Hungarian and foreign musicians and music educators.

The Archives now hold the bequests of twenty-six musicians, the most recent being that of Mihály Ittész himself. The bequest was entrusted to the Institute with the generous cooperation of his widow, whose collaboration has been essential in preserving and organising the collection. Together, we will discuss the importance of such cooperation, as well as the challenges and processes involved in transferring and organising a large body of materials to make it accessible for the benefit of others.

Zsuzsanna Polyák joined the Kodály Institute in 2004 as a librarian and archivist for the Music Pedagogical Archives. In 2018, she also began teaching at both the Kodály Institute and the Liszt Academy of Music. Since 2023, she has been working as a research fellow.

She graduated from Eötvös Loránd University, Budapest, with degrees in Library and Information Science, Hungarian Linguistics and Literature, and Pedagogy. Additionally, she holds an MA in Community Development. In 2024, she earned her doctorate in Education from the Theoretical and Historical Pedagogy Doctoral Program at Eötvös Loránd University's Faculty of Pedagogy and Psychology.

Her primary research interests include the history and philosophy of music education, with a particular focus on the international dissemination of the Kodály Concept.





volume.

Kata Ittész-Kövendi, teacher of music and English (and a unique subject, “Music in English”) worked in the Kecskemét Kodály School until her retirement in 2019. She ran courses for teachers in music in English and translated many seminal works on music pedagogy. She also wrote a guidebook entitled “In the Footsteps of Zoltán Kodály in Budapest”. She has spent the past seven years since her husband’s death working on his heritage. With the help of Zsuzsanna Polyák, she collected and prepared for publication over 1000 writings of Mihály Ittész. His writings in connection with Kecskemét have been made available online at the local library and 57 of his Hungarian papers were published in a new volume in December 2024. About 300 English papers still await selection and publication in an English

Hélène Boucher
Canada

**Children's Singing Games from Québec (Canada):
Comparison, Evolution and Educational Applications**
Workshop

Background

Singing games such as hand clapping, dancing ropes and chasing games have been identified and analyzed in various cultures so they can be used for educational purposes.

Objectives

The objectives of this research were: 1) to collect singing games used by children in French-speaking Québec (Canada), 2) to analyze this repertoire and bring out its characteristics and 3) to identify its teaching potential in relation to Kodály inspired pedagogy.

Methods

First, children's singing games were collected in various schools from different areas of the province. These musical games were systematically studied in relation to their musical characteristics (melody, rhythm and structure) and elements of performance (tempo and register). In a second phase, we extracted a collection of musical games taken from a short movie produced in 1975. A comparative analysis was then carried out to highlight the differences and similarities between these two collections, almost 50 years apart. Finally, avenues for pedagogical uses were explored in relation to the Kodály concept.

Results

The musical games collected included elements typical to the francophone repertoire: the dominance of the 2/4 meter, the prevalence of anacrusis, the presence of rhythmic motives constructed with sixteenth notes. From a melodic point of view, we noted the high frequency of songs built on major scales and a notable presence of melodies constructed on so mi la. Furthermore, one of the striking elements of our results is the shift of the children's singing voice towards a lower register. Pedagogically, this analysis informs us of the presence of authentic children's songs built on so mi la, thus supporting the use of the original Hungarian Kodály sequence. In this workshop, singing games will be experienced by the participants and polyphonic arrangements based on this material will be sung.

Conclusions

In these times of social media and global culture, it is worth noting that, in Québec, this musical heritage is still alive and is relevant to Kodály inspired music education.



After receiving a PhD in Music Education from McGill University in 2009 and teaching at McGill University and Université Laval, **Hélène Boucher** is currently a professor of music education at Université du Québec à Montréal. In addition to her academic training, she has taught music at the preschool and elementary levels for over 15 years and has received several awards for excellence in teaching. She is certified to teach Kodály by the Organization of American Kodály Educators.

Her research focuses on the cultural adaptation of the Kodály approach in French for Quebec, music and socio-emotional development in early childhood, and musical play as a pedagogical tool.

Pek Lin Chong
Malaysia

Kenyah Folk Songs From Borneo Applied to Music Pedagogy and Performance
Workshop

The island of Borneo is home to more than forty indigenous groups, many of which dwell on both sides of the Indonesian/Malaysian border. Among these, the Kenyah, who live in the far interior, are the most musically prolific. Renowned for their instrumental music and graceful dances, they also possess a sophisticated choral culture. Of particular interest is their large repertoire of predominantly pentatonic dance-songs, often sung in two to three-part harmony. The whole community sings a cappella, while executing simple dance-steps along the veranda of their longhouses. These songs, little-known outside their small community, have been the focus of my "Kodály inspired research" for over 20 years.

This interactive session features five Kenyah songs, ("Ilun Pesak Paku", "Sua Ulem", "Along", "Chin M'bi", "Ne lan-e Pu'un") in a variety of scales, and applicable to various levels of music learning. Videoclips of field recordings and stage performances of the songs will be shown, followed by participatory singing and explorations of their applications in music education guided by Kodály principles. The session will begin with two children's songs "Ilun Pesak Paku" (s, l d r m s) and "Sua Ulem" (d r m s) both with lyrics about jungle vegetables. With their small tone-sets and similar melodic structure, they match well as partner songs. The next two songs feature Kenyah traditional harmony. "Along" is a typical two-part pentatonic dance-song, while "Chin M'bi" (major scale) is a song of invitation to dance with short sections in two and three-part harmony. The fifth song, "Ne lan-e Pu'un" is an older song with an unusual tonality (bitonal, hemitonic, re-centred scale).



Dr. Chong Pek Lin (peklin_chong@yahoo.com), D.Mus. (University of Pretoria), LTCL (Piano), B.Sc. (Chemistry), lectured for over 20 years in music education at the Institute of Teacher Education, Batu Lintang, Kuching, Sarawak, where she still serves as a part-time consultant after retirement. Since 1995, she has traveled to remote villages in search of Bornean folk songs, especially those suitable for a Kodály program, and has actively advocated for their inclusion in the Malaysian school curriculum. In July 2006, she was a recipient of the inaugural ISME-Gibson Award for Outstanding Music Educators, presented at the ISME (International Society for Music Education) 27th World Conference. Since 2020, she has served as a member of the IKS

László Vikár International Folk Music Research Forum.

She has written numerous articles and several books on the ethnic music of Borneo. Further information is available on her website: www.peklinkenyah.com.

Miriam Factora
Philippines – United States of America

From Fieldwork to Classroom: Developing Philippine Music Resources for Teaching
Workshop

The effects of Western colonization of the Philippines left significant challenges in finding available authentic materials that are reflective of Filipino culture and concrete pedagogical structure for teaching music. The Kodály Society of the Philippines was established in 1985 without a comprehensive, research-based music curriculum grounded on Philippine musical traditions. Filipino music teachers had to contend themselves with very limited Philippine resources, translate materials from foreign sources or create songs into Filipino to fit Western-based sequences.

This was the biggest challenge that I had to face after my graduation from Holy Names University in Oakland, California with a Master's in Music Education with Kodály Emphasis and after my studies

in Hungary shortly after. Inspired by the Kodály Approach, I embarked on fieldwork research with the goal of going around my home country to collect appropriate materials for pedagogical use and design a teaching sequence that is more reflective of a Filipino musical culture.

In this workshop, I will share samples of the materials that I have collected and provide insights into my journey toward developing these resources. The workshop will engage participants in interactive activities, including the presentation of key musical examples from the resources that I continue to develop, interactive listening sessions with select recordings, and the performance of sample materials. By the end of the session, participants will not only have an initial understanding of Philippine music and its cultural significance, but educators will also be introduced to valuable resources to incorporate Filipino musical traditions into their own teaching.



Miriam B. Factora, Ph.D., was born and raised in the Philippines. Educated within a colonial system, she developed a strong interest in fieldwork to discover pedagogical materials that better reflect student cultures. Her groundbreaking research in the indigenization and localization of the Philippines' music education program led to the publication of several folksong collections.

As an esteemed music educator, international speaker, and clinician, Dr. Factora has shared this passion through keynote speeches, workshops, paper presentations, and training sessions for university students and teachers in different parts of the world. She was a keynote speaker at the IKS Symposia

held in Ohio, U.S.A., in 2007 and in Edinburgh, Scotland, in 2015.

Dr. Factora has been a long-time consultant for the Kodály Society of the Philippines. She currently serves on the Board of Directors of the International Kodály Society and co-chairs the László Vikár Folk Music Research Forum.

Shinji Inagi
Japan

Let's Learn and Enjoy the Japanese Warabeuta!
Workshop

"Warabeuta" is a Japanese word which means children's folk songs with accompanying games. The purpose of this workshop is to provide some historical background and musical analysis of several Japanese children's folk songs with games (Warabeuta) for the music teachers who are looking for new foreign children's folksongs with games to broaden their students' musical world. Many of the traditional Japanese children's play songs have deep connections with the Japanese culture and tradition that have been cherished and valued by the Japanese people for many centuries.

We will actually play some of these games in this workshop, and participants will be able to experience them for themselves so they can teach these singing games to their students. I will provide a presentation slide handout and make all the videos and scores used in the workshop accessible online. Please come and enjoy our Warabeuta!



Born in Shizuoka, Japan, **Shinji Inagi** earned undergraduate degrees in Physics and Music at Brigham Young University in the United States and continued his musical education there, earning a master's degree. He then earned his doctoral degree from the University of Arizona. During his doctoral program, he also studied Kodály music education with Jerry Jaccard at Brigham Young University.

He is known not only as an organist but also as an educator and composer whose works have been performed worldwide. He is a professor of music education at Nagoya Aoi University, a private university in Nagoya, Japan.

He is currently serving as Vice President of the Japanese Kodály Society and is heavily involved in the music education scene both in Japan and overseas.

Zoltán Juhász
Hungary

Determination of Melody Classes Using Vector Representation of Folk Tunes

Paper presentation

One of the possible methods of universal description of folksong can be based on structural musical characteristics such as contour, tone set, tonality, rhythm, meter, form, etc. Experimental studies in the recent decade supported the universal importance of contour and tonality as the two most important characteristics determining human music cognition and memory. It follows from this statement that a mathematically adequate description of folksong should be based on both contour and tonality information. Therefore, we provide a mathematical representation of the melodies by coupled pairs of 64-dimensional contour and 24-dimensional degree distribution vectors. We show that the spatial structure of the multidimensional point systems constructed by these vectors reveal specific musical characteristics of the musical cultures. At the same time, the identification of groups of similar melodies (tune families) can be accomplished using a self-learning algorithm that searches for local condensation centers in this multidimensional point system. Our algorithm developed for this purpose is called the Self Organizing Cloud (SOC).



Dr. Zoltán Juhász was born in Budapest in 1955. He graduated from the Faculty of Electrical Engineering at the Technical University in Budapest in 1978 and obtained his university doctorate and PhD degrees in 1982 and 1997, respectively.

He is a senior research fellow at the Research Institute for Technical Physics and Materials Science in Budapest, where he works in the field of computer-aided study of folk music, including interethnic connections. He is a charter member of the IKS László Vikár International Folk Music Research Forum.

He also collects, studies, and performs traditional flute and bagpipe music. He teaches traditional flute playing at the Franz Liszt University of Musical Arts and publishes numerous studies in both of his research fields. As a performer of Hungarian folk music, he has released numerous CDs and has performed in many countries.

János Sipos
Hungary

Some Thoughts on Classifying Folk Songs

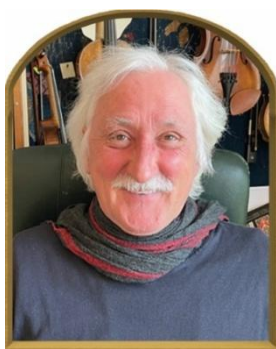
Paper presentation

During my Asian expeditions to explore the Eastern connections of Hungarian folk music, I collected, wrote down, and analyzed 10,000 melodies, sung mainly by Turkic peoples. Since I had to create the first analytical edition of some folk song material more than once, the need to organize the collected melodies naturally arose. We can have a dual purpose with a classification. One is to be able to easily place a new song in our system, and to find familiar songs easily. This goal can be reached by sorting the songs based on different, even non-musical properties, such as tone, rhythm, melodic arc, place of origin, text, number of lines, performance characteristics, etc.

However, if our goal for the classification is to reveal the musical nature of the material and the essential, fundamental musical connections, then we must first determine which are the most important characteristics that determine the musical similarity, and do the classification based on these. Then, we put the similar melodies into groups, so that instead of countless specific melodies, we get fewer, easy-

to-manage and clear groups of melodies. If we see connections between these melodic groups, we have discovered even larger units, i.e., melodic classes, sometimes even melodic styles, and the internal connections of the material are revealed more clearly.

Now I will present two classifications of Turkish folk music: Béla Bartók's and my own. Bartók collected 103 melodies in Anatolia in 1936, of which he published 87. I have already collected 1,500 tunes myself and 2,000 tunes recorded by other researchers. I will also introduce some non-pentatonic Anatolian parallels of pentatonic Hungarian melodies and I pay special attention to the clarification of how melodic groups with different numbers of syllables, rhythm, tonality, and ambitus can be placed next to each other in the same class.



Dr. János Sipos is a senior research fellow at the Institute for Musicology (Budapest), a part-time teacher at the Franz Liszt University of Music (Budapest), and an academician of the Hungarian Academy of Arts. He is a charter member of the IKS László Vikár International Folk Music Research Forum.

His main research area is the comparative study of the folk songs of Turkic-speaking peoples and the Hungarian people. His collecting work began in 1987, where Béla Bartók had stopped in 1936, and since then he has collected, recorded, and analyzed more than ten thousand Turkish, Azeri, Turkmen, Karachay, Kazakh, Kyrgyz, Mongolian, Navajo, and Dakota melodies. His books, e-books, several articles, and hundreds of hours of video and audio recordings can be viewed at www.zti.hu/sipos.

MODERATOR FOR THE VIKÁR FORUM

Jenny Brunner
United States



Jenny Brunner has a BS in Music from Brigham Young University and completed her Kodály Certification there in 2008. She is a charter member of the László Vikár International Folk Music Research Forum and continues as Secretary for the group. She and her husband Kyle live in Louisiana with their four children. Jenny was most recently the Music Director for the Lake Charles ACTS Theater production of Hello, Dolly! Jenny's Spanish language music research and communication skills are invaluable to the Forum.

Lilla Gábor
Hungary

Reflections on Kodály's Relevance and Mission in the 21st Century
Roundtable Opening Presentation

Based on my professional experience worldwide, I intend to reflect on some essential observations and impressions and express thoughts, reservations, and conclusions.

I feel highly privileged to have known Kodály in person as a child, having met him in his home with my parents on various occasions. Those indelible memories from my childhood have remained a lifelong inspiration.

Over the past decades, fundamental historical, social, and cultural changes combined with the technological revolution and the unprecedented challenge of the pandemic have driven us to face new questions in the field of music education as well.

In search of relevant answers, there is an increasing need to reach back to the original sources—Kodály's writings and speeches—to avoid the tendency of misunderstanding, or an incomplete, superficial, sometimes incorrect interpretation of Kodály's vision.

Kodály was constantly encouraging new, innovative methodological practices. Quoting his concluding sentence from the Preface of the '24 Little Canons on the Black Keys' (1946): "Let us look for new pathways if we want music to become universally valued, not confined to a privileged few."

However, there is a fine line between two concepts: the adaptation of Kodály's guidelines to the challenges and possibilities of our age and a careful extension of the high-quality chosen repertoire, as opposed to irrelevant gimmicks mistakenly justified by references to Kodály, thus becoming far removed from his principles, in fact, contradicting his intentions.

A hundred years have passed since Kodály first turned his attention to children's choirs and music education in elementary schools. In the 21st century, Kodály's legacy and mission continue to be as relevant and highly needed as they were a hundred years ago. Emotional enrichment through singing and growing sensitivity, trust, and empathy through active music-making are healing forces for the young generation.



Lilla Gábor, born in Budapest, graduated with honors from the Liszt Academy, majoring in Choral Conducting and Music Pedagogy, and pursued postgraduate studies at the Philadelphia College of Performing Arts and Temple University (USA).

She is in great demand worldwide as a professor and choral conductor. Past positions include: Professor at the Kodály Institute of the Liszt Academy (Hungary), Founder/Director of the International Summer Academy of Choral Conducting and Music Pedagogy (Canary Islands, Spain), Professor/Conductor at the University of São Paulo, and Music Director of "Canta São Paulo," a project of Teatro Municipal de São Paulo (Brazil).

Lilla Gábor is the author of the online publication entitled "Kodály's Principles in the Perspective of the 21st Century – Based on Zoltán Kodály's Writings and Speeches", commissioned by the Liszt Academy. She is a recipient of the Lifetime Achievement Award and an Honorary Lifetime Member of the Organization of American Kodály Educators (USA).

FOR YOUR NOTES

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