

Australian Kodály Bulletin

2007



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FROM THE EDITOR

This edition of the Australian Kodály Bulletin continues the publication of papers presented at the *Strengthening Ties* 2006 KMEIA National Conference held at the University of Queensland, Brisbane, 25-28 June 2006. Some papers were included in the 2006 Bulletin and most of the remainder are in this 2007 Bulletin. The conference papers in this issue have a strong research base and aim to convince and inspire us to consider important issues in community music making, vocal pedagogy and building musicianship.

Other papers broaden our connections to and understanding of our colleagues internationally and across Australia - hopefully stimulating us to explore a wider range of research, practice, successes and concerns. Some papers explore recent contact and the building of connections with excellent music and kindergarten educators in Hungary, or provide a taste of what our American colleagues are doing. Reports, news and updates on KMEIA and IKS activity keep us in touch with national and international activity including the 2008 KMEIA conference in Canberra. And two stories describe how local initiatives brought about music teacher professional development in north Queensland. Refereed Papers have been subject to peer review by three referees.

Many thanks are due to all those who submitted papers, articles and updates on activities. Guidelines for submissions for future issues are on the KMEIA website kodaly.org.au. The editor can be contacted at bulletin@kodaly.org.au.

I would like to warmly thank members of the editorial team for 2007 who were extremely supportive of the editor and generous with their time, expertise and advice.

Ann Carroll
Editor for 2007

DISCLAIMER

This publication has been prepared for the members and professional associates of The Kodály Music Education Institute of Australia. The opinions expressed in the publication are those of the authors and do not necessarily reflect the views of the association or the editors. While reasonable checks have been made to ensure the accuracy of statements and advice, no responsibility can be accepted for errors and omissions, however caused. No responsibility for any loss occasioned to any person acting on or refraining from action as a result of material in this publication is accepted by the authors, the association, or the editors.



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*On the cover
Gail Godfrey with Kapsovár children 2006.*

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A MESSAGE FROM THE PRESIDENT

Gail Godfrey, KMEIA National President



It is indeed a privilege and an honour to serve as the National President of the Kodály Music Education Institute of Australia Inc. and National Coordinator for **do-re-mi** Early Childhood Music Educators.

Our Council's goal is to be a unifying body setting overall Australian directions and standards, connecting Australian Kodály work to international Kodály organisations, offering national level support and sustaining the State Branches in their activities. KMEIA Inc. is an educational organisation that functions with social, moral, national and community implications. KMEIA was founded to promote and advance the understanding and use of aesthetic and educational teachings based on the philosophy of the

late Zoltán Kodály. This organisation has positively changed the lives of innumerable people as recipients of teacher training, choral excellence and employment opportunities.

I was inspired by Denise Bacon in her book *Hold Fast to Dreams* (1993) where she referred to the Kodály concept in the USA in 1969 and felt it represented values that society might not be willing to acknowledge. These values if accepted would enrich societies through the discipline of music education.

"We have the evidence of those who have received in-depth Kodály training, any one of whom will tell you it has changed their lives. They will tell you not only that their training gave them sharply increased musical skills and expanded resources on which to draw with children, but that in a broader, deeper sense, it gave them an ability to deal with life. Why? Because they were successful and knew they had something important to give the children and the adults they taught: in short, their lives are meaningful" (p.122).

Bacon's words ring true today as they did almost 40 years ago in America. I am hoping that we as a National Council will draw together all levels of music education, to help cultivate KMEIA in all Australian States, and to extend our collaboration internationally especially with our neighbours in New Zealand and South East Asia.

KMEIA's success up to now has been dependent on a wonderful committee of distinguished educators and officers who have served on National Council. I would like to particularly acknowledge the significant contributions made by retiring councillors Enid Scott (Secretary), Ian Harrison (Treasurer), Sr. Valerie Huston and Debbie O'Shea (Vice-President) and sincerely thank them for their initiatives and guidance over many years.

I believe it is possible to hold the balance between the financial necessities to operate in this society with the real purpose of why we belong to KMEIA Inc., an organisation that I believe is the most influential music training institute in this country. Our real purpose is to enrich the potential of all people through music by providing excellent training courses. In order to make the world a better place, we need to equip people and organisations with skills, approaches and programmes that can truly revolutionise the way we educate and nurture others through music.

Kodály said “There is no complete spiritual life without music, for the human soul has regions which can be illuminated only by music” (*Visszatekintés* Vol. I Budapest: Zeneműkiadó, 1964 p.156, quoted in *The Kodály Concept of Music Education* by Helga Szabó 1969

p.4). The challenge of our generation is to expand our definition of success to include spiritual qualities and life experiences that run counter to the values of an achievement and consumer-oriented society. If we can replace ambition with purpose, if we are motivated by inspiration rather than by fear, then we will reap our harvest by working less and achieving more.



Debbie O'Shea's students at Shorncliffe State School, Brisbane

MUSIC AS A FOCUS FOR COMMUNITY ENGAGEMENT

by Judith Fromyhr, MEd., BAMusEd., BAMus.

*An excerpt from a paper presented at
The Kodály Music Education Institute of
Australia National Conference, Brisbane
25 – 28 June 2006: ‘Strengthening Ties’*

Introduction

Of the millions who learn (a musical instrument), only a handful will ever become professional musicians. The children who need our greatest attention are those who will never become more than gifted amateurs. In order to enjoy their playing they must be equipped to take part to the full in the music making of their communities.
(Enoch, 1977:109 – 110).

Yvonne Enoch made this statement almost 30 years ago and yet her words are possibly more true today than they were then. With the demise of many professional performing groups all over the world due to a lack of funding or perhaps interest from the general public, there are fewer opportunities for music students to find fulltime employment as a musician. Poor remuneration in comparison to other professional employment has also caused music students (and their parents) to rethink their career options and consequently relegate their music skills to the realm of a leisure activity. However, many of these young people and adults have highly developed executant skills and the ability to continue to make music as they perhaps pursue other careers.

The theme of the 2006 National Conference, “Strengthening Ties”, reflected, in my mind, the hard work that Kodály teachers have devoted to developing continuity of music education from birth through early childhood to primary school and into secondary school. “Ties” have also been developed between what we call general music classes and instrumental, vocal and choral education. There are some tertiary music departments whose curriculum is based on Kodály’s principles and so the “ties”

continue. However, what about the young people who, as a result of excellent Kodály-based music education, leave school with highly developed music skills but go on to unrelated careers and employment? It is for this reason that I began to look at community-based post-secondary music organisations.

The Study

My research was undertaken with some of South East Queensland’s post-secondary school community music groups (choirs, bands and orchestras) and was a pilot study of a questionnaire about community music. It examined issues such as members’ motivation for joining such a group, music education background and the influence of previous performing and life experiences.

When I first began my research I knew that there were a lot of community music groups in the area but I have been astonished by the numbers of groups that do exist – and, at this stage, I still have not identified all of them. By using local knowledge, word of mouth, websites such as *The Orchestras of Australia Network*, *Brisbane City Life*, *Australian National Choral Association*, *Keep Playing Music* and *Queensland Band Association*, I have arrived at the following approximate numbers of community music groups in SE Queensland.

Approximate numbers of post-secondary community music groups in Southeast Queensland.

Choirs/Choral groups:	62
Orchestras:	15
Bands:	30

If we add to that Pipe Bands (about 13), musical theatre groups (at least 4) and the many people involved in popular music activities, you can see that this is a big industry and that is a topic for another paper.

The questionnaire contained 16 questions – most of the questions required a tick in a box while others required the participant to insert a word or write a few lines. There was also an opportunity at the end of the questionnaire to provide more substantial information if the participant wished. Participation in the research was voluntary and questions regarding identification of the participant and/or their organisation were optional. At the time of writing this paper I have received 95 responses from 18 different groups.

Responses

The first two sections on the questionnaire regarding identification were optional but over 80% of respondents were willing to be identified. Questions 1 and 2 helped to categorise the type of community group that the respondent belonged to without providing any personal data.

Name: (optional)

Name of community music organisation: (optional)

Question 1

What type of organisation is it?

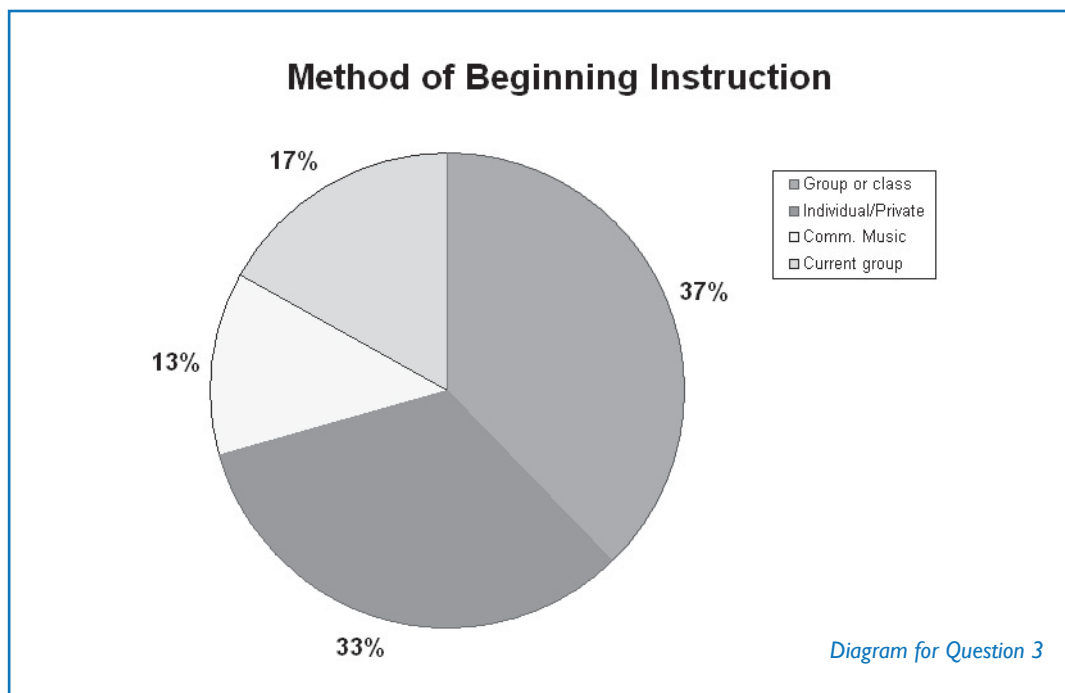
- ☐ Choir
- ☐ Orchestra
- ☐ Band
- ☐ Other (please specify)

Question 2

What is your instrument?

(includes voice – you may list more than one)

Questions 3 to 8 were designed to gain information about previous music education and was the part of my research that I thought might reveal some 'ties' to previous Kodály music education in one form or another. Each of the questions in this section is dealt with individually below and I have offered some interpretation of the data presented.



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Question 3

Did you begin your instrumental/voice instruction in:

- ☐ group or class lessons?
- ☐ individual/private lessons?
- ☐ a community music group?
- ☐ this current music group?

(Group or class = 33%; Individual/Private = 37%; Community group = 13%; Current group = 17%).

Of those who responded:

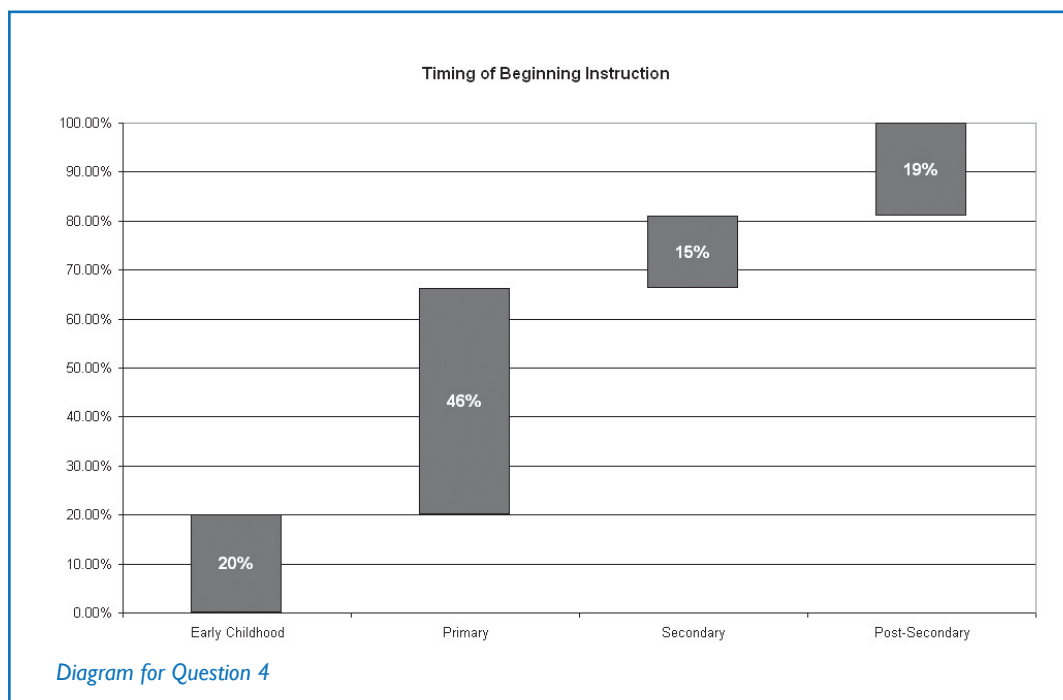
- a) 63% of choir members had begun instruction in group/class lessons or individual/private lessons. 37% of choir members had begun instruction in a community music group which highlights the importance of community choral groups in the continued music education of adults.
- b) 89% of orchestra/band members began instruction in group/class lessons or individual/private lessons. Only 11% began in a community music group. This is understandable as most community bands and orchestras are set up for people who already have executive skills.

As 26% of the total number of respondents was aged between 18 and 30 (Question 14), and Kodály principles have been the basis for music education curricula in Australia during their school lifetime, I was hopeful that there would be an obvious link to school music education and participation in post-secondary community music. I probed further with the following questions.

Question 4

When did you begin your instrumental/voice instruction?

- ☐ Early childhood years
- ☐ Primary school years
- ☐ Secondary school years
- ☐ Post secondary school years



Of those who responded:

- a) 89% had begun their music instruction before leaving high school with the largest number beginning in primary school. This certainly would seem to be a result of a strong emphasis on music education in Queensland schools in the last 30 years. The percentages of respondents beginning their instruction in early childhood and primary years is probably skewed towards the lower end of the scale because 52% of the respondents were 50 years and older. 11% had begun music instruction in post secondary situations with most of these being choir members. Evidence suggests that there are certainly more opportunities for people to join choirs than bands or orchestras and the need for specific music skills is perceived as being less important in a choir.
- b) 20 % of the total respondents had begun their music education in early childhood. This was more often the case with the younger respondents probably because of the growing awareness of the importance of early childhood music education during the last thirty years.

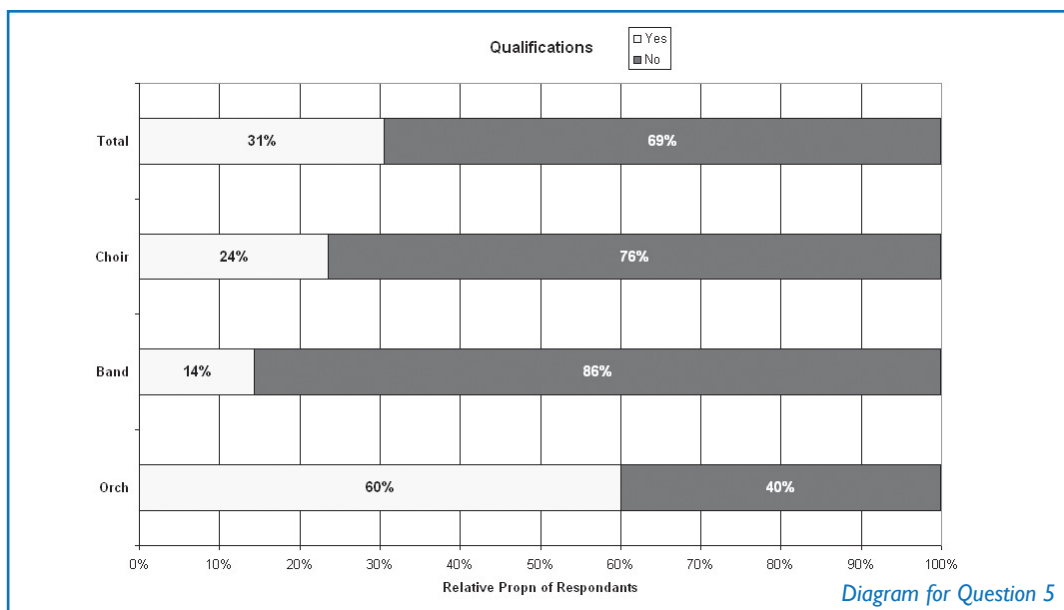
Question 5

Do you have any qualifications in your instrumental or vocal area? (e.g. AMEB, Gr.12 music extension, a music performance degree)

- ☐ Yes Please give details:
- ☐ No

Of those who responded:

- a) 31% of the total respondents had an instrumental or vocal qualification.
- b) of those with an instrumental or vocal qualification, 60% were members of an Orchestra or Band and 24% were members of a choir.



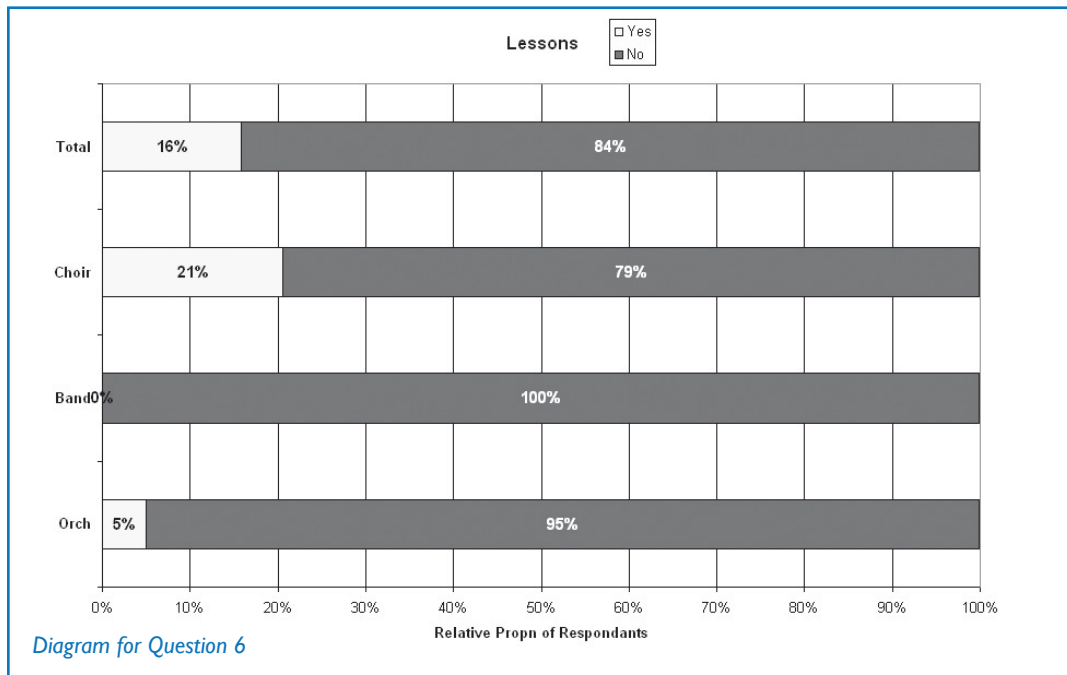
Question 6

Are you currently having regular lessons on an instrument or on voice?

- ☐ Yes
- ☐ No

Of those who responded:

- a) 84% of the total number was not having lessons. Many people responded that playing or singing in their community group took the place of lessons.

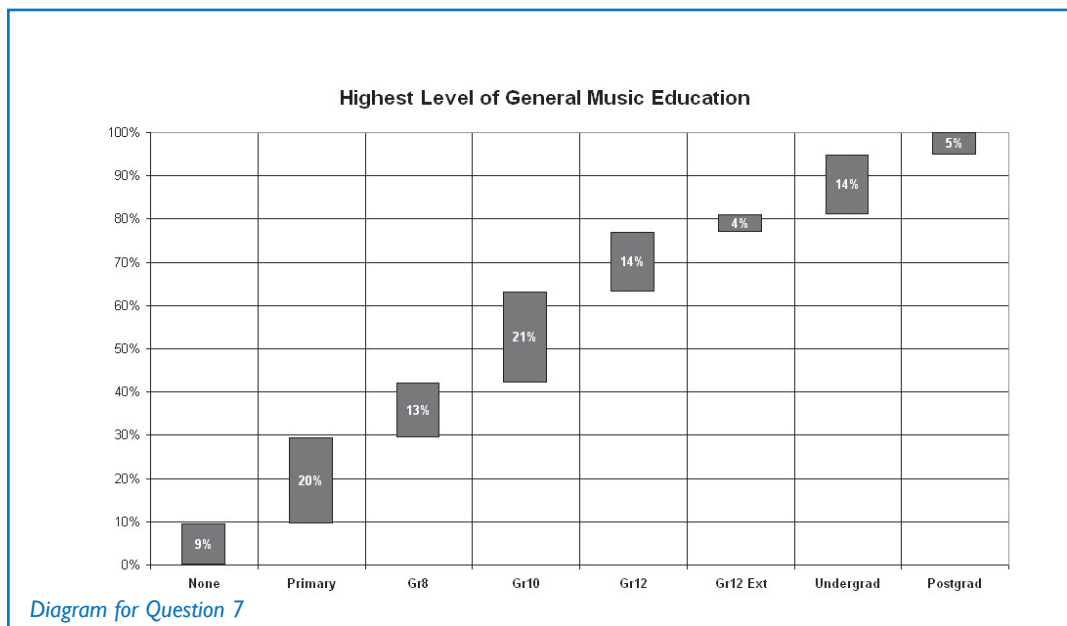


Question 7

What is your highest level of **general music** education?

Primary school music classes

- ☐ Grade 8 music classes
- ☐ Grade 10 Music
- ☐ Grade 12 music
- ☐ Grade 12 Music extension
- ☐ Undergraduate music degree
- ☐ Post-graduate music degree



Of those who responded:

- a) 9% claimed to have no general music background.
- b) 58% had continued music post “compulsory programs” – i.e. Grade 8 music. This is a good result for school music programs, however, most of these respondents were instrumentalists. Members of community choral groups were more likely to have ceased involvement with school music after the conclusion of compulsory programs. However, evidence from my research suggests that demand for places in community music groups in South-East Queensland is high, indicating perhaps that the experience of music in schools was a positive one that encouraged participation in music activities beyond school settings.
- c) 19% had an undergraduate or postgraduate music degree and further investigation revealed that some of these respondents were exchange students from other countries studying in Australia for a short period. One of these respondents was most impressed with the availability of such community groups and remarked that similar groups were not in existence in their home country.
- d) 20% had only experienced primary school music education. Although most members of community music groups had been encouraged to join by someone they knew (Ques 11. *I was invited by a member, my wife made me!*), others commented that they “sang at school and wanted to continue” suggesting that primary school music may have been a good experience that encouraged them to continue when the opportunity arose.

Question 8

Are you aware of having experienced any of the following music education teaching methods? Please tick appropriate boxes.

<input type="checkbox"/> Suzuki	5%
<input type="checkbox"/> Yamaha	7%
<input type="checkbox"/> Kodály	11%
<input type="checkbox"/> Orff	4%
<input type="checkbox"/> School group instrumental program	23%
<input type="checkbox"/> AMEB/Trinity College or similar	42%
<input type="checkbox"/> Other (please specify)	4%
<input type="checkbox"/> Not sure	21%

This was the question where I thought that I would find valuable information that would link or “tie” Kodály-based music programs to post-secondary community music making. Despite the fact that anecdotal evidence showed that large numbers of respondents had experienced a Kodály-based music program at some stage in their education, many

were simply unaware that they had. Of those who responded, 21% ticked the “not sure” box and only 11% knew that they had experienced “Kodály” music education. Probing revealed that many had learnt this way (they remembered using *ta* and *te te* and solfa and were familiar with repertoire consistent with a Kodály-based program) but didn’t know what it was called. On reflection, I realised that the Kodály fraternity rarely label what we do and we would not expect our early childhood and primary students to know that they are learning “according to the principles of Zoltán Kodály”. In fact, we would probably hope that the children didn’t realise that they were learning at all! If I continue with this research I will need to probe this question further through interviews and/or focus group discussions.

Of those who responded to this question, 23% had learnt in a school “group” instrumental program and 42% had experienced AMEB/Trinity College or similar. This response rate shows the importance of such systems in providing music education to Australian children and adults.

The remainder of the questions were concerned with motivation to join and remain in community music groups and I was impressed by the level of commitment that was evident in responses to my survey. I will share with you some other interesting things that I found out:

- one person had been a member of their organisation for 25 years.
- one person volunteered that they were 77 years old and still performing
- several people reported that they had given up their instrumental lessons because of fear of exams and assessment and found that the community group gave them a musical outlet without pressure.
- one person who had been a clarinet player was forced to give up playing because of osteoarthritis and joined a choir so as to keep making music.
- one person was the second generation in a group that was started by his father.
- there were many family units represented in groups.
- several members had met their spouses through the group.
- community music groups are a place to make music for “non-professional” or amateur musicians.
- the social aspect of the group was very important

Conclusion

In 1999, the Community Music Commission of the International Society for Music Education released a policy statement that made the claim that “everyone has the right and ability to make and create musics”

REFEREED PAPERS

(ISME, 1999). To followers of Zoltán Kodály, this statement has a familiar ring. Wasn't this the philosophy on which Kodály's work was based? The ISME policy statement also says that

... Community Music activities also contribute to the development of economic regeneration, create job opportunities in the cultural sectors, and enhance the quality of life for communities. In all these ways Community Music activities can complement, interface with, and extend formal music education. (ISME, 1999)

Judging by the positive responses from the participants in my survey and a large amount of supporting literature, it would seem that Community Music activities make an important but somewhat unrecognised and underestimated contribution to society in general. As Jon Hawkes wrote,

We have a dream. We imagine a society in which everyone makes music ... we chase this dream because we believe that making music is a fundamental human right and essential to becoming a fulfilled and healthy human being.
(Hawkes)

Kodály would agree ...

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World music education needs you!

Can you help? Every extra name on the lists of the International Kodály Society gives more leverage to its efforts to improve music education throughout the world and to its ability to access music funding from the European community, and to its continuing support to Kodály members everywhere.

Become either a full member of the IKS or a supporting member. Supporting members pay an annual membership of only \$10.00 and must have an email address. If you can help, send your \$50.00 subscription for full membership, or \$10.00 subscription for a supporting member together with your full name, address and telephone and email contact.

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Please! Do something today to support music education in Australia and around the world.

MODERN VOCAL PEDAGOGY: IMPLICATIONS FOR EDUCATORS WHO EMPLOY THE KODÁLY CONCEPT

by Darren Wicks

This 2006 KMEIA conference paper has been further developed and then published in the Bulletin of the International Kodály Society, Vol.32 No.1, Spring 2007, under the title 'Modern Vocal Pedagogy: Implications for educators who employ the Kodály Concept'.

Introduction

"... we are walking musical instruments and singing is part of our birthright" (Chapman, 2006, 2)

Singing is an end in itself, but it is also a means to many ends, including a comprehensive music education. Educators have long agreed that children can and should sing and singing remains a key component of various approaches to music education, including the Kodály concept. However, the 'what' and 'how' of singing and the process for training young voices raises issues of conjecture. Currently, there is widespread incongruity between the way vocal teaching is approached by studio voice teachers, by classroom teachers and by choral conductors with conflicting opinions, philosophies and goals between the three types of teachers of singing. Consequently, children receive mixed messages about vocal technique that may be confusing and misleading. One of the reasons for this is the lack of dialogue between voice teachers and voice science. This paper locates these issues in teacher training and advocates that modern vocal pedagogy has much to offer classroom music teachers and that classroom teachers have much to offer the field of voice science. The aim is to contribute to discussions about a more comprehensive approach to modern vocal pedagogy.

What is Modern Vocal Pedagogy?

In past centuries, the teaching of singing has

been a little "hit and miss" and based on a limited understanding of how the voice works. Methods of vocal pedagogy were part of an oral tradition, often being passed down from teacher to student. Few of the great singers and teachers researched and fully documented their approaches. Those who did were sometimes given more credence than they ought. Vocal teaching of the past was often conveyed through imagery or language that could be misleading, with the teacher demonstrating and the student copying to the best of their ability.

The ideas of Western classical singing developed slowly through the *Bel Canto* school of the Italians during the 17th and 18th centuries and culminated in the work of Manuel García. In 1845, García invented the laryngoscope, an instrument that provided an internal view of the larynx and the laryngeal functions of a living subject. "The development of this instrument was arguably the single most important event in the history of the scientific study of voice" (B. White, 1989, 11.) García's approach to vocal pedagogy, based on his scientific investigations, reflects a changing attitude towards the sciences that was characteristic of the nineteenth century. Furthermore, García inspired a generation of pupils who continued his work at serious attempts at scientific study of the voice into the twentieth century.

Science has made great strides in understanding how the voice works and this has been assisted by technological advances. For example, flexible and rigid endoscopes now allow researchers to view the vocal folds in operation with considerable clarity and detail. The use of strobe lights and digital imaging allow rapid vibrations of the vocal folds to be slowed down and studied. Other instruments allow the measure of breath pressure, acoustical properties, resonance, intonation, muscular effort and have the ability to offer a singer real-time feed back. Coupled with these technological developments, professionals from various disciplines (including medicine, science,

linguistics, speech pathology and the arts) have cooperated with studio voice teachers in studies to combine their understanding of vocal function. The publication of this information in academic journals has given rise to a new approach to singing – a modern vocal pedagogy.

Impact in the classroom

Music educators have varied in their reactions to modern vocal pedagogy. Some have embraced it with great fervour as the new gospel, while others remain quietly sceptical. Some question whether science should have a role in a largely musical and aesthetic pursuit. As educators who are interested in the Kodály concept and employ a singing-based approach in the classroom, what should our reaction be? If we reject scientific advances outright, can we be accused of being outmoded and inflexible? If modern vocal pedagogy has the potential to improve teacher effectiveness, there is good cause to be optimistic. However, to date, the impact of modern vocal pedagogy on classroom teaching has been minimal. Much of the most respected research in vocal pedagogy has been conducted amongst elite adult singers in the operatic tradition. Studies have also focused largely on a coordination of technical and physiological processes that lead to musical performance – a far cry from the kind of singing encountered by school music teachers in the classroom.

Kodály teachers do not teach singing primarily for performance, but rather for pedagogical purposes. Kodály was adamant that singing should be a part of the educational experience of all children as it offers the most direct path to the insightful understanding of music.

It is a long accepted truth that singing provides the best start to music education; moreover, children should learn to read music before they are provided with any instrument...even the most talented artist can never overcome the disadvantages of an education without singing. (Kodály, 1954)

Singing without the aid of an instrument is a powerful pedagogical tool that, in the hands of a good teacher, can lead to a highly developed musical ear and can be readily adapted to a variety of formats – be it classroom teaching, instrumental lessons and ensemble rehearsal. As Bertaux (1989) points out, “Well tuned singing is important not only to the satisfaction of aesthetic ends, but to the development of music understanding as well. Research supports the conclusion that the musical ear develops best when singing is an integral part of both vocal and instrumental music instruction” (p.92). Gordon (1988) contends that a student must be able to sing in order to internalise melodic information. Similarly, Elliot (1993, p.11) suggests that the major inadequacy

with many definitions of singing are their failure to recognise singing as “an exquisite form of thinking” or “musical knowing” in action. “One’s musical knowledge is not manifested verbally but practically: it is manifested in one’s singing itself” (ibid).

Educators interested in the Kodály concept have a unique perspective on singing and much to offer the field of modern vocal pedagogy. Most use their own voices and work with children’s voices all day, both in the classroom and in choral rehearsals. By default they are teachers of singing. Whether a student is singing a musical dictation in tonic sol-fa or an Art Song, the physiological and acoustic principles that govern how that instrument functions remain consistent, regardless of the context and repertoire. There is tremendous opportunity for dialogue and collaboration between classroom music teachers and other voice professionals including studio voice teachers, voice scientists and choral conductors. Each has a unique perspective on the process of teaching children to sing and such collaboration could result in a more comprehensive approach to modern vocal pedagogy.

Teacher Training

If classroom teachers are to gain a better understanding of modern vocal pedagogy, then the issue of teacher training needs to be addressed. Currently, the contact time given to the pre-service training of generalist music teachers in many universities has declined meaning that specialist topics such as vocal pedagogy are seen as a periphery, rather than a necessity. Outside the university system, professional associations are easily the largest provider of ongoing professional development and training for classroom music teachers. In particular, the global Kodály movement has long been characterised by its emphasis on teacher training and on the importance placed on developing teacher musicianship. Yet within these organisations, vocal pedagogy is often largely neglected. For a classroom teacher to become skilled in this area, s/he must voluntarily learn a great deal more – usually through trial and error, individual study and consultation with knowledgeable colleagues. The most frequent obstacle encountered by classroom teachers who want to understand vocal pedagogy is that the literature is just too technical and inaccessible.

A recent study by Harrison (2004) found that instrumental ensembles in Australian schools tended to be directed by specialist instrumental teachers who possess technical knowledge of the instruments found in the ensemble. In contrast, school choral groups were almost always taken by generalist or classroom music teachers, most of whom have no formal training in vocal pedagogy. Additionally,

Harrison found that school instrumental ensembles differed from choral groups in terms of the technical skills of their members. The large majority of students in school instrumental groups undertake private tuition in the instrument they play. However, almost no students who participate in school choral groups are having private tuition in voice or have any technical understanding of the voice.

There is good cause to suggest that music teachers who use the Kodály approach need to be better skilled in vocal pedagogy. Ignoring or underemphasizing students' vocal development may be a critical error for teachers who employ a singing-based approach in the classroom. Doctors don't treat people who are in perfect health. Similarly, school music teachers rarely work with students who don't have some vocal problems. Vocal stability is difficult for young voices as much irregularity exists in muscle development for both males and females. As humans grow, the muscles and cartilages of the larynx change in size, position, strength and texture (C. White & White, 2001). In young and pubescent voices, the macro muscles work efficiently, but the micro muscles may be poorly developed. Consequently, the singing voice changes in range, power and tone. There may be considerable difference from individual to individual and even within an individual from day to day (Doscher, 1994, p. 241).

To be effective, school music teachers need the ability to recognise vocal faults, determine causes, and devise sensible cures. As Miller suggests, *"A good technician in the field of vocal technique must have the ability to diagnose the causes of vocal problems and offer workable solution."* (Miller, 1996b, 209). The nature of working with young voices means teaching individuals who have to build their instrument while simultaneously learning how to play it (Chapman, 2006, xvi). No one expects a string player to build their instrument before learning to play it. Singers cannot see their instrument. They cannot hold it at arms length, inspect its workings, try the effect of different reeds/ mouthpieces, or make necessary adjustments.

"The singer cannot purchase a finely crafted instrument that 200 years of aging and playing have mellowed, nor can the singer keep trading up, eventually becoming the possessor of a fine Cremona product. Major repair on the structure and actual rebuilding are not possible with the vocal instrument. Furthermore, heat, cold, precipitation, digestion, toothache, bad back, cocktail party, nosebleed, domestic quarrel and respiratory ailments may be totally incapacitating." (Miller, 1996b, p. 218).

Avoidance of information on the physiology and science of singing is increasingly becoming a hallmark of outmoded vocal teaching. As the great Nellie Melba said "we would

not accept tuition in architecture, chemistry or law from any casual dabbler in these professions, but we welcome the gospel of vocalisation from people who have not even a perfunctory acquaintance with the science of singing" (as quoted by Brown, 1996, p. 237). Miller notes similarly, "There surely is no question that the teacher should know the current functional literature of the subject being taught. It will not turn him or her into a scientist, but into a teacher who can support empirical findings with fact, and thereby avoid delivering embarrassing and harmful misinformation" (1996a, p. 227).

The body of literature in vocal pedagogy is rich and substantial. If the classroom music teachers would only read a little regularly, they would discover the voices of two distinct groups, voice scientists and voice teachers. Voice scientists can help one understand the physiology of the singing voice. Secondly, the many voice teachers who have preceded us have already discovered techniques to help our students develop healthy and efficient vocal function. We would be foolish not to consider their experience and advice. *"Our role as teachers of singing is to turn description into prescription. We must learn to understand enough about voice science that we can know how the voice works best, recognize deviations from efficient coordination, and induce positive changes in function so that the natural beauty of the voice can be liberated."* (Kiesgen, 2005, p.42).

Some practical suggestions

Exposure to sound and accurate information on vocal pedagogy is an important step in learning to work effectively with the voices entrusted to our care. However, a teacher can read a book about Kodály and not necessarily be equipped to put it into practice in the classroom. Similarly, a teacher can know all there is to know about vocal physiology and still not be a great voice teacher. Ultimately, any information on the science of singing needs to be coupled with a discussion of how that information can be implemented to improve results and this is an area frequently overlooked in the literature. The role of good vocal pedagogy is two fold - to balance both the science and art of teaching singing. The translation of a teacher's knowledge in into actual lesson content and day to day strategies in the classroom is the real art of good vocal pedagogy.

The first responsibility of any music teacher, regardless of their pedagogical approach, is not to have a "grab bag" of tricks, but to be the best musician he or she can be. A teacher who has secure musicianship will be able to sing unaccompanied confidently and accurately, be able to sight sing, to model good technique and correct faulty intonation. The development of a teacher's aural musicianship should go hand in hand with the development of

any approach to vocal pedagogy. In this area, the kind of training offered by Kodály associations can be tremendously beneficial. However, this sort of aural training has focused on acquiring skills in the materials of music – pitch, intervals, harmony and the like. These are necessary, but there is also an area of a teacher's aural musicianship that is frequently overlooked.

If teachers are to work effectively with children's voices, then they must have an aural concept of how children should sound when they are singing well. An understanding of a child's vocal capabilities will help classroom teachers determine how little or how much to expect from them vocally. No teacher can learn this from a book. One of the best ways to develop this sound concept is simply to listen widely to recordings of high quality children's choirs and to attend live performances where possible. Additionally, there are an increasing number of sound and video clips available on the internet. Many of these demonstrate the various forms of vocal pathology and may assist one to differentiate between healthy and unhealthy singing.

Having acquired an aural concept of healthy singing, classroom teachers need to educate their students in this. Peer-modeling is a very effective tool to this end, as well as taking students to hear live performances that model appropriate singing. Our students are often exposed to poor vocal models through the media. Much of today's contemporary music is dependent on studio production and does not represent a sound that children can or should reproduce in the classroom. Moreover, there is an alarming international trend toward heavy belting techniques and overuse of the chest register in contemporary music. Adolescent girls commonly imitate this sound. Experts in children's singing agree that overuse of the chest voice is undesirable from a musical standpoint and potentially damaging to the vocal folds in the long term.

A child's voice that is well-produced should be clear, ringing, flute-like and contain an appropriate balance of both the upper and lower registers (Phillips, 1985). Children who have received little instruction in vocal technique are unlikely to produce this sound naturally. It is more likely that they will exhibit one of two vocal faults. Some may have a whispery and breathy tone that is the result of poor breath management and an under-energized production in the upper register. Others may exhibit a loud, boisterous tone through forcing or trying to sound like a "pop star". Well meaning classroom teachers may also exact this harsh tone through exhorting children to "sing up" or "sing out". Both overly soft singing and overly loud singing have the potential to produce vocal fatigue and strain.

Extreme dynamic levels (both the very loud and very soft) should be avoided in the classroom as both require a well-developed vocal technique (Phillips, 1992).

A detailed examination of vocal technique is beyond the scope of this article. However, classroom teachers could make a noticeable improvement in the quality of their student's singing if they would only attend to three factors regularly: (i) posture, (ii) breathing and (iii) careful selection of repertoire.

Posture

If children are going to sing well, they must be taught that their bodies are their musical instruments. Part of learning any musical instrument involves learning how to hold the instrument. Similarly, good vocal production is dependent on the singer's posture. The rib expansion and diaphragmatic movement needed for deep breathing and efficient breath management is severely restricted through poor posture. Moreover, if the head and neck are not well-aligned, one cannot achieve free jaw movement and the weight of the head may bring about constriction or pressure on the larynx. Classroom teachers can sometimes introduce further hindrances unknowingly. For example, in many elementary music classes, it is common for children to sit cross-legged on the floor. However, it is almost impossible to achieve good posture for singing in this position.

Mention posture to many children and they will automatically contort their bodies into all manner of unhelpful shapes and introduce tensions that hinder free and expressive singing. The ideal posture for singing is aptly described by the Italian *Bel Canto* school as the "noble posture." The noble posture can be achieved either seated or standing. It requires that the body weight be evenly distributed across the feet (when standing) or the buttocks (when sitting), that the spine be lengthened by bringing the head up and the tailbone down, the shoulders are kept soft (down) and the head should be balanced over the shoulders. The most critical feature of the noble posture is that the lower ribs need to maintain a wide position. This can be achieved by monitoring a student's sternum, ensuring that it "floats" in a comfortably elevated position. Positioning of the rib cage is essential to the proper action of the diaphragm and what is sometimes termed 'breath support.' Classroom teachers can quickly achieve correct position of the ribs by asking children to raise their hands over their heads and attempt to push the ceiling up. As students lower their arms, the ribs should stay in the same position.

Breathing

Classroom teachers as much as studio teachers should be concerned with breathing as “proper respiration serves as the basis of good singing” (Phillips, 1992, p.145). The physiology associated with breathing can quickly become very technical and it is doubtful that children need to know this information to breathe correctly. They should understand that breathing for singing involves two factors (i) correct breathing motion and (ii) management of the outward breath. To understand breathing motion, children need to experience the sensation of deep breathing and this sensation needs to become habitual.

When children breathe deeply, the inhalation must be silent and accompanied by expansion in the whole lower torso, rather than a lifting of the upper torso and shoulders. It takes time and persistence for children to become confident with the correct breathing motion. If teachers are vigilant in ensuring students remain in the ‘noble posture’ during singing, this process will be more easily facilitated. An effective strategy to teach children the correct breathing motion is to ask them to exhale forcefully on the letter “F”, to suspend the breath for a second and then to inhale slowly as if sucking the air in through an imaginary drinking straw.

Effective breath management (sometimes called support) involves control of the outward breath so that singing is supported by a steady, constantly energised breath stream. The Italian method of *appoggio* is favoured by many pedagogues to achieve this. It involves actively maintaining the noble posture during expiration and balancing the opposing muscular forces of inhalation and exhalation. To do this, students can be instructed to maintain the open sensation experienced on the inward breath. They should maintain this while singing for as long as comfortable and without locking or forcing. Slow hissing (the leaky tyre), bubbling with the lips and the rolled “R” with the tongue can be used to reinforce concept of breath management and of the need to control the outward breath.

Repertoire selection

Selection of high quality repertoire for classroom singing is not an easy task. In fact, poor repertoire choices are often far more accessible and commercially successful. Selection of appropriate repertoire requires an understanding of the vocal range of one’s students. Phillips’ (1992) book *Teaching Kids to Sing* has an excellent discussion of this issue. As a general guide, most pedagogues recommend that for child and adolescent voices, the range of songs should fall within a ninth from middle-C to D one octave higher. Children can certainly sing lower than middle C. However, these low pitches

will often induce a heavy chest register quality. Song choices should begin with a limited tonal range and include minimal accompaniment. Complex piano accompaniments or, even worse, CD backing tracks can inhibit the development of good intonation and tasteful singing. The teacher must carefully chose musical literature within the curriculum, ensuring that it fosters a steady development of vocal technique – range, vocal-aural coordination, breathing, phrasing, stylistic interpretation and the like. Repertoire should be carefully analysed by the teacher for possible vocal challenges. The teacher can make a list of regularly occurring vowel sounds, textural challenges, awkward intervals and melodic turns. Each one of these can be extracted from the song and become the basis for a teacher-composed warm-up exercise or vocalise, thus ensuring that these challenges are mastered in a more controlled environment before they are encountered in the repertoire.

Conclusion

Singing is a basic means of human self-expression. Up until about 40 years ago, people were still singing in the workplace, attending social functions and church services that all involved singing. Singing was a communal activity and was reinforced by social norms. Increasingly, singing is becoming less of a feature of our society and more of a passive experience. In the West, many children live in homes where no-one sings to them or models singing as a desirable behaviour. The “Video Hits” generation and “Reality TV” continue to reinforce the idea that singers have some mystical gift – that they are born, not made. Moreover, the contemporary music industry often presents children with poor vocal models. This situation is compounded by the fact that current teacher training includes little or no practical experience in singing and even less information about vocal pedagogy. Very often it produces teachers who are too self-conscious to sing – even with children.

Schools have a significant role to play in the vocal education of this country as they may be the last outpost where students are exposed to singing and where they are encouraged in their vocal development beyond the singing of “Happy Birthday” at social gatherings or the screaming of team anthems at sporting matches. If teachers are to address this role, they must draw a distinction between the “singing of songs” characteristic of many classroom music lessons and systematic training of singing, ensuring that each classroom lesson includes both carefully selected repertoire and some time devoted to vocal training.

There is good cause to suggest that classroom music teachers need to be exposed to the body of information we now call modern vocal pedagogy. It

is unreasonable for any teacher to expect that the physical coordination needed for efficient singing should happen automatically, particularly when teachers of other instruments would never make the same expectations of students. In the past decade, the teaching of singing has changed dramatically as information from science, medicine, speech pathology, and other disciplines now enable us to teach to the *many* what vocal pedagogues of the past were only able to teach to the *few*. For classroom music teachers who embrace Kodály's philosophy of 'music for all' this should hold great appeal. Their skills will be enhanced by knowledge of voice science coupled with the wisdom of great teachers from the past and present. Those who already have some knowledge of this field should continue to study, ever searching for ways to help our students and for reminders about ways we used to use that have slipped away over time.

This article has argued that science has made great strides in understanding how the voice works and that generalist music teachers have little understanding of these advances. Teacher training is an essential part of bridging this gap. However, such training cannot only focus on the communication of scientific information. Simply understanding physiology and scientific theory is unlikely to make someone a better voice teacher. Moreover, elaborate descriptions of the same are unlikely to bring about lasting improvement in student vocal technique. If modern vocal pedagogy is to become relevant to classroom music teachers then it must evolve and classroom teachers have a distinct contribution to make to this evolutionary process.

To the best of this writer's knowledge, a model for presenting vocal pedagogy concepts in a way that is relevant and meaningful to classroom teachers does not currently exist. Moreover, classroom music teachers, for a long time, have been lax in engaging in action research and reflective praxis. In this sense, a void exists between science and art or between theory and practice. "Common ground can and must be discovered where science and art are able to work comfortably together. This compatibility exists in other areas, such as engineering, where both a theoretical and an applied science meet. Therefore the goal of both the voice scientist and the teacher of singing should be to bring this cooperative venture into being. It is on this foundation that the future of voice science must rest. It is also where the future of vocal training lies" (Reid, 2005, p.22).

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THE VOICE WITHIN: AUDIATION AND INNER HEARING IN THE 21ST CENTURY

by Sarah McGarry

This paper was presented at the KMEIA National Conference, Brisbane, June, 2006.

Aural Perception? Inner Hearing? Audiation? Auralisation? Aural Skills? In Music Education in 2005, we are bombarded by a myriad of terms which refer to the development of musicianship skills but which are not necessarily analogous. This paper seeks to define audiation clearly, investigate the impact of audiation on our teaching and seeks to examine the parallels between Kodály's concept of inner hearing and Gordon's concept of audiation. Are we talking about the same thing? Or does a distinction need to be drawn between these two terms?

When I first posed these questions I imagined the answer to be very straightforward and nicely black-and-white. How erroneous this was, for the issue is much more complex and dense than I had first considered and the scope of the literature is incredibly wide.

There is a significant body of research which has been carried out by psychologists, musicologists, educators and scientists, exploring the complex issues of audiation and its impact on musical ability and learning. Some of these are very weighty scientific documents which would constitute a whole paper on their own and so I will simply refer to some which are particularly relevant throughout the course of this paper.

It is essential to define at this point exactly what audiation is, or perhaps more easily, what is not considered audiation. Learning to hear and read music with understanding and facility is arguably the most important goal we set for our students. Aural

training is a concern that spans at least as far back as the beginning of the last millennium, as evidenced by Guido's advocacy of teaching devices such as solmization. Over the centuries into the 1800s, aural training as a separate discipline grew to focus around two activities: sight singing and dictation.

But the past century saw a rise in the popularity of what some call "atomistic training": drill, practice and testing of the identification and performance of small, acontextual musical elements. The second half of the twentieth century saw the development and dissemination of textbooks (especially programmed texts) and their successors (computer-assisted instruction software) that featured training in identifying and performing the size and quality of intervals and the quality and inversion of chords. Despite the overwhelming experimental and clinical evidence that there is little connection between the ability to identify intervals acontextually and the ability to do so within a tonal context, such teaching methods nevertheless persist in some textbooks and many classrooms.¹ Despite "inner hearing" being recognised as an important element of musicianship, Beall (1991) notes that it is frequently ignored by many music educators in favour of 'technique'.²

1 Merton Shatzkin, "Interval and Pitch Recognition in and out of Immediate Context", *Journal of Research in Music Education* 29 (1981): 111-123, after surveying a dozen experimental studies of contextual and intervallic perception, noted "significant context effects", and remarked that "it is surprising that both research and ear training methods still concentrate on interval perception outside, rather than inside, a context" pp 111-112.

Joel Wapnick, Gary Bourassa and Joanne Sampson, "The Perception of Tonal Intervals in Isolation and in Melodic Context", *Psychomusicology* 2 (1982): 21-37, found that musicians were significantly more accurate at discriminating among and labelling intervals in a melodic context rather than in isolation.

2 Beall, G. (1991). 'Learning sequences and music learning'. *The Quarterly*, 2, p93

REFEREED PAPERS

Pages of journals such as *Music Perception* and *Psychomusicology* and books such as David Butler's *Musician's Guide to Perception and Cognition* and Rudolf Radocy and David Boyle's *Psychological Foundations of Musical Behaviour* bring us more insight into how the human mind processes music, and all of us who teach and write about aural skills should pay heed and be certain that these advances inform our work. In 1990, in their book *Aural Awareness*, George Pratt and his colleagues at the unit for Research into Applied Musical Perception proposed an entire rethinking of what constitutes good aural training for musicians. For the most part, however, much aural training today still adheres to atomistic skills such as identifying and singing intervals and chord qualities and inversions and the more contextual skills of dictation and sight singing.³

Now, admittedly, I am standing in front of a group of musicians with highly-developed audiation skills. When I show you a series of handsigns, there is much more than elements of pitch and rhythm which are inferred. For example:

(Practical example demonstrated)

In this incredibly short example, you would have determined:

- Tempo
- Pitch
- Rhythm
- Phrasing
- Stylistic characteristics

It is important not to over-simplify the process and skills involved in audiation. These are achievable, but not *instantly* achievable skills. They take time and practice for most people to develop.

Zoltán Kodály was an extraordinary man – there is no doubt that I am preaching to the converted here. He has been described as a visionary, a man whose philosophy of music and its place in the lives of all people continues to inspire and invigorate even the most weary music educator.

Edwin Gordon has also been described as one of the great masters in the field of music education. His lifetime of research has led to an extensive investigation of music aptitude, an unprecedented music learning theory, a comprehensive analysis of rhythm and groundbreaking work in early childhood music.

He has said of himself,

"I know my limitations and I know that I'm not the

world's greatest musician. I'm a better thinker than I am a musician. I think that I'm probably as great a researcher as Kodály was a musician. And, I'm probably as lousy a musician as Kodály was a researcher!"

This is a very telling comment from Gordon! His work – research skills, musicianship, psychology, measurement, statistics, motivation and persistence – aims to take the work of Kodály, Orff, Dalcroze and Suzuki in Gestalt. Through observational research, he says, "I was able to take all their ideas a few steps further for the next person to carry on." This is also what Kodály hoped for the generations to follow – isn't that why we're here, examining his inspirational gift to the 21st century?

But this poses the question as to whether the notions and ideals of both Gordon and Kodály have been 'lost in translation'? Gordon has developed and published empirical tests to measure musical aptitude in students; many would argue that Kodály would have been horrified to think that children's aptitude would be tested at all, for if music is *truly* for all, then why the need for this statistical data before we can ascertain how best to teach them in the classroom? Gordon's initial idea, however, was *not* that his measures of musical aptitude would be used as a basis for excluding students, nor that students would be 'streamed' into classes according to their ability. I believe that it is due to a lack of contextual understanding of Gordon's work that many teachers are using his tests in this way today.

Gordon's work has been incredibly valuable in many different ways. It does beg the question, though, about whether Gordon's concept of *audiation* is the same as Kodály's notion of *inner hearing*. What are we really talking about here?

Zoltán Kodály wrote extensively on music and education and continues to be studied and quoted by teachers and music students. Although he never taught in a primary or secondary school, Kodály's ideas on pedagogy challenged generations of musicians and teachers to raise the musical potential of their students. His educational ideas on singing, solmization, reading and folk song material crystallised in what has become known as the Kodály Method. This method was elaborated by students and colleagues, including Jenő Adam, Lajos Bardós, Katalin Forrai, György Kerényi, Benjámin Rajeczky, and Erzsébet Szonyi and is continued by so many excellent teachers in the 21st century.

Kodály himself quoted the words of Robert Schumann when referring to his concept of inner-hearing:

"So who is the good musician? You are not one if you worry about the piece and play it to the end with your

³ Karpinski, G. (2000) 'Lessons from the Past: Music Theory Pedagogy and the Future'; *Music Theory Online – the Online Journal of the Society for Music Theory* 6:3 August 2000

*eyes glued to the music; you are not one if you stop because someone accidentally turns two pages at once (and even worse if you stop without any turning at all!). But you are one if you guess in a new piece and know in a familiar piece what is coming – in other words, if the music lives not only in your fingers, but in your head and your heart, too.”*⁴

This notion of having the “music in your head”, not your “head in the music”, is one which pervades many of Kodály’s writings. The problems facing professional musicians provided the subject of an address given by Kodály at the Lizst Academy in 1946:

1. With a good musician the ear should always lead the way for those mobile fingers!
2. The ability to read scores away from an instrument ensures a better understanding of the performer’s text

Visszantekintés (In Retrospect) – Vol I, p 191

We attach great importance to the development of the inner ear. From the very outset many means are employed to achieve this. Children must have a mental image of written music, especially before they actually hear what they are performing. This applies equally to vocal and instrumental music. The most familiar method of checking this sound-image in the inner ear is the so-called silent singing, or inner hearing. How can the preschool child be checked in whether he is hearing correctly a melody without singing it? They should be given a familiar song to sing, and at a given signal they continue, first silently to themselves, then aloud, then again silently and so on.

This activity, begun with very small children, can be followed through at all stages, although later the ways of checking the inner ear may change. Even with secondary and tertiary level music students, however, these most elementary forms of ‘checking’ inner hearing are still valid.

We may ask students to sing a particular melodic element inside their head each time it appears in a known song; we may ask them to sing above or below a part that the teacher is singing or signing; or we may ask them to sing in canon with a piece handed down by the teacher: (Kodály 333 exercises #221)

However, the condition that the written score be heard inwardly before realising it in sound is valid in every field of vocal and instrumental music. When we use hand-signs to demonstrate the notes of a song or show a short score for one minute to the children and then ask them to sing the song from memory,

we are training their inner ear to function accurately. For a similar purpose, we ask them to change parts during a two-part song or to sing, at a signal, ‘silently’ or aloud.

Fostering inner hearing to this degree produces an inner life for the melody when performed and this type of music-making centred on singing forms the basis of Kodály’s educational principles.⁵

The voice is an effective learning tool – apart from being a prime way of engaging students in active music making, singing encourages inclusivity and participation, as every child, regardless of social or financial situation, possesses their own voice. Tacka and Houlahan also discuss the fact that singing requires rapid internalisation of sound. In the same way that speaking evidences thought, singing can evidence a knowledge of pitch and rhythm.

The way in which those who ascribe to Kodály’s philosophy speak and write about his notion of inner-hearing contains much language which is inherently connected to the development of a musician as a person, not just the development of individual, specific skills. This ‘connectedness’, this consideration of the ‘emotional aspect’, if you wish, of a musician’s development, does seem to be somewhat lacking in Gordon’s writings.

American Edwin Gordon (b. 1928), primarily an educational psychologist, began to develop a sequence for music instruction in the 1970s, culminating in the formulation of his Music Learning Theory. He coined the term “audiation” to refer to the goal of music instruction. Similar to Kodály and other major European pedagogues, Gordon supports the sound-before-symbol approach to music instruction. As in the development of language, children listen to tonal and rhythm patterns, imitate them and then read and write them. Gordon himself defined audiation as the foundation of musicianship. It takes place when we hear and comprehend music for which the sound is no longer or may never have been present. One may audiate when listening to music, performing from notation, playing “by ear”, improvising, composing or notating music. Gouzouasis (1999) further defined audiation as “the innate human ability to conceptualize and comprehend music when the sound of music is not physically present.”

According to Gordon and Kodály, it is an important,

⁴ Schumann (1824) in *The Selected Writings of Zoltán Kodály*, B&H London 1974, p 190

⁵ Pp62-65 Erzsébet Szonyi: Kodály’s Principles in Practice – An approach to music education through the Kodály Method
Boosey and Hawkes 1973

distinctive aspect of music learning that is now supported by close to 40 years of both applied and theoretical research, and has been discussed as part of the music intelligence argument. Gouzouasis also stated that memory is the “storage” and audiation is the mental process with which we may recall, recreate and create music.

Gordon identified 8 different types of audiation, which are not hierarchical:

1. Listening to familiar or unfamiliar music
2. Reading familiar or unfamiliar music
3. Writing familiar or unfamiliar music from dictation
4. Recalling and performing familiar music from memory
5. Recalling and writing familiar music from memory
6. Creating and improvising unfamiliar music
7. Creating and improvising unfamiliar music while reading
8. Creating and improvising unfamiliar music while writing

It is important to note that **audiation** is not the same as **aural perception**, which occurs simultaneously with the reception of sound through the ears. It is a cognitive process by which the brain gives meaning to musical sounds. Audiation is the musical equivalent of thinking in language. When we listen to someone speak we must retain in memory their vocal sounds long enough to recognise and give meaning to the words the sounds represent. Likewise, when listening to music we are at any given moment organising in audiation sounds that were recently heard. We also predict, based on our familiarity with the tonal and rhythmic conventions of the music being heard, what will come next. Audiation is a multistage process, with each stage being structured in a hierarchical fashion:

1. Momentary retention
2. Initiating and audiating tonal patterns and rhythm patterns and recognising and identifying a tonal center and macrobeats
3. Establishing objective or subjective tonality and meter
4. Consciously retaining in audiation tonal patterns and rhythm patterns that we have organised
5. Consciously recalling patterns organised and audiated in other pieces of music
6. Conscious prediction of patterns

It is important to recognise here that much of

Gordon's *Music Learning Theory* involves the practice of repetitive, acontextual drills. We must be very careful not to reduce the development of audiation or inner hearing to these ‘atomistic’ exercises.

So what does all of this mean? Are we really talking about the same thing when referring to inner hearing and audiation? On a superficial level it would seem so – simply “hearing music inside your head”. Gordon's work tends to focus on the development and recognition of rhythm and pitch patterns, but audiation consists of more than this. It is useful to examine the role played by audiation in the process of musicianship development.

There would be no argument that an important goal in the development of musical skills is the ability to think *in* music. Serafine (1988) goes so far as to define music as “the activity of *thinking* in or with sound” (p69) and excludes thinking that “may be *about* but not *in* music” (p70).

Elliott (1996) makes a similar distinction: “it is possible to think about music, discuss music and express ideas about music without ‘understanding’ music” (p71)

Approaches to music education which emphasise the study of rudiments, harmony, counterpoint, form and other subdisciplines of music theory without previous or concurrent training in the appropriate kinds of aural skills usually condemn our students to thinking *about* music without learning how to think *in* music.

Music listeners who understand what they hear are thinking in music. Music readers who understand and audiate what they read are thinking in music.

Audiation and the development of musicianship

In Queensland, Australia, the music syllabus has as its core goal the development of audiation. Planning for teaching, learning and assessment is done by developing audiation through a study of the seven musical elements within a variety of contexts, styles and genres in order to achieve the general objectives of *analysing repertoire, composing and performing*.

Audiation is realised through a diverse range of cognitive processes including (but not restricted to)

When musical sound is present, students may:

- Recognise what is heard
- Recognise patterns in what is heard
- Recognise similarities and differences in what is heard
- Recognise change in multiple or subsequent

- performances of the same repertoire
- Analyse what is heard in terms of constituent musical elements
- Imitate what is heard
- Recognise error and self-correction while performing
- Notate what is heard
- Correlate what is heard with a notated representation
- Determine style, genre and possible context
- Produce complementary or supplementary sound.

When musical sound is no longer present (i.e. previously heard) students may:

- Play or sing by ear – melodically and/or harmonically
- Reproduce sound from one sound source onto another – e.g. singing what has been heard instrumentally
- Notate from memory
- Recognise change in subsequent performance
- Improvise on previously heard music
- Transpose
- Parody

When musical sound is not present students may:

- Improvise
- Hear notated scores in the head
- Anticipate musical sound to follow heard sound
- Differentiate and make choices of potential sound
- Compose
- Notate musical ideas
- Play and/or sing at sight.

*QSA Syllabus 2004

Some would define **musicianship** as the ability to notate what one hears, to sing what one sees, and analyse musical events. I believe it is a far more broadly ranging set of abilities.

Musicianship is a remarkably rich and highly problematic enterprise that is, or at least should be, the engine that drives what the music theorist, musicologist, composer and applied teacher teach. A central goal of musicianship should be to create musicians who are articulate advocates for their art. Indeed, this goal was shared by Kodály himself.

One might view musicianship as the hub in a large wheel whose spokes include:

- Harmony
- Counterpoint
- Analysis
- Composition
- Improvisation
- prose writing
- history; and
- playing

In order to link these enterprises, students must be able:

- to transfer and apply concepts freely from one area to another
- to sing and play fluently in multiple styles, clefs, and textures
- to accompany themselves from a figured bass and to sing any voice
- to improvise in various common-practice styles and forms
- to be able to hear what goes on in a work from the literature and present these perceptions in a variety of fashions
- to know literature outside of that written for their specific instrument and
- to deal with the structure and syntax of any work written in the common-practice style.

I want students to use what they learn for the rest of their lives, transferring these insights from my classroom to the world outside.

In order for such goals to be achieved, the underlying philosophy and content of our teaching must be inherently musical, productive and challenging, and perhaps most importantly, courses such as theory (previously separate and discrete subjects, particularly at a tertiary level) must be integrated. Some would argue that an integrated approach, one in which musicianship skills including singing, keyboard and dictation are wed with analysis, is too difficult given that the development of “musical” skills progresses independently (slower) than “intellectual” skills. While it is true that students’ various skills develop at different rates, few would argue with teaching techniques that require students to identify musical events in both analytical and aural contexts. This integration need not be defined any more rigorously than the engagement of as many different modes of expression (singing, writing, speaking, conducting) and perceptual senses (sight, sound and touch) as possible. Certainly for me, an integrated approach

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to musicianship development at a secondary, let alone a tertiary, level has very definite pedagogical implications – most specifically, providing experiences for students that are experiential, aural and visual, and all placed in context as much as is possible.

Unfortunately, music students often suffer through theory and musicianship courses, viewing these activities as painful and not particularly relevant aspects of their musical studies. In essence, thinking *about* sound, not thinking *in* sound. The major components of many undergraduate theory and musicianship courses often bear little on students' music making. Of course as teachers we do our best to balance clear pedagogy with musical creativity. But our teaching can easily become pedantic and rote if we are not careful. It may be difficult to be creative because students, given their often less-than-adequate basic skills, are rarely ready to explore the more interesting, yet difficult topics that comprise a theory and musicianship curriculum.

Indeed, they rarely make it to the 'payoff', in which their initial work in fundamentals, basic theory and analysis, and introductory musicianship is consolidated, and they can advance to more traditionally 'musically satisfying' activities like composition, improvisation and analysis, that reveal fascinating performance implications.

It is interesting, then, to note Gordon's answer when asked to give advice to music teachers of the next century, in a conversation with Mary Ellen Pinzino in June 2004:

"My best recommendation to music teachers of the next century is to improvise, improvise, improvise! Get rid of the notation. Learn from Music Learning Theory to teach children to make music without the aid of notation or music theory. Follow religiously the process of the way we learn language. That would be the most important thing they could do for themselves and for their children."⁶

It is interesting that ideas like 'get rid of the notation' are so often examined in isolation, rather than in context. This would initially appear to be contradictory to some of Gordon's earlier writings, and certainly contradictory to Kodály's approach of sound *before* symbol, not sound *without* symbol altogether. Certainly in Australia, where we have curricula that are state-based, there is a big push to remove the requirement of notation from the syllabus, to have

students simply experiencing music and responding in their own, personal meaningful way, and it would be easy to refer to this quote of Gordon's to support this argument. Upon reflection, however, parallels can be drawn between this recommendation of Gordon and the writings of Dobszay László, in *After Kodály*, writing about not getting caught up in the 'mechanics' of music-making, in these previously mentioned atomistic skills and drills, and participating in a much more meaningful process of music-making.

So what does all of this have to do with us in the 21st century? Kodály was talking about inner hearing from the early part of the 20th century. Gordon coined the phrase 'audiation' in the 1970s.

What about our schools, our classrooms, our students more than thirty years on? What is it about them that makes them different from those thirty or fifty or seventy years ago?

I teach in an affluent, inner-city Grammar School in Brisbane with an enrolment of 1200 girls and I am astounded at the difference between the learners I am faced with in the classroom and those I faced when I began teaching only 9 years ago. These students are acutely aware of their surroundings, over-stimulated and quite literally 'plugged in' to technology. In comparison to the hyper-speed of electricity (186,000 miles per second) with which all of these students are used to dealing, my music classes operate only at a speed of sound (1080 feet per second). Make no mistake - I treasure and value this in my teaching. I am aware, however, that for many of these students this is the most genuine opportunity for personal expression in their incredibly busy and over-stimulated lives! These students live in a world of the information superhighway, where anything they want can be downloaded, file shared, burnt onto disc, emailed, and worn on an iPod around their necks. Certainly any piece of information they desire can simply be "Googled" and at their fingertips in seconds.

Psychologists Robert Kraut and Vicki Lundmark in their 1998 study reported that greater use of the Internet was associated with small, but nevertheless statistically significant, declines in social involvement as measured by communication within the family and with increased occurrences of loneliness and depression. The very skills taught by television are reinforced by educational software. Sit, watch and be entertained. More than anything else, computers teach children that the world is a pre-programmed place, a virtual universe where solving a problem means clicking on the right icon.

⁶ A Conversation with Edwin Gordon: Mary Ellen Pinzino – MusicStaff.com Teacher Lounge – June 2004

Researchers such as Brown (1999)⁷ suggest that we should be thinking of the computer as a musical instrument and recognising its ability to be a medium of human expression, therefore situating it in an artistic (rather than scientific) context. He goes on to recommend that the computer should be treated as a “musical partner”, that students should be able to study computer music as a principal study.

Certainly many of us have observed music programmes where the teaching involves minimal input from, and interaction with, the teacher, and where students are quite literally ‘plugged in’ to their computers and electronic keyboards? We all bemoan the advent of technology which is removing the ‘human element’ from the lives of our students. This is not to say that all technology is bad – if I were to be removed from my email program for an extended period of time I have no doubt that I would experience serious withdrawal symptoms – but it must be used sensitively, appropriately, and not as a replacement for genuine human interaction.

We are living in a world which is largely dominated by fear and paranoia due to world events of recent years, and in Australia we struggle with an unstoppable stream of American youth culture pervading our television screens, radio waves and young adult literature. Not that this is a bad thing necessarily, but a far cry from a ‘mother-tongue’ in terms of an authentic and ‘true’ experience of adolescence for an Australian teenager.

Strongly connected to this, I believe, is a syndrome which I observe happening every day in the students I teach. Jessie O’Neill, a psychotherapist, has coined the term ‘Affluenza’ which, simply defined, is a dysfunctional relationship with money/wealth, or the pursuit of it. Globally it is a back up in the flow of money resulting in a polarization of the classes and a loss of economic and emotional balance.

We can see the symptoms of affluenza throughout our culture: in those around us who have wealth; in those who are pursuing wealth; and in varying degrees within ourselves.

- The collective addictions, character flaws, psychological wounds, neuroses, and behavioural disorders caused or exacerbated by the presence of, or desire for money/wealth.
- In individuals, it takes the form of a dysfunctional or unhealthy relationship with money, regardless of one’s socio-economic level. It manifests as behaviours resulting from a pre-

occupation with – or imbalance around – the money in our lives.

The psychological dysfunctions of *affluenza* within the family are generational, and frequently passed from parent to child. Kodály himself spoke about this, in a society vastly different from ours today, perhaps suggesting that this is an issue that is not new by any means:

Money does not produce ideas . . . The most valuable things cannot be bought with money.

László Eöszé, Zoltán Kodály: *His Life in Pictures* (Budapest: Corvina Press, 1971), p.21

And Schumann, even earlier:

“Art is not a mean of gathering riches. Be an even better artist, the rest will come by itself.”

Schumann in Selected Writings p 192

Leong (2003) describes the students we are teaching as “prosumers” – literally *producing consumers* who proactively draw together available information, technologies and services to produce customised “products” for their own purposes. Music prosumers range from those who download and share MIDI, MP3, MPEG and QuickTime files through the internet, to those who manipulate these and create their own music, video and movie clips and distribute their own and/or others’ music. Listening to music is not confined to a particular time and space and face-to-face communication between performers has ceased to be the only available kind of *musical experience* today. The challenge for us is the sort of *learning experiences*, face-to-face or otherwise, which we provide or create for our students.

Our students are living in a re-mix culture, where their whole lives seem to be a series of “sound bytes”, to be manipulated, deconstructed and reconstructed to become their own. There is a definite sense of ‘instant gratification’ with the students that I teach, yet they appear to thrive on the stimulation of the aural-based experiences provided in the classroom. This is not by any means instant gratification – it is hard work, challenging and deliberate and the students are the ones who have to persist and work consistently to improve their skills and develop their ability to think in sound. These are the same students who then sit at lunchtime with one ear plugged into an iPod listening to music whilst conducting conversations with their peers. Perhaps they are more skilled at thinking in sound than we realise – just in a different way! We must consciously and consistently question what we as educators do to make their learning experiences *truly* authentic and meaningful.

⁷ Music, Media and Making: humanising digital media in music education; IJME 1999, 33, 10-17

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Put simply, what we teach children are skills and experiences which they **cannot** get from a computer programme, no matter how sophisticated and complex, but via a mode which is becoming rarer and rarer in educational settings. The whole-brain activity involved in an aural-based teaching approach and the active development of audiation skills cannot be duplicated or replaced by a computer. The connections built between students and teachers, and the relationship which students develop with their own learning is something to be guarded and protected.

Audiation in this digital age is still a vital component of the development of musicianship in students. Kodály's initial notion of *inner hearing* came out of a particular educational, social and cultural context and was developed by Gordon in another particular educational, social and cultural context. It is imperative that we, as educators in the 21st century, continue to strive to develop audiation in our students, to constantly improve our own ability to think in sound, and to share a love of music with all we teach.

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'BLOOM WITH MUSIC' KMEIA National Conference 28 September to 1 October 2008

CALL FOR PAPERS

KMEIA ACT invites educators and performers working with music students of all ages to submit an application to present a Workshop or Paper at the National Conference with the theme of Bloom with Music to be held from Sunday 28 September 2008 to Wednesday 1st October.

WORKSHOPS

Workshop sessions in the field of interest to Kodály music educators are invited. Sessions are to be congruent with the conference theme of Bloom with Music. Workshops will be 75 minutes duration and should include the active involvement of participants. Some sessions may be selected as repeats or 'all in' sessions.

PAPERS

Papers on any aspect of music education congruent with the conference theme of Bloom with Music are invited. Papers which place emphasis on pedagogy, research or the application of Kodály principles in music education would be particularly welcomed. Presentations will be of 40-45 minutes duration. There will be a 10-15 minute discussion time at the end of the session. A short extract of the paper is to reach the President, KMEIA ACT Branch, PO Box 774, Queanbeyan, NSW 2620, by 15 December 2007. Acceptance of papers will be notified within three months of the closing date. The full copy of the paper will become the property of KMEIA at the conference for possible future publication in the KMEIA Bulletin.

Please note that:

- All non-keynote presenters are required to pay their own expenses, including registration, travel, accommodation and meals that are not included in the registration.
- Late or unsuccessful proposals will be forwarded to the 2010 Conference committee.
- Presenters are required to be financial KMEIA members at the time of the Conference.

Please do not hesitate to contact us if you have any queries regarding these conditions.
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KATALIN FORRAI (1926-2004)

INSPIRING TEACHERS IN AUSTRALIA

by Ann Carroll



This paper was presented at the KMEIA National Conference, Brisbane, June, 2006.

Why a session on Katalin Forrai's contribution to music in Australia?

The death of Katalin Forrai in December 2004 was a great loss to music education and a personal loss for many people who had experienced her warm and charming personality, her musical and music education expertise, and her leadership in courses across the world.

Here in Queensland, and of course in other states she visited, while those who knew her well mourned her

passing, we could see here was also an opportunity to build on the work she had done, and to reinvigorate enthusiasm for the priorities she stood for in her work with Australian teachers.

The significance of Kati Forrai

Janus Breuer wrote a profile of Kati in the *International Journal of Music Education* No 13, 1989, after she became President of ISME in 1988. He mentioned that she had received three degrees from the Liszt Ferenc Academy between 1947 and 1955. He said "her main activity was elaborating the methodology and practice of kindergarten music education". He stated that she was trained and inspired by Zoltán Kodály who "followed her activity with thoughtful attention . . . until his death". "She belonged to his closest circle and to the small company of friends who in the 60s sang as a chamber choir with the Kodály couple on Saturday afternoons in the home of the composer". Kati herself told of Kodály saying she was the person who must take on the role of developing music education for the young ones.

Kati held many leadership positions in Hungary and received many Hungarian honours. She was a Board Member of the International Society for Music Education (ISME) and held key positions from 1976 to 1992, including being the Founding Chair of the Early Childhood Commission of ISME. An abbreviated biography is located in the 2005 KMEIA Bulletin..

Kati was married to Dr. László Vikár, an eminent ethnomusicologist, scholar, and teacher from the Folk Music Department of the Institute for Musicology, Hungarian Academy of Sciences, Budapest. He was also a teacher at the Liszt Ferenc Academy and assistant to Kodály in the Research Institute. They had three children, András (an award-winning architect), Tamás and Katalin, and several grandchildren. Kati taught in primary and secondary schools before commencing her life work in early childhood music education and research.

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During her lifetime Kati was the recipient of many major awards beginning in 1962 with the award for “Eminent Representative of the Hungarian Pedagogy” and continuing right through to 1996 when she was awarded The Middle Cross of the Order of Merit of the Republic of Hungary for excellent lifelong achievement in music education.

Following her retirement from government positions in Hungary in 1983 Kati was increasingly available for international seminars and courses, as well as continuing to write books, and develop materials such as being pedagogical consultant for the Kodály Pedagogical Legacy (4 cassettes, 3-14 year-olds) in 1985. She travelled to over 20 countries around the world sharing her expertise with teachers in workshops, seminars and symposiums and wrote around 20 books and a large number of published papers and articles on early childhood education.

The beginnings of the Hungarian connection to Australia

Erzsebet Szonyi visited Australia for the 1970 ASME Conference in Adelaide. Her demonstration classes with Adelaide school students demonstrated startling musicianship gains in brief teaching encounters that dazzled the audience and argued for the structured Kodály approach to musical learning (I was there).

Erzsebet Szonyi, Katalin Forrai and other Hungarians attended the 1974 Perth ISME Conference and gave influential papers and demonstrations, and followed this with workshops and courses in NSW and other states. This was Kati Forrai's first visit to Australia.

Kati Forrai was also part of a similar group of Hungarian master teachers who attended the 1979 IKS Symposium in Sydney and the 1988 Canberra ISME Conference. At all of these, Kati presented papers and gave demonstrations of teaching young children, and like the other Hungarian master teachers she travelled to other centres to give demonstrations and lead workshops.

At the 1979 IKS Symposium in Sydney Kati presented the interim results of the Hungarian longitudinal study on “The influence of music on the development of young children: Music research with children between 6 and 40 months” (published in the Bulletin of the International Kodály Society 1980/1). This ground-breaking research and many other published Hungarian research papers provided a theoretical underpinning of the place of music in early childhood education. I was particularly impressed with the evidence for language learning being assisted by the music activities of the baby nurses. This paper and others also addressed the most appropriate musical experiences for children's development.

NSW

The context for Katalin Forrai's work in Australia starts with Deanna Hoermann's NSW Education Department research program in Sydney in the early 1970s. Deanna's work stimulated national interest in a systematised Kodály-based approach to music education and as a result a wide variety of music teachers were involving themselves in professional development. Doreen Bridges' paper “Outcomes of a Developmental Program”, presented at the 1979 IKS Symposium in Sydney and published in the Journal of the Kodály Education Institute of Australia, Vol 5 No 1 1980, was a landmark in bringing the NSW Education Department research on musical and non-musical outcomes to public notice.

Queensland

The Queensland Supervisor of Music (Kevin Siddell) was asked in 1976 by the Australia Council to evaluate the effectiveness of Deanna's Kodály-based program. He was so impressed that he obtained Education Department support to establish the Queensland Pilot Music Program in three schools. This commenced under my leadership in late 1976. This was an action learning/action research style of program and used classroom music specialist teachers because this was a long-standing policy in Queensland. The program drew on Deanna's work but extended it statewide in response to teachers' and Principals' demands.

In 1979 Deanna Hoermann arranged a large number of demonstrations by all the visiting master teachers, and Katalin Forrai stood out for those working with young children and in primary schools. Her demonstrations and papers inspired many Australian music teachers to try to implement her ideas for early childhood music experiences.

The Queensland Education Department arranged for Kati, along with a number of other international Kodály leaders, to return to Queensland for the first Kodály Summer School at Duchesne College of the University of Queensland in January 1981. This Summer School was organised by the Education Department in collaboration with KMEIA (led by Judy Johnson). It was supporting the professional development component of Queensland's Pilot Music Program, then in its fourth year, which was expanding to several centres across the state. Attendance costs for over 200 teachers from across the state were paid for by the Education Department.

What Katalin Forrai brought to Australia

Kati brought to Australia her own extraordinary personality, her rigorous development as a musician and choral conductor, her long experience with early childhood musical development in the context of European nursery and kindergarten programs, and

the background of a long term Researcher for the National Pedagogical Institute in Hungary.

Teachers perceived her at first as a humble teacher sharing ideas with them, but soon recognised that here was a musician educator of the highest order, who demonstrated to them that every rhyme or song must be musical. She was constantly attentive to the aesthetic experience of the child and the teacher. She used simple Australian children's songs and rhymes selected for the developmental level of the children, and little action rhymes like 'Pat a Cake' to engage the teachers and children in making every experience a musical one - softly in tune, dramatic or gentle as appropriate. Those who experienced 'Pat a Cake' in Kati's class would never forget the intensity of this experience.

Kati's work in Australia

Kati conducted professional development for teachers in Sydney, Melbourne, Adelaide and Canberra but most of her time was spent in Queensland and NSW. She came to Queensland eight times from 1979 to 1997. We were able to persuade Kati to come to Queensland for courses sponsored by KMEIA and the Education Department in 1990, 1991, 1992, 1993 and 1997, and through these visits she travelled to most of our regional cities. The visits were quite extended, up to 2-3 months, as we were using her in the 10 week full-time primary music teachers' courses in regional centres, as well as in shorter courses and workshops in schools and for associations like Creche and Kindergarten Association and the Early Childhood Teachers Association.

Kati's influence

In my visits throughout the state (as Assistant Supervisor of Music from 1975, and Supervisor of Music from 1977) I had always been concerned about the way early childhood units in schools herded the children to sing together (usually with an inadequate piano accompaniment) and play percussion instruments unmusically at daily or weekly assembly. Many teachers seemed to believe that as long as children were participating in making music this was good. It seemed to me that the children were learning how to sing out of tune, and to be competitive about who could sing the loudest. The songs were often of dubious quality and the range often unsingable given the developmental levels of the children.

Kati's work assisted teachers to bring new aspirations to music making with children. All of the teachers who worked with Kati told us that they made changes to their practice and most of the music teachers were inspired to follow her approaches, all of which made a huge difference in classrooms.

At a curriculum level, Kati took an active role in guiding the curriculum component of the KMEIA Summer Schools and community workshops and Education Queensland long and short course professional development programs. She also provided detailed responses for the Reference Committee on the draft Queensland Primary School Music Syllabus that was eventually published in 1997.

Overall, Kati has made a major impact on kindergarten and primary music teacher thinking about young children's music making especially in Queensland.

You will see Kati's history in the KMEIA Bulletin which should be here today.

Friendship with Kati was my great privilege

It was my great privilege to have become good friends with Kati, starting when she and other lecturers stayed in my home for the Summer Course in 1981. Whenever she later came to Brisbane, we enjoyed these times in my home. She was also of course meeting with other good friends like Judy Johnson who was arranging her work with KMEIA and many other friends and colleagues. The Education Department could not have organised the use of Kati's services without Judy's work as leader of KMEIA and the Clayfield School of Music at the time.

I also met Kati in Hungary several times, holidaying at Lake Balaton in 1982 and being shown around by László and Kati, then visiting Kecskemét in 1986 for the ISME Early Childhood Commission Seminar, and later visits in 1992, 1997 and 2003. During Kati's last few years of illness I was in contact with her daughter Kati, and visited Kati.

What Kati loved about Australia

Kati said she liked being in Australia - she expressed her admiration for the openness of the Australian people, a freedom of attitude, and she loved experiencing Australian weather, beaches, mountains and the bush. She especially noted how teachers she was in contact with were very open to new ideas.

Working with the Hungarian Association of Early Childhood Education with Artistic Instruments

Following the Memorial Service in Budapest in January 2005 I was approached by Kati's daughter, a friend from earlier visits to Budapest. She was looking for my assistance as the Australian with whom her mother was most closely involved.

Advice from the Association for Kindergarten Education with Artistic Tools (founded in 1999 with Kati Forrai as Patron) is that a committee is working

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to establish a Katalin Forrai Foundation, and planning is well underway. There will be a number of initiatives to honour Kati Forrai including Katalin Forrai Awards and an annual Memorial Day with the next one on 12 November 2006.

One of their goals that was raised with me, and which will be of interest to Australian teachers, was creating international linkages to continue Kati's influence in the Early Childhood arena.

I invited a small group comprising Gail Godfrey, John Colwill, Debbie O'Shea, Lois Pagano and Linda Mackay to meet, selecting them because they each represented different experiences in using Kodály approaches. We later invited James Cuskelly and Judy Johnson to join us when we had some proposals to discuss. I was keen to not only set up connections as requested by the Hungarians, but to use a re-visiting of Kati's exemplary work as a stimulus to further development of early childhood music education within KMEIA, and to promote attention to research that would underpin good practice.

The group responded with enthusiasm to the idea of helping kindergarten teachers in our various countries to find each other – to share kindergarten practice through developing personal and professional networks between practitioners. It would not have to rely on the IKS or expensive connections.

We are enthusiastic about sharing practice through 'best practice' models, video streaming if possible, and building connections to KMEIA, IKS, and those studying or connected to tertiary study or research. A chat room if this were possible would also be helpful, and exchanges between Hungary or other countries and Australia would be valuable.

Goals of our group

We were keen to build on Kati's early childhood heritage here in Queensland and in Australia, and to make links across the world with others with whom she shared her knowledge and expertise and who are also building on her dreams.

With this in mind we decided our goals were:

- To honour Kati Forrai's contribution to Early Childhood music education in Queensland and Australia;
- Sharing practice and research by creating and maintaining an international network of early childhood teachers interested in Kodály Early Childhood music education influenced by Kati Forrai, and finding a way to link Australian teachers and possibly international colleagues with the Hungarian "Association of Early Childhood Education with Artistic Instruments";

- Connecting with Queensland and Australian Early Childhood curriculum leaders to promote the importance of Early Childhood music;
- Promoting research to underpin practice.

Judy Johnson mentioned that because Kati's leadership and inspiration was particularly strong in Queensland, we became the home of Kodály Early Childhood work in Australia – therefore it is very appropriate that we look at some special acknowledgment of Kati's role in Queensland.

We have achieved the first and major goal with the support of the KMEIA Board and James Cuskelly and the University of Queensland (UQ). The KMEIA Board agreed that the 2005 KMEIA Bulletin would be devoted to Kati's writings and to appreciations and reflections of her work. The UQ announced the Katalin Forrai Prize in Early Childhood Music Education. James will also look at building interest and stimulating the involvement of the wider EC community in the Summer School Early Childhood area.

We would like to achieve a research focus and to stimulate consideration of a very imaginative range of research through partnerships across the University. Research could be of interest to the people in mind and thinking, education, sociology, psychology, music therapy, anthropology, medicine and other cross disciplinary areas. Other research could address the innumerable practical programs in choral, musicianship, community based, private studio, all age groups, summer schools – as well as the usual school programs. These programs and students, in activities drawing on the Kodály approach, must be a rich source suitable for formally exploring the actual nature and effects of these programs.

I have been concerned that we in Queensland, and probably in Australia, have not utilised the work done in schools or private practice for well-structured research - possibly action research or more empirical studies. Kati was always connected in Hungary with formal research programs conducted by psychologists, sociologists or other scientists and she was herself attached to the Hungarian Academy of Sciences for many pedagogical or developmental research programs. Many were sponsored through the Academy of Sciences where both Kodály and her husband László Vikár were also researchers. She worked with Magda Kalmar, a psychologist, on a major longitudinal study from 6 months to 5 years that revealed influential effects of music. Kati supervised the field work and the training of all the child carers and kindergarten carers in the trials. Kati reported the findings of the first stage (6-40 months) in the IKS Bulletin 1980/1.

Reflections on Katalin Forrai:

- She had the ability to inspire teachers and children
- She had an innate ability to get along with children and adults, and Australian teachers responded warmly to her
- She was never prescriptive, but always influential
- She was a great role model so teachers wanted to learn from her
- She was also a role model for educators because of her meticulous organisation. (On returning to any town for a teacher workshop she planned around her notes that told her exactly her lesson plans, and what happened the previous time she was there eg what concepts, songs, experiences happened, and the detail of what specific teachers said!)
- She had an amazing ability to notice the level of each child and what was needed for that child
- For music educators she brought excellent early childhood group learning practice into music education
- For early childhood general teachers she inspired them with a love for making music with the children
- She had a deep knowledge of Kodály's approach and principles and an infectious enthusiasm such that she convinced teachers about the best way to go
- She was adamant that each country/culture needed to respond to the Kodály approach and philosophy and develop its own methodology in its own way and assisted Australian teachers to find their appropriate way
- Kati's song material and improvisation brought both teacher and child a feeling of success and that they were musical
- She had an infectious enjoyment of music making with the children - she laughed with them
- Kati modelled the organised nature of a Kodály-influenced program in a child-centred encouraging and supportive climate yet was quite demanding in increasing individual concentration and accuracy
- Kati was formally organised (prodigiously so) yet constantly attentive to the aesthetic experience of the child and the teacher. Every song or rhyme had to be making music
- Her willingness to travel to large towns and regional cities over nine visits to Queensland was critical for the development of both early childhood teachers and music teachers in each centre
- Kati was especially welcomed as a lecturer for the Creche and Kindergarten Association and the Early Childhood Teachers Association - as much as she was for music organisations
- Her work was soundly based in child development psychology and pedagogical research.

To sum up

The legacy of Katalin Forrai in Australia can be an inspiration as KMEIA attempts to influence the implementation of the National Review of Music Education. Her pedagogical certainty applies to all levels of music education and musical art. Her diplomatic skills with decision makers, her humility in everyday interactions, her generosity of spirit in contributing as much as she could, and her plain hard work, were an inspiration to us all.

MUSIC PEDAGOGY TOUR TO BUDAPEST

By Mary A. Epstein

This paper reminds us of the standards of university and school education in Hungary and of the Hungarian tradition of great music teachers.

The 2005 Music Pedagogy Tour to Budapest, Hungary, on November 5 - 11 2005, was an effort coordinated by renowned Hungarian master teacher Lilla Gábor and myself for the purpose of offering Americans a firsthand glimpse of the Hungarian music education system and its musical culture. The tour participants were no ordinary American tourist group but rather music educators – nearly all with Kodály training. The tour focused on (1) observing how Hungarian babies, toddlers, school-age children, teens, and university students learn in music classes and choir rehearsals, (2) consulting with the master music teachers and conductors of these students following each observation, (3) attending concerts and operas at the Liszt Academy and Hungarian State Opera House, (4) hearing lectures by eminent musical scholars, (5) taking guided music museum tours, and (6) of course, shopping for musical recordings, scores, and books.

Altogether the tour group numbered thirteen: four people from Texas, one from Nebraska, four from Ohio, and five from Massachusetts. We flew into the Budapest Ferihegy Airport and lodged at the Radio Inn Hotel Apartments located in the diplomatic area just off Andrásy Street. Lilla Gabór greeted each of us upon our arrival at the hotel and distributed final tour information, including names and addresses of schools, concert halls, and museums, city maps and public transportation information, and local emergency phone numbers. Tour group adventures began on Sunday afternoon November 6, 2005, with a three-hour guided city bus tour followed by a welcome reception at our hotel, and dinner and Gypsy music in a lavish Hungarian restaurant.



Figure 1

Monday November 7

Breakfast in the hotel dining room was a separate fee but for our first day needs a convenient choice. Other days we would stock our hotel apartment refrigerators and “eat in” or we would purchase yummy hot rolls from street corner and subway bakeries and “eat on the go.” The hotel’s strong Hungarian coffee fortified us before we convened in the lobby, walked to the nearby subway stop, and met our tour guide and translator Lilla Gabór. Downstairs in the Andrásy Street subway stop, we purchased weeklong subway-tram-bus passes because travelling by public transportation is really the fastest, easiest, and most economical way to get around Budapest. The five-minute subway ride to Októgon Square and five-minute walk down Liszt Ferenc Square brought

us to the Liszt Academy. Dr. Katalin Komlós (co-editor with Péter Erdei of *150 American Folk Songs*) had invited us to observe two of her university theory classes (solfège and figured bass) for majors in music education, organ, and conducting. We sat in the rear of the classroom and watched as the Liszt Academy students demonstrated jaw-dropping musicianship skills and we wondered about our own. Would we, like they, have been able upon a first hearing (with no starting pitch given) to sing back in solfège and absolute letter names all those enharmonic modulations from the instructor's 16-beat musical four-part dictation? Students sang back first soprano, followed by, in this order, the bass, alto, and tenor, and as a homework assignment were asked to write it down from memory. Following the morning observations we lunched at the nearby Mensa Restaurant and then proceeded to early afternoon kindergarten music classes and a late afternoon twice-a-week ear-training class for teens attending an after-school instrumental music school program. In Hungary, unlike in America, kindergarten is not part of the K-12 public school system, but a separate school for children ages 3 through 5, and both kindergarten and after-school instrumental music schools are government sponsored. When evening arrived, despite being seriously sleep deprived or unable to control our bobbing heads, we attended an exquisite concert at the Liszt Academy, hearing the Franz Liszt Chamber Orchestra perform Vivaldi's *Four Seasons*.

Tuesday November 8

This morning we ate breakfast "on the go" in order to arrive by 7:45 a.m. for observations of twice-weekly seventh and eighth-grade music classes. With genders evenly distributed in each class and class size averaging 35 students, these middle school students sang beautifully in unison and in parts and played soprano recorder to reinforce reading and singing knowledge. By 10:40 a.m. we had traveled to an entirely different school in another district to observe grades 2 and 3 at the Bárdos Lajos School, which still enjoys daily music classes at the elementary level – now a rarity even in Hungary. After a quick lunch and subway ride we returned to the Liszt Academy where Professor István Párkai met and lectured us about great Hungarian choral literature. While listening to recordings of Bárdos, Bartók, Kodály, and Orbán, we were seated around an enormous, beautiful conference table intended for musical heads of state. On the walls were paintings of Liszt Academy past presidents, and just then we felt humbled by Hungary's musical contributions to the world: Ferenc Liszt as academy founder and both he and Zoltán Kodály as past presidents.

Wednesday November 9

Only a five-minute walk away from our hotel, the



Figure 2

Kodály Museum was our 10:00 a.m. appointment. International Kodály Society (IKS) secretary Marta Vandulék greeted us at the entrance and explained that IKS President Gilbert De Greeve would be unable to see us himself since he was en route from China having just attended their National Kodály Conference. We spent the next hour poring over Kodály's original manuscripts and folk music transcriptions, studying the original manuscripts of his first wife Emma (she too was a composer), and chatting about the ethnomusicological practice of notating a piece so that the final note is G. Then we bade farewell and hopped a subway to Buda, where we would observe grade 6 and 7 daily music classes in lessons about Viennese Classicism and the Baroque period. Children sang songs and arias in unison and two parts by Mozart and Haydn and from Purcell's *Dido and Aeneas*. Do the American music book series contain this repertoire for grades 6 and 7?

We experienced our first leisurely lunch, some heading up to Castle Hill and others boarding the tram toward Margit Bridge and others dining at a wonderful traditional Hungarian restaurant. We were having such a good time that we had to rush to the Liszt Memorial Museum guided tour at Vörösmarty Street back in Pest. This building is the site of the original Liszt Academy and where some of its classes are still held. The museum itself was the actual studio where Liszt gave his famous piano master classes, and today the manner in which Liszt gave them continues. In the museum are many pianos, including his prized Chickering concert grand made in Boston. On the museum walls are life-size paintings of Liszt, and dotted in-between pianos are busts of Liszt. The tour

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Figure 3

guide invited one of us to play not one but two pianos belonging to Liszt, and by some fortune I was the “chosen one.” First, I played the piano he composed on—really a little keyboard hidden as a pull-out drawer inside his desk—and then his glockenspiel, on which I couldn’t resist playing a song from Mozart’s *The Magic Flute*. Here is the melody in solfège, but you have to imagine the rhythm yourself: *so, do do re re mi fa mi re do so, fa fa mi re mi fa re - - so. fa fa re re so - fi so la so fa mi re re do re mi do* (followed by a bell-like glissando) *re do* (again bells) *re do*. Then I was overcome from the sheer incredulity of having touched the keyboards that Liszt had touched. At dinner that night we celebrated a tour participant’s birthday. November is when St. Martin’s Day, November 11, is celebrated in much of Europe (Saint Martin was born in Hungary). The festival of St. Martin, happening at that season when the new wines of the year are drawn from the lees and tasted, cattle are killed for winter food, and fat geese are

in their prime, is held as a feast day in most parts of Christendom. As a result, nearly every restaurant features “goose” house specialties on their menu. We washed our goose down with Hungarian wine and palinka. (Doesn’t this make you think of American goose folklore, such as “Why Shouldn’t My Goose?” “Goosey, Goosey Gander,” and “Go Tell Aunt Rhody”?)

Thursday November 10

At the Marcibányi Tér Zoltán Kodály Singing Primary School in Buda we observed *second-grade children comparing major and minor*! Their gifted young teacher Edina Barabás was a former student of Lenci Igo, Hungarian master teacher/conductor who is beloved and famous in the U.S. (see Figure 1). This school also serves as the home of the Hungarian Radio Children’s Choir under the artistic direction of Gabriella Thész. However, not all the children in this school are in that choir; in fact, the children we observed were

not, but they do sing in the school's other choirs and study instruments privately there as well. As I write this article, I am listening to an incredible CD they recorded of Kodály, Bach, Kocsár, Byrd, Delibes, and other composers under the direction of Öri Csilla, the school's principal and conductor and with whom we consulted after the observations (see Figure 2).

Late afternoon we observed an innovative mom/dad and tot music program in Buda taught by Gáll Ferencné, a disciple of Katalin Forrai, who also teaches and conducts choirs in another city. Holding their parents' hands or sitting in their laps, babies and toddlers sang and danced Hungarian children's songs and chants. A real pied piper, Mrs. Gáll always plays a song on the soprano recorder during each of her half-hour baby classes, and just at that moment, each child became completely quiet and looked directly at her.

That evening we were in our front row seats at the Hungarian State Opera House. For the next three hours Leos Janáček's *Jenufa* unfolded, holding us spellbound.

Friday November 11

This was our final day of observations and we were feeling overwhelmed by all we'd experienced. How could it get better? Well, it did! Our final daytime events all happened in Buda. First, we went to a publicly funded choir school in the English cathedral tradition named the Zoltán Kodály Hungarian Choir School. The school's founder and artistic director, Ferenc Sapszon, Jr., rehearsed his choir way up in the eaves of a four-story building that has ceiling skylights bringing in fresh air and natural lighting. We observed a 70-voice high school women's choir rehearsal in a double-block session and heard breathtaking beauty in multiple parts, including the haunting unison "Ave Maria" by Caccini. This school, this choir, and this conductor were a spiritual journey for us all (see Figure 3). This school is situated way up in the Buda Hills, has seven choirs – treble and mixed – regularly wins top choral awards throughout Europe, and draws students from all over Hungary. In fact, recent graduates implored Maestro Sapszon to let them continue singing under his direction, causing him to create an adult choir completely from the school's graduates. Sapszon now teaches at the Liszt Academy by invitation of its Department Chairman Péter Erdei, who also heads the Kodály Pedagogical Institute in Kecskemét.

Our final observation was in another high school specializing in music. There we observed solfège classes of grades 10 and 11 in which, to our amazement, the textbook was Kodály's *Tricinia* from the original edition with C clefs. When an 11th grade

girl performed in three parts, singing one and playing the other two, we as well as her classmates applauded. Following the observations we consulted with master music teacher/conductor Zsuzsa Gráf and purchased CDs of her choirs, thanked her profusely, and bid that school farewell. Then we traveled to the Lajos Bárdos Museum located exactly 50 yards from where I had lived in 1971-72 as a Ringer Fellow studying the Hungarian music education system. More than 30 years ago I had been barely aware of who Lajos Bárdos was, but not today. Tamás Bardos, son of Lajos and himself a composer, was our tour guide and shared with us his former home and father's studio. He played recordings and talked about his father with nostalgia and great respect. We were so moved by his speech and by our week's experiences that we shed tears of happiness and joy over all the beautiful music we'd heard.

On Friday night our farewell reception blended into the final dinner held at the Premier Restaurant located on Andrásy Street only a block from our hotel. Seated around the table we one by one attempted to express what the tour had meant to us. Tour participants were kind in how they showed their appreciation to the tour coordinators. The tour officially ended over dinner that night, though a few stayed on for shopping at the Kodály bookstore, folk dancing, visiting friends, and attending more concerts.

Our ears will long be ringing from the beautiful sounds of music we heard on the 2005 Music Pedagogy Tour to Budapest. Not only did we hear great intonation and beautiful singing, but we also witnessed dazzling pedagogical skills and astounding musicianship at all ages. We may wonder if what we saw is attributable, at least in part, to the parallel learning of absolute pitches and relative solmization as much as to the enjoyment of a national standardized curriculum and a rich repertoire of beautiful folk and art music. But really one thing is for sure. It is the Hungarian music teacher that makes the music teaching and learning we saw take flight – one by one, child by child, song by song, lesson by lesson, year after year, generation after generation.

A Boston University history professor recently told me that the greatest *math* teaching and learning in the world is in Hungary. He was unaware that the same is true for *music*. And although the 1989 democratization of Hungary has meant changing educational priorities because of financial pressures, Hungary still possesses that rare treasure – a tradition of great music teachers.

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CONNECTING TO HUNGARY

9-18 NOVEMBER 2006

by Ann Carroll and Gail Godfrey



We were invited to Hungary by Jenoné (Inci) Nagy, President of “Kindergarten Education with Artistic Instruments”, Hungarian Association of Early Childhood Education (ECE), Kindergarten and Primary Teachers. Inci Nagy is a regional ECE advisor and a tertiary lecturer in the Faculty of Pedagogy, Tessedik Sámuel Foiskola, in Szarvas. This Association was founded by Katalin Forrai in 1999, is based in Szolnok, and has a membership of 1396 early childhood teachers who work in over 268 Kindergartens and schools in Hungary and abroad. The Association met all our costs within Hungary for the nine day visit.

The main purpose of the Association’s invitation was for us to participate in a Memorial Day honouring the work of Katalin Forrai. This event was held within

their International Conference of Music Education in Early Childhood on 11th November 2006. Gail gave a paper on “**do-re-mi** Early Childhood Music Education in Australia”, and Ann gave a paper on Katalin Forrai’s contribution to early childhood education in Australia. Both papers were given in the presence of Katalin’s husband and family members.

Our host association’s secondary purpose in inviting us was to introduce the artistic kindergartens to Australian eyes and initiate contact between Australian early childhood educators and carers and programs in Hungary. The Association has already developed links with Canadian, American and other European early childhood music educators. The program has been translated into English, German, Finnish and all the Eastern European languages, and many international kindergartens and teachers are members of the Association. Australians are known to have had substantial contact with the vision of this curriculum through Katalin Forrai’s work over nine visits to Australia, so Inci has an interest in developing contact with Australian EC teachers.

We were hosted over the nine days with visits to five towns and cities to see ‘Artistic Kindergartens’ and Nurseries. We visited two universities to observe and discuss their early childhood teacher training programs (Inci Nagy in Szarvas and Helga Dietrich in Budapest). At Szarvas Inci teaches Early Childhood and Primary Teacher Pedagogy, Research, and Quality Control. We also saw her colleagues teaching musicianship, were welcomed by the Faculty Head, and visited the University’s demonstration kindergarten.

We visited Kindergartens in the following Hungarian towns and cities:

- Kaposvár: Karolina Festetics Art Base Kindergarten
- Szarvas: Tessedik Sámuel Foiskola (Faculty of Pedagogy in tertiary college) – visited the Kindergarten within the college, and Inci’s classes of trainee



kindergarten and primary school level students, as well as classes led by three other lecturers, each of Doctoral level

- Törökszentmiklós: Bajcsy-Zsilinszky Kindergarten
- Sársd: Nursery School, which included seeing one of their parent-baby sessions
- Óbuda, Budapest: Sunflower Art Kindergarten inaugurated 17 Nov 2006.

The motto quoted for this kindergarten is: *"Kindergarten children are open to beauty and knowledge. Their first steps towards education are guided by Kindergarten teachers. It depends on us whether these children will learn how to go along this road on their own and to practise music and to enjoy it."* Katalin Forrai: *Music in Kindergarten*, Editio Musica 107.p2

Inci was our generous and hospitable host during the visit. Inci did not at that stage speak English, and nor did the teachers and ancillary staff in the Kindergartens, day-care centres and the stand-alone Music School, so Inci ensured that translators were available at each centre.

The person who made all the arrangements in English, and our translator for most days in Hungary, was Katalin (Kati) Vikár-Van Vooren, the daughter of the late Katalin Forrai and her husband Laszlo Vikár. Kati is a member of the planning committee of the Association, invited to be involved because Katalin Forrai was the association's founder and patron. The

Association has instituted a series of memorial days to honour Katalin Forrai's work and to progress her ideas.

We were delighted with the warmth of the welcome and the generous hospitality we experienced at every point. Head Teachers and all of their staff made us welcome, and provided a carefully constructed visitor program to give us an insight into their work. Our 'Pension' accommodation was near the home of Kati Vikár-Van Vooren and her family who were extremely generous with hospitality.

Throughout the visit we were introduced to five demonstration kindergartens which are modelling the "Only from Pure Source" curriculum developed by Inci. This curriculum is approved for use in Kindergartens as an alternative curriculum within Government curriculum requirements. Inci says that the overarching aim prompting her program is to develop respectful citizens with integrity and respect for nature. This was of course taken in translation so may not be an exact version of her aims, but it certainly seemed to characterise the work we saw in the demonstration kindergartens. Inci described her program as "fully elaborated" in psychological and practical terms. Inci locates the program's heritage in the work of Katalin Forrai, Ilona Szabadi Bakonyiné, Waldorf (Steiner philosophy), and Montessori, and influenced in contemporary terms by the work of Professor Tamás Freund (Professor of Neuroscience

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and Experimental Medicine in the Hungarian Academy of Sciences who led a Quality of Life Committee (2000-2003) for the Research arm of the Ministry of Education).

We saw a very high standard in the day-to-day operations of these Artistic Kindergartens. We were told that just seven of the 'Artistic' Kindergartens have now qualified as models by meeting all of the criteria for the "Only from Pure Source" curriculum, and Inci says she is strict about who can be a model. Qualifications have to be at the level of the Kindergarten teacher and equivalent to the European Comenius program. For Australian readers, we need to note that school is not compulsory in Hungary until 8 years, but most children attend Kindergartens from 3-6 or 7 years, and Nursery School up to 3 years.

We were impressed by the support the Artistic Kindergartens have built with county government

leaders. Mayors, local members of County Government and County education leaders were involved in welcoming us. We were impressed too with the connections they have forged with local folk artists whose work is displayed in small foyer and hallway exhibitions.

The Kindergartens and Nursery Schools were a joy to experience. The visual impact on arrival is profound. This is an aesthetic environment. The impression is of light and airiness, with high quality wooden furniture, translucent curtains and ceiling hangings, toys and play equipment made of natural materials, and beautifully made puppets, baby dolls, soft toys, and ironed and hung dress-up clothes. All the practical items of child care such as 'sign in' and 'sign out' of the centres had beautiful hangings where children were represented by their own symbols. Most centres were well-resourced and some included spacious gyms with large physical equipment. All had spacious grounds well equipped with trees, shaded spaces, swings, see

saws, climbing areas and sheer space for running about.

We saw consistently warm interactions between children and adult carers, and noted close involvement with parents. On every occasion the full team of teachers and assistants at the Kindergartens impressed us with their dedication, commitment and psychological and practical skills. The teachers had enthusiastically created an integrated environment for the children. Their genuine interest and positive attitude was reflected in the behaviour of the children.

The whole Kindergarten adult community - teachers, other carers, grounds people, cooks and cleaners all seemed to be committed to creating a warmly welcoming and supportive environment for the children and the children looked very well cared for. We saw learning activities in music and the arts, learning for everyday life skills, and learning about their culture and environment. No group for music or craft was of more than six children and they sat on chairs in a circle for music sessions. We saw lunchtime hot meals being freshly cooked and then eaten with an adult at each table of 6 children. Teachers were served hot meals in their staff rooms. The teachers were excited about their work and paid attention to every detail, whether of the child's development or the management of the whole environment. The culture and standards impressed us enormously.

At each centre we visited, the teachers themselves performed in ensemble, usually in a choral ensemble, but also as instrumental or vocal soloists or with solo parts within the ensembles. We were surprised by the confidence and musical competencies displayed by the teachers until we found that Hungarian early childhood and primary teachers must complete end of high school music examinations (in singing, theory and an instrument) prior to being accepted in the pedagogical courses in universities.

We were not in a position to remark on other standards across Hungary but the Kindergarten that Helga Dietrich took us to was very well resourced, had warmly caring teachers, strong arts and crafts and cultivated respect for nature. Helga, a lecturer in Early Childhood and primary school music pedagogy at Eötvös Loránd University, Budapest, was very warm and welcoming. She arranged for us to sit in on her university pedagogy classes, to visit one of Illi Gall's mother and baby afternoon classes, and to visit an excellent Kindergarten which was following the mainstream government curriculum which has a strong arts presence. Helga arranged for us to visit the very interesting Kindergarten Museum located in this building, and arranged tickets for our hosts

to take us to two fine concerts which we enjoyed immensely.

Kati Vikár arranged our visit to the stand-alone József Vároasi District Music School headed by Edit Malmos. Edit told us that the school has 44 teachers teaching 620 students from 6 years to adult. 215 of these are taught at the Music School and 405 are taught at their primary school to save them travel. Lessons occur after lunch as the primary schools operate only in the mornings. All music school students are required to do four hours each week of which two hours are instrumental lessons, and two hours are solfege or a mix of one hour theory and one hour solfege. For solfege most teachers use voice and the instrument 'in parallel', and use both solfege syllables and letter names. Singing lessons are available from 16 years for girls and 17 years for boys and they can continue up to 25 years of age. The facilities included a small concert hall and large and small studios. All staff are paid by the Education Ministry but students pay fees.

A visit to the Nursery History Museum in the District Music School building was arranged for us by Edit and proved fascinating. The Museum showed the establishment of nurseries and kindergartens by famous noblewomen philanthropists eg Countess Theresa Brunswick, then presented early Hungarian commitment to philosophies and methodologies such as Montessori, Adler and Waldorf (Steiner philosophy). Historic artefacts and furniture used in nurseries and child care during the late 19th century and up to the 2nd World War are displayed.

We met with IKS President Gilbert De Greeve and Secretary Marta Vandulek and had an enjoyable and fruitful discussion.

Possible visits from Australian teachers

We discussed with Inci how interested Australians could visit Hungarian programs which are using her "Only from Pure Source" curriculum. Inci is keen to make these connections and would arrange visits but does not have fluency in English, so intermediaries are needed. Our agreement with Inci is that teachers visiting Europe (on holiday perhaps) who would like to visit Kindergartens and Nurseries should contact Gail Godfrey, National Coordinator of **do-re-mi**, at gc.godfrey@hotmail.com

LOCAL PROFESSIONAL DEVELOPMENT IN NORTH QUEENSLAND – MACKAY

by Linda Jensen

This article and the following one illustrate the value of inviting principals as supporters, and involving vibrant local leadership from and Judy Johnson for extended courses.

The Kodály Certificate has long been a UQ tradition and while a fantastic experience for all who attend, usually means a financial burden for those living in central and northern Queensland. In fact, the cost alone has deterred many Mackay Music Specialists from taking part in years past. However, the cancelled summer school in 2006 led to the submission of a course – almost the same as the UQ summer – to the National Kodály Council, and it was registered to be run at any centre.

In early 2006, Judy Johnson began the preparations for holding a Level 1 course in Mackay, and with our Regional Network Co-ordinator, Jill Green, began to recruit participants.

The first course was held over 3 weekends – 17/18 February, 10/11 March and 12/13 May, and on 4 days during the Easter holidays – 12-15 April. Eight music teachers participated in the first level, ranging from teachers with over 10 years experience, to those who have only been teaching music for a year or less. It should be acknowledged that all the participants gave up their weekends and holidays to attend and complete the Level 1 Course, and many received very little or no financial assistance from their schools towards the cost of registration.

We began each day with our beloved Musicianship class. It was a hard task for Judy to cater for 8 vastly different ranges of ability, but all participants were offered challenges and it was exciting to see the light 'turn on' for many fledgling specialists. Our in-tune singing greatly improved over the semester and

our final group and individual performances were a testament to a semester of hard work and diligent practice. (Thank goodness for the Purely Pentatonic CD – what a great resource!)

Material and Methods (Levels 1 & 2 of the Arts Syllabus) were of course on the menu after Morning Tea, and we even managed to fit in a lunch break before Conducting. For many, this was a first experience of practicum and conducting before peers, and some spent countless sleepless nights and many nervous hours preparing for this torture.

The group was introduced to the International Folk Song Analysis Project and the collections of Ron Mitchell. During the Semester, we analyzed at least a half dozen songs each and all enjoyed the quirky tales of the old broadsides.

Our fold increased to ten for Level 2, with several participants electing to take the course for audit. The Level Two course began in June and was held on weekends once again: 16/17 June, 14/15 July and 21/22 July. The remaining three weekends will take place on 20/21 October and 24/25 November. A Level 3 course has already been organised for Mackay participants beginning in February 2008.

We began Level 2 as a seamless extension to our Level One work. Already so far, we have seen a great improvement in the confidence of participants in practicum and conducting work, and the increase in difficulty in musicianship is being handled by all.

So far, our Level Two Course has been very similar to Level One. We have learned a new repertoire of songs, canons and games, explored Level 3 of the Music Strand of the Arts Syllabus, continued our musicianship journey and are now individually transcribing aural tapes of collections of folk songs and spoken word.

We acknowledge the absolute dedication of Judy Johnson, who has made these courses possible. We thank her for her patience and all of those wonderful stories!

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Practice activity – Jill Green



Our favourite subject – lunch!



A new form of discipline in Mackay – solfa torture, as demonstrated by Kommandant Johnson.



Bernadette Trudgian helps participants discover a new rhythm.



Lunch is still our favourite subject!

LOCAL PROFESSIONAL DEVELOPMENT IN NORTH QUEENSLAND – TOWNSVILLE

by Margaret Bradfield

How a local solution was negotiated to provide intensive professional development

For four weeks this year Primary School Music Specialists have been privileged by being taught by Judith Johnson in a course based on the new Queensland Arts Syllabus and its outcomes. This has been a valuable time for both professional and personal development with challenges for each of us in varying degrees. While being musically challenged, we have been afforded an invaluable opportunity of networking with music teachers from the Burdekin, Mt Isa and Townsville. We were glad to be able to offer some positions on the course to our counterparts in Catholic Education.

Many of us have been teaching music in the classroom for many years, others for only a short time. Through this program all of us have improved our teaching skills and furthered our understanding of the importance of a sequential program of learning.

Beginning on January 24th, the course was run in two blocks of two weeks. It included public holidays and

pupil free days and the participating teachers also gave up days of their holidays to minimise the amount of time they spent away from school.

Background

This course was modelled on an extremely successful course held in Mackay in 2004, giving teachers in that area the necessary skills to deal with the demands of the new syllabus. As in Mackay, it became apparent for the need for some action to take place in order for all classroom music specialists in the Townsville District to be adequately trained for their role in delivering the material in the new Arts Syllabus. The Townsville and District State Schools Music Council took the initiative to set plans in motion for such a course in Townsville. The format for the course was decided and approved following much discussion with District Education Office, classroom music teachers, organisers of the course in Mackay, and principals through the Principals' Association.

As in the past, Education Queensland has been very supportive of the proposed course. In years gone by, Education Queensland ran 'the Ten Week Course', an intensive 300 hour program of professional



Participants and principals and invited guests following receipt of certificates

development designed for those teachers changing roles from the general classroom to become music specialists in the classroom, or for music specialists to upgrade their skills. This ten week course gave participating teachers confidence in teaching the music curriculum and increased their strategies to ensure enhanced learning outcomes for all students in all areas of the music curriculum. With the cessation of the ten week course in recent years, professional development for these teachers has been, in the main, self-motivated and self-funded.

In a letter to principals (October 2006), Jeff Hay (then principal of Annandale State School) revealed:

“At least half of our current classroom music specialists have received no training for their role. Of the rest, most have received no training for at least the past 15-20 years. As you know, many things have changed in this time.

The content of the course is highly structured, there is thorough assessment and final grades will be awarded to all participants. The 20 day (4 week course) will be presented by Ms Judith Johnson, Senior Lecturer in music and aural studies at the School of Music, University of Queensland. Judith is a highly credentialed lecturer and music specialist.”

The course proposal

The course proposal dealt with the need for the course, structure of the course, leadership of the course and assessment. It stated ‘The course involves participants in the processes of music education to develop their personal, social and interactive skills and develop musical and music education skills for use in the classroom. Participants will be expected to reflect upon, critically discuss, develop and refine an informed working knowledge of the issues relevant to music education and to education in the wider context. It is the aim of the course to foster skilled and informed practitioners who exhibit positive

attitudes towards teaching and who, through their ability, are able to impart a love of music and learning to students in the primary school.’

The proposal specified a course constructed in two week blocks. The first 2 Week Block ran from Wednesday 24 January to Tuesday 6 February, incorporating two Pupil Free Days and working on one Public Holiday, Australia Day 26 January. The second 2 Week Block ran from Monday 18 June to Friday 22 June and from Thursday 5 July to Wednesday 11 July, incorporating one Pupil Free Day and working 2 days of the June/July school vacation. Overall, course dates incorporated 3 Pupil Free days, 1 Public holiday, 2 days of the June/July vacation and 14 school days.

The overall course was to be 4 weeks in length with lectures from 8.30 - 4.30pm daily. The course was to be presented in a number of formats: lectures, workshops, peer teaching and musicianship and choral training. The course was to place an emphasis on practical music education allowing participants to plan for the implementation of the Music Strand of the Arts Syllabus.

Course Lecturer:

Judith Johnson was invited to be Course Co-ordinator. Her credentials were shown as Lecturer in Music Education and Aural Studies at the School of Music, University of Queensland; over 35 years teaching in music programs in Queensland; was a member of the curriculum committee of the new Arts Syllabus; Immediate Past President of the Kodály Music Education Institute of Australia and immediate Past President of the International Kodály Society with headquarters in Budapest, Hungary.

Assessment

Assessment for the course was designed to assist participants in the development of professional



Participants and principals and invited guests following receipt of certificates

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knowledge and skills. As well as formal assessment there would be continuous participation in workshops, peer teaching sessions and practicum tasks where the feedback would be immediate, informal and ongoing. It was seen as important that participants reflect upon this feedback and use it to improve teaching effectiveness.

Grades for assessment tasks were to be based on the following:

- Demonstrated understanding of concepts, contexts and issues in music education;
- Application of theoretical ideas about teaching and learning to practical problems and tasks;
- Demonstrated understanding of curriculum and lesson planning;
- Quality of teacher model in all practicum tasks; and
- Demonstrated development in musicianship skills

Strong support for the course

The Townsville course has had very positive support from District Education Office and strong encouragement to principals in allowing their music teachers to attend. Given the 14 school days involved, and the gaps created in the 'non-contact' timetable, costs for replacement teachers were carefully managed by each school. Each participating school also had to contribute to cover costs involved in having this professional development course here in Townsville. Music teachers sent letters of application to their principals resulting in a majority of them attending. This interest and encouragement from principals and support from colleagues at school has been important and an incentive for each participant to strive for best possible results. Success in all areas of the course will lead to greater success in the classroom.

Participant comments

The following are some comments from participants of this fantastic learning experience ...

Excellent, fantastic, awesome, inspiring, motivating, thought provoking, stimulating, thoroughly enjoyable, heaps and heaps and heaps of work! Yes, my feedback is very positive and I am very grateful to have been given this opportunity, so thank-you.

Loretta

So far, I have learnt:

- Lots of new repertoire and games for the classroom
- Heaps of easy, musical songs that I'm particularly looking forward to trying with the Junior Choir (and some for the Senior Choir)
- Plenty of new ideas for musicianship in the classroom (and for improvement of my own skills)

- A much better grasp of how to plan thoroughly - both long and short term - and implement a sequential, developmental music program (which will take years to establish but that I will continue building from the base up at Rasmussen)
 - How to conduct more efficiently and get a better sound out of a choir (I especially look forward to practising this when I get back to school)
 - I've also gotten lots of ideas for resources and visuals/tactiles to use in lessons and have been busy laminating all sorts of cards and pictures in my spare minutes
- It has been a very hectic first week and as I mentioned, lots and lots of work. We've had at least two hours of homework each night, written assignments, readings to critique, practical tasks etc so I am quite exhausted, but it is well and truly worth it.

Odette Baxter (Rasmussen State School)

I have recently spent two weeks on the first half of the four-week course offered by Education Queensland to primary school classroom music teachers ... This course was run primarily to assist those who have been working in the role for a year or two without the benefit of much specialist training, but a number of experienced specialists (many of whom had done the ten-week version of the course nearly twenty years ago) took the opportunity to refresh and retrain. All of us worked hard, 8.30 - 4.30 plus several hours homework on each of ten days. The teacher split the 25 of us into two groups according to our strengths. ... The upper group will emerge from the course with all the essential knowledge and skills, and most of the essential repertoire, to teach music to years P-5, and most will be fine with Years 6-7. The lower group will have all the essential knowledge but will be shaky with the essential skills for upper primary levels and short of repertoire; they will manage pretty well but they still have a lot to learn. If this is the experience of such trainees, the course really does represent the minimum investment to create competent music teachers. With anything significantly less you just can't expect much beyond 'sing along to the CD'. What we have done so far counts as the first third of the complete Australian Kodály Certificate in Music Education which takes 180 contact hours (more information from KMEIA, <http://kodaly.org.au/>). We will do another third in June through Education Queensland and some of us are planning to do the final two weeks in our own time and with our own money - you can't say we lack commitment.

Malcolm Tattersall (Mundingburra State School)

Completing the Kodály Level One and Two courses in Primary teaching has certainly been a challenge, but it has been a challenge that I believe was worth taking.

Some of the challenges have included:

- Trying to juggle completing assignments and practising with the already demanding and time consuming job of music teaching.
- Starting at 8:30 and finishing at 4:30, then going home to complete homework.
- Homework every night!
- Doing tests (now we know how the students' feel)
- Performing in front of our peers and being assessed on it.
- Teaching in front of our peers and being assessed on it.
- Handing assessment in every day.
- Giving up holidays and giving up public holidays.
- High expectations - we can all learn, improve and challenge ourselves every day.

The benefits likewise have been numerous:

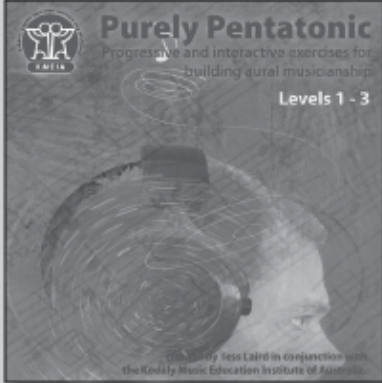
- Hearing the wisdom of Judy Johnson.
- Being taught by choral conducting specialist Rebecca Achenbach.
- Hearing from other professionals about voice care, behaviour management and administrative support that is available.
- Meeting and networking with teachers from Townsville, Giru, Ayr and Mt Isa.
- Learning teaching techniques that will benefit school children for generations.

- Improving our own aural and vocal musicianship. It's been a challenge, but it's been worth it.

Lauren Allen (William Ross High School)

I feel sure most of those who completed the course would agree wholeheartedly with these teachers that the course was timely and most worthwhile. We have all gained enormously in all areas of teaching. We are indebted to the expertise of Judy Johnson for guiding us with Curriculum matters, to Rebecca Achenbach for giving us great ways to effectively improve our choirs and our conducting techniques, to Karen Phillips, Speech Pathologist, for reminding us our own vocal health is extremely important and to Jeff Hay for his input on classroom management and what he sees as our role as classroom specialists. We are extremely thankful for the great effort Jeff put into the planning of this course and for taking the time to encourage all Principals of its value and the further endorsement by District Office personnel, especially Janelle Malcolm and Director, Vicki Bayliss. The support of all principals and teaching colleagues back at school have assisted in our feeling valued and worthy of this very important professional development time. This time has also allowed us to strengthen our music teacher network and widened it to reach to the Mt Isa area and into Catholic Education once again.

Margaret Bradfield (Aitkenvale State School)

 <p>Purely Pentatonic Progressive and interactive exercises for building aural musicianship Levels 1 - 3</p> <p>Purely Pentatonic Progressive and Interactive Exercises for Building Aural Musicianship Levels 1 to 3</p> <ul style="list-style-type: none"> • Helps build aural awareness • Provides sequential exercises to help develop and practice relative pitch • Provides a convenient way to practice exercises – listen and sing along. Helps motivation. • Uses both male and female voices • Suitable for all ages and abilities – particularly relevant to older beginners 	<p>Order Form</p> <p>Name: _____</p> <p>Organisation: _____</p> <p>Delivery Address: _____</p> <p>Postcode: _____</p> <p>Telephone: _____ Fax: _____</p> <p>Email: _____</p> <p>Please send me ____ copies of the Purely Pentatonic CD @ \$20.00 each (no GST applic.) SubTotal: \$ _____</p> <p>Plus postage & handling @ \$4.50 per CD: \$ _____</p> <p>Total Cost: \$ _____</p> <p>I wish to pay by: (tick the box)</p> <p><input type="checkbox"/> EFT/Direct Deposit BSB: 033-305 Account #: 134 342 Ref: CD payment Please post/fax this form with receipt # as proof of payment.</p> <p><input type="checkbox"/> Cheque/Money Order Payable to: Kodály Music Education Institute of Australia</p> <p><input type="checkbox"/> Credit card Card type: <input type="checkbox"/> Bankcard <input type="checkbox"/> Visa <input type="checkbox"/> Mastercard Card #: <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/></p> <p>Name on card: _____</p> <p>Signature: _____ Expiry: ____ / ____</p> <p>Send your order to: KMEIA c/o PO Box 8299, Toowoomba Mail Centre QLD 4352 Phone: (02) 6642 8747 Fax: (02) 6642 4868 Email: sales@kodaly.org.au Web: www.kodaly.org.au</p>
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A TASTE OF AMERICAN KODÁLY: THE 2007 NATIONAL CONFERENCE

by Anne Comiskey

The windy city became a city of song for two days in March 2007 when Chicago hosted the 33rd annual Organization of American Kodály Educators (OAKE) National Conference. With “A Taste of Kodály” as the conference theme and with five choices of sessions each hour, all aspects of primary music teaching were covered – a feast of differing ideas and strategies and a welcome injection of new repertoire for teachers approaching the end of their school year.

At first glance, the conference program seemed to favour repertoire sessions - with songs and singing games from China, Ireland, Hungary, Greece, Mexico, the Middle East and Scotland some of the many options. As with any good teaching, however, there was always much more to these sessions than “just playing games” and presenters willingly shared teaching tips, classroom management techniques and lesson planning advice. Demonstration rehearsals for beginner band, boys’ choir and an experienced community children’s choir provided a glimpse of the standard of musicianship that could be achieved with careful planning, high teacher expectation and quality repertoire choices.

School-wide issues affecting Australian music teachers also reflected strongly in the conference program, with prominent sessions on special education music classes, planning for students with disabilities, the ubiquitous “older beginners” and a demonstration class on motivating boys to sing. For both the newcomer and the experienced teacher interested in pedagogy there were sessions on lesson planning, classroom vocal development, choral techniques, improvisation, and national standards assessment (a topic vigorously debated by music teachers in any country). School, district and university administrators who actively support music programs also attended the conference and their positive contributions to music education were openly acknowledged at an official national award presentation.

Even with all of the sound pedagogy and repertoire ideas on offer, for many teachers the various children’s concert performances were the highlight.

They provided teachers with the inspiration to return to their classrooms and develop programs that, in addition to furthering important skills, would include rehearsing and performing quality choral music. The choir-in-residence was the Calgary Children’s Choir. Their conductor, Elaine Quilichini, well-known to many Brisbane Summer Institute participants, led her singers in an open rehearsal that infected delegates with her musicianship, her insights and her creative approaches to rehearsing and building choral technique.

Deciding which sessions to attend was the biggest challenge of the conference and, despite the impressive repertoire and pedagogy sessions on offer, I opted to attend a track introduced into OAKE conferences for the first time: *Teachers Teaching Teachers*. OAKE already has a national endorsement program for Kodály certification courses. As part of the ongoing dialogue about developing this further into a national curriculum, *Teaching Teachers* attracted lecturers from summer and academic year programs throughout the country. Led by respected master teachers from the United States and Hungary the discussions focussed on the curricula requirements for classroom pedagogy, conducting and choir, folk music, and musicianship. Each leader generously shared syllabus documents, concert programs, and even complete three and four level programs. Pedagogy leader Susan Brumfield (Texas Tech University) began with a spirited description of her personal experience when, as a qualified teacher, she became the pedagogy student in a Kodály program. Her discussion of adult student learning and assessment was complemented by the detail and clarity of the syllabus and assessment documents she provided. Katalin Kiss (Franz Liszt University) discussed the requirements for summer conducting with videoed examples of different levels of student achievement. Of particular interest were her recommendations for summer choir programming and the sample concert programs for a “typical” summer choir over a three year period. Laurdella Foulkes-Levy (University of Mississippi) espoused a quality, literature-driven musicianship program and challenged teachers to consider the consequences of the lack of musicianship

practice in between summer programs. Quotations from Kodály and Schumann beautifully illustrated each point in her presentation. Jill Trinka (University of Mississippi) began with a haunting performance of *Tell Me Why*, a folk song with a very personal meaning for her. Her presentation, *On Teaching Folk Music: One Instructor's On-going Evolution*, traced her development as a folk musician and teacher, from childhood to today where folk music in her summer program has become a five level program that is considered equal to the musicianship and pedagogy components. My musicianship class was led by Gabor Viragh. *I Love Bach (but Jazz is My Passion)* was a session of non-stop solfa and improvisation, with Dorian and Mixolydian canon singing leading to a well-structured, step-by-step format for encouraging simple jazz improvisation.

The conference culminated with a concert featuring school-age choirs at the Symphony Center in Chicago – the first time that most of these young students had ever been inside a professional performance venue. Over 300 students from across the United States were chosen by audition for one of three conference choirs. For many delegates the highpoint was the children's choir interpretation of *Sesere eeye*, the Torres Strait Island song and dance known so well by Australian conductors but new to all of the teachers seated around me. Their conductor Emily Ellsworth had learned it from Gondwana Voices members. A folk song learned by rote and performed a capella – what a wonderful and appropriate conclusion to a conference of musicians inspired by the philosophy of Zoltán Kodály.

Music Teachers' Association Qld Student Performers Society

August Concert Saturday 13th October 2007

at
Ellaways Auditorium

Cnr Compton and Ewing Roads, Underwood.
(Enter through showroom)

The aim of the Society is to provide
performance opportunities for music students
preparing for examinations and eisteddfods
in a friendly and non-judgmental environment.

WHY TEACHERS AND FAMILIES LOVE THE *do-re-mi* EXPERIENCE . . .

by Gail Godfrey



*An extract from Gail Godfrey's
2006 National Conference paper*

The essence of friendship is universal and important for all age levels. *do-re-mi* classes are full of smiles and friendships, not only for children but for the parents, grandparents, and the network of *do-re-mi* teachers. *do-re-mi* teachers hail from various backgrounds – instrumental, early childhood teaching, primary and secondary class room teaching, vocal and performance. Friends are important to young children and have a considerable

influence on play. There may be few opportunities for children to interact with groups of peers outside school. *do-re-mi* social interactions seem to cultivate friendships with the least effort. Read about why families and teachers love the *do-re-mi* experience . . .

Bernadette Barr of Cleveland shares her thoughts after 16 years of teaching. “I do it because I love it . . . simple! It has great flexibility; you can do as much or as little as you wish. [Since having a baby] I have gone from doing three to five lessons a day to doing four classes a week. Dealing with parents has increased my

confidence in my own ability. I think . . . the concerts have been a highlight for me . . . to see these very young children . . . perform without fear and great enthusiasm. I have shared music with children who have been ill...those with asperges, cerebral palsy, forms of cancer and these children are the ones who teach me compassion. My classes have taught me that life is to be lived . . . with joy and enthusiasm”.

Tricia Elgar in Jamboree Heights Qld. was a professional singer and taught singing at school. Five years ago after the birth of her first child Tricia said that “**do-re-mi** appealed to me over other ‘brands’ of ECM because of its emphasis on singing as the first instrument. I still love teaching **do-re-mi**, and hope to remain at the preschool/daycare center for a long time to come. Working there has given me experience with larger groups of children (up to 25)”.

Robyn Payens in Rochedale Qld. began her Kodály journey at teacher’s college and twelve years later commenced **do-re-mi** classes from home. “I love teaching **do-re-mi** classes! The first couple of years were very slow as far as numbers went . . . two classes . . . but then I had a big jump to about 30 children . . . it seemed that the business had ‘arrived’ at a place of sustainability. I could offer more than one time slot for each level and the number of students meant that word-of-mouth was spreading. I now have around 70 students . . .”

Highs

When I see a little 2 year old madly banging on a drum, suddenly begin to slow down and respond to the song as we start to sing.

When a 5 year old who could not produce a musical sound, finds their singing voice and can match my “good afternoon” tune.

When a 7 year old manages to keep the beat in one hand and the rhythm in the other

When a child who has never sung by themselves before, has their turn to sing “Candle Burning Bright” and they get to blow out the candle.

When a child who has spent every week for a term with their head buried in Mum’s shoulder takes the mouse so that they can sing ‘Hickory Dickory Dock’.

When a Mum tells me that the child whom I haven’t heard say a word, spends the rest of the week singing ‘Take you riding in my car, car’ everyday.

When a class full of 4 year olds sit around one child stroking them gently as we sing ‘Warm Kitty’

Lows

When all the children are crying, or crawling away, or hiding behind Mum!

When you can’t for the life of you get any of the children to have a turn!

When one child dominates the class and it is difficult to give everyone equal attention.”

Kathryn Yarrow in Carindale Qld. “I am very interested in the wealth of learning opportunities... for young children . . . and the role of music education in their overall development. The teachers were all keen to welcome a new teacher and generous in sharing their resources, to answer questions and be a listening ear. This is my sixth year of teaching **do-re-mi** classes . . . I am convinced that a good quality music programme in these early childhood years is of enormous benefit . . . I attend as many professional development workshops as I can, always encouraged by the networking of teachers who share a similar passion. I have grown in other areas of my life as a result. I continue to study music . . . I am sharing my love of music with my local church – helping to lead a children’s choir, which is lots of fun. The end-of-year concerts are always fun and a delight to see all of the kids together having a great time making music together. I think of the days when I come to a class feeling a bit tired and I see those beautiful little faces looking at me – all ready to go! They start putting the beat on their knees and open their little mouths to sing, their faces are smiling and my heart just soars! And I think Oh how I love my job!!!”

Kathy Teakle in Indooroopilly Qld says that after “some twelve years of teaching ‘Kodály’ music in the classroom, including working with kindergarten and preschool, I was looking toward retirement from the school situation but was loathe to give up music teaching altogether. Also I had grandchildren just the right age to start them on some pre-instrumental music . . . so **do-re-mi** seemed the perfect answer. I have loved working with the small groups of children. The relationship between the children and teacher is very special . . . also with the parents. Children have taught me new songs and have given me new ideas about how to use ‘my’ songs. I have taken several children from **do-re-mi** class to piano tuition. The already-established relationship between teacher and student is a great boon as is the background musical knowledge they bring from the do-re-mi class. I have been a **do-re-mi** teacher for eight years, I am 66, and I have no intention of stopping at the moment. I’m sure it keeps me young!”

Aleksandra Collado from Mt. Pritchard NSW comments that “Being a **do-re-mi** teacher gives me

SHARING PRACTICE

an opportunity to be involved in the musical journey of our children. I love that moment just before the lesson, when everyone is sitting around a circle anticipating what is going to happen next ... listening and watching ... waiting for their favourite ... always ready to receive a playful blessing in the form of a tickle ... a wiggle ... a bounce ... with a rhyme or a song. I love the way the lesson takes on a life of its own through the children's creative interaction ... I learn to listen and watch every time the children are around me...they have so much to offer ... Sometimes there are tears and tantrums just like at home yet the feeling of togetherness is all embracing ... Lullaby time ... children are cuddled and rocked to the tune or just lie down silently ... open window ... the song of the bird enters ... *or the wind is passing by ...*"

Luke Jensen from Qld. worked in the office of a music academy in the 90's, hearing **do-re-mi** classes six days a week over a period of about five years. On the birth of his niece, Luke recently brought Amelie along to a **do-re-mi** class. "I really enjoyed the lesson ... it brought back memories as I haven't heard or seen a Kodály class in around eight years ... what totally surprised me was what Amelie had learned at only 20 months of age. It wasn't so much during the class, ... but at the supermarket afterwards. I recalled a song I remembered from years before (this song wasn't sung in the class of that particular morning) ... 'Up high, down low'. So pushing Amelie along in the shopping trolley with her 6 month old brother I sang this particular song to her and didn't expect her to know it, or even respond to it. However, to my astonishment the first time I sang it she responded at the end of the song where she was supposed to sing, she sang 'up high' with her hands up in the air. Amelie hadn't ... heard the song in over three weeks, due to holidays. I repeated the song again ... on the third attempt she sang 'down low' and lowered her hands. That may or may not be special but when a child can recall and respond it shows an enormous amount of credit ... I really believe in the Kodály music classes and hope teachers continue to improve the development of children in music skills, cognitive and motor skills in general."

The challenges of do-re-mi

- The initial learning curve in qualifying to become a **do-re-mi** teacher through the recommended training programme.
- Administrative tasks – advertising ... promoting the benefits of the programme
- Conducting the first class – word-of-mouth is our most successful advertisement and classes gradually expand and settle.
- Learning to understand difficult parents and their expectations. Educating them in the differences

between an educational and an entertainment programme.

- The skills of short term and long term lesson planning. The finest teachers are those who can plan using their tool-kit of repertoire and fine-tuning it for various class dynamics. Using a prescribed set of lessons plans may not adequately serve the group and does not usually allow for flexibility or creativity.

Julie Logan in Merewether, NSW says that "I have been teaching **do-re-mi** for five years and can't imagine stopping. Families are very loyal and I have seen some prenatally to 4-5 year olds for a number of children in the same family. A busy accountant father recently asked for guidance in finding a piano teacher as he has been inspired by watching his children develop in the school age program and wants to add that depth to his own life. He also wanted to have a music session as part of a strategic planning day for his finance corporation!"

The essence of Julie's following comments are replicated in other testimonials from teachers. "What keeps me going is watching children develop skills and confidence and the positive feedback from parents and grandparents. The feeling that I can make a worthwhile contribution to the lives of children and the well-being of families. The autonomy to be creative and keep tweaking and changing my teaching. One grandmother attended on her own for two weeks as her three year old grandson had gone on holidays and she didn't want to miss anything!"

My personal reflection echoes those of my colleagues and the many experienced **do-re-mi** teachers not mentioned in this column. Almost 20 years of working with young children has allowed me to identify the value of music in their holistic development. Last week I used snippets of the **do-re-mi** experience in another setting, that is with children under the age of 8 years who have been removed from their families for various reasons through the Department of Child Safety; and may eventually be fostered. At present the four children live in a suburban residence where they are cared for by two 'workers' at a time on a roster system 24 hours a day, seven days a week. Last week, through sheer desperation to create some kind of order in the chaotic rampage that sometimes occurs, I decided to sit on the floor and sing amid the piercing dialogue that filled the room. A miracle occurred as the children fell silent and stared at the strange woman singing "Hey Diddle Diddle" ... As they joined me on the floor we sang other songs and rhymes they were familiar with. The children have beautiful voices ... I told them this; they didn't believe it at first but their continued interest suggests a sense of realization. Behavioural issues such as getting in

and out of the car or the bath can take forever, but now they have chosen a song to sing when we enter the car, “Hush Little Baby” and getting out of the car they sing “Little Mouse Be Careful”. The six and seven year old are interested in learning more about the rhythmic patterns and are quick to understand various musical concepts.

Comments from parents

“... The content and format of the lessons was enjoyed thoroughly by both Daniel and Max and a surprising amount has been retained. I believe that this introduction to music at any early age has heightened their awareness of musical sounds and has encouraged them to seek to find their singing voice. I thank you so much for your inclusive approach to my children ... thank you so much for your inclusive approach ...”

“The enjoyment that listening, playing and singing can bring you is so precious, but is often so undervalued. Have we invested our time and money wisely? I would have to say a most definite YES! ...”

“... This is a great program but what really sets the experience apart is the compassion of the teachers for the inclusion and learning of each little individual...”

“... the sense of achievement when each child has singing on their own for the first time is something I will never forget ...”

“Thank you for enriching our lives with music and celebration.”

And finally

Astrid Schummy, noted tertiary music educator, adds a 2007 grandparent perspective on ‘Fun on Fridays’.

Friday is a special day for my granddaughters aged 4 and 2 because it's the day they go to music. In the car, on the way, we sing “Bee, bee, bumble bee, can you sing your name to me?” and we follow this with other songs we've learnt in the ‘do-re-mi’ class with Gail Godfrey.

The children have great fun as they join in the class activities. There are often unexpected moments when they show progress in singing, clapping rhythms or moving to music and these moments are very rewarding to their carers.

Because the activities are introduced in such a ‘fun’ way, our little ones don't realise how much they are learning. Their antics are sometimes so amusing that we feel that the ‘**do-re-mi**’ class is like music therapy for us as well! I am so glad that the foundations are being laid down in the next generation for a lifetime of musical enjoyment and participation.



RESOURCE REVIEWS

Doreen Bridges.

More than a Musician: A Life of E. Harold Davies.

Melbourne:

Australian Scholarly Publishing,

2006. 185 pp.

On one occasion during an Australian Music Examinations Board (AMEB) tour to Western Australia in the 1920s, E. Harold Davies, Professor of Music at Adelaide University, was surprised to find female cello students at Kalgoorlie playing the cello “side-saddle”. It appears that “the nuns thought it unladylike [for them] to hold the instrument between their legs!” About this time also Davies discovered the prodigiously talented pianist, Eileen Joyce, at Boulder City, and began to help further her career.

Dr Bridges’ account of the life and work of Davies is packed with interesting anecdotes of this kind, though these are recounted within a well-structured volume detailing his early struggles as a musician and teacher in South Australia, his subsequent success in holding the Chair in Music at the University of Adelaide, his extensive work as an examiner and administrator of AMEB not just in South Australia but in the country as a whole, and his role as an educator and communicator particularly through the early days of the ABC (Australian Broadcasting Company as it was then called). Finally there is an illuminating description of his four short field trips to Central Australian aboriginal settlements (1927-30) to record indigenous songs there, in company with scientists from other disciplines at Adelaide University.

The author was well qualified to write this book as she had been a student of EHD’s (as he was generally called) at Adelaide just prior to the Second World War. In those days EHD gave almost all the lectures in the three-year Mus Bac course. A stroke of luck came the author’s way when in the early stages of thinking of writing a book she met “Molly”, EHD’s youngest daughter, aged 92, who had a “trunk full of her father’s papers”. Dr Bridges was consequently able to draw on the original letters, manuscripts and compositions of EHD for most of the source material of her biography.

Born in England in 1867, Harold Davies (he almost never used the “Edward” part of his name) had three brothers all of whom became boy choristers, and two sisters. EHD was the third of the four sons, but it was his younger brother, Walford, who showed the greatest promise. After winning a scholarship to the Royal College of Music, Walford Davies studied composition with Stanford and Parry, became organist and choirmaster at Temple Church and later at St George’s Chapel, Windsor. Knighted in 1922, he was made Master of the King’s Music in 1934.

When Harold compared himself with his younger brother, he had to be content to “plod along in the way of mediocrity” as he himself wrote in 1892. Harold had followed one of his older brothers, Charles, out to South Australia, arriving in January 1887 (at not quite twenty years of age) to become church organist and choirmaster at the Anglican church in Kapunda. Unfortunately Charles left Australia for England only two months later and died in 1889, so Harold Davies had to make his own way in life in the comparatively new colony. Through the depression years of the 1890s he worked hard to build up his teaching practice along with his organist and choir duties, and continued his own studies by enrolling in the Mus Bac course at Adelaide University in 1893 with the Founding Professor, Joshua Ives. In the same year Davies married one of his students, Ina Deland.

After completing the Mus Bac degree, he went on to enrol for a Doctorate and achieved the distinction in 1902 of being the first person to have a Mus Doc degree awarded by an Australian university. He was soon appointed as a member of the Board of the Faculty of Music of the University of Adelaide, and eventually became Professor of Music in 1919. He spent twenty-eight years in the Chair, dying of a heart attack on 1 July 1947, when he was almost eighty years of age, after he had given the University notice of his wish to retire. So he completed sixty years of music teaching in Australia, and judging from comments in his letters and papers enjoyed every minute of it.

The author’s subtitle *More than a Musician* is most appropriate in a biography of someone like EHD. As she tells his story it becomes apparent that he was not only thoroughly absorbed in his life as a musician, but was also very much a family man, a communicator (not only of ideas on music but on general morality), and a philosopher, especially in his later years.

Dr Bridges has written a well-balanced biography, logically constructed and well supported with end-notes of sources. She is not above criticizing her subject when she feels this is warranted. For instance, she found the exercises on writing variations were “very boring, unrealistic and somewhat inhibiting”. But Davies’ strengths, in her view, far outweighed his shortcomings, especially his emphasis on the importance of aural work in all aspects of music.

All in all, the book is handsomely produced with eight pages of photographs and a comprehensive index. It is a timely addition to the rather sparse literature on early pioneers of music teachers and administrators in Australia and is thoroughly recommended.

Gordon D Spearritt 13 October 2006.

QUEENSLAND

When I reflect on the year that's passed, I am struck with how quickly the time has passed and how much seems to have happened in this time.

At our 2005 AGM, I referred to a quote by Justice Sandra Day O'Connor:

We don't accomplish anything in this world alone ... and whatever happens is the result of the whole tapestry of one's life and all the weavings of individual threads from one to another that creates something.

Well, if there's anything that tests the strength of those individual threads, it's planning a National Conference in just over 12 months, and this was obviously our major focus here in Queensland for 2006. In addition, though, KMEIA has been involved in some other interesting projects which lead us forward for 2007 and beyond.

After months of hard work, planning meetings, phone calls, emails and waking up in the middle of the night dreaming about this event, the National Conference eventuated in June 2006 at UQ with the theme of Strengthening Ties. We were thrilled to welcome delegates from all over Australia and particularly our Hungarian guest, Ildikó Herbóly-Kocsar. Sincere thanks must go to everyone involved in the conference for all their incredibly hard work. We as organisers actually missed the daily contact we had with each other once the conference was over! It would be remiss of me not to mention the financial support we received from National Council for this conference, and we are grateful for their contribution. We must also thank the University of Queensland as a major supporter of the event, both in terms of provision of venue and assistance with organisation by James Cuskelly. As an organising committee, we approached the conference slightly differently from previous committees by putting out a call for papers and workshops rather than asking specific presenters to be involved. This was a valuable process, as we found that this gave people who hadn't presented for KMEIA in the past the opportunity to do so. A wide range of sessions were offered over the four days of the event and each was well-attended. This included a number of student or graduate teacher presenters – the next generation of music educators in Australia.

The other 'big ticket item' on our calendar this year

has been the Inaugural Queensland Kodály Choral Festival (QKCF), co-ordinated by Danny Crump. The Queensland Kodály Choral Festival had an inspiring Kickstart to the year with the official launch on Friday 17th February, 2006, and the opening workshop on Saturday 18th – Sunday 19th of February at Mount Alvernia College, Kedron.

The Festival was officially opened by Australian composer Dr Colin Brumby who discussed the importance of choral singing and community music-making. Over 200 students were represented from over 8 different schools around Brisbane. Students were involved in morning musicianship classes followed by massed male and female choirs directed by Mr Paul Holley and Dr Debra Shearer-Dirie, and a combined choir conducted by Mr James Cuskelly. On the Sunday afternoon all were treated to a concert featuring the work and repertoire explored on the weekend.

Then, during the National Conference, we ended each day's sessions with a choral concert – proudly sponsored by Ellaways, the major sponsor of the 2006 festival. The aim of the Concert Series was to provide a platform to showcase what was happening in Queensland in terms of choral programs right across the board from infants to schools and to the wider community. It was lovely to see that every performance had the Nickson Room overflowing with performers, audience members and delegates making for a lovely way to finish a busy day at the conference.

October saw the third and final event in this year's QKCF, The Big Sing. This is a community choral event that is hosted each year by the Queensland Kodály Choir in Brisbane in an attempt to bring like-minded people together to foster their love of music, singing and community spirit. This event has previously welcomed groups from Toowoomba, Stanthorpe, Townsville and Brisbane. This year, we welcomed a variety of choirs and enjoyed a day of workshoping and performing, again at Mt Alvernia College.

In 2007, the Queensland Kodály Choral Festival will continue to grow through the presentation of two major events.

The highly successful Kickstart Your Choir! will return

in early 2007 on Sunday 19th February. This will be a day workshop of musicianship and music making, culminating in a massed choral concert at the end of the day. The 2006 event was extremely popular with over 200 secondary students participating in the workshops.

The festival will also present a QKCF Showcase Concert in 2007 to provide an opportunity for the Kodály choral programs in the state to perform together. It will culminate in a massed choral work that will be a commissioned Australian work as a gift from KMEIA QLD to the Kodály community in Queensland. In 2007 it will begin in Brisbane; however in subsequent years it is hoped this event will have a regional focus as well.

Teaching the Arts Project – DVD

The Teaching the Arts Project is an initiative led by Education Queensland (EQ) to support the implementation of the Queensland Arts Syllabus within the general classroom context. EQ has provided funding to professional associations of the Arts to collaboratively produce a DVD resource and workshop for classroom primary teachers. KMEIA has been invited to work on the music section of this project – with the working group led by Martin Kenny, Senior Education Officer, Curriculum.

The aim of this project is to introduce general teachers to Arts-specific teaching practices which they can learn and apply in their classroom. The emphasis is on teacher practice and so the project seeks to encourage and enable general classroom teachers to incorporate Arts learning across the school day. Currently, the project is in its pre-production phase, with filming to be completed before the end of the school year. The project will be finalized and released in 2007. Many thanks to all who have been involved on KMEIA's behalf, especially Deb Brydon, Maree Hennessy and Celia Dodds.

KMEIA Queensland was proud to support the North Queensland Jazz Summer School in January this year, providing scholarships to participants who attended both the UQ and then the North Queensland Jazz Summer School. Many travelled to Townsville to attend this wonderful week and really made the most of the opportunity to work with Pete Churchill and Nikki Iles from the UK. We hope to continue supporting such regional projects in coming years.

Of particular focus for 2007 is building connections with regional members and working to develop systemically delivered professional development programs for 2008.

Sarah McGarry, President

News from the University of Queensland

Summer Music Program 2008

The School of Music, University of Queensland, has announced its Summer Music Program 7-18 January, 2008. See course details at www.music.uq.edu.au Earlybird registrations close on Friday 12 October, 2007. You can gain accreditation with KMEIA or gain UQ postgraduate credit towards a Graduate Diploma or Masters in Music. (Register at www.uq.edu.au/study/forms/postgrad/ApplicPostgradCourse.pdf by 31 October, 2007.)

Katalin Forrai Prize

Early childhood music educators are reminded that the University of Queensland announced the Katalin Forrai Prize in Early Childhood Music Education in the Australian KMEIA Bulletin 2005. This annual prize is worth approximately \$1,500 and may be awarded to the most outstanding student in Level 1 of the Early Childhood Music Education stream of the Summer Music Program. Dr James Cuskelly at james.cuskelly@uq.edu.au can provide details.

Hungary Study Tour December 2006

In December 2006, Dr James Cuskelly led a study tour to Hungary for students involved in graduate studies at The University of Queensland. Participants were involved in daily musicianship and conducting classes (with Laszlo Nemes, Garielly Theiz, Ildiko Herboly-Kocsar and Kata Korvesi) and were able to observe all levels of the Hungarian music education system from pre-school to tertiary. Visits included various schools (including the Iskola of the Radio Children's Choir in Budapest and the famous singing school at Nyiregyhaza) and tertiary institutions (in particular, the Liszt Academy). As well as having the opportunity to see Hungarian music education firsthand, participants were also able to visit the Kodály, Liszt and Bartok museums and were involved in a range of other cultural activities. All participants enjoyed the experience very much and returned to Australia with a renewed sense of purpose.

NEW SOUTH WALES

We Gather Here Together has been published by the SING 2006 and recorded by a group of children in unison, accompanied by an organ. Heart warming... What a great way to start the year.

Honorary Life Membership

Margaret Smith was awarded Honorary Life Membership for her limitless energy in pursuing her vision to bring quality music education to all children. Her perseverance and dedication to develop the Teacher Training Program in NSW has inspired us all. We are fortunate to be working with such an esteemed member of the music education community. This is our third Honorary Member in NSW. Margaret joins an elite group of Deanna Hoermann and Dorothy McLoughlin.

Loss

We were all deeply affected by the sad loss of our dear friend and colleague Kaye Stewart in August last year. Her gift of bringing the joy of music into the life of all her students will leave a lasting legacy.

Workshops.

There were five productive workshops throughout the year. It was good to see new faces and some became Kodály members.

April: Music through Movement with Sandra Nash equipped participants with a vocabulary of movement and the ways to creatively use it with preschool children.

June: African Drumming with Mike Almond, the passionate percussionist, took us on an unforgettable journey through Oge rhythm from Ghana. We drummed and sang and time stood still...

July: Teaching Beginners with Penny George the author of newly published *Learning to Play Piano*, challenged the old ways, opening new doors for teachers seeking help. With years of teaching experience yet still open-minded and ready for the new ways, and continuously questioning why things don't work, Penny spends her life searching for better solutions.

August: Free your Voice, Free your Spirit with Alexander Massey from UK. This workshop attracted a lot of teachers who are in search of voice production

in harmony with nature. Alexander introduced us to the Mechanics of the Voice in a very profound yet practical way, focusing on a mindful body awareness of where the learning takes place.

September: Jingle Jive with Julie Logan was a real treat for pre-school teachers. Her expertise in child development provided a great foundation for covering basic music concepts. Julie is a specialist in early childhood music education and the author of "Jingle Jive" Music for 0-5, an invaluable, easy to follow guide for parents and teachers.

Do Re Mi

We've had fourteen teachers running their own classes in Sydney metropolitan as well as in Gosford, Newcastle and Shell Cove. Our Do Re Mi NSW website is now linked to the national www.do-re-mi.com.au which allows more and more parents to find out about the programme.

Looking ahead:

2007 Teacher Training Courses as well as a number of exciting workshops will keep us busy through the year. 2006 has been my first year as a president and a very fulfilling one indeed. My sincere thanks to all the members, for supporting KMEIA NSW Branch through their yearly membership renewal.

My grateful thanks go to my committee especially to Margaret Smith for ongoing help and encouragement and to Julie Logan who on top of her duties as treasurer was always there for me. I would like to also thank Kathryn Young for turning up at all the workshops with yummy goodies, and offering help in setting up.

We are all involved in that vast and exciting journey of engaging children in music, and nurturing their love for this soulful art with no boundaries. That's precious...

Aleksandra Collado, President

SOUTH AUSTRALIA

In preparing to write this report I have browsed over my past reports and been amazed at how far we have grown – not only in size, but also in commitment, range and professionalism.

Our membership has stabilised around the 80 number. We now find many schools are taking up corporate membership, allowing any of their staff to share the pleasure of cheaper workshops and a bountiful newsletter each quarter. We find much joy in sharing newsletters through e-mail now, with newsletters and other relevant information being sent at a press of a key. This means of course that our relationship with our members seems stronger, as two-way communication with Yvonne, our newsletter editor, is an ongoing pleasure.

Our membership consists of a variety of practising teachers and meeting their needs is a big challenge. We monitor very closely the evaluation responses from each workshop, plus cater for new and informed participants with every Workshop. The fact that so many members return religiously to our workshops supports our belief that our mix and presentation must be meeting their needs, plus the manner in which we deliver.

This year, the four Workshops have used the core of Rhythm, Pitch and Musicianship but always looking at it in a sequential and transparent manner. Each area would support and link with the next, offering a flow for the day. But we have also branched out and looked at how the Kodály Concept fits within the SACS Arts Curriculum. Although we did this so earnestly four and five years ago, we thought it was time to look at the links again. So purposeful was our work that next year we are hoping to produce a booklet as a resource for staff. Our thanks must go to Yvonne Tysoe, Kirsty Dent and Margaret Lange for such intense reflection and able musical awareness.

Two Level I Courses have again been carried through this year with Marg Lange as the Administrator and mentor and Collie Smith as the Presenter. It is delightful to see the 'light bulb' understanding by the participants as they move through the four day course. Their knowledge now takes them to new levels of music involvement with their students. They risk take and experiment more openly and discover new musical heights, for themselves and their

children. Likewise, these participants become regular Workshop contributors, offering Choral Sessions or Warm Up games. We delight in seeing their growing confidence and skill – and building up their repertoire! Special thanks to the remarkable skills of Marg in planning and overseeing and Collie for her fine delivery and transparent thinking.

Kirsty, Alice and I travelled to Melbourne for the Autumn Seminar. It is now part of our yearly plan. It is such a pleasurable conference, with in-depth musical challenge, as well as concerts by junior Melbourne choirs and networking with new musical colleagues. I'm sure we will be off again in 2007!!

This year we supported our treasurer and first SA Kodály President, Marg Lange to go to the National Kodály Conference, held in Brisbane in June. Marg returned tingly and excited with all the contacts reignited and her joy in indulging in more musical challenge! She is perennial!!

Our Committee has been the stalwart of the SA Society and we rely on their commitment to make our organization as professional as it is. I think we all learn so much about our reserves and our growing skills with each term of Committee responsibility. My absolute thanks to you all – Robyn, Catering Organiser, Yvonne, Newsletter Editor, Marie, Minute Secretary, Marg, Treasurer and Kirsty, Vice-President.

Marie Andrews is moving into retirement at the end of this year and will end her role on the Committee. She has been a source of continual inspiration with her ready knowledge and enthusiasm to share new repertoire and methodology when working with young boys. Thank you Marie indeed.

I will move aside from being President this year. I have benefited a million-fold. It has been a time of growth and professionalism for the Society. With the abilities of my mentors on the Committee, I always felt supported and acknowledged. We are indeed a community of learners. Our Society is part of a whole, both nationally and internationally. Yet that essence of what makes it work so well is because of how we care – for each other, for our children and for music itself.

Penny Kazimerczak, President

2006 has been a year of change and growth. We moved to a new venue for our workshops and meetings after many years at Canberra Boys' Grammar School where the past president, Kerry Allen, had always been the gracious hostess, willingly arranging for the variety of needs of the meetings, workshops and courses held there.

Our move to the Ainslie Arts Centre, where numerous organisations hire the facilities, needed a new approach holding workshops. But once we'd found the location of power points, learnt to lock all the windows and set the alarms off several times we quickly settled in.

Our first workshop was with Anna Kalman who arrived on a very hot February day and proceeded with amazing energy and pace to present 2 workshops. Over 30 participants were led through an invigorating day where ideas for integrated themes were demonstrated with two topics – "Australiana" for upper primary and "The Jungle" for lower primary. Anna presented new ideas and approaches that we had not seen before and there was a lot of retail therapy undertaken with the range of books and resources Anna had brought. We were particularly taken with Anna's song book with songs set in a range of different modes.

Our third annual Choir Conductor's workshop was once again led by Mark O'Leary, who presented our first one 2 years ago. Mark is an outstanding teacher who manages to lead, enthuse, cajole and convince even the most reluctant participant that they are perfectly capable of starting, managing and conducting a school choir using good Kodály principles. His guidelines are simply set out and a wide range of games and activities to encourage good singing provided a lot of fun and merriment before he led us through a range of choral songs suitable for children. A second, advanced workshop was held the night before and we were delighted when 24 conductors from around the area attended. Mark challenged everyone's musicianship with games as well as introducing great new repertoire for more advanced choirs.

In May, our favourite presenter and mentor, Judith Johnson presented a workshop "Singing Through the Seasons". Judith used many old songs presented or used in an entirely new way. At the end of the workshop there was a unanimous feeling by many there, especially those who have done courses with Judith that this was what it was all about. Judith had presented known repertoire or new "old" folk songs using Kodály ideas, good teaching methodology and focus on the importance of linking them to the developmental stage of the children. The simple book of songs and activities from the workshop provided

many of us with activities that we used successfully throughout the year.

Judith also came to present the first day of level 1 Course which unfortunately had to be cancelled at the last minute. Instead the committee received a day of guidance and thoughts for future directions which we thoroughly appreciated.

Melissa Dods returned in August to present an early childhood workshop which was, once again, well attended and thoroughly enjoyed. There were new songs and games and I think many children in the area were singing "Hello Everybody, Hello" with all the extra parts, for many months afterwards. There were a number of new participants who were amazed at what could be done in music education and many of these have continued to come to following workshops. Workshops like these from interstate presenters are such an important part of the committee's professional development. It's what keeps us going.

We decided that even if we had to make some difficult decisions about a diminishing bank balance that we would not cancel these. As it turned out our monies had been turned into resources. We now have a large library as well as a lot of resources that sell steadily at each workshop.

Our last workshop, entitled "A Treasure Trove", was presented by the committee. Each committee member presented two of their favourite ideas. It was such a success we plan to have one each term for three terms next year. We also held a short 5 week Level 2 Course that was well received with new participants and we feel our new direction is with training courses as there is a great need for it here in the ACT

The biggest news of the year is that we decided to accept the offer of hosting the 2008 National Conference. Six members from the ACT went up to Brisbane for the Conference this year and were so inspired that we felt we must have it here. Firstly though the committee deliberated long and hard the pros and cons before we made the final decision. We decided that, despite our small size, we would be able to do this with all the help that was offered. We are looking forward to everyone coming to the ACT in 2008

Ann Clifton, President

VICTORIA

2006 brings to close the 29th year of operation for the Victorian Branch of The Kodály Music Education Institute of Australia. It also brings to close my second year of service as President, and I am pleased to be able to report on the activities of the branch this year. The core work of our organization is the provision of resources and quality professional development opportunities for our members and those who share our ideals. Over the past year we have presented workshops in Melbourne and regional areas, courses, a choral festival and an Autumn Seminar as well as publishing a fine newsletter for our members.

During 2006 our branch conducted five Teacher Training Courses. In the first part of the year nineteen teachers undertook the Lower Primary (Level One) course with Julia Piggin and Jenni Allen, six teachers joined Allison Harrigan for Upper Primary (Level Three), and ten teachers joined Darren Wicks for Lower Secondary (Level One). Anna Mlynek-Kalman presented a Pre-School (Level One) course which was attended by six teachers. In the second half of the year eight teachers joined Darren Wicks for the Secondary (Level Two) course. This was the first time this course has been offered in Victoria and we are very pleased with this development. With a total of forty nine teachers having undertaken Kodály teacher training this year, we can be confident that more children will experience the benefits of Kodály teaching. My thanks go to Julia, Jenni, Allison, Anna and Darren who make an enormous contribution to our organization and music education by their willingness to present these courses.

The Autumn Seminar is now an established event on our calendar and our third seminar was presented on May 12 and 13 this year. Ninety-eight people (including presenters) attended sessions in Primary, Secondary and Instrumental Teaching Techniques, Musicianship, Conducting, Choral Repertoire, various elective topics and a performance from the Caulfield Grammar School Malvern Campus Chamber Choir and the choirs of the Victorian College of the Arts Secondary School. Special guest lecturers included Celia Christmass from Perth, Andrew Pennay from Brisbane and local presenters, Kieran Casey, Michael Sargeant, Marion Stafford, Mark O'Leary, Julia Piggin, Christoph Maubach, and Darren Wicks. A special bonus was the presentation of a session by American

composer David Brunner. A special thanks to the Victorian Branch Committee members who so enthusiastically support this event and work hard to make it happen.

For several years we have talked about the need for a choral festival for our younger singers, and in September we held the first Kodály Junior Choral Festival at the beautiful Memorial Hall of Caulfield Grammar School's Wheeler's Hill Campus. Performing in the festival were choirs from Scotch College, Lowther Hall Anglican Girls School, South Geelong Primary School, Malvern Primary School, Richmond Primary School, Caulfield Grammar School, Berwick Primary School and Solway Primary School. Also participating were the training groups of community choirs The Young Voices of Melbourne, Berwick Youth Choir and The Geelong Youth Choir. The choirs sang together under the direction of Mark O'Leary and Susie Davies-Splitter before singing for each other. The response to this event was so strong that the auditorium was filled with six hundred young singers, leaving no room for any extra audience! In future years we plan to restructure this event so that we can share the music with parents and friends.

Our annual Early Childhood workshop was attended this year by eleven pre-school music teachers. Presenters Melissa Dods, Andrea Savage and Susan Russo shared their expertise with an enthusiastic group of educators keen to get some new ideas for their students. Judy Shaw has also this year hosted a series of workshops across Melbourne for pre-school teachers, to help them to improve the quality of their music teaching. In 2007 we will be running three Early Childhood workshops, spread throughout the year, to try to better cater for the needs of this important group of educators. We are grateful to Judy Shaw for her commitment to improving opportunities for pre-school teachers to learn about quality music education.

Our collaboration with the Victorian Orff Schulwerk Association continued in 2006 with the joint presentation of two workshops in Melbourne – the "Back to School Day" in February and the "Celebrations" workshop in October. As well as these we have jointly presented middle years workshops in Castlemaine and Albury. While we will of course retain our own identity and maintain our belief in the importance of Kodály's principles of music education, it is vital that we forge meaningful relationships with like-minded organizations such as VOSA in order to reach as many teachers as possible with our message.

Members will have noticed the much improved look of our newsletter in 2006. Thanks are due to Clare

Hall for leading the move to a more professional looking publication. Thanks are also due to Jenny Gijsbers who has undertaken the role of newsletter editor this year. As well as keeping us informed about the various activities of the branch, each newsletter has featured valuable teaching resources and teaching strategies. Putting together the newsletter is a challenging job and Jenny has done it with distinction. "Thinking in Sound", the weekly musicianship classes initiated in semester two 2005 have continued in 2006, with Darren Wicks, Gabriel Federow and Jenny Gijsbers leading a small but enthusiastic group of members keen to improve their own skills in this area. To try to make musicianship accessible to more of our membership we will be initiating a series of Solfa Saturdays in 2007. These sessions will be one off musicianship workshops on the first Saturday of each month during the school term. We hope that many of our members will join us to rediscover the joy of singing together and improving our musicianship skills.

For any committee to work well there has to be people involved who are happy to initiate and take responsibility for ideas and projects. There also has to be people willing to do the mundane tasks necessary to turn ideas into actual events. No workshop, course or concert will get off the ground unless someone is prepared to take responsibility and is then offered support to see it through to its conclusion. We are fortunate to have in our community fine educators who happily volunteer their time and energy to ensure the ongoing health of Kodály teaching in this state. The members of the Victorian Branch committee have done an excellent job in 2006 and I would like to thank Vice President Darren Wicks, Secretary Clare Hall, Treasurer Julia Trifonov, ordinary members Julia Piggitt, Gabriel Federow, Judy Shaw and Emma Bunker-Smith as well as our co-opted friends of the committee Amelia Alder, Jenny Gijsbers and Allison Harrigan for their work this year.

For some years we have been working towards improving the long term planning of our activities and I am pleased that we are able to present to the new 2007 committee a planned program of events which have already been publicised in Victorian schools. Forward planning enables us to approach the new year with confidence and gives us the space to be able to look ahead to try to better meet the needs of our members.

Stockdale Administrative Services has continued to play a major role in managing and growing the activities of our branch and we thank Glenys, Richard and their team for their support of our organization. Since Glenys was appointed administrator of the Victorian Branch half way through 2004 we have

seen a growth in membership, better marketing and promotion of our activities, access to increased funding opportunities and better links with other professional associations. Furthermore, released from the burden of writing receipts and taking workshop registrations committee members have been able to do more of what they do best – creating activities and events for our members.

Finally, thank you to all the members of the Victorian Branch of the Kodály Music Education Institute of Australia who value music education and join us in the ongoing work of working towards better music education in our state.

Mark O'Leary, President

News from the International Kodály Society

Congratulations to Dr James Cuskelly who was recently elected to the Board of the International Kodály Society (IKS).

The 2007 International Symposium of the International Kodály Society was held in Columbus Ohio in August 2007. Australians giving papers or sessions included Dr James Cuskelly, Judy Johnson, John Colwill and Anne Comiskey.

The next IKS Symposium will be held in Katowice, Poland, in August 2009.



Update on *do-re-mi*

From Gail Godfrey,

do-re-mi National Coordinator

Mission, Vision and Service

do-re-mi early childhood music classes continue to flourish in areas around Australia and overseas. Our **mission** is to immerse children in a musical world of discovery while parents/carers are taught how to enrich their child's musical journey. We nurture all aspects of child development enabling children to realise their full potential through a singing-based curriculum. We aim to influence national views of the vital importance of music in early childhood.

Our **vision** is one of joyously leading children, families and educators to discover the depths and power of music in their lives. In order for us to make the world a better place, we need to equip people and organizations with skills, approaches and programs that can truly revolutionize the way we educate and nurture children through music. Singing games, rhymes, movement and listening activities encourage appreciation of music leading to musical skill. Through quality training, the children benefit not only musically but also, over a period of time, increase their self esteem and acquire self-discipline, social and communication skills, awareness and tolerance.

Our **service** offers group lessons for children in private settings, Kindergarten/Pre-school Centres classes, Child-Care lessons and workshops for playgroup and day-carers; preliminary teacher training courses are offered for child-care workers. This enthusiastic, humorous and skilled group of women and men meet each term for discussion, reflection, future planning and celebration.

In Australia growing numbers of Childcare Centres and Preschools are seeking the professional services of **do-re-mi** music specialists. Music Conservatoriums and Universities also employ **do-re-mi** teachers who can be considered as highly trained in the area of early childhood music education in Australia.

Affiliation

do-re-mi accredited teachers are self-employed, KMEA members who pay a yearly \$225 affiliation fee to their State Branches which contributes to provision of

- Accreditation as a nationally recognized **do-re-mi** teacher supported by the National Council and State Branches
- Membership of an affiliated teachers' network to share resources, mentor and lend assistance
- Advertising costs
- Printing of annual certificates and awards for

children and teachers

- Printing of the curriculum and accompanying documents
- Resource Pack and general expenses in the operation of **do-re-mi**
- Insurance cover for affiliated **do-re-mi** members of KMEA Inc.

do-re-mi has been a registered Trademark since 1998 and offers classes in sixty locations along the east coast of Australia with classes now also operating in Singapore and New Zealand. A one-day workshop is planned for January in Hamilton NZ, so we are forging strong relationships with our neighbours and look forward to this exciting event.

Early childhood music conferences and workshops are organized each year in various locations to meet the requirements for accredited teachers to update their knowledge every two years. In Queensland this year the conference combined with the KMEA Mackay Chapter – 'Spring Into the Tropics' for sessions on music for early childhood, primary and instrumental teachers.

Inspiring **do-re-mi** family-days provide insight for parents, grandparents and friends who are encouraged to join in the exciting activities and learn what young children experience in their weekly lessons. These fun-filled classes emphasize the voice as the child's first instrument where singing, beat, rhythm, dance and movement activities are explored to enhance aural development, co-ordination, confidence and social skills.

do-re-mi Teacher Training

The **Australian Kodály Award in Preschool Music Education** is designed for students wishing to teach children from 0-5 years. **Levels 1 and 2** of the teacher training program **combined** require 120 hours training in Musicianship, Methodology, Materials, Practicum and Choral Experience.

The **Australian Kodály Certificate in Early Childhood Music Education** can be achieved by completing **Level 3** (which is equivalent to Level 1 in the Primary Teaching program). This Certificate is for those wishing to teach children 5-8 years which extends the above study to include an additional 60 hours of training.

Enquiries and course information

Queensland Co-ordinator Debbie Wilson

07 3720 2071 the.willows@bigpond.com

New South Wales Co-ordinator Aleksandra Collado
02 9711 3352 acollado@optusnet.com.au

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Judy and Des Johnson wish to thank you for your loyal custom over the past twenty years and wish to advise that as from 1st July, 2006 all retail sales will be conducted by Sound Thinking Australia (Directors: Michael Muller and James Cuskelly). All orders we receive will be forwarded to them or you can contact Michael Muller direct on 07 32012301 or by fax on 07 32012302 or by mail to 52 Glen Ruther Court, Mt. Crosby Q.4306.

The full catalogue of Clayfield School of Music will still be available but we will now have more time to prepare music education materials for teachers.

We look forward to serving you in the future.



CONTRIBUTORS

JUDY FROMYHR is a Senior Lecturer in Music in the School of Arts and Sciences at the Brisbane Campus of ACU National (Australian Catholic University). Judy is one of the directors of the ACU Brisbane Campus Choir and is the director of the ACU Arts Centre that provides visual art, music and drama classes for children. She is also the Co-ordinator of the Early Childhood Music Program and Young Beginner Colourstrings at Young Conservatorium (Queensland Conservatorium Griffith University) where she conducts the Melodic Minors Childrens Choir.

DARREN WICKS is an honorary life member of KMEIA and the immediate Past President of both KMEIA (National) and the Victorian Branch.

SARAH MCGARRY is a Classroom Music Teacher and Head of House at Brisbane Girls Grammar School. She is President of the Queensland Branch of KMEIA, and lectures in Aural Studies at the University of Queensland in both the undergraduate and Summer Music programs.

ANNE COMISKEY is an Associate Professor at the University of Hartford where she teaches ear training and ear training pedagogy.

GAIL GODFREY is President of KMEIA Inc. and National Coordinator for do-re-mi early childhood music educators. Gail operates a private piano studio and early childhood music classes. She has recently completed a degree in Human Services, is currently studying for a Bachelor of Theology, and works with marginalised young people.

MARY EPSTEIN is an American music educator

MARGARET BRADFIELD is a primary music specialist at Aitkenvale State Primary School in Townsville. She graduated from Newcastle Conservatorium of Music and Teachers' College as a secondary music specialist but moved to primary music teaching since moving to Townsville in 1986.

LINDA JENSEN is a primary music specialist with over 10 years teaching experience in Queensland Primary Schools. She is currently studying for her Masters part-time at University of Queensland and will complete this award later in 2007.

GORDON SPEARRITT AM had a long and active association with music education in Australia, having taught in a private studio in early years, and later at tertiary level. After some years as Dean of the Faculty of Music at the University of Queensland, and Head of the Department of Music, he retired as Associate Professor in 1987.

ANN CARROLL is currently a consultant with Merit Solutions and an Adjunct Associate Professor in the School of Music University of Queensland. From 1975 to 2003, in the Queensland Department of Education, Ann's responsibilities included staffing and curriculum policies for music and arts education. Ann led Kodály-based music programs in government schools in Queensland commencing the Pilot Music Program 1977-1987 and was responsible for intensive 300 hour (10 week full-time) courses for state primary music teachers from 1983 until 1999. She was Queensland Chair and a Federal Board Member of the Australian Music Examinations Board from 1979-2004.



Bloom with Music

KODÁLY MUSIC EDUCATION INSTITUTE OF AUSTRALIA

KMEIA National Conference 28 September to 1 October 2008

The ACT branch of the Kodály Music Education Institute of Australia is proud to announce that the biennial KMEIA National Conference will be held in Canberra in 2008. The last KMEIA Conference to be held in Canberra was in 1978 and the 2008 Conference will bring together many Kodály-trained teachers and experts from around Australia as well as several international presenters.

The Conference theme is **'BLOOM WITH MUSIC'** and will be held during the period of Floriade from September 28th to October 1st at Radford College, Bruce, ACT.

The theme encapsulates the essence of a good Kodály based teaching program:

- new life and opportunities
- a journey of growth through singing
- providing opportunities to unlock the potential of every child
- flowering of natural talent of all children
- celebrating this success with a festival of sound.

This theme will run through all aspects of the Conference from the academic papers, the workshopping and daily musicianship sessions, to the new choral work that is being commissioned from a local composer and that will be presented at a final concert by the Conference Choir made up of all participants.

The daily concerts of the National Kodály Choral Festival, run concurrently by the National Council of KMEIA will include major choirs from interstate as well as a range of local choirs who will also be invited to perform at the final 'Singfest' concert at the Llewellyn Hall on Wednesday October 1st

www.kodaly.org.au



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