

Practical information

Symposium venues:

Liszt Academy of Music, Concert Centre – 8, Liszt Ferenc tér VI. district
Church of Saint Teresa of Avila – 2, Pethő Sándor utca VI. district
MOM Cultural Centre – 18, Csörsz utca, XII. district
Buena Vista Restaurant – 4, Liszt Ferenc tér VI. district

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The International Symposium on Singing in Music Education is part of **“VOICE - Vision On Innovation for Choral music in Europe”**, a project coordinated by European Choral Association – Europa Cantat (Germany) in cooperation with Chorverband Österreich (Austria), Expertisecentrum Stem (Belgium), Koor&Stem (Belgium), Epilogi (Cyprus), UCPS (Czech Republic), A Coeur Joie (France), Polyfolllia (France), Moviment Coral Català and Mediterranean Office for Choral Singing (Spain), KÓTA and Central-Eastern European Centre (Hungary), Zsolnay Heritage Management Nonprofit Ltd – ZSÖK (Hungary), FENIARCO (Italy), IFAC (France), Länsmusiken with the Swedish International Choral Centre Örebro (Sweden, 2012 to 2013) and the University of York (UK), as well as many other associate partners. This project has been selected under the European Union programme “Culture”.

With the support of the Culture programme of the European Union. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



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The biographies of the lecturers as well as the more detailed abstracts can be found on the website symposium2014.kota.hu

Dr. Mindszenty Zsuzsánna
*President, Association of
Hungarian Choirs and
Orchestras - KÓTA*



A cordial welcome on behalf of the Association of Hungarian Choirs and Orchestras – KÓTA to all Hungarian and foreign participants and guests of the Symposium. In Hungary the concept of music pedagogy has always been having a very strong link with Zoltán Kodály's name. The Master has left us almost five decades ago and during this long recent period many different effects have impacted the worldwide known Kodály Concept. Having the Symposium organised as part of the European cooperation project VOICE we shall be receiving many outstanding experts from all over the world. We do hope that the importance of this event will raise attention not only on the international scene but it will direct also the attention of the cultural and educational decision makers of the Hungarian government to the important role of music education in shaping healthy and culture-oriented individualities. We are convinced that by thinking together during these couple of days we will be able to get closer to the response of the important question of „How can music belong to everyone?”

Dr. Vigh Andrea
President, Liszt Academy



For the most of us our parents' singing was the first musical experience we ever had. It calmed us or cheered us up – singing had a deep impact on us from the very beginning. And not only as listeners: we have become singers earlier than we learned to read or write. Kodály made the most accessible form of music making, singing, the base of his method that has conquered the world. As a result of his work, Hungarian children can meet their national spiritual heritage in the form of folk songs and have the opportunity to participate in their school's choirs gaining lifetime experiences. Why do children who have singed so happily stop making music as they grow older? How can singing together become a source of energy, a power to create communities? These are the questions I am sure this conference will strive to find the answers for.

Móczár Gábor
*President, European Choral Association
Europa Cantat
Co-President, Association of Hungarian Choirs
and Orchestras - KÓTA*



We are very pleased about having created again a strong link between Hungary - with its rich experience in music education -, Europe and the world, through the organisation of this Symposium as part of the VOICE European cooperation project. As a follow-up of conferences on singing and music education the Symposium - in the context of the European Music Council's Bonn Declaration for Music Education in Europe - shall focus on different music education approaches that involve singing, including a strong focus on how the Kodály concept can still be used despite the fact that basic conditions have changed. We are convinced that the outcomes of this Symposium shall provide both the contributing partners and all music pedagogues and music organisations with tools and munition to continue their job on enhancing music education in our changing society.

VOICE - Vision On Innovation for Choral music in Europe



Coordinated by the European Choral Association – Europa Cantat, the VOICE project is a major new cooperative venture between choral organisers, music educators and researchers. This European project for the sustainable development of, and innovation in, choral singing gathers fourteen co-organisers in eleven countries under the motto “Vision On Innovation for Choral Music in Europe”.

Over a three-year period (2012-2015), the project’s goals are to:

- *encourage new events and methods*
- *encourage the creation of innovative repertoire*
- *promote the voice as a universal instrument*
- *improve the quality of vocal music*
- *enable transnational mobility and circulation of (young) musicians and choral works*
- *enhance the dialogue and exchange of expertise between cultures and generations*
- *develop new tools for the promotion of singing in music education*

VOICE also invests in research on the voice in partnership with universities and collects data on choral life in Europe (www.singineurope.org). The fourteen partners will share the results to develop a new vision of choral singing in Europe. Its global budget is about 2,4 million euro, with a EU grant covering 50% of the costs. This signals a major interest on the part of the European Union towards our art form.

www.thevoiceproject.eu



Culture

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Singing Europe will try to answer some pending questions on “singing together“ in Europe, such as how many people sing in choirs and vocal groups, what are their repertoire, their demographics, etc. Details on organisational and material aspects of ensembles can help draw a classification of singing groups in different European countries. We will try to recognise new trends, and maybe identify emerging questions that should be addressed. But our aim is to provide the whole cultural community with data they can use for their own reflection and debates.

Singing Europe relies on two main sources of information:

On the public side: a Europe-wide multilingual online survey targeting all the choirs and ensembles – see www.singingeuropa.org. Its aim is to gather detailed information about the realities of individual choirs and ensembles in each geographical area.

On the professional side: a specific questionnaire that is oriented towards organisations that can share the knowledge and statistical data they have on a country, a region and/or on their own membership. Its aim is to obtain global figures about the different countries and areas of Europe. By combining these two sources we will be able to answer questions of interest for the whole musical community, and provide an evidence-based picture of our “singing Europe”. In early 2015 a comprehensive report, detailing the statistical and organisational reality of our Singing Europe will be published. This report will be freely available for the whole singing community.

Help us promote the project! Share singingeuropa.org!

The success of this research lies in your hands. The more ensembles answer the online survey, the more accurate and significant the results. Through simple means, you can contribute to this community driven project and prove the powers of networking!

Just ask all the ensemble and choirs in your networks to spread the news about the Singing Europe survey. The survey is now translated into more than 20 languages, all accessible from the page www.singingeuropa.org. On the website, you will find graphical elements to download.

And if you already know of, or can find national statistical data regarding choral singing, please get in touch with us!



MAIN QUESTIONS THE SYMPOSIUM WANTS TO DEAL WITH

1. Formal singing-based music education at school

Presentation of various experiences on how can children become a music loving, concert visiting audience.

- Implementation possibilities of the Kodály concept in the 21st century.
- The role of improvisation.
- Complex arts education: involvement of other arts in singing-based music education.
- Demonstration of efficient, easily applicable methods to support music pedagogues teaching in a limited number of lessons. Instrumental studies built upon the basis of singing education.
- The art of choral singing in schools.
- Application of modern technologies in music education.

2. Non-formal music learning opportunities after school

Opportunities of singing and music making in our everyday life, without borders of musical genres – how can music become an organic part of any generation's life? • Learning to sing as a lifelong learning process.

- What is the function of families in music education? • How can families motivate children to sing?
- How can conductors use the Kodály concept in adult choirs? • Challenges and benefits of multi-generational singing communities.
- The living folk music as community building power.

3. Benefits of singing in communities on our society

How can singing in communities shape individuals and develop our society nowadays? • Emergence of positive self-concept, optimistic vision on future and healthy personality due to active singing and music making.

- Benefits of singing and instrumental music making on physiological and psychological state, health, emotional intelligence, behavior and learning ability.
- How does singing in a choir help community integration, improvement of cooperation and problem-solving skills? • Integration, inclusion and development opportunities of people living in disadvantaged social conditions as well as with disabilities through community music activities.

4. Music teacher and/or choral conductor training?

Train choral conductors or singing-based music teachers for schools? Or both of them together? • New forms and opportunities of singing-based music teacher training and choral conductor training within educational institutions and beyond.

- International examples on the postgraduate training of choral conducting students arriving with different knowledge and experience levels from abroad.
- How can a conductor get prepared to the differences in leadership methods between amateur and professional choirs? • The role of repertoire in the development of a choir.
- How can you teach leaders of choirs and other music ensembles to both form a community and to build a personal contact with each and every member?



24TH APRIL - THEME 1

FORMAL SINGING-BASED MUSIC EDUCATION AT SCHOOL

1. Keynote speech

Nemes László Norbert (HU): “Singing, singing, singing”



„ - What is the most important prerequisite for achieving success in the study of music? - I can answer that question with a single word: singing. But I can say it over and over again three times if you like: singing, singing, singing again.” (Zoltán Kodály)

While this keynote speech will aim at highlighting the benefits of singing-based music education as inspired by Zoltán Kodály’s educational philosophy and implemented into practice in the Hungarian school system by a few of his most outstanding students, it will also examine the validity of Kodály’s thoughts in our postmodern and pluralistic cultural environment.



1.1 Lecture

Szabó Soma (HU): Kodály is right

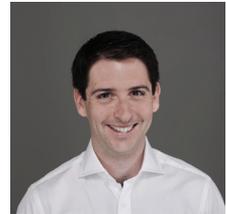
Kodály is right. All the guiding principals are unquestionably true and timeless. How does it work in practice in Nyíregyháza for 40 years now, that's what I will talk about from the point of view or the second generation of teachers.



1.2 Lecture

Paul Smith (GB): The VOCES8 Method

A practical teaching device for anyone. The VOCES8 Method has been developed by Paul Smith and is based on research from the Institute of Education in London. The book and online resources provide a simple set of learning instructions for teachers to lead sessions with students. The Method is designed to take place in schools for a few minutes each day, or a few times each week. Paul Smith, the author, will lead a practical session which shares his ideas for how this teaching aid can have a positive impact on students and school life, anywhere in the world.



1.3 Lecture

Carolina Wagner (AR): Musical Mother Tongue, singing voice as the learning tool in elementary school in Argentina

As a "life story" the author retells the experience of musical education, applying the Kodály Concept in the environment of a Waldorf School, with 6 year-old kids (first grade of Argentina's primary school system).

This work provides precedents, a songbook, and planning details from a perspective that aims to objectively identify the positive characteristics, as well as the negative ones of the experience and to present the obstacles that had to be overcome in its applications.



1.4+1.7 Lecture

Koenraad De Meulder (BE) + Abigail D'Amore + Lubos Zatko (SK): A voice for vocal training

New pan-European research reveals the true value of singing in primary schools. Singing at school can be a valuable and fun experience for both primary school children and their teachers, but not enough is being done to ensure that all children are able to enjoy the wider benefits of singing as part of their daily education. The project 'A voice for vocal training!' wants to discover and share European inspiring examples of singing at primary schools and teacher training colleges. It also intends to show that there are many ways in which singing can be effectively rolled into the school day. In this session, two of those international stimulating examples are presented.



1.5 Lecture

Ingrid Korvits (EST) + Mall Ney (EST): What Does Kodaly Method Offer for Music Schools Today?

Ingrid Korvits will present the history of the use of Kodaly concept in Estonia and especially the role of Heino Kaljuste in introducing and implementing it in Estonia since 1964. She will then expose the way Kodaly concept figures in the curriculum of elementary schools, music schools and hobby schools today and the role it occupies in the Estonian Song Festival tradition. The presentation will be completed by illustrative video clips from rehearsals of Girl's Choir of Ellerhein, a solfeggio lesson of Estonian Opera's Boys'Choir and a concert from the Song Festival, as well as photocopies of school books and other teaching material used in Estonia. Ingrid Korvits has compiled her presentation together with her colleague Mall Ney, lecturer of the Kodaly Method at the Estonian Academy for Music and Theatre.





1.6 Lecture

*Anne-Christine Wemekamp (NL) + Marjolein Verburg (NL): The development of social skills through musical learning
The benefits of singing in school using the Kodály-approach; a case study from the Netherlands*

In this lecture Ms. Marjolein Verburg MA, speaks about how children can develop their social skills through music education using the Kodály-approach. Answering questions like: Which methods are frequently used by psychologists to train social skills with children? And how does this link to music education using singing and singing games as applied in the Kodály approach?

Thereafter Ms. Anne-Christine Wemekamp will demonstrate a couple of songs and games that are beneficial for the social skill development of children. These songs are part of a multiannual Kodály based curriculum for Dutch primary school children generated through the project 'Wishful Music Education (Wishful ME).



1.8 Lecture

Oscar Escalada (AR): Singing is a child's human right

The school should be the primary and fundamental area where to develop the potentialities of the children in the use of their voice, but to do this, the idea that a child is not able to sing must be removed from the mind of the teacher. Any child who can speak can sing.

This doesn't mean that everyone has to be a singer, but everybody should have the chance to choose whether they will use this skill or not.

This lecture is broadcasted by Skype from overseas.



1.9 Demonstration with pupils (45 min.)

Mészáros Péter (HU): Music education in a Hungarian secondary school

An introduction to the basic activities of music education in the Hungarian secondary education in a shortened lesson with the students of the ELTE Trefort Ágoston Secondary School and Teacher Training Institution. The lesson provides an insight into a music lesson of a specific class of a Hungarian school. Therefore, the goal of the lesson is not to present general methods or teaching practices, but a certain practical way of teaching.



1.10 Demonstration with ensemble or group

Székesfehérvári Gyerekkar (HU): Living folk songs in Kodály's singspiel "János Hány"

János Hány folk opera composed by Zoltán Kodály was performed by the artistic group of the Zoltán Kodály Grammar School. The 2-hour-long singspiel was implemented in theatrical circumstances, accomplished with dances, costumes and piano accompaniment. The performers were the earlier and present students of the grammar school. Ferenc Kozáry, an actor in Székesfehérvár, with his amazing motivation could help the children interpret and act out the different situations on the stage, and this way all the participants experienced the pleasure of common artistic activity, learned discipline and precision.



1.11 Workshop

Sáry László (HU) + Sáry Bánk (HU): Creative Music Activities



The 'Creative Music Activities' focuses on some basic problems of new musical thinking. It provides insight to certain compositional goals and methods, offer help how to improve memory,



improvisational skills and concentration, and assistance to practising chamber music. The pieces of this collection contain various verbal instructions that are easy to be translated into the language of music by those inexperienced in music or by musicians at all levels, in accordance with their given mental faculties.

1.12 Workshop

Stephan Nicolay (FR): Developing creativity and musical sense through improvisation



This workshop does not aim at making you a brilliant improviser (perhaps just becoming a little bit crazier !), but wants to give you clues and tips on how improvisation can be used to develop ear, culture and personality in singing-based music education, from very formal frames to beyond any borders. Throughout the workshop, we will experience simple exercises based on harmonies, ostinatos or melodic scales, games to develop reacting and team spirit, but also more advanced tools with cultural frames, graphical scores and completely free performances with a basic initiation to Walter Thompson's Soundpainting technique.

1.13 Demonstration

Gabriel Imthurn (CH): Pop Songs as Learning Objects



Most young people listen to pop music and would like to sing this music in school. Individualization is a modern slogan. Pupils are not used to have no choice. This and the fact that I personally like to listen and to play pop music strengthens my conviction to use pop songs as learning objects in the classroom. My experience is based on the work with sixth to ninth grade pupils in Switzerland. In my classes pop songs are learning objects to train performance and vocal skills.

1.14 Panel discussion

Simone Dudt (DE) + Sonja Greiner (DE) + Mary Stakelum (GB) + Bodnár Gábor (HU)

The UNESCO Seoul Agenda and the Bonn Declaration for Music Education

How would you apply these guidelines in your daily professional life? What could be done together?



1.15 Workshop

Hasznosi Judit (HU) +

Fejér Gábor Tamás (HU): Orff meets Kodály

According to Hasznosi Judit the only way of motivating the music learners and making the music learning a fun could be a specially worked out method which is based on the Hungarian singing and folk art heritage and as such is developed by applying movements, folk-dance elements and accompanied by percussion instruments. As a result of her career, she has been convinced that the most efficient music teaching could be proceeded in a way which is a sort of combination of both Kodály and Orff methods. Fejér Gábor Tamás thinks that the most important aspect is to raise real interest by experiencing from the first moment, our own ability to be creative in the world of movement and rhythm. This improvisation gives a common language to children with different skills or knowledge. Each member of the group can add his / her own invention to the mutual experience. Rhythm and movement could be the basic steps to generate sensibility and awareness of music; it creates a need to make melodies and to sing.



25TH APRIL - THEME 2

NON-FORMAL MUSIC LEARNING OPPORTUNITIES AFTER SCHOOL

2. Keynote speech

Helena Maffli (CH/FIN): Formal and non-formal music education in Europe : current challenges and future perspectives



Although the concepts of formal and non-formal learning have appeared in international discourse on education policy since the early 1970s, their systematic use in relation to music education is fairly recent and can be seen as related to the concept of continuous and life-long-learning. Do music educators, musicians and practitioners recognise and identify different learning types ?

Is there a shared understanding about the pedagogical implications in and between different educational settings? What are the conditions for successful co-operations and partnerships ? Are there good practices in a given context at regional and national levels in Europe? This keynote speech will deepen the understanding, open up paths of development, remind of relevant research results as well as international recommendations and finally, highlight convincing practices.

2.1 Lecture

Stéphane Grosclaude (FR) + Géraldine Toutain (FR): How to become an amateur or professional singer in Europe?

We wish to present the results of the first session of Leo Sings! project. The program has been elaborated within continuous exploration of the reality of vocal practices in schools, music schools, at University and at the professional level in different European countries.

More informations about Leo Sings !

<http://www.pfi-culture.org/index.php?id=128>



2.2 Lecture

Kutnyánszky Csaba (HU): Choir or vocal ensemble? The structural changing of choir-life in the beginning of the 21th century

From choir to vocal ensembles: the process and the founs of the change. The political and social changes after the change of regime (1989), also changed the attitudes of individual mentality in the field of choir-music too. The choirs gave up singing semi-political pieces, and could turn to sacred music. The claim to sing in ensemble became stronger, the way of thinking changed the aesthetic and the social function of common singing step by step.



2.3 Lecture

Zatko Ervin (HU) + Celeng Csilla (HU): In the village of Csáb - Hungarian music restauration project on the Slovakian countryside





Is it possible today to revive the long-forgotten song tradition of a small community and bring it to life again among the youth? How can modern technological achievements of the 21st century be put to use for the revival of century-old traditions?

These were the questions that were raised by some young people in a small Hungarian village in Slovakia and who then decided that they would revive the old traditional folk songs of their community and bring them back to the community today.

2.4 Lecture

Körmendy Zsolt (HU): Music Education Activities at the Palace of Arts Budapest

Concert-pedagogy is an activity-based, experience-centred educational activity, which offers complex musical experience by live music in an authentic environment. Körmendy Zsolt will speak about the ELP (education, learning and participation) programs of the Palace of Arts and about the further perspectives of concert-pedagogy, the opportunities of cooperation between the actors of educational and cultural scene, the experiences of other countries and the initiatives in Hungary on this field.



2.5 Lecture

Regina Carlow (USA): Folk Tales and Cultural Property - The Story of An Original Children's Opera

What happens when cultures collide in the spirit of retelling a beloved folktale through song; specifically, a collaboration between a professional opera company, a non-auditioned children's chorus and a renowned American composer? Kodály's many compositions show a strong affinity with the folk traditions of his country and music for children. His legacy is inspiring – and was the impetus for the project of the UNM Children's Chorus including 5-14 year old inexperienced young singers, a composer and a highly regarded second-tier opera company in the Southwestern United States.





2.6 Lecture

Szálka Zsuzsanna (HU): The Night of Choirs, Budapest - Let's turn streets, squares and courtyards into concert halls with the power of human voice



Could singing become an important part of 21st century city life? Could amateur choir singers acquire the know-how to decide to organise a festival voluntarily by themselves? In presenting the Night of Choirs, we would like to show just how exciting, trendy and inspiring choir music can be in unexpected city locations, and how it is possible to organise a festival for an audience of over 1000 people through the volunteering of enthusiastic young people. What's more, we would like to point to the power of community spirit in non-professional choir singing.

<http://korusokejszakaja.hu/?lang=en>

2.7 Lecture

Leon Shiu-wai Tong (Hong Kong, China): Running a Successful Children's Choral Institute



Prof. Leon Shiu-wai TONG shares his personal experience in running non-profit children's choral institutes successfully for over 20 years – Hong Kong Children's Choir, Hong Kong Treble Choir and Guangzhou Children's Palace Choir are self-funded organizations.

Running non-profit children's choral institutes encounter challenges. Smooth communication, effective administrative coordination, opportunities for young conductors. TONG explains keys of coordination between parties.

2.8 Lecture

Erdélyi Ágnes (HU): From Music School to the Community Choir





Erdélyi Ágnes will present the living cultural and musical traditions and institutions of the city of Veszprém of 60,000 inhabitants. She will present what is the peculiarity of their practice and how to train the new generations to learn, to appreciate, to safeguard our values free-will on a happy and voluntary base through the programs like “Baby and Mom together”, “Festive moments” and explaining a 12-year long experiment.

2.9 Lecture

Kadri Hunt (EST): How to find ways to enrich FORMAL SINGING-BASED MUSIC EDUCATION



How to energize pupils at a music/choir lesson after a long and tiring schoolday? Could we find ways to make the singers use their phantasy to combine using of the voice with physical movements? How to encourage children and also their parents to go to the concert? How to teach them to listen to a concert? How can choir conductors, who have to work alone, use internet as an assistant?

Just some of the questions, I am going to try to find answers to during my presentation. For the audience I would ask to work along not only with brains, but slightly also with body and voice.

2.10 Lecture

Joy Hill (GB): The artistic impact of newly composed music on youth choirs



The Royal College of Music Junior Department Chamber Choir is part of the ground-breaking collaborative composition project Living Song with the English Folk Dance and Song Society. Young student composers create new compositions based on British folk songs originally collected by Vaughan Williams and Holst, which are then performed by the Chamber Choir. These composition/performance projects are creating dialogue between theory and practice in relation to artistic research and choral performance.

Programme

SCHEDULE morning	Wednesday, 23/04/2014	Thursday, 24/04/2014			
	Arrival day	Day 1			
		(1) Formal singing-based music education at school			(2)
8.30-9.30		Registration - II. Előadóterem			
9.30-10.00		Welcome words - Kisterem/Sir Georg Solti Chamber Hall			
10.00-10.30		Keynote speech 1 / Nemes László Norbert (HU): "Singing, singing, singing" Kisterem/Sir Georg Solti Chamber Hall			I no
		Kisterem/Sir Georg Solti Chamber Hall	I. Előadóterem	X. Kamaraterem	f C
10.40-11.10		1.1 Lecture Szabó Soma (HU): Kodály is right	1.2 Lecture Paul Smith (GB): The VOCES8 Method	1.3 Lecture Carolina Wagner (AR): Musical Mother Tongue, singing voice as the learning tool in elementary school in Argentina	Gr Gér (FF con or sin
11.10-11.30		Coffee break			
11.30-12.00		1.4 + 1.7 Lecture Koenraad De Meulder (BE) + Abigail D'Amore + Lubos Zatkan (SK): A voice for vocal training	1.5 Lecture Ingrid Korvits (EST) + Mall Ney (EST): What Does Kodaly Method Offer for Music Schools Today?	1.6 Lecture Anne-Christine Wemekamp (NL) + Marjolein Verburg (NL): The development of social skills through musical learning The benefits of singing in school using the Kodály-approach; a case study from the Netherlands	Kö (HI ca at
12.10-12.40			1.8 Lecture Oscar Escalada (AR): Singing is a child's human right	1.9 Demonstration with class (45 min.) / Mészáros Péter (HU): Music education in a Hungarian secondary school	L Tor R ces Ch

Morning

Friday, 25/04/2014				Saturday, 26/04/2014			
Day 2				Day 3			
(2) Non-formal music learning opportunities after school				(3) Benefits of singing in communities on our society		(4) Music teacher and/or choral conductor training?	
Keynote speech 2 / Helena Maffli (CH/FIN): Formal and non-formal music education in Europe : current challenges and future perspectives				Keynote speech 4 / Kollár Éva (HU): Professional conductors for amateur choirs Kisterem/Sir Georg Solti Chamber Hall			
Kisterem/Sir Georg Solti Chamber Hall				Kisterem/Sir Georg Solti Chamber Hall			
	Kisterem/Sir Georg Solti Chamber Hall	I. Előadóterem	X. Kamaraterem	Kisterem/Sir Georg Solti Chamber Hall	I. Előadóterem	X. Kamaraterem	Kupola terem
ue, ita-	2.1 Lecture Stéphane Grosclaude (FR) + Géraldine Toutain (FR): How to become an amateur or professional singer in Europe?	2.2 Lecture Kutnyánszky Csaba (HU): Choir or vocal ensemble? The structural changing of choir-life in the beginning of the 21th century.	2.3 Lecture Zat'ko Ervin (HU) + Celeng Csilla (HU): In the village of Csáb - Hungarian music restauration project on the Slovakian countryside	3.1 Lecture Susan Knight (CA): Growing the Voices: A transformative model to revitalize, initiate and enable ensemble community singing via multiple modes of access	3.2 Lecture Martin Berger (DE): Shaping individuals and developing a multi-ethnic society: Choral singing and Choral Conductors' training in South Africa 20 years after apartheid	4.1 Lecture Szirányi Borbála (HU): Experiences of adapting the Kodály concept	4.2 Lecture André de Quadros (USA) + Anna Larsdotter Persson (SE) : CONDUCTING 21C – A new pathway for conducting pedagogy
Coffee break				Coffee break			
in ills e ,	2.4 Lecture Körmendy Zsolt (HU): Music Education Activities at Palace of Arts Budapest	2.5 Lecture Regina Carlow (USA): Folk Tales and Cultural Property - The Story of An Original Children's Opera	2.6 Lecture Szálka Zsuzsanna (HU): The Night of Choirs, Budapest - Let's turn streets, squares and courtyards into concert halls with the power of the human voice	3.3 Lecture Németh László (HU): Moldavian Csángó Dance House Movement in the XXI. Century	3.4 Lecture Lee Willingham (CA): Choral Singing: a pathway to Cultural Capital through Justice and Wholeness	4.3 Lecture Eva Lauterstein Pitlik (PL/ISR): Should music teachers be conductors? The "Choral class" as the best tool to develop everybodys musical and social skills. A pedagogical report	4.4 Lecture Anne Laskey (USA) + Hartyányi Judit (HU): The Kodály Center at Holy Names University: Music teacher and choral conductor training
a	2.7 Lecture Leon Shiu-wai Tong (CHN-HKG): Running Successful Children's Choral Institute	2.8 Lecture Erdélyi Ágnes (HU): From Music School to the Community Choir	2.9 Lecture Kadri Hunt (EST): How to find ways to enrich FORMAL SINGING-BASED MUSIC EDUCATION	3.5 Lecture Philippe Rixhon (UK): Singing Cities	3.6 Lecture Józsa Mónika (HU): Music and Identity - Hungarian Choir Movements Beyond the Borders	4.5 Lecture Sonja Greiner (DE): Lullabies of the World - an education project promoting singing with children ... and others	4.6 Lecture Anu Sepp (EST): "When the Music Teacher Sings, the Whole Nation Sings". The role of music teacher in comprehensive school music education: Estonian experience.

Programme

SCHEDULE Afternoon	Wednesday, 23/04/2014	Thursday, 24/04/2014			
	Arrival day	Day 1			
		(1) Formal singing-based music education at school			(2)
13.00-14.30		Lunch			
14.40-14.55		Lunchtime concert: Children's Choir of the Marczibányi Square Kodály School (HU) Aula			L
		Kisterem/Sir Georg Solti Chamber Hall	I. Előadóterem	X. Kamaraterem	
15.00-15.45	Registration II. Előadóterem	1.10 Demonstration with ensemble or group / Székesfehérvári Gyerekkar (HU): Living folk songs in Kodály's singspiel "János Háry"	1.11 Workshop Sárosi László (HU) + Sárosi Bánk (HU): Creative Music Activities	1.12 Workshop Stephan Nicolay (FR): Developing creativity and musical sense through improvisation	2. Joy art new mi
15.55-16.40		1.13 Demonstration Gabriel Imthurn (CH): Pop Songs as Learning Objects	1.14 Panel discussion Simone Dudd (DE) + Sonja Greiner (DE) + Mary Stakelum (GB) + Bodnár Gábor (HU): UNESCO Seoul Agenda – Bonn Declaration	1.15 Workshop Hasznosi Judit (HU) + Fejér Gábor Tamás (HU): Orff meets Kodály	2. Hel FIN) (E Ko nes Spi (H C) in M (O) F
16.40-17.00(17.15)		Coffee break			Key ric
17.00-18.00		Information session wrapping up all activities of the day Kisterem/Sir Georg Solti Chamber Hall			Ir
18.00-19.30	Dinner	Dinner			
19.30-21.30	Opening concert: Kossuth Grammar School Girls' Choir and Lédeczi Judit (HU) + Vox Caelestis Mixed Youth Choir and Szebellédi Valéria (HU)	Evening concert to celebrate the 90th birthday of prof. Erzsébet Szőnyi: Laudate and Jubilate Choirs of the Kodály Choral School and Sapszon Ferenc (Budapest, HU) + Musica Nostra Female Choir and Mindszenty Zsuzsánna (Budapest, HU) + Budapest Monteverdi Choir and Kollár Éva (Budapest, HU)			Ev (HU
	St Therese Church	Grand Hall, Liszt Academy of Music			Ki
21.30-23.00					

Afternoon

Friday, 25/04/2014				Saturday, 26/04/2014			
Day 2				Day 3			
(2) Non-formal music learning opportunities after school				(3) Benefits of singing in communities on our society		(4) Music teacher and/or choral conductor training?	
Lunch				Lunch			
Lunchtime concert: Csillagszemű Children's Folk Dance Ensemble (HU) Kisterem				Lunchtime concert: Capella Silentium Vocal Ensemble (HU) Aula			
	Kisterem/Sir Georg Solti Chamber Hall	I. Előadóterem	X. Kamaraterem	Kisterem/Sir Georg Solti Chamber Hall	I. Előadóterem	X. Kamaraterem	Kupola terem
ity n	2.10 Lecture Joy Hill (GB): The artistic impact of newly composed music on youth choirs	2.11 Demonstration Cseri Zsófia (HU): Teaching/ Rehearsal Possibilities in an Amateur Mixed Choir	2.12 Workshop Ava Numminen (FIN): Singing and voice training workshop: Helping singers and non-singers to sing by KeyTo-Song pedagogy	4.9 Panel discussion Raul Talmar (EST) + Párkai István (HU) + Kocsárné Herboly Ildikó (HU) + Peter Broadbent (GB) + Volker Hempfling (DE): The situation of choral conducting training in Europe (for choral conductors and for music teachers)	3.8 Workshop Lakatos Ágnes (HU): Jazz Vocal Improvisation	4.7 Workshop Igó Lenke (HU): Arrangements of a 13th century sequence: Lauda Sion	4.8 Workshop Ewan Gibson (GB): The role of singing in in the theory lesson for trainee music teachers at the Royal Conservatoire of The Hague
s	2.13 Panel dis. Helena Maffli (CH/ FIN) + Kaie Tanner (EST) + Tomas Kolafa (CZ) + Agnes Dalarun (FR) + Spiegel Marianna (HU): Vocal and Choral Training in Music Schools: Challenges, Opportunities, Partnerships	2.14 Presentation Ki Adams (CA): The power of singing and song: Building community for the rest of our lives	2.15 Workshop Tóth Árpád (HU): Choral improvisation - creativity should belong to everyone		3.10 Presentation Côme Ferrand Cooper (FR): Singing Europe: providing reliable data on singing in the European countries	3.9 Panel discussion Nuria Fernández Herranz (ES) + Rita Ferrer (ES): Choral singing in marginal sectors of the population	4.10 Workshop Wolfgang Saus (DE): New Choral Phonetics for Intonation Improvement (with demonstration on works in various languages)
Keynote speech 3 / Freund Tamás (HU): Our inner world - enriched by arts - stimulates learning, memory and creativity Kisterem/Sir Georg Solti Chamber Hall				Coffee break			
Information session wrapping up all activities of the day Kisterem/Sir Georg Solti Chamber Hall				Information session wrapping up all activities of the day Kisterem/Sir Georg Solti Chamber Hall			
Dinner							
ite 1ale :va	Evening concert: Pro Musica Girls Choir and Szabó Dénes (HU) + New Liszt Ferenc Chamber Choir and Erdei Péter (HU)			Closing concert with folk dancing session: Sebestyén Márta (HU) + FolkEmbassy Ensemble (HU)			
Kisterem/Sir Georg Solti Chamber Hall, Liszt Academy of Music				MOM Cultural Centre			
				Dinner			

2.11 Lecture

Cseri Zsófia (HU): Teaching/Rehearsal Possibilities in an Amateur Mixed Choir

Why is it worth to sing on the basis of solfa names? Does it aid learning?

Whom can it help? What can it help with? Is it not only a waste of time?

Besides treating the above questions Zsófia Cseri will talk about practicing a changing metre signature and more difficult rhythms and the significance and practice of the basics of chamber music in a large mixed choir.



2.12 Workshop

Ava Numminen (FIN): Singing and voice training workshop: Helping singers and non-singers to sing by KeyToSong pedagogy

To help every people to sing, and especially people with frail or no singing background, or people who have difficulties to sing in tune, we have developed KeyToSong pedagogy. Today we have the KeyToSong Singing School in Helsinki, Finland with weekly circa 140 adult students, and six teachers working there. The main elements of the method are: Versatile training - all exercises can be carried out by everyone regardless of current singing skills; An art of feedback - building confidence; An enabling atmosphere - safe, relaxed, focus on students' needs; Group teaching - togetherness. The method is continuously developed by our teachers, feedback from our clients and following international singing research. In the workshop I will present the main theoretical basis, and demonstrate the core elements of KeyToSong pedagogy.



2.13 Panel discussion

Helena Maffli (CH/FIN) + Kaie Tanner (EST) + Tomas Kolafa (CZ) + Agnes Dalarun (FR) + Spiegel Marianna (HU): Vocal and Choral Training in Music Schools: Challenges, Opportunities, Partnerships



Across Europe, children and young people sing, but there is almost no information about the formal and non formal structures where this singing takes place. Most European music schools offer vocal and choral training with different approaches and aims, according to the national systems and curricula. How does this training relate to instrumental and theoretical instruction inside the same schools? How is the balance found between required quality criteria and the social value of singing? What kind of competencies and training are needed for vocal teachers and conductors who work in music schools? Are there connections at local, regional or national levels between music schools, public schools and choral associations? And finally: how could different formal and non formal structures join forces and be partners for the global benefit of children and youngsters in their region, country and at European level?

These questions will be raised in a panel between high-level specialists and practitioners from the European Music School Union (EMU) and the European Choral Association - Europa Cantat. Each panelist will present a good practice in a given context and answer specific questions. The subsequent discussion round will finally be opened to the public.

2.14 Presentation

Ki Adams (CA): The power of singing and song: Building community for the rest of our lives



The Phenomenon of Singing International Symposium (1997-2013), an integral component of Festival 500 Sharing the Voices, was conceived as a gathering for the 'sharing' of research, knowledge, experience, and practice related to singing and song. The purpose of the Symposium is to bring together international expertise and provide a forum for interdisciplinary discourse and performance, the dissemination of research, and the generation of further knowledge relating to the phenomenon of singing. The Symposium engages scholars, performers, pedagogues, historians, scientists, linguists, sociologists, and psychologists....in exciting dialogue, debate, and artistry.

This presentation will highlight research presented at nine symposia related to singing and community, in particular adults singing together in exceptional social groups, singing together for unique purposes, and singing together in unusual venues.

2.15 Workshop

Tóth Árpád (HU): Choral Improvisation - creativity should belong to everyone!



Improvisation with a choir is something very new and a special activity for the singing groups. Based on the idea, that everyone can take part and can influence the musical process.

Improvisation is a special musical skill. To the process to develop this skill I am using many special music activities, music games and easy improvisation exercises. In the first part of the workshop the participants will learn some music games and then they will take part in some simple improvisation activities. With the technic of choir improvisation such music pieces can be used as a part of a concert or as a challenging part of a rehearsal. At the end of the learning process it is also possible for the choir to create a whole improvisation concert. Anyone interested in feeling the freedom of singing can attend the workshop.

26TH APRIL - THEME 3

BENEFITS OF SINGING IN COMMUNITIES ON OUR SOCIETY

3. Keynote speech

Freund Tamás (HU): Our inner world - enriched by arts - stimulates learning, memory and creativity



Information is stored in our brain in the form of strengthened connections between nerve cells. Even for a simple memory trace, millions of neurons have to potentiate their connections with each other, which requires a synchrony of their signals with a 2-3 millisecond precision. The mechanisms that allow this high degree of synchrony are brain waves that are brought about by inhibitory neurons, which rhythmically inhibit many excitatory cells. The rhythmicity is provided by nerve pathways that carry information about motivation, emotions, and autonomic state, which together represent our inner world. Thus, the more active and richer our inner world, the more efficient our learning and recall capacity. For an efficient storage of information representing the outer world, those information-packages have to be associated with impulses from (or get „stamped by”) our inner world. In other words, bricks of information have to be covered by the „mortar” of our inner world, which allows us to place those bricks not only side by side, but on top of each other to build something new. The thicker the mortar, the better the bricks stick to each-other, thereby enhancing associations. On the other hand, our inner world is individual and unique to us, therefore our associations and thoughts that derive from the same external information, but coloured by our own emotional self, will be different from those of others, which is the key to originality and creativity. A highly efficient way to enrich our inner world is via art education, particularly music, that has the most direct access to our emotional self, can trigger cathartic experiences, and develop our inner world. Active participation in musical activity – of which choir singing is highly recommended – multiplies this effect, thus, from the point of learning abilities and creative thinking the importance of musical education is immense.

3.1 Lecture

Susan Knight (CA): Growing the Voices: A transformative model to revitalize, initiate and enable ensemble community singing via multiple modes of access



This presentation elaborates an innovative concept of enabling ensemble-singing access/experience in a comprehensive community model. It describes a novel enterprise for the development of singing-together-in-community via multiple modes of practice. An outgrowth of the celebrated international choral festival/academic symposium, (Festival 500), this new enterprise operates from Newfoundland and Labrador, Canada, with international outreach. It builds on Festival 500's core value of 'sharing the voices', where singing-as-community grounds the choral ensemble as an empathic socio-cultural expression. The presentation elaborates multi-purpose music education platforms across the lifespan.

3.2 Lecture

Martin Berger (DE): Shaping individuals and developing a multi-ethnic society: Choral singing and Choral Conductors' training in South Africa 20 years after apartheid



South Africa is a vibrant and diverse country with an incredible wealth of different choral cultures. Before 1994 ethnic groups and cultural identities were grouped together by the segregation laws of apartheid. However, post-1994, this rich culture of choral singing is still in need of more formal and postgraduate training for choral conductors – and an increase of multifaceted mediation techniques. Stellenbosch University in the Western Cape is one of the few South African Universities which offers an academic program in Choral Conducting. The lecture-presentation will make use of analysis, interviews and video to present the effective methods and mediation techniques used in the university for the training of Choral Conductors in a multilingual and multi-ethnic society.

3.3 Lecture

Németh László (HU): Moldavian Csángó Dance House Movement in the XXI. Century



The Moldavian dance houses (táncház) in Hungary form a bridge between the ancient culture and the modern musical world of urban youth. The dance house music groups incorporates both traditional and modern elements in their own musical world. The admissibility for today's urban listener is much more important than the authenticity.

Many of the dance house visitors also started to play on instruments and they have started forming bands with basic musical skills, similar to the rock music fans who took up guitars and founded garage-bands. The musicians, singers, dance teachers have the opportunity to raise young people's awareness of original Moldavian folklore. The way how they choose songs, how they play on their instruments are very important factors that influence their followers.

3.4 Lecture

Lee Willingham (CA): Choral Singing: a pathway to Cultural Capital through Justice and Wholeness



Our research supports the proposition that choral singing is an important agent for the development of cultural capital and inspired change. In Canada, centres for social innovation have become hubs for mobilizing ideas into action. A vital component of the culture sector is choral singing. Thousands of Canadians engage in ensemble singing on a regular basis. Through the presentation of my studies and the annual Sing-Fires-of-Justice ecumenical, multi-faith and cross-cultural choral event in Laurier I will explore the social capital that choral singing provides as it animates and addresses the issues of justice, and health and wellness.



3.5 Lecture

Philippe Rixhon (UK): Singing Cities

Singing Cities offer continuous singing activities to all citizens which culminate in yearly voice festivals. The Aarya Foundation launched the initiative with Berlin, Brussels, Namsos/Norway and Newcastle Gateshead with the support of the Culture Programme of the European Union. Practically, the founding cities are developing a collaboration model within and across cities, an electronic platform to share advocacy documents, best practices and singing info, and a label to be granted to like-minded cities. Each Singing City pursues the common objectives at its own pace and according to its own approach. The founding cities are currently assessing their own singing situation and drafting their own singing strategy. Singing Cities are open for collaboration!



3.6 Lecture

Józsa Mónika (HU): Music and Identity - Hungarian Choir Movements Beyond the Borders

The lecture points out the community shaping and holding power of choral music that bears increased significance in communities living as national minorities. It deals with the recent activities of the choirs operating in the regions of the Carpathian Basin with transborder Hungarian population (the historical Upper Hungary, today Southern Slovakia, Transylvania [in Romania], Subcarpathia [in Ukraine], Voivodina [in Serbia] and in other post-Yugoslavian countries, such as Croatia and Slovenia) touching upon their hardships and problems as well as their joys and achievements, enriched with lots of visual and sounding materials.



3.8 Workshop

Lakatos Ágnes (HU): Jazz Vocal Improvisation

Performance of a be-bop piece of Charlis Parker with own arrangement (block-chord voicing) by a 6-8 members choir. During the theme listen to: swing-feel frazeation, notes starts with jazzy way, scatt syllables, beat, off beat accents, rhythmical preciseness, delay of the melody. The soloists will do improvisation upon the vocal background (based on a harmony movement of the 4 parts piece) and will show 3 different way of improvisation technique: melody variations, horizontal thinking and vertical thinking. The performance will include a group improvisation to show how to give and take motives to each other with a playful mode, wih repetition, variations in tempo and improvisations with a given notes. Videos of Agnes Lakatos and the Jazz Voices Choir: http://youtu.be/6H6g_ZNNWE0 <http://youtu.be/9kTyzrYxUAo>



3.9 Panel discussion

Nuria Fernández Herranz (ES) + Rita Ferrer (ES): Choral singing in marginal sectors of the population

The aim of the panel discussion is to define the benefits produced by choral singing in different marginal sectors of the population, such as the elderly, prison communities, marginalized social strata and people with mental health problems. We use the experience of different researchers who have developed empirical studies on each of these areas and, therefore, provide us with scientifically proven information about the manifold benefits - physical, mental and emotional - that choral practising can produce in these sectors of society.

These studies prove that choral singing can provide resources and tools that can help in difficult moments through diverse life stages or simply provide the motivation in everyday life to help face and overcome a complex reality. The areas which benefit from choral singing are: physical well-being, emotional well-being, cognitive stimulation and benefits related to sociability. Choral singing also offers alternative solutions to the everyday problems of emotional stress, promotes physical and cognitive maintenance and provides ways to continue contributing to society and to feel less isolated.





3.10 Presentation

Côme Ferrand Cooper (FR): Singing Europe: providing reliable data on singing in the European countries



Our European countries have different cultural backgrounds and habits.

Music education is of course directly impacted by these differences. Providing the musical community with a reliable picture of our singing Europe, and as much as possible, of each country, can help implement the right initiatives and programmes, for educational, cultural and political purposes. As a first attempt to shine light on the issue, the European Choral Association has set up “Singing Europe”, a non-commercial, community driven, pilot research programme to produce reliable statistical data on “people singing together”. We will present the research programme, how it gathers information, some temporary results, and we will explain the need of the involvement of every members of the singing community. Singing Europe is an initiative of the European Cooperation Project “VOICE”.

www.singingeurope.org, www.thevoiceproject.eu

27TH APRIL - THEME 4

MUSIC TEACHER AND/OR CHORAL CONDUCTOR TRAINING

4. Keynote speech

Kollár Éva (HU): Professional conductors for amateur choirs

Why is it so important that all kinds of choirs have highly educated, well trained, professional conductors? Why do people like to sing with really good choir conductors? What do young conductors have to learn, to know about music itself, about teaching and leading methods? How do teachers' training schools and music faculties at the universities pass the aptitude of accumulating large, up to date repertoire, how to compose successful concert programmes? How to prepare concert tours or representative CD or video recordings? How to present our ensemble to music lovers and to the media? Why is it important that the conductor participate in the public cultural life? How to train and form 'magicians' who pass the joy of making music together to the singing children and adults and who convey this pleasure also to the audience? How should choral conductors realize Kodály's idea that 'music belongs to everyone'? Let's see, let's do together!



4.1 Lecture

Szirányi Borbála (HU): Experiences of adapting the Kodály concept

During the past 40 years the scope of countries is continuously growing, striving and trying to adapt the Kodály method, and transplant it into their everyday practice. From 2000 on I myself have been personally involved in such adaptation processes in Chinese contexts, in the freshly founded Department of Music



in Beijing, in Singapore and Ireland. During the many years of cooperation and joint work I have had the opportunity to experience and identify the most fundamental points and areas essential for a successful adaptation process, as well as experience and identify what might be the pitfalls of an authentic and productive adaptation. In my lecture I am trying to share my view in the context of related experiences.

4.2 Lecture

André de Quadros (USA) + Anna Larsdotter Persson (SE): CONDUCTING 21C – A new pathway for conducting pedagogy

Conducting courses generally aim to make conductors more skillful, more technically proficient, and expressive. Frequently, such courses also focus on vocal and rehearsal pedagogy. Few courses, if any, focus on creativity and social justice as central and equal constructs with musical excellence. In 2013, the Eric Ericson International Choral Centre presented a conducting course that incorporated the three elements of musical excellence, creativity, and social justice.

This presentation will discuss the process of the course and examine its achievements as perceived by the organizers and participants. Further, the presentation will present the wider implications of this course for the pedagogy of conducting in the traditional Western conservatory.



4.3 Lecture

Eva Laustein Pitlik (PL/ISR): Should music teachers be conductors? The “Choral class” as the best tool to develop everybody’s musical and social skills. A pedagogical report.

“Experiment and recognize” (Violeta H. de Gainza), inspired me to explore ways to develop conscious musicianship with singers at school, directly from the choral repertoire (Rhythm, Melody, Harmony, Structure and Style). In this presentation I would like to share with you my own experience in teaching Choral Methodology to conductors on their way to becoming effective teachers, and





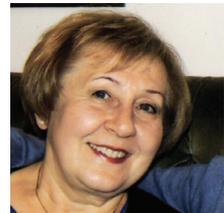
with students at the Levinsky Musical Education College in Tel Aviv. Together with a sociologist colleague I have begun a research on the methods I used to train the music students in a “choir class” (a regular school class that sings as a choir). We developed a model, in which each student of Music Education participates in practicums. We videotaped each rehearsal, allowing the student to watch the video with a critical view, followed by a discussion with the other students, the music teacher as mentor, and the choral conducting specialist as coach. Some videotaped examples will be presented. As Kabalewsky suggested “every class should be a choir”.

4.4 Lecture

Anne Laskey (USA) + Hartyányi Judit (HU): The Kodály Center at Holy Names University: Music teacher and choral conductor training

Holy Names University’s Kodály Center in Oakland, California is one of the most revered teacher education programs in the United States. Founded in 1969 by Sr. Mary Alice Hein, it was the first institution of higher learning in North America to offer an advanced degree in music education with Kodály emphasis.

This session will introduce the educational model that has been successfully implemented in the HNU Kodály program throughout its 45-year history. More of a music conservatory model than most music teacher training programs in the U.S., this program has produced graduates who teach and conduct throughout the world, in North and South America, Australia, Europe, Japan, Taiwan and the Philippines. The model is performance-oriented and includes training in both teacher education and choral conducting.



4.5 Lecture (45 min)

Sonja Greiner (DE): Lullabies of the World - an education project promoting singing with children ... and others

In many European countries families are not singing at all or enough with their children anymore, a tradition – and with it, one important element of early childhood



music education - is in danger of being lost. Promoting singing at all levels is important to us, singing in families, kindergartens and schools as well as singing as part of life-long learning and in music therapy. Lullabies seem to be an ideal tool since they can be sung by (or to) people of all ages and can also be considered a tool for audience development, of forming future music pupils and (choir) singers. But, how to make the lullabies sung if this is no longer a wide spread tradition? The collection “Lullabies of the World” tries to provide part of the answer for this challenge: it combines a high-quality “hands-on” products with a Website which offers free access to all songs and accompanying material. 50 lullabies from over 40 countries and autonomous regions and in 40 languages were selected for the collection.

Website: www.lullabiesoftheworld.org

4.6 Lecture

Anu Sepp (EST): “When the Music Teacher Sings, the Whole Nation Sings”. The role of music teacher in comprehensive school music education: Estonian experience.



The foundations of Estonian music education were laid in the 1920s and 1930s, still form a solid basis of our general music education. The ideas and work of one particular person deserve special attention: Riho Päts developed the concept of Estonian school music, established its system, and his ideas are still up to date. He managed to integrate and synthesize the holistic approach based on all the traditional and new ideas of his time: the Kodály or relative solmisation method, the elements of the Orff system, ideas of listening to music and the concept of music appreciation. An important step in the development of music education was the idea of consistency in music education at all three levels: pre-school (kindergartens), basic and upper-secondary school. The functioning of this whole system was warranted by the solid place of music (singing) in the national curricula of different periods with the specified number of lessons in each class and also with the music teacher training.

Today the fact that in 2011 Song and Dance festival 23,9 % (the number of participants, including singers, instrumentalists, folk-dancers, taking part in Youth Song festival in 2011 was 32 500) of all the comprehensive schools students in Estonia participated in this events, illustrates the importance of music education and especially choir singing in the socio-cultural context of Estonia.

4.7 Workshop

Igó Lenke (HU): Arrangements of a 13th century sequence: Lauda Sion

The 13th century sequence 'Lauda Sion' by St. Thomas Aquinas serves as the basis of many choir pieces during the different eras of music history. This presentation is attempting to show a few arrangements from the 13th century hymn up to a contemporary Hungarian piece written by Aurél Tillai, composed for the 21st International Chamber Choir Competition of Pécs, in 2009.



4.8 Workshop

Ewan Gibson (GB): The role of singing in the theory lesson for trainee music teachers at the Royal Conservatoire of The Hague

Trainee music teachers at The Royal Conservatoire of The Hague must take a two to three year course in music theory as part of their Bachelor degree. In these lessons they cover the basics of music theory, harmony and sight-reading. Singing is used as the main tool for teaching all of the subjects in the lessons. Using movable 'do' solfège in the context of a Kodály based curriculum, the students learn in a practical manner. These students have a range of knowledge or skills when they enter the class but all are able to achieve a much higher level by the end.

This workshop will give an introduction to the background of the students and the structure of the lessons at the conservatoire; demonstrate a range of activities and repertoire that is used in the lessons; an overview of the skills, which are developed and the methodology behind the approach.



4.8 Workshop

Wolfgang Saus (DE): New Choral Phonetics for Intonation Improvement (with demonstration on works in various languages)



Choral Phonetics is a tool for choral conductors to improve the homogeneity and intonation of their choir through an understanding of the subconscious connection of vowel formants to the chordal context.

Participants in this workshop will learn how tiny changes in their vocal timbre significantly effects the intonation in a choir and the sound of a voice group. They will learn how to controll and tune their own second formant and also how to teach their singers this skill. We will practically train the effects in vocal quartets compiled from the participants with words from different languages and later – if possible – by analysing in depth the first two bars of Olivier Messiaen’s „O sacrum convivium“. Sound visualisation software will help to understand the instrumental concept of vocal formants and their connection to vowels and the chordal context.

4.9 Panel discussion

Peter Broadbent (GB) + Raul Talmar (EST) + Párkai István (HU) + Kocsárné Herboly Ildikó (HU) + Volker Hempfling (DE): The situation of choral conducting training in Europe (for choral conductors and for music teachers)

Where and how can you study choral conducting?
Can you earn your living as choral conductor?
Challenges and problems



Opening Concert

04.23.
19:30



*Church of Saint
Teresa of Avila*

Performing:

Kossuth Grammar School Girls' Choir and Vox Caelestis Mixed Youth Choir

KOSSUTH GRAMMAR SCHOOL GIRLS' CHOIR:

- Giulio Caccini (1551-1618): Ave Maria
- Franz Biebl (1906-2001): Ave Maria
- Georg Philipp Telemann (1688-1767): Halleluja
- Karai József (1927-2013): A madarak éneke –Catalan folk song arr.
- Douglas Brooks-Davies (1942): A la Nanita Nana – South American folk song arr.
- Vetettem violát – Hungarian fol songs
- Kodály Zoltán (1882-1967): Esti dal
- Veljo Tormis (1930): A dal születése - Estonian folk song arr.
- Mary Linn Lightfoot (1952): Dona nobis pacem

Performing: Fazekas Zsuzsanna – piano

Conductor: Soltészné Lédeczi Judit, Liszt-prize winning conductor

VOX CAELESTIS MIXED YOUTH CHOIR

- Tomas Luis de Victoria /1548-1611): O quam gloriosum
- Gabriel Fauré (1845-1924): Cantique de Jean Racine
- Kocsár Miklós (1933*): Hegyet hágék
- Francis Poulenc (1899-1963): Quem vidistis pastores
- Eric Whitacre (1970*): Lux Aurumque
- Orbán György (1947*): Ave verum corpus
- Randall Thompson (1899-1984): Alleljua
- Kodály Zoltán (1882-1967): A 114. genfi zsoltár

Performing: Horváthné Patak Mária –piano and Horváth Márton Levente –organ

Conductor: Szebellédi Valéria, Liszt-prize winning conductor

Erzsébet Szőnyi at 90

04.24.
19:30



*Grand Hall,
Liszt Academy of Music*

In 2014 Erzsébet Szőnyi, legendary figure of 20th century Hungarian composition and music pedagogy, celebrates her 90th birthday.

She studied with Kodály and Weiner, and graduated from the class of János Viski at the Liszt Academy in 1947, earning a degree in composing. She is celebrated for numerous important textbooks and for an exceptional oeuvre in which vocal music plays a prominent role: for Erzsébet Szőnyi, the Hungarian language is the axis about which her own musical universe revolves. This birthday concert will feature a selection from her finest choral works, performed by her students and spiritual grandchildren and great grandchildren.

PROGRAM:

- Erzsébet Szőnyi: 21 Singing Game
- Erzsébet Szőnyi: Children's Choral Music on Poems by Ernő Hárs
- Erzsébet Szőnyi: Six Medieval Hymns
- Erzsébet Szőnyi: Petrarca-sonnets
- Erzsébet Szőnyi: Prayer on Evening Belltoll
- Erzsébet Szőnyi: Frühzeitiger Frühling
- Erzsébet Szőnyi: Anacreontic Song

PERFORMING CHOIRS:

The Gaudete, Laudate and Jubilate Choirs of the Zoltán Kodály Hungarian Choir School; Musica Nostra Choir, Monteverdi Choir Budapest

Conductors: Éva Kollár, Zsuzsanna Mindszenty, Ferenc Sapszon

Concert of Pro Musica Girls' Choir & New Liszt Ferenc Chamber Choir

04.25.
19:30



*Sir Georg Solti
Chamber Hall –
Kisterem
Liszt Academy
of Music*

The Pro Musica Girls' Choir is one of the multi international prize winning choirs of the Cantemus Choral Institute of Nyíregyháza. They frequently tour many countries worldwide performing a wide and varied repertoire. Their Kossuth-prize awarded conductor - Dénes Szabó - has been working with the choir since their foundation year.

The „New Liszt Ferenc Chamber Choir” was recruited by prof. Peter Erdei - in 2010 - from among present and former students of the Liszt Academy, strictly on amateur basis. The artistic aim of the ensemble is to perform the widest possible spectrum of European choral music of all styles and genres, thus exhibiting the level of musical training provided at the Academy of Music.

PROGRAM:

PRO MUSICA GIRLS' CHOIR

- Hungarian Folk song
- Zoltán Kodály: Gergely-járás
Villó
Táncnóta
- Béla Bartók: Leánynéző
Bolyongás
Leánykérő
- Levente Gyöngyösi: Beatus vir
Laudate Dominum
- Miklós Kocsár: Salve regina
- F. Biebl: Ave Maria

Conductor: Dénes Szabó, holder of the Liszt prize

NEW LISZT FERENC CHAMBER CHOIR

- F. Mendelssohn: Warum toben die Heiden, op 78. No. 1
- G. Gabrieli: O Jesu, mi dulcissime
- Barna Szabó: Stran'e diversa sorte....
- János Vajda: O vos omnes
- Arnold Schönberg: Friede auf Erden, op.13

Conductor: prof. Péter Erdei, holder of the Liszt prize

Márta Sebestyén & Hungarian FolkEmbassy: Folk musical concert-presentation on the dancehouse-movement in Budapest; learning Hungarian folksongs & dances

04.26.
19:30



MOM
Cultural Centre

The presentation of the 5-member-band Hungarian FolkEmbassy (two violins, viola, cimbalom, double-bass) provides us with „a brief history of Hungary” and a geographical orientation in the Carpathian Basin. Musical pieces and extracts from lectures follow one another in order to get an insight into the Hungarian folk music, singing and dancing, and the flourishing dancehouse-movement.

SOME OF THEIR TOPICS:

- Csárdás - what does it mean?
- Characteristics of the music of string-bands and the folksongs in Transylvania where can improvisation play role in a genre that is constructed according to strict rules how different the variations of the same melody can be in villages located only some miles away from each other, etc.
- The contribution of Béla Bartók to the discovery of peasant music and thus the present dancehouse-movement
- Dancehouse – a living form of entertainment for the youth - Intangible Cultural Heritage of the World (UNESCO 2011)
- Comunal folk singing in dance houses

With the help of Márta Sebestyén, UNESCO Artist for Peace, everyone will have the chance to learn and sing together some of the most beautiful songs and pieces collected from the different dialects of folksongs of the Hungarian speaking territories. The concert-presentation is followed by a dancehouse, lead by Márk Popovics and Zsuzsanna Varga, dancers of the Honvéd Art Ensemble.



Hung(ary) for Singing!



EUROPA CANTAT XIX
Hungary, Pécs 2015
24 July - 2 August

After 1988 EUROPA CANTAT returns to PÉCS, choral capital of Hungary in 2015!

EUROPA CANTAT is a unique **international choral festival** that happens only every 3 years in another European city. The event is the meeting place of the choral world where singers, conductors, composers and managers come to **SHARE** and to **LEARN** from each other through incredibly rich choice of ateliers for all levels and all choral genres.

In **2015 Pécs**, one of the musical centres of Hungary, **European Capital of Culture (2010)** welcomes singers again with wide offer of ateliers and various programs introducing also the rich cultural heritage of the region.

Come and walk in the footsteps of Kodály and Bartók, discover the singing city where heritage meets innovation in a unique Mediterranean atmosphere!

Online application will open in June 2014.

For more information check www.ecpecs2015.hu or follow us on Facebook!





LISZT ACADEMY
FOUNDED 1875

LISZTACADEMY.HU

ON A GLOBAL NOTE

Liszt Academy established by Liszt Ferenc in 1875 is a prominent member of the international music higher education sphere. With the opening of its highly modern educational centre in 2011 named after György Ligeti and the completion of its main building's three years long reconstruction in 2013 the institution has regained all its original art-nouveau splendour and has been outfitted with 21st century technology. Students of Liszt Academy are educated following the institution's century old spirit of traditions and progressivity while they can feel the inspiring atmosphere that the concert palace breathes with its international concert life. Those recommended by their professors might even make their debut in the world renowned Grand Hall or the Sir Georg Solti Chamber Hall. The staff of the Liszt Academy Concert Centre provides them with a solid professional background to help them start their career and experience what performing in the limelight means.