

STUDIES

Viktória Avedikian

3 *Music as the source of balance and tolerance. Music Europe Programme (MUS-E)*

This study describes Music Europe (MUS-E) Programme initiated by Yehudi Menuhin in Switzerland in 1993 and gives a brief introduction to the foundation, its operation, the international organization and its Hungarian adaptation. It also gives a retrospective view of MUS-E activities in Hungary from the successful start to the current state of affairs. The programme first started in Ferenc Erkel Elementary School, Budapest and MUS-E activities soon started in Vörösmarty Mihály Elementary School, Budapest, as well. Of all art forms, the study focuses on music and lets the reader look at a MUS-E activity led by a young composer.

Tlona Antal-Lundström

18 *Kodály's pedagogical principles and today's philosophy of aesthetics*

This study aims to serve as a guideline in current aesthetic theory and, by interpreting Zoltán Kodály's original ideas for our age, may help clarify views that govern day-to-day practices in music education. The author first touches upon points where philosophy meets aesthetics, the connection between philosophy and practical pedagogy and the effect of aesthetic experience. Secondly, she goes on to present the background of modern philosophical aesthetics, the emergence of radical aesthetic theory, the conflict between aesthetic theory and high culture, and the pedagogical consequences thereof. The quality of music education practically depends on the philosophy put forward by music school leaders. In Hungary the institutions of music education were built on the firm foundations of Kodály's views. His warning that great deeds are done by a free, educated nation, was not understood. It is by now quite clear that Kodály was in fact a forerunner of new aesthetic schools.

Miklós Burián

35 *Chaotic permutation of virtual polyphony – recognition and creative application. Outlines of a new concept in music teaching for children*

The experiment was conducted in the first and second grade of three elementary schools (with no music specialization) with the aim to induce children's creative work by way of using complex musical pieces and providing new ways of permutation. Through augmenting musical perception and through the active interpretation of music (involving children's instruments and narration to music) the experiment attempted to make children reach a conscious and emotional state of mind that is the threshold of catharsis. The experiment also highlights problems of measurement and offers some solutions.

Márta Janurik

47 What is the attitude of elementary and secondary school students towards classical music?

In the past decades music teachers and performing artists all over the world have expressed a need for updating music education. In Hungary, likewise, it has become self-evident that the tasks, methodology and possibilities of education need to be adjusted to today's environment. The present study investigates how often young people listen to classical music, whether it plays a role in their lives and whether classical music instruction as an out-of-school activity has an effect on their attitude towards music. The results may, in a small way, serve as feedback on the efficiency of music classes in schools.

Péter Morva

65 A lifelong game. Károly Varga's work in music education in and outside schools

Hungary in the 1960s and 1970s was a country badly needing more institutional infrastructure in education and, from the middle of 70's onward, „wanted to change traditional school practices to a school which is aspiring to completeness and aims to promote the community life of children”. (László Trencsényi). In order to reach this aim, out-of-school organisations (reading camps, drama classes for children, professional handicraft circles, culture clubs etc.) were established. Suitable for these new ideas and ambitions, a new scene appeared: the media in general and electronic media in particular. Radio and television programmes in music education and the people who created them offer out-of-school teaching and opportunities for personal involvement for their students, including presentations in concert halls as well as games and contests.

Éva Kenesei

74 Music on the 50th Anniversary of Primary School Teacher Training

Teacher training for primary schools became part of higher education in 1959 – a milestone in a process. In terms of music instruction different periods can be distinguished, involving a complete structural transformation. Professionals in music instruction have always tried to find the proper place for Music, and it sometimes involved difficult struggles. Music education has never lost sight of the Kodály concept in public education. In the course of preparing students for the teaching profession, teacher feedback and output requirements are complemented by students' opinions.

VIEWPOINTS

94 ***“Art, drama and music as school subjects are about transferring emotions and experiences” – Round table talk on music education***

The reorganisation of the Somogy section of the Hungarian Society for Pedagogy was the pretext for Új Pedagógiai Szemle to have the February event of Café ÚPSZ at the Kaposvár University. The topic of discussion was music education. The discussion was moderated by ÚPSZ editor-in-chief József Mayer.

103 ***“I am fully convinced that if Kodály had seen me and the children turning somersaults while listening to Bach’s music, he would have gone ‘Hmmm...’” – An interview with Klára Kokas music teacher, founder of AGAPE Music–Joy of Life Foundation***

This interview is a tribute to the internationally acclaimed music teacher Klára Kokas celebrating her 80th birthday, who, based on her own experiences, augmented Kodály’s method of teaching music with the dimension of movement and free self-expression. The main point made by Klára Kokas in the present interview is that developing musical skills is based on undivided attention. „When I teach movement to music, first I must have the child’s total and undivided attention, but this is no longer the child in the classroom in Kodály’s sense. He is turning somersaults up and down a room to Mozart’s or Bach’s music, and his movement begins and ends in sync with the music. This is a skill.”

110 ***Another Trojan horse – Round table talk on the introduction of non-subject-based education***

The introduction of non-subject-based (skill-oriented) education in the 5th and 6th year of primary education has been another step on the road towards – as expected by the educational government – better learner performance. This much debated measure was the focus of a round table talk by ÚPSZ editor-in-chief József Mayer, with the participation of Public Education Department (Ministry of Education) Deputy Head Sándor Brassói, leader of School Development Foundation Ottó Mihály, and senior research fellow at the Institute for Educational Research and Development Katalin Falus.

120 ***“Innovation must come from schools” – An interview with András Székely, Deputy Headmaster of Ecumenical Primary School at Máriaremete-Hidegkút***

In recent years dropout rates worldwide have reached a level that constitutes a threat for future economic development and for the healthy working order of society. This trend, dubbed “the silent epidemic”, certainly has its obvious reasons, known characteristics and we learn more and more about the consequences as well. That is why current research focuses on prevention and a wise use of pedagogical and social measures to the effect that more and more students graduate from the school they are enrolled in, and, as a result, find a position in the job market and lay the foundations of lifelong learning.