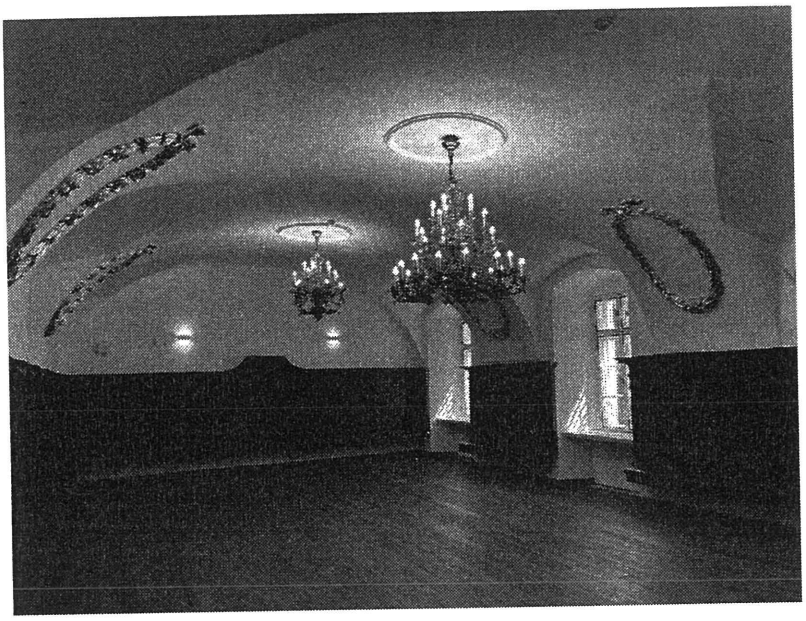
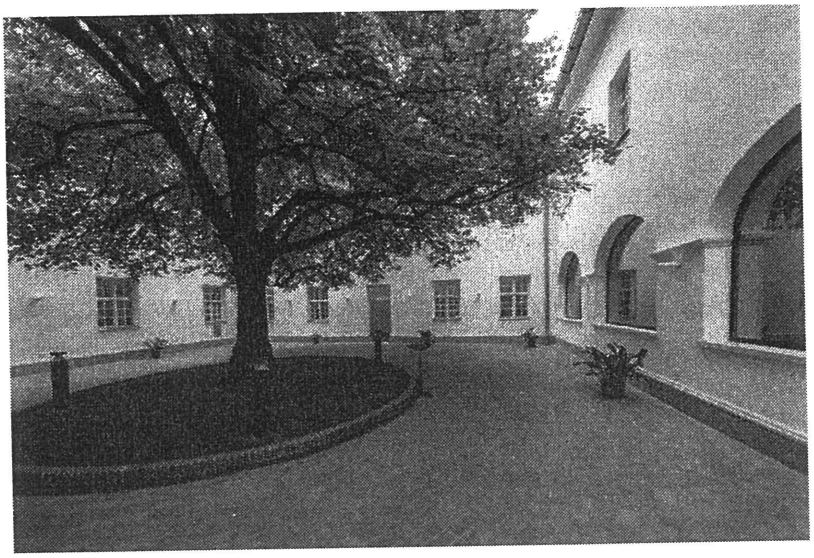
BULLETIN
OF THE
INTERNATIONAL KODÁLY SOCIETY

Vol. 49 no. 2 Autumn 2024





The Kodály Institute building in Kecskemét
has reopened after substantial renovations

Editorial Committee

Gilbert De Greeve, Dr. Matthias Funkhauser, Kelly Foster Griffin, Dr. Shinji Inagi, Dr. Jerry L. Jaccard (Executive), Anne Laskey, Emily Spencer, Lili Vandulek (Technical), Celia Waterhouse

The IKS Bulletin is a fully-refereed journal. Submitted articles are read and evaluated by qualified referees as assigned by the Editors of the Bulletin. Authors are requested to observe either the APA or CMOS reference guidelines posted under the Publications tab of the IKS website.

This journal is indexed in RILM Abstracts of Music Literature. It is also available as full-text on RAFT to libraries and academic institutions subscribed to EBSCO.

CONTENTS

Conductor as Musicianship Mentor *(Aleta King)* 3

Warm-ups in the Children's Choir Rehearsals in Hungarian Elementary Schools *(Andrea Asztalos)* 12

The Legacy of Mark A. Williams: *Bicinia Americana* & Children's Songs *(Gemma Arguelles* and *Kelly Foster Griffin)* 25

SOCIETY NEWS 39

From the Office 40

Call for Nominations 41

Memories of Zoltán Kodály *(Denijs Dille)* 42

In Memoriam Dr. Carlos Miró *(Lydia Mills)* 49

The Legacy of Mark A. Williams *(Cathy Williams-Dietsch)* 51

Information about the Society 56

Published by kind permission of the authors and publishers.

CONDUCTOR AS MUSICIANSHIP MENTOR:
A Summary Overview of a Doctor of Musical Arts (DMA) Thesis

by Aleta King

Director of Avondale Conservatorium,
Associate Dean of Learning and Teaching at Avondale University, NSW Australia

Introduction

Overseeing musicianship and ensemble performance programs forms a significant part of my role as Director of Avondale Conservatorium. I have become increasingly interested in what happens at the nexus between musicianship and ensemble performance, and the role of mentoring in this process. Hence, I chose a doctoral research topic that would inform best practice in musicianship, ensemble performance and mentoring within the context of higher music education.

The Importance of Singing in Musicianship

Hungarian composer-educator Zoltán Kodály argued that musicianship in instrumentalists is as effectively developed through singing, as it is in vocalists. After observing the renowned Italian conductor Arturo Toscanini using singing to communicate with his orchestra, Kodály later remarked:

> *I heard the finest singing in the world by the world's worst voice – Toscanini's, when at rehearsal he demonstrated a phrase in his blunt, hoarse voice for his players and singers. And this is why they could sing so beautifully under his baton. His most frequent comment to the orchestra was 'Cantare! Cantare!'*[1]

In teaching this way, Kodály was drawing on a tradition that stretched at least as far back as the Greek foundations of Western civilisation.[2] During Kodály's lifetime, his beloved Hungary endured the forced influence of other cultures; the Austro-Hungarian Empire from 1867 to 1918, the Nazis, and finally Soviet Russia. Precisely because of this political turmoil, Kodály encouraged the Hungarian people to rediscover and preserve their unique past, identity and culture through music. Kodály *"believed that music should have an essential cultural function and significant social status."*[3]

Kodály scholar Mihály Ittzés states, *"Kodály's ideas are rooted in various sources which he integrated into his own thinking – a combination that produced his own special philosophy on music education."*[4] Ittzés summarised Kodály's philosophy as follows:

"(i) music education should be provided in school for all children;
(ii) the basis for music education should be singing;
(iii) singing is most effectively taught by a value-centred selection of materials based on the music of the mother-tongue (folk music); and
(iv) reading and writing of music should be based on relative solmisation (moveable doh)."[5]

For inspiration, Kodály turned to the Latin countries of Western Europe, [6] drawn to their long tradition of developing musicianship skills through singing. Kodály observed: *"Music-teaching in Latin countries starts with singing and therefore their instrumental playing also has the nature of singing."*[7] This notion resonated with Germany's most prominent nineteenth-century musicians, including Wagner, Bülow, Thalberg and Schumann.[8] Schumann had also explicitly encouraged singing in instrumental music

training,[9] improving on the Germanic teaching culture of the time. Regardless of political ideology, Kodály's closing speech to mark the 1953 academic year at the Liszt Academy of Music posed the question "Who is a good musician?" He ranked the required characteristics in the following order:

1. A well-trained ear
2. A well-trained intelligence
3. A well-trained heart
4. A well-trained hand

> *All four must develop together, in constant equilibrium. As soon as one lags behind or rushes ahead, there is something wrong. So far, most of you have met only the requirement of the fourth point: the training of your fingers has left the rest far behind. You would have achieved the same results more quickly and easily, however, if your training in the other three had kept pace.*[10]

Kodály referred to this *"general training in musical skills"* as *"technique générale."*[11] To aid this general technical training in music skill development, Kodály gathered the best music education practices of the time: from Italy (Guido d'Arezzo's solmisation and music literacy), France (Pierre Galin, Aimé Paris and Émile Chevé, who contributed rhythm names),[12] and England (Sarah Glover who restored song-based relative solmisation to choral singing, and John Curwen who named it tonic solfa and added hand signs to compliment the solfa syllables).[13] Much later, this would come to be known by others outside of Hungary as the Kodály Concept of Music Education. Kodály, his students and his successors openly acknowledged his borrowing, as the focus was not so much on creating a so-called 'method', but rather on utilising the best resources available to create a culture of quality music education. This eclecticism helped to create a formidable music education system embedded in Hungarian cultural practices with singing at its core.

Kodály is not without critics. Bennet Reimer is widely known for pioneering the philosophy of aesthetic music education in the 1970s and 1980s. In these aesthetic ideals, the musical work exists as an autonomous object to be studied independently of any performance.[14] Reimer is therefore quite critical of music education methodologies which he believes to be narrowly aligned to practical performance: he refers to the Kodály concept as *"active musicianship, construed primarily as the ability to perform."*[15]

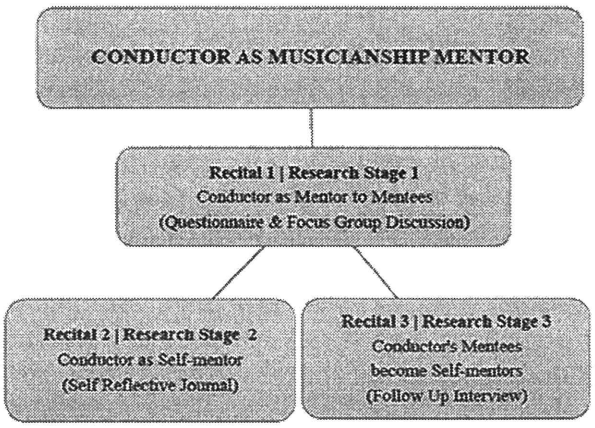
During the 1990s, Reimer's former doctoral student David Elliott developed what he called a praxial philosophy of music education[16] *"in which the act of making music (musicing) reminds us that performing and improvising through singing and playing instruments lies at the heart of music as a diverse human practice."*[17] Elliott is opposed to the aesthetic music education philosophy in which the musical work, not the performance of the work, is most important.[18] However, Howard Gardner's theory of multiple intelligences defines music as a unique way of both knowing and doing.[19] Elliott's and Gardiner's ideas seem to emphasise the practical experience over the aesthetic experience, finding performance inherent to what musicians know and do. This more closely aligns with Kodály's conceptualisation.

Outside of Hungary, Kodály's legacy continues to make a significant impact in research scholarship (knowing) and best practice in musicianship skill development (doing) in higher music education. His concept has found explicit practical application in scholarly learning and teaching resources aimed at Kodály-based musicianship programs. These include, but are not limited to, Micheál Houlahan and Philip Tacka's *From Sound to Symbol: Fundamentals of Music*[20] and the current work of

Mónika Benedek and David Vinden in *Harmony through Relative Solfa.*[21] Kodály's contribution is also acknowledged within scholarship more broadly. Two significant recent examples are Ida Vujoviæ[22] and Gary Karpinski[23], whose seminal work on the acquisition of aural skills refers to the Kodály Concept and places emphasis on using a tonic-centric solmisation system for skill development.

Methodology

My qualitative research study was designed to investigate the model of conductor as musicianship mentor (CMM). It used a three-stage performance research process that spanned two years and involved twelve participants. The first research stage was designed around a performance of Johann Sebastian Bach's cantata BWV182 *Himmelskönig, sei willkommen* and examined the role of the conductor as mentor to mentees through the rehearsal and performance process. The second research stage was designed around a performance of the Fauré *Requiem* and examined the role of the conductor as self-mentor through the rehearsal and performance process. The third research stage was designed around a performance of Karl Jenkins' *The Armed Man: Mass for Peace* and examined the conductor's mentees as self-mentors and emerging mentors through the rehearsal and performance process. This can be illustrated as below:



Recital 1 | Research Stage 1 | Conductor as Mentor to Mentees



Figure 1: Doctoral Recital 1 performance of Bach Cantata BWV182 Himmelskönig sei willkommen with Avondale Conservatorium Chamber Choir and Chamber Orchestra at Sydney Conservatorium of Music, The University of Sydney.

Historically informed performance considerations were incorporated into the preparation process for the first recital performance of the Bach cantata. This meant a careful consideration of the type of choral and orchestral forces that would be utilised. On the choral front I soon discovered that there is vociferous debate between academics over the exact size of Bach's cantata choirs. On one side of the debate scholars argue that for a standard four-part (soprano, alto, tenor, bass) choral voicing Bach intended a minimum of three or four voices per part which would mean a twelve to sixteen voice choir. On the opposite side of the debate, scholars argue that Bach intended his choral forces to be just one voice per part which would in effect mean a vocal quartet. The arguments for each side are fascinating and quite entertaining.[24] Whatever the outcome of the historically informed performance debate, the realities of the human resources available at Avondale Conservatorium meant that I decided on three voices per part, making a total of 12 voices in the chamber choir. Pragmatics prevailed again on the orchestral front and the decision was made to perform the cantata at the modern performance pitch A=440 Hz, and to assemble a seven-piece hybrid chamber ensemble with instrumentalists playing a mix of modern and period instruments.

The undergraduate musicianship program at Avondale Conservatorium is built on a pedagogical foundation of sequential musicianship skill development with singing at its core. This pedagogical foundation is based on my practice of Kodály's concept. At the time of research, musicianship classes were streamed into three levels. The first level was foundation, in which first-year students attended two hours of musicianship classes per week. The second level was intermediate, in which second-year students received two hours of musicianship classes per week. The third level was advanced, in which third-year students received a one-hour musicianship class and a one-hour conducting class per week. Participants were drawn from across the three musicianship levels. For one semester the Bach cantata was included as core repertoire for each musicianship level, so each participant completed an in-depth study of the Bach cantata through aural and visual activities derived from the cantata score. These activities included sight singing choral and orchestral parts, score reading various C clefs, notation of dictated choral and orchestral score excerpts, singing recitatives, playing figured bass accompaniments, formal analysis, and harmonic analysis as well as historically informed performance discussion and experimentation. In the advanced musicianship level, participants developed their conducting skills through in-depth study of the full conductor score and conducting excerpts from it.

The stage one research question was: *What is the role of the conductor as musicianship mentor to mentees in the preparation of a small vocal ensemble (n=12) through the rehearsal and performance process?* Musicianship and conducting students who were also members of the small vocal ensemble *The Promise of Avondale* were invited to be participants. These twelve participants formed the core of the Avondale Chamber Choir and Avondale Chamber Orchestra for a performance of the Bach cantata. The focus of this research stage was to examine the mentor to mentee relationship specifically in relation to musicianship and conducting in the context of the rehearsal and performance process. Participants' responses in relation to the stage one research question were gleaned via a questionnaire and a focus group discussion. The questionnaire was completed by participants at the end of the rehearsal process and immediately before the performance of the cantata. The questionnaire began by listing all the musicianship elements utilised in musicianship classes and asked participants to rate each element on my five-point Likert scale[25] according to its level of relevance

in relation to the cantata rehearsal and performance process. The questionnaire concluded with an open-ended response section which gave participants the opportunity to reflect more fully on what elements of musicianship were most meaningful to them. Immediately after the cantata performance, participants took part in a post-performance debrief which took the form of a focus group discussion in which they were asked to critically reflect on the performance in relation to the most useful musicianship elements. The results of the questionnaire and focus group discussion were subsequently analysed separately and together to reveal the five musicianship elements that were considered the most relevant to the rehearsal and performance process of the cantata i.e., inner hearing (thinking in sound) (4.8), musical memory (4.7), sight singing (4.7), intervals (4.6) and solfa (solfège) (4.5).

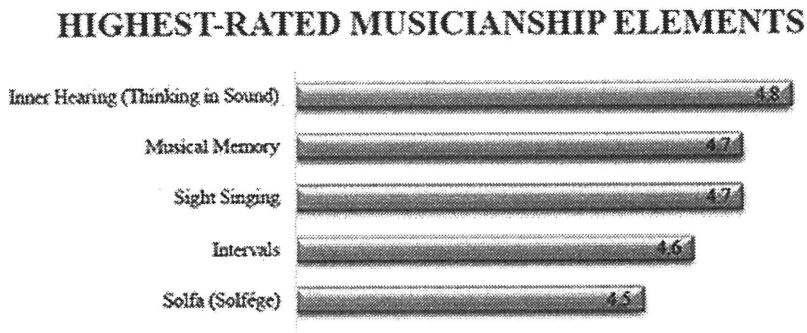


Figure 2: Summary overview of the highest rated musicianship elements from the questionnaire and focus group discussion

The most interesting observation to emerge out of these research stage one data results was that although solfège (tonic solfa / relative 'doh') was rated a little lower than the top four elements, participants almost unanimously agreed that solfège was the foundation which strengthened confidence in their skill development in relation to the four highest rated elements, namely inner hearing, musical memory, sight singing and intervals.

Recital 2 | Research Stage 2 | Conductor as Self-Mentor

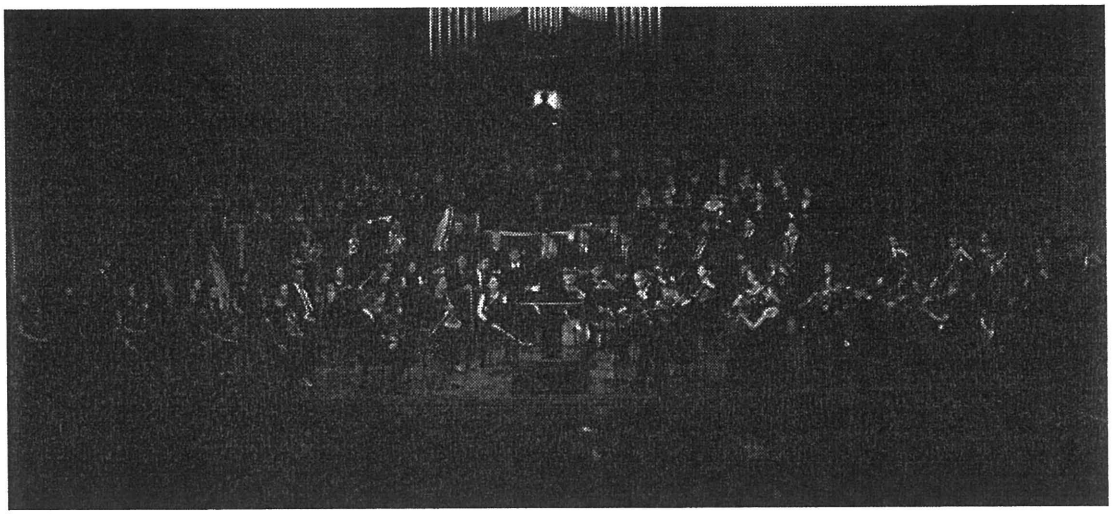


Figure 3: Doctoral Recital 2 performance of Fauré Requiem with Sydney Conservatorium Choirs and Symphony Orchestra at Sydney Conservatorium of Music, The University of Sydney.

Fauré's *Requiem* comprised the second recital performance. During the rehearsal and performance process I was assistant conductor to Neil McEwan who was then the director of Sydney Conservatorium choirs, and assistant conductor to Eduardo Diaz Muñoz who was then the director of Sydney Conservatorium Symphony Orchestra. Interestingly, Fauré scores this full symphonic version (premiered in 1900) with just one violin part and two viola parts: this created some acoustic challenges that necessitated changes to the traditional orchestral string seating arrangements on stage. The violin section comprised both first and second violins playing the one part up, while the smaller viola section split between two separate and distinct viola parts. This risked the violin part overpowering the two viola parts. As can be seen from the picture above, we decided to move the viola section to the outside stage left. I think the viola players were secretly pleased with this new seating arrangement, and they certainly rose to the occasion. This helped immeasurably with the balance of the string section.

The stage two research question was: *What is the conductor's personal self-preparation through the rehearsal and performance process?* The research data was sourced from a three-part self-reflective journal. Part A allowed for self-reflection on my role as assistant conductor to Neil McEwan and found that the mentor to mentee relationship progressed to informal peer mentoring because the foundation for this relationship had been established during the first recital period and had continued to develop over the extended time between the first and second recitals. Part B examined the conductor as self-mentor model through a detailed overview of the conductor score preparation process in which significant parallels between the research stage two self-mentoring process and research stage three self-mentoring process emerged. These significant parallels will be discussed in research stage three below. Part C allowed for self-reflection on my role as assistant conductor to Eduardo Diaz Muñoz and found that the mentor-mentee relationship remained owing to the much shorter time period in which the relationship had developed.

Recital 3 | Research Stage 3 | Conductor's Mentees become Self-Mentors



Figure 4: Doctoral Recital 3 performance of Karl Jenkins The Armed Man: Mass for Peace with Avondale Conservatorium at Avondale University Church

The third and final recital was an Australian premiere performance of Karl Jenkins' *The Armed Man: Mass for Peace* arranged for concert band by Martin Ellerby. This performance was a multimedia collaboration involving choirs, orchestras, dancers, and World War I historian Professor Daniel Reynaud as Master of Ceremonies. Reynaud introduced each movement with readings from diary excerpts from soldiers of the Australian Imperial Forces in commemoration of the ANZAC (Australia New Zealand Army Corps) centenary in 2018.

The stage three research question was: *What musicianship skills have former students retained and used in their own personal self-mentoring preparation through the rehearsal and performance process, as observed in selected members of the vocal ensemble from recital one?* Of the original twelve participants two years earlier, seven returned to sing in the choir for the performance and four of those completed the follow-up interview afterwards. Participants were asked to reflect on their time as mentees being guided by their mentor through the Bach cantata two years earlier (Recital 1) and compare and contrast this with their own self-mentoring preparation for the Karl Jenkins mass (Recital 3). Participants referred to inner hearing, sight singing, intervals and solfège as being the four most important musicianship elements, and again highlighted solfège as foundational to the other three. A fifth musicianship element was highlighted by participants, namely musicianship ensemble singing one voice per part. It features prominently in their responses as helpful for developing secure intonation, individual part singing independence and overall confidence as a performer. Responses suggest that all four participants believed their in-depth study of the Bach cantata during musicianship class, which paralleled the rehearsal stage of the Bach cantata, allowed for a richer, deeper, integrated learning experience overall. They also believed that this musicianship routine, which was established in musicianship classes, had become a habit that was useful for guiding their own self-mentoring process now and into the future. And finally, participants had emerged as self-mentors who were secure in the knowledge that their musicianship skills and ensemble performance experience gave them confidence as early career music educators and mentors to their own mentees.

Conclusions

I had the opportunity to investigate synergies between Avondale Conservatorium's ensemble program (as conductor) and its conducting and musicianship programs (as mentor) during research stage 1 of this study. The results suggested that a deliberate and pedagogically sequential musicianship program (with singing at its core) strengthened both musicianship skill development and ensemble performance for participants.

A comparison of the results of research stages two and three suggests that the conductor's self-mentoring process mirrored the research stage one teaching and learning routines established in musicianship and conducting classes and reinforced these as a self-mentoring habit for participants by end of stage three.

The research stage three results suggest the process by which the mentor's original mentees progress to become self-mentors, and eventually mentors to other mentees, is an important transition for final year music education students and early career music teachers.

Musicianship training in higher music education programs is often a discrete standalone study, and often seems to be based on the unproven assumption that the skills developed will be automatically transferred to the performance context. This study showed that intentionally integrating a pedagogically sequential musicianship skill

development program (with singing at its core) into the rehearsal and performance process helps to create a synergistic teaching and learning environment for the students of the conductor / musicianship mentor.

REFERENCES

Benedek, Mónika and David Vinden, *Harmony Through Relative Solfa: A Practical Approach Using Fine Music Examples Selected from Different Eras,* 2nd ed. London: Kodály Centre London, 2020.

Braatz, Thomas. *The OVPP (one vocalist per part) controversy: an assessment of the argument employed in a recent exchange between opposing factions,* 2010. Retrieved from http://www.bach-cantatas.com/Articles/OVPPControversy.pdf.

Curwen, John. *The Art of Teaching and the Teaching of Music: Being the Teacher's Manual of the Tonic Sol-Fa Method.* London: Tonic Sol-Fa Agency. 1875.

Elliott, David J., and Marissa Silverman. *Music Matters: A Philosophy of Music Education,* 2nd ed. New York: Oxford University Press, 2015.

Elliott, David J. *Music Matters: A New Philosophy of Music Education.* New York: Oxford University Press, 1995.

Gardner, Howard. *Multiple Intelligences: New Horizons in Theory and Practice.* New York: Basic Books, 2006.

Gardner, Howard. *Frames of Mind,* 2nd ed. New York: Basic Books, 2011.

Glover, Sarah. *Scheme for Rendering Psalmody Congregational 1835; together with the sol-fa tune book 1839.* Kilkenny, Ireland: Boethius Press. c1982.

Houlahan, Micheál and Philip Tacka. *From Sound to Symbol: Fundamentals of Music,* 2nd Ed. New York: Oxford University Press, 2012.

Ittzés, Mihály. "Zoltán Kodály 1882-1967: Honorary President of ISME 1964-1967." *International Journal of Music Education* 22, no. 2 (August 2004): 131-47. doi:10.1177/0255761404044015.

Karpinski, Gary S. *Aural Skills Acquisition: The Development of Listening, Reading and Performing Skills in College-Level Musicians.* New York: Oxford University Press, 2000.

Kodály, Zoltán. "Who is a Good Musician?" In *The Selected Writings of Zoltán Kodály,* edited by Ferenc Bónis. Translated by Lili Halápy and Fred Macnicol. London: Boosey & Hawkes, 1974.

Lee, Desmond, trans. *Plato: The Republic.* London: Penguin, 2007.

Parrot, Andrew. *The Essential Bach Choir,* Woodbridge: Boydell Press, 2000.

Rainbow, Bernarr, and Charles Edward McGuire. *"Tonic Sol-fa"* In *Grove Music Online.* Oxford University Press, 2001. Accessed March 15, 2020, doi:10.1093/gmo/9781561592630.article.28124.

Reimer, Bennett. *A Philosophy of Music Education,* 2nd ed. New Jersey: Prentice Hall, 1989.

Reimer, Bennett. *A Philosophy of Music Education: Advancing the Vision.* 3rd ed. New Jersey: Prentice Hall, 2003.

Schumann, Robert. *Advice to Young Musicians.* Translated by Henry H. Pierson. February 28, 2009. Accessed 25 April 2018. https://www.gutenberg.org/files/28219/28219-h/28219-h.htm.

Vujović, Ida and Banka Bogunović, "Metacognitive Strategies in Learning Sight-Singing." In *Psihološka Istraživanja* 15, no. 2, (2012): 115-133.

Endnotes

[1] Zoltán Kodály, "Who is a Good Musician?" in *The Selected Writings of Zoltán Kodály,* ed. Ferenc Bónis, trans. Lili Halápy and Fred Macnicol (London: Boosey & Hawkes, 1974), 193. The English literal translation of the Italian "*cantare*" is "to sing."

[2] Desmond Lee, trans. *Plato: The Republic* (London: Penguin, 2007), 93.

[3] Mihály Ittzés, "Zoltán Kodály 1882-1967: Honorary President of ISME 1964-1967," *International Journal of Music Education* 22, no. 2 (August 2004): 132, doi:10.1177/0255761404044015.

[4] Ibid.
[5] Ibid.
[6] Kodály is primarily referring to Italy and France in this statement.
[7] Kodály, "Who is a Good Musician?" 193.
[8] Ibid, 192-193.
[9] Robert Schumann, *Advice to Young Musicians,* trans. Henry H. Pierson, ([1860] 28 February 2009), http://www.gutenberg.org/ebooks/28219.
[10] Kodály, "Who is a Good Musician?" 197.
[11] Ittzés, "Zoltán Kodály," (2004), 133.
[12] Bernarr Rainbow "French Time Names," in *Grove Music Online,* Oxford University Press, 2001, accessed March 15, 2020, doi:10.1093/gmo/9781561592630.article.10213.
[13] Sarah Glover, *Scheme for Rendering Psalmody Congregational* 1835; *Together with The Sol-fa Tune Book 1839, Introduced by Bernarr Rainbow, (Kilkenny, Ireland: Boethius Press, 1982), 49.* John Curwen, *The Art of Teaching and the Teaching of Music: Being the Teacher's Manual of the Tonic Sol-Fa Method.* (1875), 6.
[14] Bennet Reimer, *A Philosophy of Music Education,* 2nd ed. (New Jersey: Prentice Hall, 1989), 150-167.
[15] Bennet Reimer, *A Philosophy of Music Education: Advancing the Vision,* 3rd ed. (New Jersey: Prentice Hall, 2003), 245.
[16] For a concise definition of praxis and paraxial music education see David J. Elliott and Marissa Silverman, *Music Matters: A Philosophy of Music Education,* 2nd ed. (New York: Oxford University Press, 2015), 17. See also David J. Elliott, "Praxial Music Education" (2016), accessed April 25, 2018, http://www.davidelliottmusic.com/praxial-music-education.
[17] David J. Elliott, *Music Matters: A New Philosophy of Music Education,* (New York: Oxford University Press, 1995), 49.
[18] Ibid., 29-38.
[19] See Howard Gardner, "The Theory of Multiple Intelligences" (2016), accessed April 25, 2018, http://multipleintelligencesoasis.org/about/. See also Howard Gardner, *Frames of Mind,* 2nd ed. (New York: Basic Books, 2011) and Howard Gardner, *Multiple Intelligences: New Horizons in Theory and Practice* (New York: Basic Books, 2006).
[20] Micheál Houlahan and Philip Tacka, *From Sound to Symbol: Fundamentals of Music,* 2nd ed. (New York: Oxford University Press, 2012).
[21] Mónika Benedek and David Vinden, *Harmony Through Relative Solfa: A Practical Approach Using Fine Music Examples Selected From Different Eras,* 2nd ed. (London: Kodály Centre London, 2020).
[22] Ida Vujović, "Between Building Foundational Skills and Instilling Self-guided Learning: Solfège Pedagogy in Higher Music Education" (2014), accessed November 6, 2020, https://www.researchcatalogue.net/view/87162/87163. See also Ida Vujović and Banka Bogunović, "Metacognitive Strategies in Learning Sight-Singing," in *Psihološka Istraživanja* 15, no. 2, 2012.
[23] Gary Karpinski, *Aural Skills Acquisition: The Development of Listening, Reading, and Performing Skills in College-Level Musicians* (New York: Oxford University Press, 2000).
[24] For those interested in further exploring the historical debate over the size of Bach's choirs, as a starting point I would highly recommend reading Thomas Braatz's summary overview of the debate in *The OVPP (one vocalist per part) controversy: an assessment of the argument employed in a recent exchange between opposing factions,* 2010. Retrieved from http://www.bach-cantatas.com/Articles/OVPPControversy.pdf. I would also recommend investigating Joshua Rifkin's controversial essay "Bach's Chorus," first presented to the American Musicological Society in 1981 and published in Andrew Parrott, *The Essential Bach Choir* (Woodbridge: Boydell Press, 2000), 189-208.
[25] My 5-point Likert scale is as follows: 1 = not applicable, 2 = not relevant, 3 = somewhat relevant, 4 = very relevant, 5 = extremely relevant.