Australians at the Kodály Institute: Reflections on the journey

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This thesis is dedicated to
Merrill Debski
who first introduced me to *Esti Dal*

Statement of originality

To the best of my knowledge this thesis is my own original work and that any ideas or quotations from the work of other people (published or otherwise) are fully acknowledged in accordance with standard referencing practices. I also acknowledge the helpful assistance of my supervisor Dr James Cuskelly. I certify that this thesis has not been submitted previously for any degree at a university.

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Abstract

The purpose of this thesis is to reflect upon the experiences of Australian music educators who are past students of the Kodály Institute, Hungary. Through comparison and contrast of the author's autobiographical experience with that of other Australians this thesis reflects upon the nature of these unique journeys.

This qualitative study seeks to examine the three stages (before, during and after) of the journey through analysis of selected participant's responses to a questionnaire. Selected participants were asked to reflect upon their own experience in relation to the reasons why they were drawn to Hungary, the nature of their experience whilst a student at the Kodály Institute and how this unique experience may have affected them upon their return to Australia.

The idea that both the author and participants' journey could in fact be considered a musical pilgrimage has emerged through the course of this study. Seen in this context, the before, during and after stages of the journey can in fact be considered preliminal, liminal and postliminal stages of a pilgrimage according to anthropologist van Gennep in his well known treatise *The Rights of Passage.* In relation to the discussion of pilgrimage, reflections upon the various contexts the well-known Hungarian folk song *Esti Dal* can be found illustrates the symbolic nature of *Esti Dal's* function as a token of dispensation for this author's pilgrimage.

This notion of pilgrimage is discussed in connection to implications from the research findings as follows: The idea of going back to the 'source' which functions as a sacred musical centre, the token of dispensation, the transformed identity of one who has completed the journey, the uniqueness of each journey and the role of personal relationships in securing tokens of dispensation.

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Chapter 1
Introduction

Esti Dal

Evening found me near the forest,
I put my fur coat under my head…

…I am 18 years of age. I'm young and full of hopes and dreams for my future the first time this eloquently beautiful Hungarian melody finds me in my undergraduate music studies. At this time I have no way of knowing how this simple melody will become a central, driving force, giving purpose to my professional and personal life.

I put my two hands together,
To pray to the Lord, like this:
Oh, my Lord, give me shelter
I am weary with wandering…

…A little over ten years later I am standing at the entrance to the Kodály Institute and as I contemplate crossing this physical threshold, I am vaguely aware of a parallel inner threshold which I am also traversing. This inner stirring leaves me speechless and I stand in awe as I realise that I am about to embark upon a much longed-for journey of learning and discovery. Although I am certain *Esti Dal* has brought me here I cannot begin to comprehend what will follow from this point onward.

With hiding in exile…

…I can hardly believe my good fortune when I happen upon an impromptu unaccompanied solo performance of *Esti Dal* at a Christmas service on a very cold December evening in a quaint village church in the Hungarian countryside. The audience is small and intimate but the village people respond with great warmth, enthusiasm and gratitude for what they have just heard. Yet again I stumble across *Esti Dal* – this time in the majestic great hall of the Liszt Academy. The male voice choir is sublime and the large audience responds with rapturous applause in appreciation of an excellent performance.

With living in a foreign land…

…I am immersed in the archives of the Kodály Institute where I discover a listing of all the foreigners who have studied here. I am astounded to find that there have been at least 45 other Australians who have gone before me on a similar journey.

Please Lord, a good night,

Send to me your holy angels…

…I have been given the honour of breathing life into *Esti Dal* as a conducting student at the Kodály Institute. I have a choice of repertoire but I have my heart set on *Esti Dal.* I reverently absorb myself in every little detail of the score, trying to unlock the complexities and understand the deeper meanings both within the music and within myself.

Encourage our hearts' dreams!

Please Lord, a good night…

… Each evening the bells of Kecskemét chime the melody of *Esti Dal* and I am lulled to sleep. These bells are both a reminder of purpose and meaning, and source of comfort to me. I fall asleep secure in the knowledge that these same bells will be there to gently awaken and remind me again in the morning.

There is something enigmatic about the Hungarian folk song *Esti Dal* which simply means 'Evening Song'.[1] Poetically evocative words accompany a hauntingly beautiful melody which enchants me from the first moment I hear it. Why did *Esti Dal* first captivate me so and eventually entice me away from my homeland? What was the nature of my *Esti* Dal experience while in Hungary? How did this *Esti Dal experience* have a profound effect on me personally upon returning to my homeland? While I acknowledge that *Esti Dal* was the source of inspiration for my journey to Hungary I am rather intrigued with the idea that so many other Australians before me have been inspired to undertake a similar journey. What are the significant reasons that led them to Hungary? What is the nature of their unique experience and in what ways has this unique experience had an effect (if any) on them personally upon returning to Australia?

Therefore the purpose of this study is to investigate the motivating reasons for Australians to pursue studies at the Kodály Institute, Hungary, reflect on the nature of

these unique experiences whilst in Hungary and reflect on the effect these unique experiences may have had on them personally upon returning to Australia.

Autobiographical Journey to Hungary - Land of *Esti Dal*

The song *Esti* Dal has been both inspiration and recurring theme for this author. Indeed, *Esti Dal* has become symbolic of my journey to Hungary from beginning to end and has been a major motivating factor in the pursuit of this study. This autobiographical account will present the musical token *Esti Dal* in a variety of contexts in order to explore the reasons why I was first drawn to Hungary, where I found this musical token once in Hungary and how *Esti Dal* is symbolic of my return home to Australia once again.

I vividly recollect the moment I arrive at the Kodály Institute in Hungary and the portás (receptionist) hands me the key to my new room. I am speechless, quite literally because I am unable to reply in Hungarian, but more significantly because I am overwhelmed with excitement and relief as a sudden realisation floods over me that my ten-year dream has just become a reality. This is it…I'm now living the dream! I'd like to share with you the token of my love-affair with Hungary which inspired my eventual journey, and how this token continues to have a profound and lasting impression on me both personally and musically.

My journey begins in 1991 with *Esti Dal.* I have fond memories of the first time I hear this Hungarian folk melody whilst pursuing undergraduate music studies. During one rehearsal the conductor's tacit and emotional response to the closing chord of *Esti Dal* is unforgettable. He is visibly moved by what we have just sung. It is precisely this moment that I become thoroughly intrigued as to why this simple melody would evoke such a reaction and I decide I have to know more.

There is also something equally enchanting about musicianship classes; in particular the way that I am encouraged to continually strive to be musical in everything I do. Up until this time I have never encountered musicians who place such importance upon technical and musical perfection. A whole new dimension of understanding opens up to me as I discover that a simple minor third interval can become an audible object of beauty not only because it is technically correct but musically expressive also.

Instinctively I develop a passionate affinity for musicianship as the result of a growing awareness of how valuable these studies are to my future as a musician.

Additionally, I am impressed by the demonstration of excellent teaching practice. I later come to understand this pedagogy is based upon the Kodály philosophy of music education which my mentors have studied in depth whilst at the Kodály Institute in Hungary. My curiosity is immutable. Hearing my mentors speak of their own personal experiences of living and studying in Hungary only whets my appetite still further. I want to know who Zoltán Kodály is and what the Kodály Institute is all about. In response to my inquisitiveness my mentor encouragingly replies, 'Well, Aleta if you are serious about all of this, you really ought to experience the Kodály Institute and Hungary for yourself'.

Thus the first seeds of inspiration are planted in my mind and I begin my quest to discover the land of *Esti Dal* in earnest. I have become enchanted with the idea of journeying to Hungary in search of *Esti Dal.* Little do I know that this quest will quite literally lure me away from my familiar homeland, will subject me to an exciting journey necessarily complete with trials and tribulations as I pass through foreign lands and cultures in an effort to find my beloved *Esti Dal* – the object of my musical affections. Unbeknown to me at the time this quest will also inevitably lead me to discover Zoltán Kodály, the great Hungarian music educator through the study of choral conducting and musicianship education at the Kodály Institute.

Subsequent postgraduate encounters prompt a fortuitous meeting with a distinguished Hungarian pedagogue who very kindly arranges for me to attend the Kodály Institute for one day during my first brief visit to Hungary. This initial visit only serves to reinforce my insatiable desire to return to what I consider to be the 'source'. I take Hungarian language lessons, devour my way through musicianship classes and acquaint myself with Hungarian composers and their compositions but no amount of research or practical application will quench my thirst. After attending intensive musicianship classes at the International Kodály Society's Biannual Summer Seminar in Kecskemét (2001) I am consumed by the desire to study there! I know that I must experience this wonderfully enigmatic country and its equally enchanting music for myself.

The dream finally becomes a reality with my arrival in Kecskemét at the Kodály Institute in 2002. As I stand at the entrance to the Kodály Institute, key in hand, I am lost in silent repose as I consider the unknown path that lies ahead from this moment on. I am now in a state of transition as I reflect upon the land I once considered to be musically 'holier' than others and remind myself that I am now living in this very land which I believe to be my sacred musical centre where I hope to obtain the much longed-for token of my journey– the enigmatic *Esti Dal.*

My new home becomes the backdrop for two unforgettable academic years rich in personal, musical and cultural experiences. The personal delights and challenges of communal living at close quarters with students from all over the world certainly add a colourful, human dimension to my journey. Each student travels their own extraordinary journey and has their own unique story to tell. Though students originate from diverse cultural backgrounds, there is an unspoken understanding as they come together to support one another in a common purpose. The life-long friendships forged out of this common bond have certainly become a vital and integral part of my own journey.

My musical life at the Institute begins with a week of intense auditions and placement tests which leave me mentally, emotionally and physically exhausted. I liken the experience to being poked, prodded and stripped down to one's inner musical core. It is a humbling experience to see all my musical weaknesses exposed and I console myself to sleep at the end of the first week with the resolution that I would not be here if I thought I was a perfect musician! I am comforted when I discover the overarching theme of musical life at the Institute centres on Kodály's core philosophy of encouraging one to always strive to be a better musician regardless of your individual strengths or weaknesses.

Culturally, the Institute is privy to a constant myriad of customs and traditions as diverse as the students who bring them. The kitchen and dining room are symbolic of the melting pot of international student life in the institute. These two rooms are witness to the true spirit of multiculturalism as students converge to share diverse conversations, languages, recipes, cooking tips, food, drink, music, songs, birthdays and culturally significant calendar events together.

Finally I happen upon my beloved *Esti Dal* as it beckons animation from the lifeless pages of the manuscript. As a conducting student I am delighted at the opportunity to immerse myself in the preparation of *Esti Dal* for a performance. “The music will tell you all you ever need to know if you listen with understanding”, are my conducting teacher’s words of wisdom which inspire me to allow *Esti Dal* to speak for itself. As if in reply, *Esti Dal’s* eloquent yet simple beauty fills me with reverent awe.

My next encounter with *Esti Dal* unexpectedly happens one extremely cold December evening when I find myself in Berkenye (a small Hungarian village situated in the hills just north of Budapest) to perform in a Christmas concert alongside other staff and students of the Kodály Institute. To conclude this intimate program a well known Hungarian soprano sings *Esti Dal* acapella much to my surprise and the absolute delight of the village people. The vocally sympathetic acoustics ensure this hauntingly beautiful melody perfects the ambience. The weathered face of each villager instantly transforms to one of peaceful beauty; softened by nods of approval and huge smiles, assuring me that this is indeed a cherished melody. I come to the realisation that Kodály’s use of traditional Hungarian folk song is no accident. These melodies are akin to musical pictures in a musical photo album; a gentle, indiscriminate reminder to the Hungarian people of a dignified past in order to encourage a confident future.

In complete contrast, I am now seated in the grand concert hall of the Liszt Academy in all of its 19th Century splendour.[2] This particular evening I am privy to a heady cocktail of technical perfection, effortlessly beautiful intonation together with a level of musical sophistication I’ve never heard before in a choir. I listen in awe as I am mesmerised by the purity of intonation and musicality evident in all the choirs that night. I am stunned by the sheer energy and unmistakable national pride emanating from the Béla Bartók Male Choir as they offer me my third *Esti Dal* experience. The atmosphere is intoxicating. When they sing Kodály’s revered arrangement of *Esti Dal* for male voices the audience duly responds with rapturous applause. The love and respect they have for Kodály is tangible in the concert hall that night. For the first time I can really appreciate Kodály’s overwhelming impact on not just Hungarian music education but also on Hungarian national pride. It is becoming clear to me that the Hungarian people are equally as charmed by *Esti Dal*; a charm that perhaps has as much to do with Kodály himself.

I remember commenting later to my solfége teacher about my amazement at the beauty of this performance, in particular, the purity of intonation. The response was one of incomprehension as if to say, 'How else should it be'? Perhaps I have found musical paradise in a country which considers purity of intonation a matter of national importance! In reality what I begin to understand is much deeper than just pure intonation. I have come face to face with a refined level of musicianship somewhat reminiscent of the small glimpse during my undergraduate studies. For the first time I am beginning to understand that a natural equilibrium can indeed exist between intelligent musical thinking and innate musicality as the core foundation for every perfectly executed musical performance.[3]

I cast my mind back to Kecskemét, the birthplace of Kodály and the setting for my final encounter with *Esti Dal*. I am woken each morning at ten past seven by the exuberant peal of bells from the old yellow Catholic Church in the town square, floating through the window of my room. Daily life in the geographical centre of the Hungarian town of Kecskemét is punctuated by the sound of bells on the hour.[4] As dusk descends I come to my favourite time when I hear the town hall's closing carillon – the pensive *Esti Dal* gently and serenely beckoning the evening[5].

Esti Dal is a much-loved Hungarian folk melody. Kodály arranged it for choral voices ensuring its continued prosperity in the Hungarian musical canon[6]. Kodály symbolically enhances the first four lines of verse by artfully evoking a simple feeling of peace and calm, suggesting an obvious and appropriate way to end the town hall's evening carillon programme with its nostalgic recollections of idyllic country life.

Kodály's musical treatment of the middle four lines of verse implies a much deeper, spiritual connection with the essence of Hungarian culture than the mere literal translation may at first suggest. Hungary is notorious for its tempestuous political, social and geographical history. From migratory tribal beginnings, infamous encounters with the Turks, through to the most recent communist regime, the Hungarian people have continuously endured a life of unsolicited exile in their own country. This stanza concludes with a plea for peaceful resolution; a sincere request from the heart which seeks truth and meaning amongst a life of confusion and chaos.

The concluding lines of strophe advocate a reverent supplication to God for an emboldened spirit in the quest for peace, before reiterating the poignant words: 'Please Lord, a good night'. Once more Kodály recalls a feeling of musical tranquillity in conclusion. I am an Australian who is blessed to have known a life of peace and security in my homeland. I am a foreigner to the atrocities of war in Australia. Living in the land of *Esti Dal* helps me to be culturally aware. I consider it a privilege to have had the opportunity to experience two wonderful years of life in a foreign land.

As I draw near to my last evening in Kecskemét I hear the bells chime *Esti Dal* for one last time and I know that my once youthful quest for *Esti Dal* has opened up a whole new world of truth and meaning in music which in turn has been eclipsed by my adult quest for truth and meaning in life. It is only at the time of writing that the deeper and more profound purpose of my journey to Hungary becomes clear. Music is the vital connection which gives meaning to life. By delving into the quest for *Esti Dal* which in turn had offered me truth and meaning in music I had discovered that music has the power to give truth and meaning to life. Music is able to nourish our own souls inwardly, thereby making us better equipped to meet the needs of others whether they be colleagues, students, friends or family. Maybe this is why *Esti Dal,* so full of depth in its simplicity, is so loved by the Hungarian people to whom it belongs. Perhaps Kodály's profound understanding of this irony is what originally led him to explore the significance of *Esti Dal* also.

Esti Dal was the original token of my journey. It first inspired me to find the courage to make the journey to live the dream. My journey became much more than just a quest for *Esti Dal*. Through my quest I was encouraged to continually strive to be a better musician and ultimately a better person. I have a better understanding of the meaning of Kodály's famous question in his selected writings: 'Who is a good musician? One who has a well trained ear, mind, heart and hand.'[7] Being a good musician is no secret. It is not a birthright, privy only to the geniuses amongst us. It is a rich inheritance available to everyone who seeks it, discriminating against no-one. Music is connected to the soul. It will either flourish or perish given the right environment. Therefore it is our duty as musicians, educators and colleagues to champion this truth that music is indeed for everyone.

I am honoured to meet Madame Sarolta Kodály on a few occasions. Sarolta recalls her husband's parting words of advice to any student were always, 'Continually strive to be a better musician!' Is it really just about being a better musician though? I now understand the significance of Kodály's cultural, musical and educational legacy to the Hungarian people. Certainly Kodály's dedication to the continuing legacy of musical excellence is obvious, however he also displayed a passion for the systematic cultivation of the idea that music was indeed for everyone. We, his international descendants, have a responsibility to ensure that we continue to promote the idea that music is a gift to be shared with everyone, not just the privileged few.

As I hear for the last time the town hall bells gently chime out Esti Dal to conclude their evening programme I reflect upon the poignant words of the folk song. I will go to sleep soundly in the knowledge that I have accomplished in two short years more than I could ever have dreamed and I will leave confident that I am a much better musician and a much better person now than I was before. I know with certainty that I will always continue to strive to be a better musician because it is through the precious gift of music I have become a better person who is in turn more effective in reaching out to others in all walks of life. Perhaps more importantly, *Esti Dal* gently reminded me of the need to return home bearing a new perspective on life and the purpose of music within my life and the lives of those whom I have a direct connection to and influence on as a musician and educator.

Chapter 2
Research Design

Purpose of Study

The intention of this thesis is to reflect upon the unique experiences of Australians who have been inspired to make similar journeys to study at the Kodály Institute, Hungary by way of comparison and contrast with that of the author's journey.

The purpose of this study is to investigate the motivating reasons for Australians to pursue studies at the Kodály Institute, Hungary, reflect on the nature of these unique experiences whilst in Hungary and reflect on the effect these unique experiences may have had on them personally upon returning to Australia.

This study is constructed in broadly qualitative terms and the nature of the topic dictates certain methodological approaches, specifically questionnaire and interview techniques. However, in order to form a more holistic picture, participants were asked to reflect upon their experiences from a number of perspectives and in this sense, this research incorporates elements of ethnography. Given the core importance of music and of participants' musical experiences, it is important to acknowledge the methodological role of musicology and ethnomusicology. This approach requires the gathering of information from participants on a range of topics in order to gain a richer perspective on both motivating reasons as well as the experience of study itself. Similar eclectic approaches are evident in the work of Bresler (1995), Goetze & LeCompte (1984), Merriam (1964) and Wolcott (1988).

While the primary purpose of this study was to reflect upon the experiences of selected Australian music educators, the experiences of the author (who also studied at the Kodály Pedagogical Institute) are included in this thesis. Personal reflection in terms of autobiography and biography are considered essential components of the research process according to Schuster (2003). In a recent review of Schuster's *The Philosopher's Autobiography: A Qualitative study,* Morehouse (2004) states the following:

> ‘Schuster defines philosophical autobiography as a narrative self-questioning of the self. This self questioning explicates the social context of the autobiographer. Schuster understands philosophical biography to be a critical inquiry into the self and its times. This philosophical self-narrative is a creative way to understand the human inner world.’ p. 603.

Importantly, the inclusion of the author’s experiences within the workings of this thesis provides a platform for personal reflection and comparison. Such processes both validate the author’s experiences and also facilitate a deeper understanding of the personal issues connected to this journey. It is of great significance to me, as author, that the processes of reflection involved in preparing this thesis have shed new light and understanding upon my own unique journey to Hungary and that this understanding has a direct impact upon the formation of my ideas about music education.

Methodology

Suitable candidates for this study were defined as those Australians who are past students of the Kodály Institute between 1976 and 2006.[8] From this list a select number of participants were chosen to take part in the research questionnaire according to their suitability against a set of criteria. The responses to the questionnaire form the research data which was subsequently analysed and compared and contrasted with the author’s experience. Initially 10 participants were approached who subsequently agreed to take part in this study. In order to narrow the research findings five participants were then chosen from the initial ten based on their suitability against the set criteria outlined below:

- Australian citizen – by birth or citizenship
- Enrolled in a one academic year course (approx. 9 months) at the Kodály Institute
- Equally spread across 30 years (1976-2006)
- Involved in Australian music education – primary, secondary, tertiary
- Involved in Australian music education for a substantial period throughout their professional career
- Involved specifically in musicianship education and/or choral/instrumental music education
- Currently working in (or recently retired from) Australian music education

- Geographically fair representation of Australian states and territories: QLD, NSW, VIC, WA, ACT (Not included: SA, TAS, NT)
- Balanced representation of both male and female gender

All ten participants were originally asked to complete a questionnaire (see appendix C). Responses from the five participants chosen (referred to as participant A, B, C, D and E) will form the bulk of analysis and discussion. Four written responses were received along with one live interview response. For purposes of confidentiality the original, unedited responses from these five participants have not been included however the author has endeavoured to ensure a research design which demonstrates an equilibrium between utmost discretion and absolute integrity. Salient points from the other five participant responses (participant V, W, X, Y and Z) will be referred to when deemed appropriate to and/or in support of the context of a discussion.

The questionnaire comprises two sections. Section one gathers quantitative, factual background information which will help to contextualise each individual participant's response in the following section. Section two provides an opportunity for participants to respond in detail about their own personal experience. Questions are organised according to the three stages of the journey (i.e. before, during and after).[9] Question 1 deals with the *before* stage, questions 2-5 deal with the *during* stage and questions 6-12 deal with the *after* stage of each participant's unique journey.

Participant responses to question 1 are organised and analysed in terms of the following four categories: personal, musical, cultural and/or other. Participant responses to question 2-5 are analysed in terms of the following three categories: personal, musical and/or cultural. Each category is further broken down into the following: most cherished and/or most challenging experience. Analysis of question 6-12 allows for an individual participant's response to be compared and contrasted with other participants' responses. The author's response is then compared and contrasted with participant responses to form a significant part of the analysis and discussion which will lead into the summary of each question where conclusions are then drawn based upon the findings.

Chapter 3
Questionnaire Analysis
Section 2

Before the Journey

Question 1 explores the *before* stage of each participant's journey and is therefore primarily concerned with the motivating reasons for why each participant subsequently made the decision to go to Hungary.

Question 1: Why did you choose to study at the Kodály Institute?

Participants' responses for question 1 have been analysed according to the following four categories: personal, musical, cultural and other. My personal experience will be compared and contrasted with participant experiences followed by a brief summary of the salient points.

Personal: All five participants cited direct personal relationships as the primary motivating factor for choosing to study at the Kodály Institute. Personal relationships can be further categorised into the following:

a) Live performances by Hungarian choirs and/or musicians: Participant B's curiosity was heightened upon hearing recordings of Hungarian Children's Choir performances which they described as 'extraordinary'. Likewise participant W was inspired by attendance at exceptional live performances by touring Hungarian solo musicians and children's choirs.

b) Hungarian teachers and/or musicians: Among the list of influential Hungarian teachers, participants cited Hungarian master pedagogue Ildikó Herboly (participant D's 'exciting encounter' at a Summer School), Peter Erdei, Director of the Kodály Institute (whom participant B met at an IKS Symposium and participant V met at a Summer School) and the Szilvay brothers, expatriate Hungarians who have developed the Colour Strings program (participant C).

c) Non-Hungarian teachers and/or musicians who have a direct connection with Hungary: Originally Deanna Hoermann appears to have been the most influential

contact for participants who studied at the Kodály Institute in the earlier years. Participant B attended one of Hoermann's study tours to Hungary and both participants A and B cite Hoermann as being a significant influence on their decision to seek further study in Hungary. In more recent years Ed Bolkovac (participant D and Z) and Danielle Joynt (participant E), who are also past students of the Kodály Institute, were cited as influential contacts. Notably, most of these fortuitous meetings appear to have occurred at Australian summer schools, symposiums and/or higher education institutions.

Musical: Factors appear to be related to personal contact for choosing to study at the Kodály Institute. Musical factors for studying at the Kodály Institute are cited as being very important by participants D and E. These two participants acknowledged that the personal need for self improvement of musicianship and/or choral conducting skills was necessary and/or desirable outside of Australia. At the time participant D believed it necessary to further their musical education abroad and 'knowing that [they] could dedicate so much time to [their] own musicianship [development] was an attraction to the course'. Participant E was initially very keen to develop choral conducting skills to assist their young adult choir upon returning to Australia. Participant B acknowledged the significant value of a voice based approach to music education; believing that what the Kodály Institute offered would be in line with this personal conviction. In the words of participant B: 'I assumed that teaching through the voice and singing would be the basic foundation for music education because at a professional level there is always this use of the voice and approaching music vocally both in private instruction I'd had, even [in relation to] my instrument, as well as other courses I'd attended'.

Cultural: factors also appear to be related to personal reasons for study at the Kodály Institute. Notably, the idea of going back to the source was a common thread amongst three of the ten participants. Participant A states, 'I was so impressed with Deanna Hoermann's work that I felt I had to find out more – I wanted to go back to the source of her teaching ideas.' Participants B and V were also emphatic about the belief that one must always go back to the source. Participant X also reinforces this belief by stating, 'I wanted to go to the source of the ideas rather than have someone else's adaptation of Kodály's principles.' Other cultural considerations included the opportunity for European travel which was highlighted by participant E in particular. Europe also offered the

opportunity for music education experiences in *Orff-Schulwerk* in addition to that of *Kodály* which was a significant factor for participant A and D.

Other: Participant B and D stated financial considerations to be an additional significant factor when deciding to study in Hungary. When compared to the cost of study in other countries, Hungary was financially more viable for study outside of Australia at the time. Participant B believes however, that ultimately the 'personal experience to be gained far out-weighs the cost'.

My experience: Ultimately my eventual decision to study in Hungary was about going back to 'the source'. This desire was first initiated through personal contact with teachers and/or mentors over many years. Merrill Debski, Sayuri Kishi-Debski, Judith Johnson, Ed Bolkovac, Ildikó Herboly and Erszébet Hegyi all had a significant influence on my decision to pursue further studies in Hungary. Furthermore, this personal contact with teachers and/or mentors occurred mainly through higher education courses with a Kodály emphasis and at Kodály summer schools in Australia and in Hungary. Secondary considerations were of a musical and financial nature. I believed Hungary and specifically the Kodály Institute to be a place where I could devote myself to the pursuit of musical excellence through the development of musicianship and choral conducting skills. Whilst initially I did not give much regard to the financial cost involved in such a venture, the fact that eventually I had significant financial assistance by way of scholarships certainly helped my final decision.

Summary: A first comparison of responses for all ten participants would suggest that personal relationships appear to be the primary influential reason for initiating the desire to study at the Kodály Institute. It would also appear that personal considerations are often difficult to separate from (in that they may have an apparent direct influence on) musical, cultural and/or other considerations. First, excellent teaching, mentoring and/or performance practice appears to be connected with demonstrated musical excellence. All participants who were striving for a certain level of musical excellence responded positively when they saw this perceived excellence demonstrated either through teachers, mentors and/or musical performances. Next, cultural considerations are evidently influenced by a personal desire to 'go back to the source'. Finally, other considerations of a financial nature appear also to have been influenced by personal

considerations in that the perceived potential for personal gain far out-weighed the financial cost.

During the Journey

Question 2,3,4 and 5 explore the *during* stage of each participant's journey. These questions are primarily concerned with each participant's unique experience whilst living and studying in Hungary at the Kodály Institute.

Question 2: What are your most memorable/cherished musical experiences from your time in Hungary?
Question 3: What are your most disappointing/challenging musical experiences from your time in Hungary?
Question 4: What are your most memorable/cherished personal experiences from your time in Hungary?
Question 5: What are your most disappointing/challenging personal experiences from your time in Hungary?

Participants' responses for questions 2, 3, 4 and 5 have been reorganised and subsequently analysed according to the following categories: personal musical, and/or cultural experiences. Each category is further classified according to each participant's most memorable/cherished or most disappointing/challenging experience. My personal experience will be compared and contrasted with participant's experiences followed by a brief summary of the salient points.

Personal experiences

Most cherished: Experiences appear to be centred on personal relationships; specifically categorised as each participant's relationship with their self, fellow students and teachers. A significant growth in participants' self esteem by way of personal confidence and maturity appears to have contributed positively towards memorable personal experiences. To quote participant E, 'I learned that I had a lot to offer musically and I became more confident as a musician.' Similarly, participant D believes 'the experience of living outside Australia contributed towards personal maturity.' In regard to each participant's relationship with other students, participant D believes the 'support

that was felt across the students living at the Institute was very important.' Accordingly, participant D 'has remained in contact with several of these people and continues to travel to visit them.' Participants A, B, D and E all support the notion that meaningful personal relationships were forged with inspirational teachers defined as being excellent practitioners who were genuine in their ability to nurture and support students.

Most challenging: Experiences again appear to be centred on personal relationships; specifically categorised as each participant's relationship with their self, with fellow students and with their teachers. Participants found living up to teachers' very high expectations quite difficult at times. This appears to have had a direct impact on the personal self esteem of some participants. Participant C addressed the issue of self esteem in connection with personal standards: 'When you are surrounded by so many highly talented and clever people it can be inspiring and it can wear you down a bit. From this I have learned that everyone has their own level to which they can aspire to and do to the best of their ability and to keep working and trying to improve.' Participant B and C also found living with an eclectic student population challenging at times.

My experience: My most cherished and most challenging personal experiences are connected to the personal relationships forged with teachers and other students from around the world. I do believe that dealing with the myriad of personal challenges surrounding life in a foreign land made me a much stronger, confident and mature person.

Summary: Personal experiences whether memorable or challenging appear to be directly proportional to personal levels of self esteem which in turn appear to be connected to the strength of each participant's relationship with teachers and/or other students of the Kodály Institute.

Musical experiences

Most cherished: The musical experiences which made the most significant and lasting impression have to do with the observation of Hungarian musical life in action – specifically live musical performances and the observation of Hungarian music

education programs in practice. Solfége (or musicianship) classes appear to have been the other notable musical experience for participants A,B,D and E.

Participants B, C, D and E all highlighted the opportunity to attend many wonderful musical performances. Participant C makes special mention of a particular choral performance for which they describe the perfection of both vowel sounds and choral intonation as ‘mesmerising’ and one of those ‘time stood still’ moments.

Similarly, the observation of Hungarian music education programs applied at all ages and levels made a significant, lasting impression on participants B,C and E. Participant B made a point of recording and transcribing every observation lesson attended believing that part of the success of the Hungarian education method was in fact the very clear sequencing which participant B refers to as ‘timing’. It is participant B’s belief that the timing i.e. ‘how often you repeated something, how many times you did it, how you combined this with that with the other thing’ was essential to the success of the teaching method. Participant B was also rather awed by the respect Hungarian music teachers gave to the practice of teaching in that they viewed music education as being extremely important to the point of being almost a ‘sacred’ or ‘religious’ experience.

Participant A, B, D and E’s response in regard to solfége classes would suggest that this experience was highly valued and personally significant mostly because these classes met for five hours every week which engendered lasting friendships between participants and other members of the class. Solfége classes also encouraged participants to develop more fully their general musicianship skills and to become more musical. Finally, solfége classes were also valued for the opportunity they provided to observe Hungarian music pedagogy in practice through the teaching and learning process.

Most challenging: Musical experiences revolved around the teaching and learning process. Interesting to note, participants’ comments can be seen to relate specifically to perceived differences between Hungarian and Australian cultures.

Ironically sequential pedagogy, seen by some participants to be the strength of the Hungarian music education system was also seen to be a weakness by others. Perhaps

the most interesting response came from participant X who perceived that the Hungarian music education system could be seen to be ‘so rigid and strict that it stifled creativity’ at times. Participant C suggests this constant striving to attain musical excellence could be counter-productive at times. The example cited to support this point involves the observation of Hungarian secondary school students who at times appeared to be either ‘bored with’ or ‘scared by’ the obsessively high musical expectations.

Participant B described the ‘expectation of what a Hungarian music teacher should be able to do as being quite different from that of a music teacher in Australia – in particular the expectation that everyone was a performer.’ For example, reliable piano skills were perceived to be an advantage in that lack of the same presented an unexpected challenge to some participants at times.

Participant E suggested that the demanding workload of the course could be overwhelming and difficult to manage at times. However, this demanding workload could also be seen as a positive motivation also. Participant X wrote about the ‘amazing mental discipline [one needed] to develop and wished that [one’s] mind could still operate at that level’.

My experience: Without a doubt the most cherished musical experiences would be the special moments in which I heard my beloved *Esti Dal*. Some of these experiences were unexpected which made the discovery all the more precious and memorable. Attending Hungarian choral performances which awed me with their technical perfection (in particular their attention to perfect choral intonation) combined with their exquisite musical interpretation was certainly a memorable highlight. With particular reference to study at the Kodály Institute, it is my observation that supportive teachers who encouraged me to become more musical through consistent attention to both technical and musical perfection could be considered the primary reason for my memorable musical experiences.

In terms of musical challenges I too found the demands of the workload to be rather overwhelming at times. Great personal discipline was required in order to attain the best possible outcome and in order to live up to my own expectations and that of my

teachers. The fact that the Kodály Institute was remote from the distractions of the capital city of Budapest did help to keep my musical focus. I know that these memorable and/or challenging musical experiences have ultimately encouraged me to be much more confident in my musical abilities.

Summary: Participants' most cherished and/or most challenging musical experiences appear to have been directly influenced by the differences (real or perceived) between Hungarian and Australian music education cultures. It could therefore be suggested that these cultural differences are directly proportional to the level of perceived difficulty or challenge involved with a given experience.

Cultural experiences

Most cherished: Interestingly participants made the point that they were influenced not only by Hungarian culture but also by the other cultures represented amongst the student population of the Kodály Institute. Living with music students from around the world afforded many opportunities for other cultural exchanges which reinforced the 'universality of music' according to candidate V. Participants commented on a wide variety of memorable cultural experiences which included traditional rituals (eg. food, drink, dance and music), seasonal differences (eg. snow, long summer days and short winter days) and the contrast between east and west Europe. As participant A stated, 'living in Hungary itself was an exotic experience.' Most participants generally found it was relatively inexpensive to live in Hungary which afforded some wonderful opportunities for cultural experiences including attendance at some world class musical performances and even the added advantage of purchasing cheap music scores and recordings. Some participants referred to the wonderfully memorable feeling of 'cultural immersion' while others fondly recall the high level of importance given to music in everyday Hungarian life.

Most challenging: Two participants (B and E) stated that living in a foreign country was challenge enough! The acquisition of Hungarian language skills was perceived to be important by all candidates without exception however, understandably the ability to communicate (even at a basic level) was perceived by all candidates as being

necessary in order to break down perceived cultural boundaries – arguably the source of most cultural challenges.

Notably, participants who were amongst the earlier students to study at the Kodály Institute made significant mention of the associated cultural challenges of life in Hungary whilst under eastern European Communist rule. One participant made the observation that there was no public display of religion however there was a general feeling that the whole 'Kodály thing' was their spiritual experience outside of [the reality of life] in Hungary at the time. In connection with Communism, the other significant challenge mentioned was the perceived isolation from the western world. Communication with the west by way of telephone, newspapers, telegrams and/or television was limited. However, this was observed by participant B and W to be a positive thing in some ways as the absence of television encouraged people to spend more time in social and/or cultural pursuits.

My experience: The language barrier was initially the most challenging part of my cultural experience. I quickly realised that a sufficient knowledge of Hungarian would be the key to gaining more out of my cultural experience. Living through five winter months of sub-zero temperatures and snow has to be one of the most cherished and challenging cultural experiences of my life. Similarly the long summer evenings and short winter days brought their own joys and challenges at times. As I am a recent graduate, my Hungarian cultural experience began in an eastern European post-communist country which later entered the first stage of becoming a fully-fledged country of the European Union a matter of days before I left Hungary for the last time. It was a fascinating adventure to live in Hungary during this time of significant political and historical change.

Summary: Cultural experiences could be equally cherished and/or challenging. Participants acknowledged the influence of a culturally diverse student population in addition to the influence of Hungarian culture. A basic knowledge of Hungarian was perceived to be a necessary acquisition by all participants. The experience of living in an eastern European country under communist rule presented significant challenges to participants who were 'earlier' students at the Kodály Institute. Understandably, as the political situation changed in Hungary over the course of 30 years this cultural

experience appears to have been increasingly less of a challenge for participants who were ‘later’ students.

After the journey

Question 6, 7, 8, 9, 10, 11 and 12 are primarily concerned with the *after* stage of each participant’s journey. These questions reflect upon the ways in which each participant’s Hungarian experience may have had a unique influence on their personal and/or professional lives upon their return to Australia. Each question will be analysed first according to each participant’s experience and subsequently compared and contrasted with my experience before concluding with a summary of the salient points.

Question 6: Reflect again upon your response to why you chose to study at the Kodály Institute. How did your actual experience exceed or not exceed your original expectations (musical or personal)? How were you inspired, disappointed, challenged and changed (for better or worse) upon completion of your studies at the Kodály Institute?

Participant experiences: The overall response from all participants was one of positive affirmation as reflected in the following comments: ‘unique and life-changing’ (participant A), ‘rich and full’ (participant C), ‘a perfect fit for where I was…at the time’ (participant D) and ‘changed for the better’ (participant E). With reference to how this experience of Hungarian music education may have influenced participant’s views on Australian music education the following two responses are worth noting. For a number of years participant B recalls this experience ‘affecting their thinking about how music could be taught, what the problems were and attempting to deal with the adaptation of it’ in Australia. Additionally, participant A stated that their time in Hungary ‘reinforced the belief that Deanna Hoermann and Richard Gill had already absorbed the heart of the approach and were already working hard at making the necessary adaptations to the Australian situation’. As a result participant A ‘ended up appreciating these two people even more’.

My experience: I must pre-empt my response by stating that along with participant A, I too came to realise how fortunate I'd been to have come into contact with some very inspirational teachers and mentors before I arrived at the Kodály Institute. Having said this, ultimately I was changed for the better after my time in Hungary. In my inexperienced state I once believed my reasons for wishing to study in Hungary to be mostly musical in nature. Upon reflection I have come to realise that there were many other unexpected personal, musical and cultural gains which I now understand are the real reasons for why two years of life in Hungary was the best thing I could have done at the time. Through the necessary personal, musical and cultural challenges that automatically come with life in a foreign country I found a renewed conviction in my personal strengths, musical abilities and cultural awareness which enabled me to confidently return to Australia.

Summary: Some of the above mentioned personal and/or musical difficulties could in fact be very significantly related to the underlying cultural differences between Australian candidates and their Hungarian experiences. Candidates' personal and/or musical expectations of what they would find before arriving were met, disappointed or exceeded. And the degree to which these personal and/or musical expectations were met, disappointed or exceeded appears to be directly proportional to the degree to which these candidates connect these personal and/or musical experiences to either a positive and/or negative overall experience in Hungary.

Question 7: I once heard Sarolta Kodály speak about her husband's parting words of advice to his students: "Always strive to be a better musician!" Do you believe your studies at the Kodály Institute and/or your time in Hungary encouraged you to strive to be a better musician – how and why?

Participant experiences: All participants indicated that their time in Hungary did encourage them to strive to be a better musician. Participant A describes their arrival in Hungary as 'very humbling' which appears to have been a common factor amongst most participants initially. Accordingly, all participants responded that they were inspired to strive to be a better musician during their time in Hungary. Participant D emphasised the point that they were inspired to *continually* strive which is indicative of the ongoing or life-long process of becoming a better musician.

My experience: I do recall being completely humbled and totally overwhelmed by the outstanding level of musicianship displayed by some of the Hungarian educators and musicians I first encountered. Where once I may have thought that 'near enough was good enough', continually striving to be more musical is now the overarching theme of my professional life. Of course pursuing the desire to become more musical did not come easily to begin with. Musical excellence is an ongoing pursuit never obtained without dedication, determination and patience however the peaceful satisfaction that comes with knowing that I have done my musical best is the lasting reward. Continually striving to be a better musician is an ongoing conscious choice; a way of life.

Summary: Without question all participants appear to have been humbled, challenged and ultimately inspired to strive to become a better musician in the inevitable process of personal, musical and cultural change that occurred through each participant's unique experience in Hungary. Whether this process is in fact ongoing or not once each participant left Hungary could be a rather interesting topic for further study but which is currently outside the scope of this thesis.

Question 8: Upon completion of your studies were you inspired to return directly to Australia to put into practice what you had learned or did you feel the need to further personal, career or study opportunities either in Australia or overseas?

Participant experiences: All participants expressed a desire to return to Australia in order to put into practice what they had learned in Hungary. Four of the five participants saw their time in Hungary as a significant stepping stone in their career pathway. Three participants were inspired to further develop their professional career through further academic study. Two participants emphasised the need for *continuous* or lifelong professional development.

My experience: To study in Hungary had been my fervent desire for at least ten years before my actual arrival so it would be fair to say that my single-minded purpose had somewhat prevented me from considering any serious alternative options for professional development up until this point. However, I initially felt a huge sense of accomplishment and relief that I'd achieved my primary goal and I later realised that my

journey to Hungary became much more than a professional musical objective. It instigated a process of self discovery in which I began to realise that I had achieved so much more personally, musically and culturally than I had at first imagined. Most importantly I became aware of my inner desire to firstly return to my homeland to put into practice all I'd learned in two short years and to maintain the process of continual professional development.

Summary: Most participants did see their time in Hungary as having some significant impact on their professional career. Furthermore, if indeed it is true that study in Hungary inspired some participants to *continually* strive to be better musicians (see question 7 above) then it is logical to assume that these participants would maintain this ongoing process of professional development upon leaving Hungary. This point is confirmed by the fact that three of the five candidates felt the need to pursue further studies upon leaving Hungary. Participant B made the salient point that 'whatever the experience, you have to begin immediately. It's not a matter of building a reserve of ideas that are suddenly going to flow out of you. It's a gradual process you hone and develop.' This again would support the notion of an ongoing process of professional self development as referred to in question 7 above.

Question 9: Upon your return to Australia, what influence (if any) do you perceive your time in Hungary has had upon professional opportunities?

Participant experiences: Participant A, B, C and D believe their time in Hungary had some measure of influence on immediate professional opportunities upon their return to Australia. Professional opportunities ranged from teaching appointments at leading Australian secondary schools and tertiary music institutions to national music summer schools and conferences. Participant E indicated that perhaps their Hungarian experience made no real significant impact upon their career; a fact they believed had more to do with their age than anything else. Perhaps the most insightful observation in regard to this question comes from participant D who makes the following comment: 'It is a very common thought in Australia that if one goes overseas to study and returns then they *must be good*. It is certainly a tool one can use to be known and opportunities come much quicker once organizers know what you have done and where you have been. I would like to think that the substance of my learning in Hungary was a big

indicator for the gigs that I was offered when I returned.' Participant Z's response also supports this point.

My experience: I would have to agree with participant D also. Although I'm sure that my professional development in Hungary, in addition to my professional experience in England, contributed to the professional opportunities that I have subsequently been offered upon my return to Australia. I would like to think that I am more employable because of the significance of what I have to offer personally as a musician and an educator. I would hope that personal and musical qualities ultimately count for more than what looks good on paper.

Summary: International professional development and experience can certainly help to open doors. These experiences outlined above would suggest that professional opportunities for the author, in addition to four out of the five participants, were significantly enhanced upon immediate return to Australia. Although further exploration of this point is outside the scope of this thesis it would make an interesting statistical study for further research.

Question 10: What were the professional difficulties (if any) you encountered with the adaptation of what you learned in Hungary to the Australian educational context?

Participant experiences: Perceived difficulties centre around the concept of cultural adaptation. Participant A and W referred to the difficulty of adaptation in cultural situations where 'fixed-do' solfége is already the preferred system and participant B and D mentioned the difficulty with adaptation within the context of Australian education systems in general. Participant A and D also suggest that difficulties with adaptation inevitably arise owing to the different emphasis or value 'decision-makers' place on educational systems.

My experience: I have not as yet encountered signficant professional difficulties with the adaptation of what I learned in Hungary to the Australian educational context. However, I must clarify that I believe this to be mostly influenced by the professional opportunities I have been fortunate to have had since my return to Australia.

Summary: Adaptation is an essential ingredient for successful implementation of the Hungarian model of education into the Australian educational context despite any difficulties which may arise.

Question 11: Based on your experience, do you believe that maintaining an ongoing connection between Australia and Hungary through educational establishments like the Kodály Institute is necessary and/or valuable and why?

Participant experiences: Four out of the five participants consider it valuable to maintain an ongoing connection between Australia and Hungary however, participant B and D suggested that individual teachers were perhaps more significant than the educational establishment they belonged to. Participant B also emphasised the fact that one must 'always go back to the source.' In support of this assertion they go on to state the following:

> 'The people who have been trained there have a standard at such a level that the rest of the world can aspire to that level. To return to your own little territory in isolation and believe that you are accomplishing great things is a delusion. The problem in education (and I'm not just speaking of music education but education in general) is the expectations of the teachers. If the teacher's expectations are low, if it doesn't matter where north is on the map for the teacher, then you can imagine what the children are going to get. And in that context the better trained, the more experienced, the more enriched the teacher's experience is (as long as they don't become disillusioned and are properly paid) the better the educational experience for the children.'

My experience: I believe it is necessary to maintain connections with a place such as Hungary because of my perception of the expertise to be gained at 'the source' although, as participant D pointed out, I also believe that personal connections are perhaps a more significant part of this ongoing process.

Summary: It is not so much about the educational institution rather, it is more about the people (teachers and students) who make the educational institution what it was in the past, what it is at present and what it will continue to be in the future. An educational institution which at its very core supports teachers who value the development of

personal relationships through the teaching/learning process is a living, breathing, sustainable establishment.

Question 12: Based on your experience, would you recommend study at the Kodály Institute to other Australian music educators and why?

Participant experiences: Most participants found this particular question rather difficult to answer. The earlier the graduate, the more difficult it was to answer this question for the obvious reason that it has been many years since these earlier candidates attended the Kodály Institute and things may well have changed between then and now. Therefore participants were hesitant about recommending the Kodály Institute based on the assumption that things may well have changed from when they were a student there. As participant B significantly pointed out 'it is often more about the individual than the institution'. Participant B makes the following observation in support of this point:

> 'If it were not Hungary it would be some other place which provides a level of expertise and a direct application to other expertise with a population at large which shows itself superior in this. Why do opera singers want to go and study in Europe? If you speak the language and you can sing that is where you go…and then there are the Cathedral Schools in England…regardless of where you go and for what reason the experience gained far out-weighs the cost'.

My experience: I believe my experience outside of Australia is a unique blend of my four years of life in England in addition to my two years of life in Hungary. To begin with England was originally supposed to be just a financial stepping stone to Hungary when in reality my time in England had a rather profound effect upon me in many ways. This could be the topic of another whole thesis. In this regard it is hard to isolate my two years experience in Hungary by suggesting that it was more important than the four years in England. Ultimately both places were equally as valid for completely different reasons. My experience would suggest agreement with participant B's two salient points in regard to the significance of going back to the 'source. Having said this, I would recommend study outside of Australia in general for the holistic experience to be gained in whatever country one chooses to study. However, in relation to Hungary I would recommend it because of the immense musical experience waiting to be gained which is ultimately bigger than the Kodály Institute alone.

Summary: I have since realised that this question was inherently faulty by design. Participants can obviously only recommend the Kodály Institute based on their individual memory of how it was when they were a student. It follows that more recent graduates are able to recommend the Kodály institute more easily than earlier graduates. Most participants have not been back to the Kodály Institute since their time as a student and because of this felt they were unqualified to give an adequate answer to this question for the prospective future student.

Chapter 4
Discussion

This research has led me to reflect deeply upon my own reasons for pursuing this journey to Hungary and I have asked myself many questions about my motivations for doing so. What was the reason for this steadfast dream which sustained me through those ten long years and which eventually led me to separate myself from my home and all that was familiar in order to embark upon a journey to Hungary; the outcome of which was unknown? Why was it so important that I made this journey which was destined to be fraught with trials and tribulations as I passed through strange lands to which I did not belong? And, what did I make of the anticipated token of dispensation - wisdom, grace or gifts - at the 'source' or 'sacred' centre? Finally, how did this token of the journey transform my identity and influence my future upon returning to my homeland? Upon deep reflection and extensive research the notion of pilgrimage has emerged, both in terms of my own journey, and in terms of the journeys of the selected participants. Thus, while the data that has been collected has been initially viewed from a musical and educational standpoint, it is apparent that this data may also be seen from the more anthropological perspective of pilgrimage.

Defining Pilgrimage

At this point it would seem appropriate to define what is meant by the term *pilgrimage* in order to gain a deeper understanding of why this term is relevant to the context of this thesis. A broad survey of the literature would suggest that the concept of travel for a sacred and/or secular reason appears to be a recurring historical phenomenon.[10] A review of academic research and writing reveals that the study of pilgrimage falls under the discipline of anthropology and more specifically the study of ritual. Owing to its ritualistic nature, pilgrimage is considered to be one of the various 'rites of passage'. This now familiar term[11] originated with anthropologist Arnold van Gennep (1873-1957) and eventually became the title of his published work in 1908.[12] Essentially, van Gennep was interested in the analysis of ceremonial patterns connected to certain significant events which he refers to as rites of passage in the life of an individual.[13] Appropriate examples of rites of passage might include the following events: birth, baptism, graduation, initiation, death and most significantly pilgrimage.[14] He concluded

that each rite of passage comprised the following three stages: preliminal rites, liminal rites and postliminal rites.[15]

Continuing on from van Gennep, British anthropologist Victor Turner (1920-83) and his wife Edith[16] further explored the notion of liminality and in particular that of the liminal or transition stage which Turner describes as 'betwixt and between'.[17] American mythologist Joseph Campbell (1904-1987) was influenced by both John Bunyan's three stage journey in *Pilgrim's Progress* and van Gennep's idea of a three-stage rite of passage. In part one of *The Hero with a Thousand Faces* Campbell's archetypal hero follows the three-stage pattern of adventure appropriately renamed departure, initiation and return.[18] Contemporary schools of thought (Coleman, Eade, Tomasi, Swatos, Badone & Roseman et al. [19]), attempt to reinstate the importance of the study of pilgrimage by exploring its relevance to the concept of 'cultural mobility' which moves modern pilgrimage away from its traditional religious roots into the secular realms of tourism.[20] However, further exploration of this link between pilgrimage and that of tourism is outside the scope of this thesis.[21]

Perhaps the most descriptive explanation of pilgrimage is illustrated through Catherine Bell's definition which highlights the nature of the three stages (before, during and after) and the importance of the token of dispensation at the sacred centre:

> "…setting out from home and a familiar world, the pilgrim endures the trials and tribulations of the journey, passes through strange lands to which he or she does not belong, and finally arrives at a place considered holier than others, a sacred centre where wisdom or grace or gifts are dispensed. Securing a token of that dispensation, the pilgrim returns home bearing the transformed identity of one who has made the journey, touched the sacred objects, and received heavenly boons for the effort." [22]

Parallels between pilgrimage and this study

Seen in this light the concept of pilgrimage is certainly applicable to the context of this study as there are obvious parallels between the anthropological definition of pilgrimage and both author and participants' description of the journey undertaken. Firstly, the idea of van Gennep's preliminal, liminal and postliminal stages of a pilgrimage directly parallels that of the three stages (before, during and after) of both the author and participants' journeys. The purpose of this study was in fact to highlight the unique nature of these three stages of the journey. Secondly, the idea that it was beneficial to

go back to the perceived ‘source’ emerged as a recurring theme in the research findings and shares similarities to Bell’s concept of a sacred centre where wisdom might be obtained. Thirdly, Bell’s token of dispensation is evidently *Esti Dal* for the author. Lastly, the notion of a transformed identity is analogous with both the author and participants’ responses to how they had changed personally, musically and culturally as a result of their journey.

Implications from the research findings

These parallels will be explored in greater detail through the following analysis of the implications from the research findings.

Three stage journey

The idea of pilgrimage resonates well with the overarching three stages (before, during and after) of the journey as illustrated in the analysis of the research findings in chapter three. Reflective comments about the *preliminal* (before) stage of the journey indicate a common willingness among the author and participants to abandon ‘home and a familiar world’ in favour of a journey into the unknown. Secondly, in response to the *liminal* (during) stage of the journey both the author and the participants freely acknowledged the ‘trials and tribulations’ that came with being a foreigner in a ‘strange land’. No amount of prior knowledge or understanding can prepare one for the unexpected personal, musical and cultural challenges which must inevitably be faced during the ‘betwixt and between’ stage of the journey. Lastly, responses related to the *postliminal* (after) stage of the journey support the idea that both the author and participants considered themselves personally and musically ‘transformed’.

The ‘source’ as a sacred musical centre

Whist the research data suggests that participants were clearly motivated first and foremost by personal relationships, the data also suggests that participants would not have made the journey unless they believed that there was a certain level of musical expertise to be gained. Both the author and participants highlighted their desire to return to what they saw as the ‘source’ of this musical expertise. It follows that Hungary as the perceived ‘source’ of musical wisdom could be seen as the ‘place considered musically holier’; or in other words, the ‘sacred centre’ of the pilgrimage.

Token of dispensation

Throughout the research for this thesis, *Esti Dal* has clearly emerged as the 'token of dispensation' for the author. As illustrated through the autobiographical account in chapter one of this thesis, I now understand my journey to be, in fact, a musical pilgrimage to Hungary through which I explored the extent to which the concept of a musical symbol, icon or token interweaves or frames the idea of pilgrimage in the form of *Esti Dal*. Parallel to this is the question of what the unique 'tokens of dispensation' were for each participant. However, this question was regretfully left unexplored in the survey questionnaire and has not been subsequently pursued in order to remain within the original parameters of this thesis. This question of defining unique 'tokens of dispensation' within the framework of a specifically musical pilgrimage is therefore recommended as an intriguing topic for further investigation and research. A better understanding of the nature of a specifically musical pilgrimage, together with the identification and analysis of an individual's 'token of dispensation' of that pilgrimage, would contribute knowledgeably towards a heightened awareness of the universal innate human need to understand one's self better.

Transformation

The process of personal and musical transformation is evident in the responses from both author and participants. Personal transformation was seen to be evident through a growth in self confidence as a result of negotiating personal, musical and cultural challenges associated with the journey. Musical transformation is also evident in particular reference to the comments about becoming a better musician as a result of time spent in Hungary. Importantly, the ongoing process of continually striving to become a better musician was acknowledged and highlighted as part of this transformation process. In terms of cultural transformation, evidence from the research data suggests a heightened awareness one's own unique identity as an Australian music educator together with more of an appreciation of, and sensitivity to, the diverse cultural influences surrounding the context of any given educational situation. Again, more specifically targeted questions may have illuminated participants' sense of transformation. However, such investigation would require additional research.

Further Implications from the research findings

The following additional themes emerged as a result of the research findings. However, these themes are also shown to have strong connections to the anthropological concept of pilgrimage.

Unique journeys

It has become clear that while all participants embarked upon what initially may have been defined as a ‘similar’ journey to Hungary, the unique nature of each journey is as individual and diverse as the unique person to whom the journey belongs. Therefore, because of the characteristic uniqueness of one’s journey, the term pilgrimage is perhaps a much more accurate way to describe each participant’s journey.

Personal Relationships

The results of this study advocate the overarching belief that personal relationships have a significant influence on the entire journey from beginning to end and are therefore difficult to separate from musical and cultural experiences. The research findings suggest that personal contact was the most important influence on the decision to pursue further study in Hungary at the Kodály Institute. Personal relationships also appeared to have had a direct influence upon whether an experience was most memorable/cherished or most difficult/challenging whilst in Hungary. Likewise, a heightened sense of personal self worth together with an ability to interact confidently and flexibly in personal and professional situations appears to be essential to the successful adaptation of one’s experience in Hungary to the demands of the Australian context. Personal relationships appear to be an extremely significant part of each individual pilgrimage, perhaps even to the point of being considered essential to obtaining the ‘token of dispensation’ in the case of the author. In relation to the limits of this present research, the degree to which personal relationships influence one’s ability to obtain the ‘token of dispensation’ is regretfully outside the scope of this thesis. However, the significance of this connection between personal relationships and ‘tokens of dispensation’ would benefit from further research.

Summary

While the original purpose of this study was to reflect upon the uniqueness of the journey of Australians who are past students of the Kodály Institute, Hungary, it has

become apparent that these journeys could equally be viewed and analysed from the perspective of pilgrimage. Implications from the research findings suggested parallels between pilgrimage and the journey of both author and participants. These parallels were illustrated through examining the relevance of the following to the pilgrimage or journey: a) three stage journey, b) token of dispensation, c) ‘source’ as a sacred musical centre and d) transformation of identity. Further implications from the research findings include the following: a) personal relationships were shown to have had a significant influence on each stage of the journey, with particular reference to securing the token of dispensation and b) the concept of pilgrimage would more accurately define the uniqueness of each journey.

Chapter 5

Conclusion

Genesis of study

A chance discovery of an archive listing of all Australians who are past students of the Kodály Institute prompted the author's curiosity about the reasons why so many others were inspired to make a similar journey to Hungary. The purpose of this study was to investigate the motivating reasons for Australians to pursue studies at the Kodály Institute, Hungary, reflect on the nature of these unique experiences whilst in Hungary and reflect on the effect these unique experiences may have had on them personally upon returning to Australia.

Research design

This study utilised a broadly qualitative research design drawing upon elements of autobiography, biography, ethnography, musicology and ethnography, all of which are considered necessary to presenting a holistic interpretation of the data. The methodology required data collection through questionnaire and interview techniques. For the purpose of this study, selected participants were chosen from the complete listing of past students of the Kodály Institute (see appendix B) according to their suitability against a set of criteria.[23] The questionnaire was divided into two sections. Section one gathered necessary quantitative, factual background information about each participant which helps to contextualise responses in section two (see table 1). The questions in section two are organised according to the three stages (before, during, after) of the journey. Question 1 explores the 'before' stage, questions 2-5 explore the 'during' stage and questions 6-12 explore the 'after' stage of the journey. Participants' responses to question 1 were analysed according to personal, musical, cultural and other experiences. Likewise, responses to questions 2-5 were analysed according to personal, musical and cultural experiences. Participants' responses to questions 6-12 were analysed according to the salient points.[24]

Research findings

This research has found that firstly, personal relationships appear to be the primary motivating reason for initiating the desire to pursue studies at the Kodály Institute, Hungary. Personal considerations also appeared to have a direct influence on musical, cultural and other reasons for choosing to study at the Kodály Institute, Hungary.

Secondly, the nature of each unique experience can be better understood in terms of personal, musical and cultural experiences. Personal experiences (most cherished and/or most challenging) appear to be influenced largely by self esteem in connection to one's relationship with teachers and/or other students. Musical experiences (most cherished and/or most challenging appear to be directly influenced by the differences (real or perceived) between Hungarian and Australian systems of music education. Cultural experiences (most cherished and/or most challenging) centred on the joys and frustrations of living in a vastly different cultural setting to that of Australia. The acquisition of Hungarian language skills was considered the first and most basic necessity to a better understanding of these cultural differences.

Thirdly, the effect these unique experiences had on author and participants upon their return to Australia highlighted two important points: a) Kodály's philosophy of continually striving to be a better musician suggests an ongoing process of personal and musical development and b) the significance of going back to the 'source' in order to obtain the expertise perceived to be offered at the source.

Esti Dal, the Hungarian folk song, provided the inspiration for this author's journey and ultimately for this thesis. The 'token of dispensation' role of *Esti Dal* in the author's autobiographical narrative has served to reveal deeper motivations and as a result, the anthropological notion of pilgrimage has subsequently emerged as a way to define and contextualise the author's journey, and the journeys of the selected participants. It is also apparent that the research data may be viewed not only from the perspective of music education but may also be seen through the anthropological lens of pilgrimage. While an in-depth consideration of pilgrimage is somewhat outside the parameters of this study, it has become apparent that there are definite parallels between the notion of pilgrimage and the journey undertaken by both author and participants. Van Gennep (1908) sees pilgrimage as a 'rite of passage' and recognises three essential stages of such a journey: preliminal (before), liminal (during) and postliminal (after).[25] Bell's work (1997) on pilgrimage highlights the significance of the source, the token of dispensation and transformation.[26] Further implications from the research findings suggest the uniqueness of each journey and the overarching significance of personal relationships to the journey.

Recommendations

A review of scholarly research related to the specific context of a musical pilgrimage appears to be rather limited in relation to the significance of the three stages of the musical pilgrimage, the 'source' as a sacred musical centre, tokens of dispensation and transformation of identity. Likewise, the influence of personal relationships on securing musical tokens of dispensation at the 'source' or sacred musical centre through one's unique journey appears to be somewhat lacking which would suggest these are areas that would benefit from further research also.

Further investigation of the concept of musical pilgrimage in a variety of contexts may also reveal interesting research findings and offer a greater understanding and appreciation of the significance of musical pilgrimage. Firstly, an in-depth study of all Australians who are past students of the Kodály Institute from 1976 until the present would be useful from not only an historical perspective but would also provide more conclusive data about the nature of musical pilgrimage (in terms of the three stages, tokens of dispensation, the source as a sacred musical centre and transformation) in this particular context. Secondly, this musical pilgrimage research model could also be transferable by way of collecting and subsequently analysing data from people who have made similar musical pilgrimages to places other than Hungary. Thirdly, if this thesis explores what could be considered a formal musical pilgrimage, perhaps defining and exploring the nature of informal musical pilgrimage could be another dimension worthy of exploration. Lastly, an investigation of the connection between music and pilgrimage with particular focus on what constitutes a musical token of dispensation at the 'sacred' musical centre could be an area for further research which may reveal common ground in terms of tokens of dispensation for informal and/or informal musical pilgrimages and for professional and/or amateur musicians alike.

Conclusion

Finally, there is an innate desire in each one of us to search for truth and meaning in life. What began as a quest to find truth and meaning in music eventually became a much greater journey of discovery about truth and meaning in life for both author and participants. While music may have the ability to illuminate the truth and give meaning to life, the exact nature of this truth and meaning is unique to the individual to whom the journey belongs. As long as there is a desire for truth and meaning in music, which in

turn gives truth and meaning to life, there will be the desire to embark upon a musical journey of discovery perhaps more aptly described as a musical pilgrimage.

Endnotes

[1] See appendix A for more details.

[2] I am fortunate to be in Budapest, during the International Kodály Society's celebrations to mark the 120th year since the birth of Kodály (16th December 1882). As part of these celebrations I attend a concert at the Liszt Academy of Music on Saturday evening 14th December 2002.

[3] Wonderful opportunities to see outstanding international artists giving equally outstanding performances are plentiful and easily accessible in Budapest thanks to historical connections to the Austro-Hungarian Empire, the Communist notion of equality and an ideal geographical location between eastern and western Europe and most importantly because of Kodály's legacy to Hungarian culture. It is Kodály who understood that only by being in the presence of true musical greatness can one aspire to new musical heights. For further explanation see the article 'Who is a Good Musician?' In *Selected Writings of Zoltán Kodály* (London: Boosey & Hawkes, 1974) p. 185-200.

[4] The church bells are reminiscent of a bygone age in which churches once commanded the central focus of Hungarian religio-political life. Additionally, tuned bells can be heard periodically chiming familiar melodies of Beethoven, Mozart, Händel, Erkel and Kodály from the town hall in the centre of the town square.

[5] Reference is made to a live recording of the Kecskemét Town Hall Carillon's regular evening program which includes *Esti Dal.* This live recording can be listened to on the accompanying CD, track 1.

[6] Recommended listening: Kodaly *Esti Dal* as performed by 'Ars Nova' and conducted by Katalin Kiss. See the accompanying CD, track 2.

[7] Zoltán Kodály 'Who is a Good Musician?' In *Selected Writings of Zoltán Kodály* (London: Boosey & Hawkes, 1974) p. 197

[8] See appendix B for the complete list of all Australians who are past students of the Kodály Institute, Hungary (1976-2006). This list was compiled based on information gathered from personal contact with students (recent and past) in addition to the list of past students (1976-2000) found in the *Year Book of the Kodály Institute, IV. (2001). Kecskemét, Hungary: Kodaly Institute. p. 247,248.*

[9] This three stage (before, during, after) concept of the journey or 'pilgrimage' is be dealt with in more detail in the summary and discussion of this thesis. For further reference

see the following: Gennep, A. van. (1960). *The Rites of Passage*. (M. Vizedom & G. Caffee, Trans.). London: Routledge & Kegan Paul. (Original work published 1908). p.11.

[10] Perhaps the oldest recorded sacred journey is to be found in the biblical account of Abram's trek in the book of Genesis Chapters 12-17. Classical antiquity (*circa* 8th c. BC – 5th century AD) attests numerous illustrations where travel was undertaken for either sacred and/or secular reasons (see L. Tomasi 'Pilgrimage/Tourism' In *Encyclopedia of Religion and Society.* (W. Swatos, Ed.). (Walnut Creek, CA: AltaMira Press, 1998) p. 362-363). During the Middle Ages (c. 5th-16th centuries AD) an increase in travel to holy places for religious reasons paralleled the rise of Christianity and gave birth to what later became known as the pilgrim who's sacred journey was appropriately called a pilgrimage. Investigation of the literature confirms the idea that religious pilgrimage dates from medieval times up to the present and is both historically well-established and geographically wide-spread. Well known examples include *Canterbury Tales* (Geoffrey Chaucer, 14thC), the Chinese tale *Journey to the West* (c.1590), *Pilgrim's Progress* (John Bunyan, 1678/1684), and Malcolm X's journey to Mecca in his self-titled autobiography(1965) (see C. Bell *Ritual: Perspectives and Dimensions* (New York: Oxford University Press, 1997) p. 102). *The Pilgrim's Guide* was considered an essential reference book for travellers to religious sights during the 11th – 18th Centuries (see P. Cousineau *The Art of Pilgrimage: the Seeker's Guide to Making Travel Sacred* (Boston, MA: Conari Press, 1998) p. XXV).

[11] According to D. Davies 'Introduction: Raising the Issues' In *Rites of Passage* (J. Holm & J. Bowker (Eds.) (London: Pinter, 1994), the term was suitably well know to allow William Golding to publish a popular novel with the title 'Rites of Passage' (London:Faber, 1980).

[12] Originally published in French, *Rites of Passage* is generally considered to be van Gennep's unique contribution to the field of anthropology. Ironically, van Gennep's rite of passage theory does not appear to have had significant influence on subsequent anthropological research until the later half of the 20th century. The likely explanation appears to be that his work was not widely read until the 1960's when it was translated into English and subsequently re-published. See S. Kimball 'Introduction' & M. Vizedom 'Translator's Note' In Arnold van Gennep *The Rites of Passage* [1908] (London: Routledge & Kegan Paul, 1960) p. vii, xxi.

[13] Arnold van Gennep *The Rites of Passage* [1908] (London: Routledge & Kegan Paul, 1960) p. 10.

[14] Ibid. p 3. See also Catherine Bell *Ritual: perspectives and dimensions* (New York: Oxford University Press, 1997) p 94 -102 and S. Glazier 'Rites of Passage' In *Encyclopedia of Religion and Society.* (W. Swatos, Ed.). (Walnut Creek, CA: AltaMira Press, 1998) p.423,424.

[15] *Liminal* is derived from the Latin *limen* meaning threshold which is an appropriate description of the transitional state between the two stages in which one is said to be neither here nor there. See *The Concise Oxford Dictionary* (7th Ed., J. Sykes, Ed.). (Oxford: Clarendon Press, 1983).

[16] V. & E. Turner *Image and Pilgrimage in Christian Culture* (New York: Colombia University Press, 1978) p. 1-39.

[17] Believing at the time that pilgrimage was an exceptional rather than a normal occurrence (i.e. outside the realm of normal 'ritual' events) in an individual's life, Turner therefore refrained from further study of pilgrimage. Turner's disregard appears to have also influenced later anthropologists by way of temporarily discouraging further research into the notion of pilgrimage.

[18] P. Cousineau 'Introduction' In J. Campbell (1990). *The Hero's Journey: Joseph Campbell on His Life and Work.* (S. Brown & P. Cousineau, Eds.). (New York: Harper & Row) p. xix. See also J. Campbell *The Hero with a Thousand Faces* (2nd ed. Princeton: Princeton University Press, 1968) p. 8,9 and contents page where he makes reference to van Gennep's Rites of passage.

[19] See S. Coleman & J. Eade (Eds.) *Reframing Pilgrimage: Cultures in Motion* (London: Routledge, 2004). See also E. Badone & S. Roseman 'Approaches to the Anthropology of Pilgrimage and Tourism' In E. Badone & S. Roseman (Eds.) *Intersecting Journeys* (Urbana & Chicago: University of Illinois Press, 2004). See also W. Swatos & L. Tomasi (Eds.) *From Medieval Pilgrimage to Religious Tourism* (Westport: Praeger, 2002).

[20] These recent international anthropological responses appear to support this link between pilgrimage and tourism as evidenced by the following quote: "rigid dichotomies between pilgrimage and tourism, or pilgrims and tourists no longer seem tenable in the shifting world of postmodern travel." E. Badone & S. Roseman 'Approaches to the Anthropology of Pilgrimage and Tourism' In E. Badone & S. Roseman (Eds.) *Intersecting Journeys* (Urbana & Chicago: University of Illinois Press, 2004). p. 2.

[21] The following references may provide a starting place for further research of the links between pilgrimage and tourism: L. Tomasi 'Pilgrimage/Tourism' In *Encyclopedia of Religion and Society.* (W. Swatos, Ed.). (Walnut Creek, CA: AltaMira Press, 1998) p. 362-363. See also E. Cohen 'Pilgrimage and Tourism: convergence and divergence' In A. Morinis (Ed.) *Sacred Journeys: the anthropology of pilgrimage* (Westport: Greenwood press, 1992)., W. Swatos & L. Tomasi (Eds.) *From Medieval Pilgrimage to Religious Tourism* (Westport: Praeger, 2002). and E. Badone & S. Roseman (Eds.) *Intersecting Journeys* (Urbana & Chicago: University of Illinois Press, 2004).

[22] Bell, Catherine. *Ritual: perspectives and dimensions.* (New York: Oxford University Press, 1997) p. 102.

[23] See 'Research Design' in chapter 2 of this thesis.

[24] See 'Questionnaire Analysis: Section 2' in chapter 3 of this thesis.

[25] See 'Discussion' in chapter 4 of this thesis for further explanation of subsequent anthropological responses to van Gennep's pilgrimage model.

[26] C. Bell *Ritual: Perspectives and Dimensions* (New York: Oxford University Press, 1997) p. 102. See 'Discussion' in chapter 4 of this thesis.

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Live Recordings

Esti Dal. (Traditional Hungarian Folk Song). [Live recording of the Carillon of Kecskemét Town Hall, Hungary]. (2004).

Kodály, Z. (1938). Esti Dal.[Live recording by *Ars Nova*, conducted by Katalin Kiss]. (1999).

(live recordings used with permission)

Music Scores

Kodály, Z. (1938). *Esti Dal*. [Hungarian edition arranged for S.A.T.B chorus] Budapest: Editio Musica Budapest. (1972).

Kodály, Z. (1938). *Evening Song*. [English edition arranged for S.A.T.B chorus, text by Geoffry Russell-Smith]. London: Boosey & Hawkes. (1970).

APPENDIX A

ESTI DAL

Zoltán Kodály

Esti Dal	Evening Song
Erdő mellett estvéledtem, Subám fejem alá tettem, Összetettem két kezemet, Úgy kértem jó Istenemet:	Evening found me near the forest, I put my fur coat under my head, I put my two hands together, To pray to the Lord, like this:
Én Istenem, adjál szállást, Már meguntam a járkálást, A járkálást, a bujdosást, Az idegen földön lakást.	Oh, my Lord, give me shelter, I am weary with wandering, With hiding in exile, With living in a foreign land.
Adjon Isten jó éjszakát, Küldje hozzám szent angyalát. Bátorítsa szívünk álmát! Adjon Isten jó éjszakát!	Please Lord, a good night, Send to me your holy angels. Encourage our hearts' dreams! Please Lord, a good night!

Recommended recordings:

Esti Dal. (Traditional Hungarian Folk Song). [Live recording of the Carillon of Kecskemét Town Hall, Hungary]. (2004).

Kodály, Z. (1938). Esti Dal.[Live recording by *Ars Nova*, conducted by Katalin Kiss]. (1999).

Recommended scores:

Kodály, Z. (1938). *Esti Dal*. [Hungarian edition arranged for S.A.T.B chorus] Budapest: Editio Musica Budapest. (1972).

Kodály, Z. (1938). *Evening Song*. [English edition arranged for S.A.T.B chorus, text by Geoffry Russell-Smith]. London: Boosey & Hawkes. (1970).

APPENDIX B

AUSTRALIAN PAST STUDENTS OF THE KODÁLY INSTITUTE

Participants for the questionnaire were chosen from the following list of Australian participants of the one year courses at the Kodály Institute 1976 – 2006. (* denotes IKS scholarship)

LAST NAME	First Name	Origin	Currently	Study Dates
McLAUGHLIN	Heather	VIC	VIC	1976-77 (Dec-Apr)
HARLE	Rosemary			1977-78, 1978-79
HARRISON*	Ian	VIC	VIC	1977-78
TOTH	Julie			1978-79
PALLOS	Agnes			1978-79
WEST	Susan			1978-79
BINGHAM	Lindsay	ACT	ACT	1978-79
DEBSKI	Merril	USA	QLD	1979-80
KISHI-DEBSKI	Sayuri	JAPAN	QLD	1979-80
FROMYHR	Judith	QLD	QLD	1979-80
BEATON	Patricia			1980-81
CLINGAN	Judith	ACT	ACT	1981-82, 1982-83
LEEK – KOWALIK	Lynne	WA	WA	1981-82, 1982-83
CAMPBELL	Vincent			1982-83
HILL	Anna (Deborah)			1983-84, 1984-85
MACINDOE	Hugh			1983-84
PARSONS	Lynette			1983-84, 1984-85
STEVENS	Lynne			1983-84
CHRISTIE	Angus			1984-85, 1985-86 *, 1986-87
PICKERING	Judith			1984-85
OLDHAM	David			1984-85, 1988-89
COLE	Malcolm	QLD	QLD	1985-86
CONWAY – CHIEL	Danielle	QLD	QLD	1985-86
MOLLOY	David			1985-86, 1986-87
HOLSMAN – ZIRKIND	Natalie		USA	1985-86, 1986-87, 1987-88, 1988-89
BLAKE	Rosemary			1986-87, 1987-88
JOYNT	Danielle		WA	1987-88
MYERS	Bronwyn			1987-88
COLWILL	John	QLD	QLD	1988-89
CHRISTMASS	Celia	WA	WA	1989-90
HOLMES	Lucie			1989-90, 1990-91
AYSON	Julie			1990-91
SHEARER – DIRIE	Debra	WA	QLD	1990-91
TENNANT	Lindy			1990-91, 1991-92
YEMM	Jodie			1990-91
MARTIN	Wesley	NSW		1991-92
GUICHARD	Egbert			1992-93
HOWELL	Gillian			1992-93
WALSH	Fiona	QLD	QLD	1993-94
HUDSON	Julie	QLD		1994-95, 1995-96

WATSON	Carolyn			1996-97, 1997-98
SCOTT	Elizabeth	NSW	NSW	1998-99, 1999-2000
SWAN	Helen	ACT	ACT	1998-99, 1999-2000
LYNCH	Jamie	QLD	USA	2000-01*
FERRIER	Isobel	NSW	USA	2000-01
GJISBERS	Jennifer	VIC	VIC	2002-03
KING	Aleta	QLD	QLD	2002-03, 2003-04 *
TU	Amy	VIC	VIC	2004-05
N.A.	-	-	-	2005-06

APPENDIX C

QUESTIONNAIRE FOR PAST STUDENTS OF THE KODÁLY INSTITUTE, HUNGARY (1976 - 2006)

Thank you for agreeing to give of your time and energy to complete this questionnaire.

If you are writing electronically, simply click on the grey boxes to comment (don't worry about the layout moving about) or if you are writing on a hard copy to send back to me you may wish to attach a separate response sheet for section 2 & 3.

Your honest opinions will be highly appreciated and accordingly treated with confidentiality.

SECTION 1: TELL ME ABOUT YOURSELF

Title: First Name: Last Name:

Date of Birth: / / Country of Birth: Nationality:

Instrument/Voice: Standard:

Please indicate the date(s) you were a student at the Kodály Institute:

Plan of Study at the Kodály Institute (please indicate courses enrolled in and dates of completion):

How did you finance your study at the Kodály Institute in Hungary?

☐ Private Funding
☐ Scholarship (please give details including dates):

Other Professional Qualifications (including music):

Professional Experience in relation to music:

Areas of particular musical interest and/or expertise (education, performance, musicology/research, composition, music therapy, other):

Please indicate your First Language:

Do you speak Hungarian? YES ☐ Standard:
NO ☐

Do you speak any other language(s)? YES ☐ Please specify:
NO ☐

How important do you believe a knowledge of Hungarian or another language (eg. German) beside English was/is to your experience in Hungary?

Comment:

SECTION 2: TELL ME ABOUT YOUR UNIQUE EXPERIENCE
Please feel free to either respond specifically to each of the questions listed below or use these questions as a stimulus for open prose.

1. Why did you choose to study at the Kodály Institute in Hungary?
(You may wish to comment on musical/personal reasons, desires, aspirations, circumstances, influences, motivations, expectations, encounters with Australian or Hungarian pedagogues that led you to make your decision)

Comments:

For questions 2 - 5 you may wish to comment on the following:

- Participation as a student in a learning environment – solfége, conducting (choral/orchestral), vocal/instrumental tuition, methodology, folk music, chamber music, score reading, Hungarian music studies (Liszt, Kodály, Bartók etc.), research, consultations
- Participation as a performer in a learning environment – solo, chamber, orchestra, choral, conducting (choral/orchestral)
- Participation as an observer in the learning environment – classroom music (pre-school, primary, secondary), higher education (solfége, methodology, conducting, choir, orchestra chamber, solo)
- Inspirational encounters with outstanding Hungarian educators and/or musicians
- Memorable live musical performances in Hungary (by Hungarians and/or other nationalities)
- Hungarian people, places, language, food and drink, history, politics, art, architecture, museums, sport and cultural events
- Opportunities for cultural exchange within the institute, within Hungary, within Europe

2. What are your most memorable/cherished musical experiences from your time in Hungary?

Comments:

3. What are your most disappointing/challenging musical experiences from your time in Hungary?

Comments:

4. From your time in Hungary what are the most exciting and inspirational experiences which had a memorable influence on you personally?

Comments:

5. From your time in Hungary what are the most disappointing and challenging experiences which had a memorable influence on you personally?

Comments:

6. Reflect again upon your response to why you chose to study at the Kodály Institute. How did your actual experience exceed or not exceed your original expectations (musical or personal)? How were you inspired, disappointed, challenged and changed (for better or worse) upon completion of your studies at the Kodály Institute?

Comments:

7. I once heard Sarolta Kodály speak about her husband's parting words of advice to his students: "Always strive to be a better musician!" Do you believe your studies at the Kodály Institute and/or your time in Hungary encouraged you to strive to be a better musician – how and why?

Comments:

8. Upon the completion of your studies in Hungary were you inspired to return directly to Australia to put into practice what you had learned or did you feel the need to further personal, career or study opportunities either in Australia or overseas?

Comments:

9. Upon your return to Australia, what influence (if any) do you perceive your time in Hungary has had on professional opportunities?

Comments:

10. What were the professional difficulties (if any) you encountered with the adaptation of what you learned in Hungary to the Australian educational context?

Comments:

11. Based on your experience, do you believe that maintaining an ongoing connection between Australia and Hungary through educational establishments like the Kodály Institute is necessary and/or valuable and why?

Comments:

12. Based on your experience, would you recommend study at the Kodály Institute to other Australian music educators and why?

Comments:

To conclude do you have any further comments you wish to make?

Comments:

Table 1
Questionnaire Analysis: Section 1

Title	**Ms**	**Mr**	**Mr**	**Mrs**	**Ms**	**Mr**	**Dr**	**Dr**	**Mrs**	**Ms**	**Ms**
First Name	**Heather**	**Lindsay**	**Merrill**	**Sayuri**	**Judy**	**Malcolm**	**Danielle**	**Debra**	**Helen**	**Jennifer**	**Aleta**
Last Name	**McLaughlin**	**Bingham**	**Debski**	**Kishi-Debski**	**Fromhyr**	**Cole**	**Conway-Chiel**	**Shearer-Dirié**	**Swan**	**Gjisbers**	**King**
Gender	Female	Male	Male	Female	Female	Male	Female	Female	Female	Female	Female
Year of Birth	1951	1931	1935	1956	1953	1959	1957	1967	1946	1979	1972
Country of Birth	Australia	Australia	USA	Japan	Australia	Australia	USA	Australia	Australia	Australia	Australia
Nationality	Australian (VIC)	Australian (ACT)	Australian (QLD)	Japanese (currently in QLD)	Australian (QLD)	Australian (QLD)	USA/Australian (QLD)	Australian (WA) (currently in QLD)	Australian (ACT)	Australian (VIC)	Australian (QLD)
Instrument/Voice	Violin/Soprano	Piano/Cello	Trumpet	Piano	Violin/Soprano	Violin	no comment	Clarinet/Voice	Voice	Cello	Piano/Violin
Standard	LTCL	Concert Standard/Basic	Professional	Professional	Advanced	Professional	no comment	no comment	Post Graduate Voice	B.Mus	Advanced
Dates of Study	1976-77 Academic Year (Dec-Apr)	1978-79 Academic Year	1979-80 Academic Year	1979-80 Academic Year	1979-80 Academic Year	1985-86 Academic Year	1985-86 Academic Year	1990-91 Academic Year	Sem 1 1998-99 Sem 2 1999-2000	2002-03 Academic Year	2002-04 Academic Year
Time in Months	1 semester only (5 months)	1 academic year (9 months)	1 academic year (9 months)	1 academic year (9 months)	1 academic year (9 months)	1 academic year (9 months)	1 academic year (9 months)	1 academic year (9 months)	1 academic year (9 months)	1 academic year (9 months)	2 academic years (18 months)
Pland of Study	(equiv. to general diploma)	(equiv. to general diploma)	(equiv. to general diploma)	(equiv. to general diploma)	certificate course (equv. to general diploma)	certificate course (equv. to general diploma)	Diploma Course	Diploma Course	Diploma Course	General Diploma - Choral Conducting	Advanced Diploma - Choral Conducting & Musicianship Education
Finance	Private Funding	Private Funding	Private Funding & Scholarship	Private Funding & Scholarship	Scholarship (Hungarian Govt)	Private Funding & Scholarship (Hungarian Govt)	Private Funding	Private Funding	Private Funding	Scholarship (Hungarian Govt)	Private Funding & Scholarships (IKS, Hungarian Govt, Foundation)
Professional Qualifications	B.Mus., Dip.Ed., B.A.(History Hons), M.Ed., Dip.Teach., A.Mus.A.	L.Mus.A. 1953, DSCM (SCM) 1955, Meisterkunstler (Berlin) 1962, Grad.Dip.Ed. (Canberra) 1976.	B.Mus. (Yale), M.Mus. (New York), 60 credits beyond M.Mus towards a doctorate	B.Mus. (Ferris University, Japan)	M.Ed., B.A.Mus.Ed., B.A.Mus (Vln)	M.MusEd. (UWA)	Dip.Teach (BCAE), Grad.Dip.MusicEd., M.Mus. (New England Conservatory USA), Diploma (KCA), PhD (UQ)	M.MusEd. (IU), D.Mus. (IU)	B.A.Mus., Dip.Ed.	B.Mus., Grad.Dip.Ed., M.MusSt. (UQ), KMEIA certificate	A.Mus.A.(piano), B.A.Mus., Grad.Dip.Ed., M.MusSt (expected Dec 2007)
Professional Experience in relation to Music	30 years teaching	Solo recitals (Europe) 1959-62, Private piano tuition 1955-59, Broadcasts (Europe), Private Piano Tuition 1963-76, ABC Canberra, General primary teacher 1977-mid 1978, primary music specialist 1979-83	Performing: Orchestral and Freelance musician. Education: Secondary Music, Tertiary Education	Tertiary Education: musicianship education and piano performance	Tertiary Education: (ACU), Young Conservatorium (QCGU), Classroom Music	Performing: Violin (QTO, QSO, chamber music, other small orchestras), Teaching: Classroom and Instrumental, primary, secondary, tertiary, HOD.	Classroom Music: Beaudesert SHS, Clayfield College, Self Employment: Musicianship Classes	Sessional Lecturer: UQ, Music Director: Brisbane Concert Choir, Founder and Music Director: Vox Pacifica Chamber Choir, Editor: ANCA	Classroom Music since 1985. Currently freelance conductor, singing teacher and accompanist.	Teaching: Primary, Secondary, Tertiary, Adult. Conducting: Choirs, Small Ensemble Strings.	Education: Primary, Secondary, Tertiary, Adult. Performing: Choral Conducting, Violin, Piano Accompanist
Area(s) of Musical Interest	Education - primary classroom music & early childhood music	High School (yrs 7-10), History of Western Music Lecturing	Rediscovery of Hummel Trumpet Concerto	Piano performance and Musicianship Education	Early childhood music, Choral Conducting, Music History and Materials.	Boys and Music Education - 17 years teaching experience in boys only schools, instrumental pedagogy, musicals, running music programs	PhD: 'Solfa: a critique of it's history and analytical use'	Education, Performance: conducting, Musicology Research	Music Education, Choral Conducting, Singing Teaching, Performing	Education, Choral Conducting, Chamber work, Musicianship	Musicianship Education, Choral Conducting, Church Music
First Language	English	English	English	Japanese	English	English	English	English	English	English	English
Hungarian Language	Yes - Basic	No	No	Yes - V.good	Yes-very poor	No	Yes- Basic	Yes-Minimal	Yes - Basic	Yes-Basic	Yes-Basic
Other Language(s)	French, Indonesian, German, Japanese	German	No	English	German & French	French	No	German & Spanish, Read Italian & French	Basic German, French & Italian	No	Basic Italian
Importance of Hungarian and/or language other than English	A practical working knowledge of Hungarian was perceived to be desireable by almost all participants and most had acquired a basic knowledge of Hungarian after one academic year. Generally speaking, participants who were 'earlier' students found German to be an advantageous second language whilst 'later' students suggested English is becoming increasingly useful as a second language.										