

UNIVERSITY OF PÉCS

FACULTY OF MUSIC AND VISUAL ARTS

KODÁLY SYSTEM

POSTGRADUATE SPECIALIST TRAINING PROGRAMME

Prerequisite of application: Teacher's degree in Singing and Music
Graduates of Music Teaching faculties can apply to join the Kodály System Programme. This training programme is recommended to newly graduated students.

Language of instruction: Hungarian, with interpretation to Chinese, or English

Duration of the programme: 4 semesters

Credits required for completion of the programme: 120

Competences, knowledge, personal capacities, and skills to be acquired during the programme, and their application in a working environment and professional activities:

Competences to be acquired:

The objective of the programme is to train professionals of musical competences who are able to make their students feel the emotional dominance of musical education and consider the artistic, communicative, and educational function of music as well as its functions of personality development and conveying experiences.

Knowledge to be acquired:

Possessing the knowledge, methods, tools acquired during this training programme, the students will be able to perform intense activities of development in the field of musical education. They will also be able to create a joyful musical atmosphere, which conveys positive experiences, and opportunities in the field of musical development. The students will also be able to put Kodály's principles of musical education into practice.

Personal abilities and skills:

- Musical communication skills
- Activating skills
- Motivating skills
- Creativity
- Empathy
- Ability to cooperate

Credit value of the thesis: 10 credits

Methods and procedures of assessment and evaluation:

For the assessment of the students' performance, rules and regulations set out in the Code of Studies and

Examinations of the University of Pécs shall be applied, using grades between 1 and 5 for each course. In addition, students will receive a continuous feedback on their work, especially on practical exercises. Attendance on courses is compulsory. In case the student attends less than 70% of the classes of a course, as per the regulations of the Code of Studies and Examinations, the teacher shall be entitled to deny the end-of-semester signature and the possibility to take the exam for that particular course.

When planning different methods of evaluation and assessment, we put a special emphasis on assessing students' understanding of subject matters and skills and abilities of application of the acquired knowledge.

a) Assessment in the case of **theoretical courses** does not primarily focus on reproduction of learned knowledge, but will be based on the students' project works, i.e. working portfolios, including reflections, essays, analyses, surveys etc. Such works will be defended at oral exams. The students are supposed to use the terminology of the given field, form an opinion of their own, to argue for their own opinion, based on their professional knowledge, and to react to the arguments of the partners in the discussion (i.e. the examiner). Oral exams shall therefore not only be opportunities of assessment and evaluation, but will be used for learning, practising, especially practising skills, and abilities of communication. Assessment methods that require the reproduction of learned knowledge will only be used where the subject material demands it (e.g. knowledge of laws).

b) Assessment in the case of **practical courses** will include the assessment of professional competences related to that given course. Evaluation will be based on the professional activities of the student, or a test, an essay handed in, or a professional work of any kind that is suitable for assessing the students' professional competences.

Only students who have completed all their study obligations, which is certified by a pre-degree certificate issued by the University, may take their final exams. For this programme, the final exam, including thesis defense, is completed by a final exam in teaching (called 'Diploma Teaching').

The contents and methods of the final exam in teaching will be defined by the teacher responsible for the programme, and the will be held as a lesson taught to a group of pupils, after the candidates have submitted their lesson plans, which includes a description of the planned activities, time frames, the competences planned to be developed, expected difficulties, results, and the conceptual place of the teaching material of the lesson in the annual curriculum.

The final examination will be held before an examination board of three members and the candidate will be given a grade between 1 and 5 (5 being 'excellent' and 1 being 'fail').

COURSE DESCRIPTIONS

Course title: Kodály's method I., II., III., IV.	Credits: 24
Course type: lect/ sem. / pract. / cons. and hours per week: LECT-LECT-PR-PR/2-2-2-2	
Assessment (oral ex. / practical mark/ other): ORAL, ORAL, PM, PM	
Place in the curriculum (which semesters): 1,2,3,4	
Prerequisites (if any):----	
Course description: a brief but informative description of the <u>knowledge</u> to be	

acquired and competences to be developed

Knowledge:

Semester 1:

The development of this musical educational system of world reputation, “Let music be for all!”

The main principles and educational objectives of the system.

- priority for singing (folk songs, choirs)
- musical mother tongue and folk music
- relative solmization
- development of skills and abilities, transfer effects

Semester 2:

Methodological questions of practical implementation
„The method of educating humans”

Semesters 3 and 4

Teaching practice in schools

Preparation – creating lesson plans

Practising parts of lessons with fellow students

Classroom observation in schools

Practising parts of lessons in school lessons

Conducting a complete lesson

Competences:

The students are able to apply Kodály’s principles of musical education in practice. They are able to recognise the transfer effects of the method. They use the methods of the three main fields of skills (musical reception, musical interpretation, and musical creativity), which will be applied to convey experiences. The students are able to exploit the potentials of personality development offered by the Kodály system.

Faculty member responsible for the course (*name, position, degree*):

Prof. Dr. Tamás Lakner, full professor

Course title: Singing Creativity I., II.

Credits: 10

Course type: lect/ sem. / pract. / cons. and hours per week: PR-PR/2-2
Assessment(oral ex. / practical mark/ other): ORAL, ORAL, PM, PM
Place in the curriculum (which semesters): 1,2
Prerequisites (if any):----
Course description: a brief but informative description of the knowledge to be acquired and competences to be developed
Knowledge
Semester 1
“All healthy children would improvise if they were allowed to.” (Kodály) Educational potentials of improvisation (movement games, playful solutions of situations motivating children for creativity). Priority of rhythm in the development of musical skills.
Semester 2
Potentials for melody creation offered by the pentatonic scale, as per Kodály’s 333 reading exercises. the use of Bartók’s Microcosmos in the development of the pupils’ musical vocabulary.
Competences:
The student is able to apply his/her musical knowledge in a creative and independent way, by using a variety of activities, and will reach the stage of free improvisation of melodies. The student is able to use a variety of methods to develop his/her pupils’ creative skills.
Faculty member responsible for the course (name, position, degree):
Sándor Balatoni, lecturer

Course title: Possibilities of adaptation of the Kodály System	Credits: 6
Course type: lect/ sem. / pract. / cons. and hours per week: LECT/2	
Assessment(oral ex. / practical mark/ other): ORAL	
Place in the curriculum (which semesters): 3	
Prerequisites (if any):----	
Course description: a brief but informative description of the knowledge to be	

acquired and competences to be developed
<p>Knowledge:</p> <p>Experiences of the International Kodály Symposiums. International examples of its adaptation. Methods of practical implementation.</p> <p>Competences:</p> <p>The student has acquired knowledge that enables him/her to implement Kodály's musical educational principles in different musical cultures. He/she knows previous results of adaptation.</p>
<p>Faculty member responsible for the course (<i>name, position, degree</i>):</p> <p>Prof. Dr. Tamás Lakner, full professor</p>

Course title: Individual Voice Formation I., II., III.,IV.	Credits: 20
Course type: lect/ sem. /pract. /cons. and hours per week: PR-PR-PR-PR /1-1-1-1	
Assessment(oral ex. / practical mark/ other): PM	
Place in the curriculum (which semesters): 1,2,3,4	

<p>Course description: a brief but informative description of the knowledge to be acquired and competences to be developed</p>
<p>Knowledge – Main topics</p> <p>Semester 1</p> <p>Theoretical concepts The anatomy and physiology of voice organs Breathing techniques</p> <p>Semesters 2-4</p> <p>Voice exercises Singing songs – intonation, adherence to sheet music, proper application of stylistic elements</p> <p>Competences:</p>

The student is able to find his/her own “voice”, and learn to use it. Having a clear intonation, he/she is able to sing expressively, knowing the requirements of the performing practice related to the different musical styles.
Faculty member responsible for the course (<i>name, position, degree</i>):
Károlyi Katalin, opera singer

Course title: Music and Movement I, II.	Credits: 10
Course type: lect/ sem. / pract. / cons. and hours per week: PR-PR/2-2	
Assessment(oral ex. / practical mark/ other): PR-PR	
Place in the curriculum (which semesters):3,4	
Prerequisites (if any):----	
Course description: a brief but informative description of the knowledge to be acquired and competences to be developed	
Knowledge – Main topics: Analysis and synthesis of musical movement Rhythmic movements The relationship between music and movement Facilitation of musical reception by movement The relationship between movements and musical gestures	
Competences: The student is able to identify the gesture system of music and movements. The student knows how to use movements for expressing musical expressions, knows and is able to apply the methods to help musical reception by movements.	
Faculty member responsible for the course (<i>name, position, degree</i>):	
Laknerné Brückler Andrea, dance teacher	
Tantárgy oktatásába bevont oktató(k), ha vannak (<i>name, position, degree</i>):	



Course title: The Oeuvres of Kodály and Bartók I., II.	Credits: 10
Course type: lect/ sem. / pract. / cons. and hours per week: LECT-LECT/2-2	
Assessment(oral ex. / practical mark/ other): ORAL-ORAL	
Place in the curriculum (which semesters):1,2	
Prerequisites (if any):----	
Course description: a brief but informative description of the knowledge to be acquired and competences to be developed	
Knowledge – Main topics: The oeuvres of the two most significant 20 th century Hungarian composers. Their work in musical education, musical sciences, and their artistic activities. The relationship of folk music and art music in their compositions.	
Competences: The student is able to acquire a comprehensive knowledge of the two most significant Hungarian composers of the 20 th century, receive their unique musical language and find their place in the history of the 20 th century music. The student has highly developed skills for musical analysis.	
Faculty member responsible for the course (<i>name, position, degree</i>):	
Zsuzsa Juhász, lecturer	
Tantárgy oktatásába bevont oktató(k) , ha vannak (<i>name, position, degree</i>):	

Course title: Traditional Children’s Games I., II.	Credits: 10
Course type: lect/ sem. / pract. / cons. and hours per week: PR-PR/2-2	
Assessment(oral ex. / practical mark/ other): PR-PR	
Place in the curriculum (which semesters):1,2	
Prerequisites (if any):----	

Course description: a brief but informative description of the knowledge to be acquired and competences to be developed
Knowledge – Main topics: Semester 1 Game is a vital element in the life of children. By the means of games, they learn about their environments, events taking place in the world, different properties of objects, or social life. By games, they learn and develop, even if they do not notice it, while games give them joyful experiences. Semester 2 Children’s singing games in different cultures Typology of singing games Games with tools Movement games Partner-choosing games Competences: The student is able to acquire the psychology and methodology of games and is able to conduct a game or play a game with the pupils.
Faculty member responsible for the course (<i>name, position, degree</i>):
Laknerné Brückler Andrea, dance teacher
Tantárgy oktatásába bevont oktató(k) , ha vannak (<i>name, position, degree</i>):

Course title: Diploma Teaching	Credits: 10
Course type: lect/ sem. / pract. / cons. and hours per week:	
Assessment(oral ex. / practical mark/ other):	
Place in the curriculum (which semesters):	
Prerequisites (if any):----	
Course description: a brief but informative description of the knowledge to be acquired and competences to be developed	
Knowledge- Main topics: The student prepares individually for his/her class. He/she creates a lesson plan or outline, which is discussed with his/her mentor teacher. Teaches the class in the presence of the examination board and will be given a grade.	

Competences: The student is able to prepare for his/her class independently, conduct the class, and apply a variety of methods.
Faculty member responsible for the course (<i>name, position, degree</i>):
Dr. Bence Vas, Associate Professor

Course title: Youth Choir Repertoire, Choral Practice I., II.	Credits: 10
Course type: lect/ sem. / pract. / cons. and hours per week: LECT-LECT /2-2	
Assessment(oral ex. / practical mark/ other): ORAL-ORAL	
Place in the curriculum (which semesters): 3,4	
Prerequisites (if any):----	
Course description: a brief but informative description of the knowledge to be acquired and competences to be developed	
<p>Knowledge</p> <p>The objective of the course is to widen students' knowledge of style and repertoire as much as possible. In addition to the pieces elaborated on on the conducting practice classes, the students will be familiarized with the most significant pieces of choir repertoire. The development of the students' skills by a comparative analysis of different performances. Knowledge of contemporary composers and the latest trends in the choral repertoire by a continuous following of the publications of sheet music, book and CD publishers. Knowledge of pieces by Kodály and Bartók that have not been discussed on the conduction practice classes, and the compositions of the child and youth repertoire in the period after Kodály.</p> <p>Competences</p> <p>The student has experiences in the field of widening repertoire and his/her knowledge of style. He/she is able to make comparative analyses based on different performances of choral pieces. He/she is able to follow the latest sheet music, book and CD publications.</p>	
Faculty member responsible for the course (<i>name, position, degree</i>):	
Prof. dr. Lakner Tamás, egyetemi tanár	

Faculty involved in teaching the course, if any (name, position, degree):

Course title: Choral Tone Building I., II.

Credits: 10

Course type: lect/ sem. / pract. / cons. and hours per week: PR-PR /2-2

Assessment(oral ex. / practical mark/ other): PR-PR

Place in the curriculum (which semesters): 3,4

Prerequisites (if any):----

Course description: a brief but informative description of the knowledge to be acquired and competences to be developed

Knowledge:

Based on the students' knowledge on singing techniques, physiology and acoustics, related to choral education, the objective of the course is to establish students' abilities to act as conductors and teachers to build a clear and blended choral tone with artistic expression. Effective exercises for voice formation and intonation, and conscious application and practice of the acquired knowledge. Acquisition of methods of voice preservation, recognition of diseases of the voice organs. The choral conductor candidate students will acquire knowledge on the specific tasks related to building choral tone in different types of choirs, and acquisition of knowledge on the most important instruments of choral work that create artistic value.

Competences

The student is able to use the choir as a musical instrument, so he/she will be able to consciously implement "instrument building", which is based on voice formation. The student knows the methods of building an ideal choral tone, and knows that joint singing is a practical way to establish a musical culture.

Faculty member responsible for the course (name, position, degree):

Prof. dr. Lakner Tamás, egyetemi tanár