



**1st International Conference on Music
Education in the 21st Century
15-16 April 2024**

Book of Abstracts

Editor: Andrea Asztalos



**Abstracts of 1st International Conference on
Music Education in the 21st Century,
15-16 April 2024**

Editor:
Andrea Asztalos

Szeged
2024

**1st International Conference on Music Education in the 21st
Century, 15-16 April 2024**

Organized by

the Art Committee of the Regional Committees of the Hungarian Academy of
Sciences in Szeged

and

the Department of Music Education, Gyula Juhász Faculty of Education, Uni-
versity of Szeged

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ISBN: 978-963-648-032-5

Publisher:

Department of Music Education

Gyula Juhász Faculty of Education

University of Szeged

Szeged

2024

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ABSTRACTS OF THE RESEARCH PAPERS

Beliefs of General Classroom and Music Specialist Teachers in Hungarian Primary Schools Regarding the Development of Musical Abilities in Children

Abstract

One of the most important issues in music education is the development of children's musical abilities, which are in turn impacted by teachers' beliefs. The purpose of this study was to investigate the beliefs of general classroom and music specialist teachers in Hungary about the development of the musical abilities of children. A total of 176 general classroom teachers and 272 music specialist teachers participated in the research process. Data were collected using an online questionnaire method. SPSS was used to process data using quantitative methods. The researcher used descriptive statistical methods (frequencies, means, standard deviations) for data analysis, and inferential statistics—independent samples t-test, Pearson's correlation, and factor analysis (Maximum Likelihood method, Oblimin rotation)—to examine differences and correlations between variables. The results indicated that teachers cognitively organize musical abilities differently from the Hungarian National Core Curriculum content. Moreover, the study observed several differences among the beliefs of general classroom and music specialist teachers regarding the level of development of musical abilities of primary school children. A significant correlation was noted between the teachers' qualifications, practice, and length of instrumental learning, and their beliefs about developing musical abilities in children. One main educational implication emerged from the results was the importance of modification of beliefs for educating teachers in university courses, which poses a major problem because changing teachers' beliefs is a complex process.

Keywords: Musical Ability Development, Music Specialist Teacher, General Classroom Teacher, Teacher Beliefs

Online singing lessons: reflections on the coherence of intention and reality

Abstract

Various online lessons have been present in the field of alternative education for a long period of time. However, with the increasing accessibility in terms of creating, presenting, and streaming videos in a virtual environment, as well as with the forced experience of distance learning during the Covid-19 pandemic, the number of misleading, self-proclaimed teachers and guaranteed, reliable trainers, proclaiming general knowledge to their followers in an instant but harmful manner, have also increased. This contribution highlights some of the questionable situations in the field of online singing lessons and compares them with their original, well-meant intent. Above all, the importance of personal, direct contact with the vocal coaches is emphasized, as well as its irreplaceability in the process of genuine progress in mastering classical singing skills. The content is, among other things, based on the research of the author's dissertation, and on videos on the YouTube server.

Keywords: Online Lessons; Distance Learning; Singing Lessons; Vocal Coaching

Exploring Fear of Happiness Among University Students: The Role of Perfectionism, Academic burnout, Loneliness, and Hopelessness

Abstract

Due to its impact on mental health and well-being, fear of happiness is beginning to receive more attention in research. This study, conducted in Hungary, explored the relationship between fear of happiness, perfectionism, loneliness, hopelessness, and academic burnout. Participants aged between 18 and 35 years ($N = 1,148$, $M = 22$ years, $SD = 4.5$) completed an online questionnaire that included self-report measures of these constructs. In the present study, males showed higher levels of fear of happiness and perfectionism than did females. Analyses also revealed that both adaptive and maladaptive perfectionism, academic burnout, loneliness, and hopelessness were positively related to fear of happiness. In multiple regression analysis, gender had a positive and age had a negative role in the levels of fear of happiness. Maladaptive perfectionism, academic burnout, loneliness, and hopelessness were positive predictors, while adaptive perfectionism almost reached statistical significance. These findings highlight the predictive role of previously unexplored variables in fear of happiness.

Keywords: Fear of Happiness; Perfectionism; Academic Burnout; Loneliness; Hopelessness

Contemporary piano pieces in „Juhász Gyula”
Faculty of Education Department of Music

Abstract

An important task of a piano teacher is to be familiar with the repertoire to be taught, and to keep being up to date with the latest literature. Since the second half of the 20th century, the Piano Section of the Society of Music Teachers has taken great care to introduce new works. Erzsébet Tusa and Marian Ábrahám played a major role in this. One of the programs of the Contemporary Music Days in Szeged, launched by István Vántus in 1971, was the "Concert for Young People", which gave teachers the opportunity to perform new music education pieces. After the foundation of the István Vántus Society, the series continued with the title „Dwarfs and Giants”, in which students of the JGYPK SZTE were also involved. In 2004, we founded the concert „Music Education Morning „. The aim of the presentation is to present the program structure of the "Music Education Morning" and to draw attention to the pieces performed, thus contributing to the introduction and development of a new repertoire of piano pedagogy. Research method: documentary analysis. Research questions: What were the characteristics of the program structure? What new scores were explored? Do manuscripts of those scores exist? Over the years, program editing has been characterized by a repertoire of piano pedagogy in general and was later expanded to include vocal, choral, and other instrumental literatures. Among the composers, Kocsár Miklós performed the „Piano Pieces” series and Games with Interval (Piano pieces for beginners)-. In several other cases though, the composer was only present during the performances. Works by other composers: Ránki György: Two Wonder Oxen, Balassa Sándor: Three Sonatina, A.B. C. and Láng István: Piano Pieces for 4 Hand from 7-77 years. We presented selected pieces from some of the scores. Sound Portraits by Kocsár, Miklós, Ghiribizzi by Sári József, 12 Easy Piano Pieces by Balassa Sándor, and The Tree Reaching to The Sky by Papp Lajos. The manuscript was performed by Soproni József, Hollós Máté, Huszár Lajos, and Tóth Armand.

Keywords: Contemporary Music, Composers, Sheet Music

Miklós Fekete

Pedagogical Questions and Challenges of Higher Level Music Literature Education

Abstract

The difficulties and challenges of teaching music history and music literature have been expressed by several people in recent decades. The issue is just as topical in the current 21st century conditions and opportunities as it was in previous decades.

This presentation tries to go around some of the questions, difficulties and challenges that a teacher in higher education encounters more and more frequently and more intensively during the teaching of the subject, and at the same time tries to formulate a few procedures and methods that can be used to promote effective and experiential teaching and learning.

Keywords: Music History, Music Literature, Subject Pedagogy, Challenges, Opportunities

Violin Playing Without Shoulder Rest

Abstract

The research deals with the issue of violin technique applied without shoulder rest. The author discusses this issue from a developmental point of view. In this context, she mentions Jaroslav Foltýn, who is her consultant. The second part of the article deals with the theoretical foundations of playing, mainly from the physiological and methodological points of view. The research turns into a methodological reflection using the author's performance and pedagogical practice.

Keywords: Playing without Shoulder Rest, Violin Playing Technique, Jaroslav Foltýn, Development of Violin Playing, Methodology of Violin Playing without Shoulder Rest.

Self-Reported Musical Perceptions and Experiences of Austrian Males in School Choral Music

Abstract

This study was of adolescent males about their musical self-perceptions and experiences in one Austrian school's choral music program. There has been no comparable study of Austrian adolescent males about either their singing activity, their experiences of the voice change, and/or related vocal pedagogy. Meanwhile, the professional skillset required of Austrian conductor-teachers has become a focus of attention, with emphasis on training programs for those who work in schools (Schaumberger, 2019). The current national music curriculum in Austria reflects centuries-old traditions of preparing young male singers for service in cathedral choirs, only to be removed at the point of the adolescent voice change (Schaumberger, et al., 2020). Recent versions of the Austrian national curriculum acknowledge the male adolescent changing voice, requiring music teachers to accordingly adjust their pedagogy and repertoire (Bundesministerium, 2022).

There were twelve student participants aged 11 to 15 years. The interview protocol for this study included broad sets of prompts exploring each participant's identity as singer and musician, awareness of older male singers, differences between male and female singing/vocal development, description of their personal voice change, goals for future singing, and awareness of steps necessary to achieve those goals. The coding of interview transcripts followed Braun and Clarke's approach to reflexive thematic analysis (2006, 2021) using Byrne's (2022) thematic mapping model as a guide.

Study participants who sang continuously in the school choir reported experiences consistent with flow theory (Csikszentmihalyi, 1990; Tan & Sin, 2021), specifically the need for levels of challenge and skill that are both high and matched. In contrast, participants who withdrew said that their school choral experiences lacked challenge levels commensurate with their interests and skills, and that they wished for greater opportunities for autonomy and control. Participants who never sang in school choir lacked older male singing role models, an element consistent with the theory of possible selves (Markus & Nurius, 1986). The study

findings reflect those of previous research at a similar choir school in London, UK. Among these are that adolescent male singers may desire a prioritization of learning over performance, the development of vocal technical skills, the attainment of musical skills that transfer beyond the choral experience, and enculturation within a multigenerational community of singers and singing.

Keywords: Adolescent Males, Choir, Flow, Possible Selves, Voice Change

The Educational Potential of Solmization of the Augmented 4th Frame in Japanese (Children's) Songs

Abstract

Numerous experts advocate the importance of starting music education with children's songs from one's own country. This method is crucial for learners to understand their cultural background and develop musical sensitivity deeply. However, in Japan, music education often needs more detailed explanations about these songs' specific musical roles and values, hindering the effective use and maximization of their learning impact.

In a presentation I made at the Kodály Society meeting in Los Angeles last year, I introduced a solmization method based on four types of perfect fourth intervals(frames) foundational to traditional Japanese music: "Re Do La," "Mi Do Ti," "Fa MI Do," and "So Mi Re." This method demonstrated that the upper core tones of these intervals align with the finalis of church modes before the transition to tonal music, suggesting parallels between the tonal music transitions in Japanese and Western music. This transition implies that the Japanese perfect fourth intervals may be similar to church modes in Western music, indicating a significant cross-cultural similarity in musical structure evolution.

Previous research by Goro Kakinoki and others has shown that Japanese music encompasses a variety of interval structures beyond the perfect fourth, including perfect fifths and thirds. Building on this, my study proposes solmization for two new types of augmented fourth intervals, "Ti La Fa" and "Ti So Fa," discovered in Japanese children's songs. Through the analysis of songs such as "Edo Lullaby," "Rabbit," and "Okinawa Children's Song," we explore the educational value these augmented fourth intervals bring to music education.

While earlier studies, including those by Kikuko Kanai and Ken'o Kubo, have highlighted the characteristic melodic lines of the augmented fourth, they have yet to reinterpret these progressions within the solmization framework. This study, therefore, contributes significantly to solmization research in music education by offering a new perspective on integrating these intervals into educational practices. It anticipates the development of new theoretical frameworks and innovative teaching methods in music education.

Looking forward, I plan to expand my research to include the relationship between these fourth intervals and the ancient Greek tetrachord, the introduction of solfège in atonal music education starting from perfect fourth interval structures, and the relationship between fourth intervals and intonation. These studies aim to contribute to constructing theoretical frameworks and innovating practical teaching methods in music education, potentially revolutionizing how music is taught and understood across cultures.

Keywords: Perfect Fourth Interval(frame), Augmented Fourth Interval(frame), Japanese Song

Testing the Sense of Rhythm of Children Aged 5-12: Finding New Ways

Abstract

This paper reports on part of a pedagogical project aimed at reviving interest in the Good Start Method in the Czech Republic and to develop a methodology implementing its principles with a new musical component. The aim of this paper is to present the theoretical background and the unique test of the sense of rhythm that we implemented within the project. The paper briefly defines the components of musical rhythm and describes the term "imaginary impulse" in more detail. It summarizes some information about the development of the sense of rhythm in the music psychology literature. The author then describes her own method of testing and assessing the level of children's sense of rhythm and the results of empirical research. She briefly reports on the influence of her findings on didactic practice and the form of a new methodology linking the development of the sense of rhythm and graphomotor skills.

Keywords: Sense of rhythm; Children aged 5-12; Test; Imaginary impulse

Polka in the Work of the Czech Composer Bedřich Smetana

Abstract

The composer Bedřich Smetana (1824-1884) is undoubtedly one of the most significant representatives of Czech music, although he is not as well known in the international context as, for example, A. Dvořák, L. Janáček, B. Martinů. He began to make his mark on musical development in the Czech territory in the mid-19th century as a concert pianist, composer and piano teacher. With his musical work, he was one of the most outstanding representatives of the Czech national school.

During the formative period of Czech national music (19th century), various manifestations of traditional folk culture played a significant role, which became sources of inspiration and symbols of national cultural identity for numerous composers. One of the most important sources of inspiration were, for example, Czech dances, usually of folk origin. In Bedřich Smetana's case, it was most often the polka, which he stylized in his piano compositions, but also in his operas, symphonic works etc. This paper, dealing with one of the inspirational areas of Smetana's work, is a commemoration of the 200th anniversary of the composer's birth. He was born on 2 March 1824 in Litomyšl in eastern Bohemia.

Measuring Social Competences in Primary School Music Lessons

Abstract

With the advancements in technology and the changing habits of contemporary and future generations, changing how we teach different subjects is necessary to give these students a proper method with which their needs and aims can be fulfilled. One of the promising new methods to solve this problem could be the usage of experiential pedagogy.

The main purpose of experiential pedagogy is to get students to overcome their problems and fears connected to learning and new situations while teaching them how to step out of their comfort zone and eventually reach the learning zone. During this process, it is worthwhile to note that students improve their social skills and also this method highly relies on the usage of group work; therefore, beyond improving their social skills, they can further extend their knowledge in different aspects of certain topics.

I think experiential teaching should be part of every classroom, I aim to use it during my teaching practice when I have the option to do so as well. Connecting to this, I have also carried out research in the second term of the 2022/2023 school year in a primary school, focusing on its usage in Music lessons. Beyond the actual teaching aspect of my research, I have also conducted an online questionnaire, focusing on the opinions and thoughts of already practicing teachers concerning experiential pedagogy. The results of this research showed that practicing music teachers are open to trying new methods and children enjoy learning through play.

This year, I would like to continue my research in this field and research how these sessions, in addition to teaching the music curriculum, develop the pupils' social skills. To properly carry out this research and get better results, I have already explored the connected literature and selected questionnaires and socio-metric measurements as measurement methods. The input and output measurements will be carried out in my teaching practice with both an experimental and a control group, the partial results of which will be presented for the first time in the presentation. The control group will take part in traditional music lessons

based on the Kodály concept, while the experimental group will be taught using experiential pedagogical methods and games such as live cameras, advertising, or Dixit.

Keywords: Experience Pedagogy, Measuring Social Competences

Digital Methods, Online Possibilities, and Alternatives Provided by Social Media in Music Education

Abstract

In my study, I attempt to summarize the various digital methods, online opportunities, and alternatives provided by social media that can aid in music education and the general fostering of receptiveness. The integration of social media alternatives into teaching, dissemination of knowledge, development, and popularization of music can significantly ease teacher-student relationships and make topics more easily accessible, as the online space is a natural environment for younger generations. By involving popular social platforms - such as YouTube, Facebook, Instagram, TikTok, etc., - in music education and development, it contributes to fostering musical receptivity. In my study, I aim to summarize the path so far and explore the possibilities offered by existing platforms, whether they are specifically designed sites and features or experiments aimed at utilizing existing opportunities. YouTube, as a video-sharing platform, is gradually taking over the role of commercial television, and we are daily consumers, with anyone capable of becoming a content creator, thus the possibilities are almost endless. While Facebook is no longer the primary platform for younger generations, it remains quite popular in Hungary, facilitating communication between older and younger generations. Instagram seems to have taken over the photo-sharing function with its Reels feature, which recommends shorter videos based on our interests, as well as stories that last for 24 hours. However, this platform also offers opportunities for learning, popularization, generating interest, and even practicing. TikTok primarily relies on the combination of sounds and images for content creation. Popular music excerpts used on the platform have gained popularity thanks to the application, thus many popular music performers owe their fame to the app's recognition. If popular music performers could become popular through the excerpts of their music used on the platform, I believe classical pieces could also be promoted using similar logic. By raising awareness of these insights, perhaps the younger generation can be involved and made more receptive to classical music. In my study, I review successive generations and their online habits, knowledge, and the appearance of some initial examples of social media, tracing their evolution, as well as presenting the appearance of digital opportunities in education, knowledge dissemination, and music popularization and promotion. The application methods and new ideas during the pandemic, as well as their further

development and elaboration, are necessary. In my opinion, one great way to achieve this could be through the

Keywords: Music Education, Social Media, Musical Receptivity, Online Education

Musical Writing, Music Composition at an Elementary level

Abstract

The natural creative instinct is hidden in every child. Trying out musical composition at an elementary level can be started at the youngest age, until the child's playful mood and improvisational instinct have not yet been limited by the obligation to know and follow the rules. The melodious library created from small compositions written by the composer Péter Vermesy (1939-1989) to the poems of the poet Domokos Szilágyi (1938-1976) provides examples of the possible way of composing music at an elementary level. This is not an unfamiliar area for music educators, but in my presentation I would like to introduce the works of the two Transylvanian artists with the aim of expanding the musical material that can be used in practice by those who direct musical activities.

The title of the volume: Pimpimpáré. This playful title also symbolizes the spirit of the book. From the very first examples, ideas encouraging the variation of musical motifs appear in it. At the same time, there is a gradation in the listing of pieces and small pieces of music aimed at introducing sound systems and acquiring basic knowledge of music theory. In the first part of the volume, we find 55 monophonic songs, which can form the repertoire of kindergarten and elementary school children. The choral works presented in the second part are more sophisticated pieces that can be accompanied by instruments. Among the toy instruments, there is a reference to the use of bells, drums, wooden drums, cymbals, kolomps, and xylophones. The methodological ideas of the volume are contained in the Appendix.

The goal of music education at school is for the student to gain practice in musical reading and writing in parallel with the development of vocal performance skills and singing skills. But this always means the solmization of ready-made songs and musical works. Elements that develop creativity are present to a very small extent among the exercises that promote musical literacy. As the compiler of the volume puts it: "Our goal is therefore that children, by playing with simple musical building blocks, free themselves from the constant constraint of ready-made music: the lesson to be learned." (Appendix, 194.) At the same time, he points out that vocational education also lacks the expansion of the musical imagination in the

field of monophonic melody creation. The aim is only to construct examples of harmony and counterpoint following regular vocal composition, even though the way to understanding classical music can be through free musical construction, creative attempts and melody creations that stimulate the imagination. These require good poetic texts, works of folk or artistic poetry, as the present collection proves.

Keywords: Development of Creative Instinct, Playful Musical Formulation, Development of Creativity

The CLIL Approach - an Inseparable Part of Music Education in the 21st Century

Abstract

The infiltration of non-native languages and cultures into the school environment has been a growing trend in recent years. This trend is likely to have an impact on the teaching methods used. In the context of any subject, it is possible to apply, for example, a dual-oriented educational approach in which the content of the subject is taught through the foreign language and together with the foreign language. This method, called Content and Language Integrated Learning (CLIL), is represented by any activity in which a second language occurs. Unlike bilingual education, a high input level of the language of both students and teachers is not necessary for the implementation of the method. In CLIL, the foreign language is not used for language learning alone, but dual objectives - both content and language - are set. This represents a new paradigm in education.

Nowadays, foreign songs are a common part of everyday life for many pupils and teachers, so it is not surprising that in music education classes we increasingly encounter songs in English for listening or performance activities. This is probably the most common and natural integration of a foreign language into Music. In addition, a number of didactic materials are being developed in the field of music pedagogy in which a foreign language is used, e.g. in the form of videos, activities (performing, creative, educational, ...), worksheets for pupils, etc. Using a foreign language in another subject equips students with competences for greater professional and personal success, contributes to the development of communication skills (especially compensatory strategies) and the expansion of cultural boundaries.

The use of CLIL, however, does not mean that multicultural aspects will be prioritised over national traditions in teaching. In the context of Czech music education, pupils will continue to learn about Czech folklore, the works of Czech composers and, through integrative practices and overlaps into another language and culture, they will be educated in a broader context.

The conference paper will introduce the CLIL method, its forms and the findings of research conducted in the Czech Republic and abroad. The speaker will point out the benefits and shortcomings of the method and will offer concrete

educational suggestions and activities that enable the inclusion of CLIL in Music. Tips and recommendations on how to get started with CLIL will also be included. These presented suggestions can be easily applied to the conditions of other ethnic groups.

Keywords: CLIL Method, Language and Music, Fun Activities

How and why to teach complex folk culture in music lessons?

Abstract

In Hungary, a significant part of the core material of the music subject, mainly in primary school, consists of Hungarian folk songs. So I wondered why we didn't take advantage of the opportunity to pass on the compulsory folk songs as a slice of a complex cultural unit, contrary to current practice. It is no coincidence that Zoltán Kodály primarily wanted to make Hungarian folk culture the basis of music education, since in addition to the positive benefits of music, it develops personality and shapes identity at the same time. It is not enough just to get to know the songs, but also to know the everyday knowledge and significance behind them. A certain level of ethnographic knowledge is essential so that children can get to know their own homeland with all its treasures, and they will also be able to love it. I asked primary school teachers and music teachers in the form of an online questionnaire about the possibilities of practical implementation. The answers revealed that they don't feel supported by any sides, even in terms of higher education training, student books, supplementary materials and vocational training. Based on this experience, I strive to develop practical material for primary school teachers and music teachers to solve this problem somehow. Last year I taught in a first grade class for half a year, and this year in a second grade class. During my experiments, I try to break away from the current practice, according to which the solfege curriculum organizes the selection and order of the songs to be taught, with little emphasis on the background knowledge emphasized by Kodály. One of my most important solutions is to organize the songs according to the traditions and celebrations of the circle of the year, also to teach solfege independently of these, and to connect them experientially later, only as an example. During my lessons, I try to represent folk culture in its complexity, supporting it with dance, folk games, archival audio and video recordings, and nursery rhymes, so that children receive their own culture instead of the curriculum.

Keywords: Hungarian Folk Culture, Elementary School, Circle of the Year

Measuring Classroom Music Motivation Based On The Self-Determination Theory

Abstract

In the last decade, research on classroom music motivation has shown a negative picture of Hungarian students' attitudes toward the subject (Janurik & Józsa, 2018; Janurik et al., 2020; Janurik et al., 2021; Pintér & Csíkós, 2020; Pintér, 2018 2020; Kiss et al., 2021). However, there is no instrument in Hungary to measure the motivation for certain activities of the music class or the level of students' motivation. The presentation aims to introduce the questionnaire we developed and the results of the pilot study.

The new questionnaire is based on the self-determination theory (SDT) of Ryan and Deci (2017), which is also the basis of the Motivation for Learning Music questionnaire (Comeau et al., 2019). Its Hungarian adaptation (Földi & Józsa, 2022) is considered a starting point for contracting our questionnaire.

In our questionnaire, we assigned statements to the motivational levels displayed on the autonomy-control continuum of SDT. Based on the theory, we distinguished six levels of motivation: amotivation, external motivation, introjection, identification, integration, and intrinsic motivation. We have adapted these levels to the activities that appear in a music class. These are singing, listening to music, improving rhythm and hearing skills, music notation, and music history. The six fields of the two dimensions gave 36 statements. Students had to answer with a 5-point Likert scale.

Before testing, the questionnaire was reviewed by colleagues familiar with motivation research and teaching classroom music. The pilot study was at the end of 2023. Grade 5 students (82 students, 37 boys, and 45 girls) filled out the online questionnaire during a music lesson. We calculated descriptive statistics and Cronbach's α for the analysis, which was at least 0.8 for all factors. Exploratory and confirmatory factor analysis was also conducted.

The questionnaire we developed allows us to assess the motivation of upper grades of primary and secondary school students towards the different activities that can appear during a classroom music lesson.

The research was supported by the Digital Society Competence Centre of the Humanities and Social Sciences Cluster of the Centre of Excellence for Interdisciplinary Research, Development and Innovation of the University of Szeged. The authors are members of the New Tools and Techniques for Assessing Students Research Group.

Keywords: Classroom Music Education, Classroom Music Motivation, Self-Determination Theory, Questionnaire Development

ABSTRACTS OF THE WORKSHOPS

It's all me to me

Abstract

Introduction to the How to Become a Better Musician development program

Beginning: A short presentation of a jazz standard or playing it live

- What do we need to be able to make music?

- What is not important, what can we leave out?

Illustration on the jazz standard presented above.

- What are the three elements that exist?

All/Nothing (Breathing)

- What are we developing? Instrument?

- Short description: metronome

- Description: jazz standard/

Step 1-2-3-4; 1-3; 2-4; 4; 4

Metronome 1-3; 2-4; 4; 4 ...

- What are the three elements?

Purpose, ind(ul)s, intention, desire/attention (discipline), focus

- "Artificial" conditions

The focus is not on memorization, repetition serves a different purpose here.

Dismantling and varying the structure is the opposite of the usual.

How artificial are we? What is happening inside us?

Metronome - nature

- Master rhythm/ Main/Basic rhythm

Illustration, jazz standard

Joint rehearsal

Joint rehearsal with a metronome

1 minute

- Main rhythm Unisono: sharing, understanding, appreciation, strength, pride,

joy,

help

- Main rhythm Sharing: personally, distribution: intention/display, implementation

Left - Right, Hand - Foot

- Main rhythm Division: 2 groups

Give and take, support, responsibility

Deeper level: strength, help,

Intention/implementation

The power of music: healing

- What are the three elements?

In/out - now

Now=present (I am, participation) I enter and exit the now, from the present/into the present/presence

(Breathing)

- 1 round: unison - sharing

4 unison - 4 sharing - 4 unison

(1 round: sharing in unison)

- Division: 3 groups

- Division: 2 groups single, double, triple

- Clave

- Leader - follower

Keywords: Double bass training

The Living Tradition: Introduction to Kokas Pedagogy

Abstract

Nowadays, new expectations appear in education worldwide, such as creativity, emotional intelligence, openness to innovation, and determination. Here in Hungary, we have long known a unique educational method in which music is a fantastic tool in the teaching-learning process, and where the path to self-knowledge is based on full attention, self-expression, openness, acceptance, silence, and, last but not least, creativity we can walk. The "new expectations" are now almost traditions in the art pedagogy marked by the name of Klára Kokas, which has been balanced on the periphery of education, more specifically music education, for nearly forty years. Kokas' pedagogy is rooted in the Kodály philosophy. Encountering the most beautiful songs and lyrics of our folk music, the experiential - bound to improvisational forms of movement - and active acceptance of the classical masterpieces is the most complete, one could say "visceral" realization of Kodály's wish "Let the music be for everyone". The workshop offers an interactive musical experience to get to know this wonderful world.

Keywords: Tradition, Creativity, Movement, Self-expression, Full Attention

ZeneZen, the Creative Piano Pedagogy

Abstract

ZeneZen is intended for either pianists or other instrumental players, solfège teachers, or general music teachers. It engages general music terms and rules, such as rhythm, tempo, musical characters, stylistic features, form, the understanding of a score, as well as technical skills development.

In our music course, we prepare and teach piano pieces with:

- Solfege, music theory according to the singing-based Kodály method
- Kokas pedagogy (active music listening, free movement improvisation, playing with different characters...)
- Piano technique with playful exercises.

In this Zenezen workshop we would like to give you a taste of our course by teaching a piano piece by Zoltán Kodály.

Keywords: Kodály, Kokas, Piano

Improvisation

Abstract

Improvisation and the fundamental tools that make it possible for everyone. Improvisation is fundamental to human nature. We all do it, every day, in speech, in actions, in attitudes, and in interaction. It is a part of being human just as music is. There are four elements to improvising in musical terms and these four elements already are a part of the human psyche, if only at a core seed level. Fundamental tools are hearing comprehension and reaction. Music and improvised music in particular is communication at an instinctive level that can transcend speech in its capacity for emotional expression.

Keywords: Improvisation, Jazz, Modern Music

Bodybility

Abstract

The body produces music, sound, and stories in a laboratory that approaches sound as a source of creation with its guide. It is a workshop in which we will use and see the rhythm from different perspectives and we will create music only with our bodies. A few things about Body Percussion: Body percussion may be performed on its own or as an accompaniment to music and/or dance. Examples of countries' folk traditions that incorporate body percussion include Indonesian saman, Ethiopian armpit music, palmas in flamenco, and the hambone from the United States. Body percussion is a subset of "body music". Traditionally the four main body percussion sounds (in order from lowest pitch to highest pitch) are:
Stomping: Striking left, right, or both feet against the floor or other resonant surface

Patting: Patting either the left, right, or both thighs or cheeks with hands

Clapping hands together

Snapping fingers

However, there are numerous other possibilities including hitting the chest, whistling, slapping or flicking the cheeks with an open mouth, clicking with the tongue against the roof of the mouth, and grunting.

Keywords: Rhythm, Music, Body

James Wylie

An Introduction to Modal Music in the Mediterranean and Near East

Abstract

Modal musical traditions vary greatly from region to region, from the Balkans to the Middle East. However, as different as they might seem there are some important underlying principles through which we can better understand them. In this workshop, we will look at some of these ideas in order to better understand these traditions and ultimately, as musicians from different backgrounds, be inspired and learn from them.

Keywords: Modal Music, Traditional Music, Middle East

PRESENTERS

Andrea Asztalos

University of Szeged, "Gyula Juhász" Faculty of Education, Institute of Art, Department of Music Education, Szeged, Hungary



Dr. Andrea Asztalos Ph.D. received Bachelor's and Master's degrees in Music Education and Choral Conducting at the University of Szeged in Hungary. She is an associate professor and Head of the Department of Music Education at the University of Szeged. In 2020, she completed her doctoral studies and obtained her Ph.D. in music education, *summa cum laude*, at the Eötvös Loránd University in Budapest. She was a guest professor several times at Babes-Bolyai University in Cluj (Romania) and the University College of Teacher Education Tyrol in Innsbruck (Austria). Her research interests include the problems of children's singing voice production; the development of children's singing voice quality; vocal and choral warm-ups, the development of children's musical abilities, music perception, music cognition, choral pedagogy, sight-singing pedagogy, music teacher's beliefs, and innovation in music education. Her research has been published in the international music education journal. She was the presenter at several national and international conferences.

Tomáš Chloupek

Masaryk University, Faculty of Education, Department of Music,
Brno, Czech Republic



Mgr. Tomáš Chloupek, DiS. studies music theory and music education in a doctoral program and writes his dissertation on teaching classical singing at elementary art schools in the Czech Republic with a focus on selected repertoire. After graduating as a lower secondary teacher of music and English language and literature, he continues his studies as an opera soloist at Janáček Academy of Performing Arts. He is a choir member and soloist of the Czech Philharmonic Choir Brno.

Bianka Dobos

University of Szeged, "Gyula Juhász" Faculty of Education, Institute of Art, Department of Music Education, Szeged, Hungary



Bianka Dobos studied health education in Doctoral School at the University of Szeged. She did her Master of Arts in Piano at the University of Miskolc, and her Bachelor's degree in Psychology. She currently works as a piano teacher. Her research area is performance anxiety among musicians, with a special focus on social anxiety disorder and perfectionism.

Józsefné Dombi

University of Szeged, "Gyula Juhász" Faculty of Education, Institute of Art, Department of Music Education, Szeged, Hungary



Dr. Józsefné Dombi CSc is a pianist and teacher at the University of Szeged „Juhász Gyula” Faculty of Education Department of Music. She teaches piano, music history, music literature, contemporary music, basics of music, the nature in music. Her research fields are the investigation of musical ability and history of the University of Szeged „Juhász Gyula” Faculty of Education Department of Music. Ms. Dombi Józsefné is a participator in international conferences, soloist and accompanist of several concerts, editor of publications of the Department of Music, and organizer of contemporary music activities in Szeged

Miklós Fekete

Babeş-Bolyai University, Department of Music, Cluj Napoca,
Romania



Miklós Fekete, PhD, is an assistant professor at Babeş-Bolyai University in Cluj-Napoca, Department of Music. He completed his advanced music studies between 2000 and 2007 at the Gheorghe Dima Academy of Music in Cluj, majoring in music pedagogy and musicology. He wrote his doctoral dissertation based on the stylistic analysis of the works written by Ferenc Liszt in his last creative period. He began his teaching duties in 2005, as a music theory teacher at the Augustin Bena Music School in Cluj, and from 2009 he continued at the Department of Music at the Babeş-Bolyai University, where he currently teaches music history and music literature, instrument history and knowledge of musical instruments, music editing, and style analysis. His scientific research is primarily musicological and musical instrument history-theoretical analyses. As faculty leader, he directs the UniCante University Choir, founded in 2009.

Markéta Fraňková

Ostravská Univerzita Fakulta Umění, Ostrava, Czech Republic



MgA. Markéta Fraňková is a graduate of the Pilsen Conservatory in the field of playing the violin with additional methodological education, a graduate of the Bachelor's degree at the Verdi Conservatorio in Milan (Italy) and a master's degree at Vytautas Magnus University Kaunas (Lithuania) in Performing Arts - violin. She is currently working as an artist in Trio Bohemiae, Trio Vita Chordis, Franck Duo, Concertino - Ensemble of Soloists (Prague, Berlin, Riga, Kaunas, Vilnius, Milano, Como and others...), Olympus Musicus International Festival - Prague, Vilnius (director, organizational activities)

Patrick K. Freer

Georgia State University, Atlanta, United States of America



Patrick K. Freer is Professor of Music at Georgia State University where he conducts the Tenor-Bass Choir and directs the doctoral programs in music education. Dr. Freer has held Visiting Professorships at the Universität Mozarteum Salzburg (Austria) and at Universidad Autónoma de Madrid (Spain), and has been in residence as a guest conductor for the Bogotá Philharmonic Orchestra (Colombia). His degrees are from Westminster Choir College and Teachers College-Columbia University. Dr. Freer is Editor of the International Journal of Research in Choral Singing and former longtime editor of Music Educators Journal.

Andor Horváth

Freelance Musician, Hague, Netherlands



Andor Horváth is a deep, grooving, and authentic double bass player on the scene. Andor, with his earthy authentic sound, musicality, open-minded playing, essential attacks and grooves, contributes rough beats and buzzes to bands. His technique combines the deep source of ethno-folk music with the blues and New Orleans styles, adding his unique solid bass sound presence to any musical journey. After studying the double bass in Budapest, he attended the Royal Conservatory in the Hague (NL) to pursue further studies in jazz double bass. During and after his studies he joined several musical projects, recordings, and tours in renowned jazz festivals and concert halls throughout Europe with ensembles playing diverse genres of music. He released albums with Marius Preda, Ljiljana Butler, Sintromarus, Etnosaraj, Intercontinentals and many others. AndorGround, created by Andor in 2021, is a platform, club and studio where his music and his collaborators are able to express their music more freely for a deeper experience. Recent projects and bands include the Intercontinentals (original contemporary jazz), Points of light (bass-saxophone duo with Zane Wayne Massey), Magic Triplane (contemporary compositions/improvisations), Sintromarus (fiery gypsy and classical music fusion), Alma Mia (flamenco music trio) and WAN (contemporary, experimental/jazz trio), FanRa, etc.

Masahiro Inukai

Japan / Liszt Academy of Music, Budapest/Kecskemét, Hungary



Educational Background

- Received Mrs. Kodály's scholarship, and completed Master's at Kodály Institute.
- Enrolled in Choral Conducting at Liszt Academy (Stipendium Hungaricum scholarship).

2023 Achievements

- Presented at Kodály Society's 50th Anniversary.
- Represented Liszt Academy at Kardos Pál Foundation's seminar.
- Among top 100 at Fricsay Conducting Competition.
- Assistant conductor for the Kecskemét Symphony Orchestra's "Nutcracker" performance.

Positions & Awards

- Music director/principal conductor of "Flores."
- Rajeczky Award recipient.

Milena Kmentová

Charles University, Faculty of Education, Prague, Czech Republic



Mgr. Milena Kmentová, Ph.D., graduated in 2000 in special education - teaching in special schools with a deepening of music education. Since 2004 she has been working in a kindergarten in Prague. In 2017, she completed her doctoral studies at the Department of Music Education at the Pedagogical Faculty of Charles University, where she currently teaches in the field of kindergarten teaching. She focuses on the effective connection between the development of musicality, communication skills and graphomotor skills and is the author of publications in this area. Since 2022, she has been the editor-in-chief of the journal *Hudební výchova* (Music Education).

Katalin Körtvési

Liszt Ferenc Academy of Music, Kodály Institute,
Budapest / Kecskemét, Hungary



Katalin Körtvési graduated from the Liszt Ferenc Academy of Music, Hungary in Music Education and Choral Conducting. She was Assistant Lecturer in Solfege, Music-Theory, Score-Reading and Choir-Conducting at the Liszt Ferenc Academy of Music Teacher Training Institute. She worked as the Solfege Teacher of the Hungarian Radio Children's Choir. Kata was also the music director in drama and musical performances as well as the conductor at Sure Chamber Theatre, Szkéné Theatre, Jókai Mór Theatre and Jászai Mari Theatre. Since 2010 she has been working as Artist Teacher at the Zoltán Kodály Pedagogical Institute of Music of the Liszt Ferenc Academy of Music. In 2016 she and her colleague <https://kodaly.hu/faculty/katalin-kortvesi-117138>

Judita Kučerová

Masaryk University, Brno, Czech Republic



Prof. PhDr. habil. Judita Kucerová Ph.D. graduated from the Conservatory (piano performance) and the Philosophical Faculty of Masaryk University Brno (ethnology). During this time she teaches piano playing and ethnomusicology at the Pedagogical Faculty of the MU in Brno. As a pianist, she works with various Brno choirs (children's choirs, women's choir of the Faculty of Education, and mixed choir of Masaryk University). Her publication activities are particularly related to Moravian folklore, folklore applications in the school system, and folklore research.

Ramóna Lévai

University of Szeged, "Gyula Juhász" Faculty of Education, Institute of Art, Department of Music Education, Szeged, Hungary



Ramóna Lévai is a fifth-year student of history and music teacher at the University of Szeged. Her research was funded by the New National Excellence Programme for 5 months in 2022/2023 and 10 months in 2023/2024. The supervisor of her research is Dr. Andrea Asztalos. Her research topics are experiential pedagogy, its applicability in primary school music lessons, and the measurement of social competencies. In 2023, she was awarded 2nd place in the 36th National Scientific and Art Students' Conference in the section of Learning and Teaching Methodology, Science Technology, Music Education.

Matthew Mitchell

Freelance Musician, New Zealand / Germany



Born in New Zealand, and educated at Massey University Music Conservatory, Matthew left New Zealand in 1999 to pursue a career in improvised music. He spent five years in London where he collaborated with trumpeter Byron Wallen, John Edwards, and Evan Parker. He has toured the world and performed with some of the living legends of improvised music including William Parker, Hamid Drake, Robert Brown, and working with Hungarian musicians like Balázs Elemér, Oláh Kalmán, and Grensó István. Matthew has pushed the boundaries of musical genres for over 25 years, with experiments in electronic music, jazz, improvisation, modern classical music, hip hop, Hungarian folk music, and hip hop.

Anikó Novák

Liszt Ferenc Academy of Music, Kodály Institute,
Budapest/Kecskemét, Hungary



Piano artist and teacher Anikó Novák received her Master's degree from the Liszt Academy of Music, Budapest where she was first admitted to the Exceptional Young Talents' Class at the age of 12. She continued with her graduate studies at the Liszt Academy, where she received her master's degree in 1994. As a piano artist, Anikó has performed over 150 national and international concerts in almost all major cities in Europe and in the USA, Japan and Taiwan, with over 30 live and studio concert recordings for the Hungarian Radio. In 2001 she was the first Hungarian artist to give a recital in the Young Talents concert series at the Kennedy Center in Washington DC. Since 2004, Anikó has been part of the teaching staff of The Teacher Training Faculty of the Liszt Academy in Budapest and since 2009, she has been a master professor at The International Kodály Institute of the Liszt Academy in Kecskemét. In 2016 she and her colleague Katalin Körtvési launched a new Creative Piano Pedagogy Course called ZeneZen, which is based on the principles of Kodály's philosophy and Kodály's disciple Klára Kokas's pedagogy. In 2018 the ZeneZen inspired her to launch her own Piano pedagogy program in the Kodály Institute. Since 2016, ZeneZen has become one of the elective courses of the Kodály Institute and it has been invited to numerous training events all over the world. For a detailed list of performances, piano masterclasses, workshops, lectures and other teaching activities including ZeneZen Creative Pedagogy Courses and Workshops, please visit <https://kodaly.hu/faculty/aniko-novak-117139>.

Fanni Papes-Valach

University of Szeged, "Gyula Juhász" Faculty of Education, Institute of Art, Department of Music Education, Szeged, Hungary



Fanni Papes-Valach obtained her bachelor's degree in Music Culture and her qualification as a Music Mediator at the University of Szeged. At the moment, she is completing her final semester in Arts Communication MA. She holds an intermediate-level English language certificate and a Cultural Event Organizer sub-qualification. She achieved 1st place in the Study category at the University of Szeged, Institute of Art, Art, Art Education and Art Mediation Scholar's Conference, and 2nd place in the Paper section of the Scientific and Artistic Student Conference. She teaches various subjects in university and college education as well as in-specialized training programs.

Éva Péter

Babeş-Bolyai University, Department of Music, Cluj Napoca,
Romania



Éva Péter PhD, music teacher, graduated from the theoretical faculty of the Gheorghe Dima Academy of Music in Cluj. He first worked as a church organist, then continued his work as a teacher. She currently teaches music theory, methodology, and music education systems as an instructor at Babes-Bolyai University Reformed Teacher Training and Music Faculty. Her research field is church music. She deals in depth with the history of Protestant church songs, the variation of Hungarian Reformed congregational song melodies reflected in written sources, and folk tradition. As a result of her research into the methodology of music teaching, his studies were also published in this area.

Billy Prim

Freelance Artist, Larissa, Greece



Billy Prim was born in 1997 in Larissa. He grew up in an apartment, always looking forward to spring. In 2010 his hands-on relationship with music begins. He completes his studies and discovers tunes and music from other places. Down this road, he meets people, plays music with them, collaborates, makes friends, falls in love, discovers joy, sadness, and disappointment, some to realize his hopes and dreams, lands in reality, and reminisces. He lives on the path of the journey. All these and many more, as he tries to carve in silence with two pieces of wood. He performed with great musicians like Harcsa Veronika, James Wylie, Gilad Atzmon, Adam Bogothy, Daniel Mester, Poszár Máté, George Kontrafouris, Ntinios Manos, Thodoris Kotsifas, Dimitris Aggelakis, Yiotis Samaras, Dimitris Papadopoulos, Vasilis Koutsonanos, despite of all that he is very proud for his latest collaboration with his mentor Attila Blaho from Hungary, Andor Horváth from Holland, Matthew Mitchell from New Zealand and Debasish Ganguly from India. Last but not least, He has recorded 3 albums as a leader and 15 more as a sideman.

Marie Stodůlková

Masaryk University, Brno, Czech Republic



Mgr. Marie Stodůlková is a PhD student in the Music Theory and Pedagogy program at the Department of Music, Faculty of Education, Masaryk University. During her Master's studies (field Music and English education) she became interested in effective learning and use of foreign languages and dedicated her master's thesis to the topic of CLIL in Music education. In addition to language, her interest lies in traditional folk songs and its awareness in people's, especially children's, minds. She is also interested in contemporary folklore expression and in opportunities to encounter this phenomenon.

Etelka Tanácsné Vilmos

University of Szeged, "Gyula Juhász" Faculty of Education, Institute of Art, Department of Music Education, Szeged, Hungary



Music has always been an integral part of her life thanks to her parents. She started learning piano and solfege and participating in competitions in the third grade of elementary school. In 2019 she enrolled at the University of Szeged as a Hungarian literature, grammar, and music teacher, and at the Piarist Elementary Art School in Szeged for folk singing and became a member of the Népzenei Kamarműhely. With the support of the Department of Music Education, especially of Dr. Andrea Asztalos, head of the department, she obtained a scholarship in the New National Excellence Programme in 2022 and 2023 as well, so for the second year in a row she has the opportunity to do a research in connection with the possibility of integrating complex folk culture into music lessons.

Bernadett Tormáné Kiss

University of Szeged, Faculty of Humanities and Social Sciences,
Doctoral School of Education, Szeged, Hungary



Bernadett Tormáné Kiss is a student at the University of Szeged, Faculty of Humanities and Social Sciences, Doctoral School of Education. She graduated from the University of Szeged, majoring in English and Classroom Music teaching. She is currently a music teacher at László Németh Secondary and Primary School in Hódmezővásárhely. Her research area is classroom music motivation among primary and secondary school students.

James Wylie

Musician, Thessaloniki Greece



James Wylie is a New Zealand-born musician and composer, based in Greece. He is a renowned multi-instrumentalist with an extensive discography as a jazz saxophonist but is equally involved in traditional music of the Mediterranean and Near East as well as being adept in Persian Classical music. He is also an active performer of the Persian kamancheh.

MUSICIANS

Attila Blaho

Jazz Pianist

University of Szeged, "Gyula Juhász" Faculty of Education, Institute of Art, Department of Music Education, Szeged, Hungary



Attila Blaho is not only one of the best pianists of Hungarian jazz life, but also internationally acclaimed. He has held concerts with his own formations and with other ensembles in almost all European countries and also performed in concert halls in India, Thailand, China, and Japan. Several radio recordings have been made with his participation, and his performances can be heard on 30 music albums. Over the past few decades, he has focused on teaching and several of his students have been successful in entering higher education institutions in Hungary and abroad.

Klára Hajdu

Jazz Singer
Budapest, Hungary



Klára Hajdu is a prominent singer-songwriter and vocal coach of Hungarian jazz life. She performed in a lot of European cities and in the USA too. She has been leading her own quartet for 15 years. They released four critically acclaimed albums so far, some of their songs being on air not just by Hungarian jazz radios, but also from Europe to Mexico, and streamed by listeners in more than 30 countries. All their albums so far are available on the shelves of Japanese record stores.

Andor Horváth

Jazz Double Bassist

Hague, Netherlands



Andor Horváth is a deep, grooving, and authentic double bass player on the scene. Andor, with his earthy authentic sound, musicality, open-minded playing, essential attacks and grooves, contributes rough beats and buzzes to bands. His technique combines the deep source of ethno-folk music with the blues and New Orleans styles, adding his unique solid bass sound presence to any musical journey. After studying the double bass in Budapest, he attended the Royal Conservatory in the Hague (NL) to pursue further studies in jazz double bass. During and after his studies he joined several musical projects, recordings, and tours in renowned jazz festivals and concert halls throughout Europe with ensembles playing diverse genres of music. He released albums with Marius Preda, Ljiljana Butler, Sintiomarus, Etnosaraj, Intercontinentals and many others. AndorGround, created by Andor in 2021, is a platform, club and studio where his music and his collaborators are able to express their music more freely for a deeper experience. Recent projects and bands include the Intercontinentals (original contemporary jazz), Points of light (bass-saxophone duo with Zane Wayne Massey), Magic Triplane (contemporary compositions/improvisations), Sintiomarus (fiery gypsy and classical music fusion), Alma Mia (flamenco music trio) and WAN (contemporary, experimental/jazz trio), FanRa, etc.

Dániel Mester

Jazz Saxophonist
Budapest, Hungary



Though Dániel Mester studied music from an early age namely guitar and clarinet, he received his first diploma in economics then took part in BA-level course at the Liszt Ferenc University of Music and in a master course for jazz-saxophone at the Conservatorium van Amsterdam. Later on he completed a film composer master course at the CvA as well. As an arranger and composer, he worked for such renowned orchestras as the Dutch Metropole Orkest, the Four Bones Trombone Quartet and the Modern Art Orchestra, the Budapest Jazz Orchestra. He has won numerous prizes and awards in Hungary, the United States, Italy and the Netherlands as an arranger, composer and performer. He is currently the alto saxophonist of the Budapest Jazz Orchestra and the clarinetist-saxophonist of the Budapest based Turkish band called Nasip Kismet.

Matthew Mitchell

Jazz Guitarist
New Zealand / Germany



Born in New Zealand, and educated at Massey University Music Conservatory, Matthew left New Zealand in 1999 to pursue a career in improvised music. He spent five years in London where he collaborated with trumpeter Byron Wallen, John Edwards, and Evan Parker. He has toured the world and performed with some of the living legends of improvised music including William Parker, Hamid Drake, Robert Brown, and working with Hungarian musicians like Balázs Elemér, Oláh Kalmán, and Grensó István. Matthew has pushed the boundaries of musical genres for over 25 years, with experiments in electronic music, jazz, improvisation, modern classical music, hip hop, Hungarian folk music, and hip hop.

Billy Prim

Jazz Drummer
Larissa, Greece



Billy Prim was born in 1997 in Larissa. He grew up in an apartment, always looking forward to spring. In 2010 his hands-on relationship with music begins. He completes his studies and discovers tunes and music from other places. Down this road, he meets people, plays music with them, collaborates, makes friends, falls in love, discovers joy, sadness, and disappointment, some to realize his hopes and dreams, lands in reality, and reminisces. He lives on the path of the journey. All these and many more, as he tries to carve in silence with two pieces of wood. He performed with great musicians like Harcsa Veronika, James Wylie, Gilad Atzmon, Adam Bogothy, Daniel Mester, Poszár Máté, George Kontrafouris, Ntinomanos, Thodoris Kotsifas, Dimitris Aggelakis, Yiotis Samaras, Dimitris Papadopoulos, Vasilis Koutsonanos, despite of all that he is very proud for his latest collaboration with his mentor Attila Blaho from Hungary, Andor Horváth from Holland, Matthew Mitchell from New Zealand and Debasish Ganguly from India. Last but not least, He has recorded 3 albums as a leader and 15 more as a sideman.

Flóra Tabatabai Nejad

Singer

Szeged, Hungary



Flóra Tabatabai Nejad is currently 19 years old, she was a student at Ferenc Deák High School in Szeged and she would like to start her university studies as a student at the University of Szeged. She has been singing since she was 5 years old, but she actually started taking music more seriously when she was 8 years old, after applying to a talent show. She studied classical piano for many years, followed by jazz piano. In addition, she was also interested in the theater, she appeared in the play "Mice" at the Budapest National Theater and in "A Négyszögletű Kerek Erdő". At the age of 13, she started a band called "Florists", in which she learned a lot about teamwork, and got to know herself and her musical world better, so it significantly added to her development. 3-4 years ago she was fascinated by the Blues genre. She feels like she has grown a lot in learning about this genre, especially in the last 3 years when she joined the band 'Blues 4 You' as the band's singer.

James Wylie

Jazz Saxophonist
Thessaloniki, Greece



James Wylie is a New Zealand-born musician and composer, based in Greece. He is a renowned multi-instrumentalist with an extensive discography as a jazz saxophonist but is equally involved in traditional music of the Mediterranean and Near East as well as being adept in Persian Classical music. He is also an active performer of the Persian kamancheh.

APPENDIX



1st International Conference on Music Education in the 21st Century

Zenei Nevelés a 21. Században Nemzetközi Konferencia

2024. ÁPRILIS 15-16.

Program:



Helyszínek: MTA SZAB Székház, 103-104. díszterem
(6720 Szeged, Somogyi u. 7.)

- • SZTE JGYPK MI Ének-zene Tanszék 8103-as terem
- • (6725 Szeged, Hattyas u. 10.)



A konferencián való részvétel ingyenes.
Az eseményről kép és hangfelvétel készül

2024. április 16.

Helyszín: MTA SZAB Székház, 103-104. díszterem (6720 Szeged, Somogyi u. 7.)

1. Előadás szekció (magyar és angol nyelvű)

Chair / Elnök: Prof. Dr. Maczelka Noémi

(Szegedi Tudományegyetem)

8:05-8:30 Tormáné Kiss Bernadett

(Szegedi Tudományegyetem)

Ének-zene tanórai motiváció mérése az

öndeterminációs elmélet alapján

8:30-8:55 Dr. Dobos Bianka PhD

(Szegedi Tudományegyetem)

A boldogságtól való félelem feltárása egyetemisták

körében: a perfekcionizmus, a tudományos kiégés, a

magány és a kilátástalanság szerepe

8:55-9:20 Papes-Valach Fanni

(Szegedi Tudományegyetem)

A közösségi média által biztosított digitális módszerek

online lehetőségei és alternatívái a zeneoktatásban

9:20-9:45 Léval Ramóna

(Szegedi Tudományegyetem)

A szociális kompetenciák mérése az általános iskolai

ének-zene órákon

9:45-10:10 Tomáš Chloupek

(Masaryk University, Brno, Czech Republic)

Online singing lessons: reflections on the coherence of

intention and reality

SZÜNET / BREAK

1. Workshop szekció (angol nyelvű)

Chair / Elnök: Blaho Attila

(Szegedi Tudományegyetem)

10:25-11:10 Matthew Mitchell

(New Zealand-born Hungarian jazz guitarist and

composer)

11:15-12:00 Billy Prim

(Freelance Artist, Drummer, Larissa, Greece)

SZÜNET / BREAK

2. Workshop szekció 2. (magyar nyelvű)

Helyszín: SZTE JGYPK Ének-zene Tanszék 8103. terem (6725 Szeged, Hattyas u. 10.)

Chair / Elnök: Dr. Asztalos Andrea PhD

(Szegedi Tudományegyetem)

14:30-15:15 Körtvési Katalin

(Liszt Ferenc Zeneművészeti Egyetem Kodály Intézet,

Budapest / Kecskemét)

Az eleven hagyomány - Bevezetés a Kókas

Pedagógiába

15:30-16:15 Novák Anikó and Körtvési Katalin

(Liszt Ferenc Zeneművészeti Egyetem Kodály Intézet,

Budapest / Kecskemét)

ZeneZén a kreatív zongorapedagógia

SZÜNET / BREAK

19:00-21:00

Blaho Attila és barátai jazz koncert /

Attila Blaho and Friends Jazz Concert

Helyszín: SZTE Rektori Hivatal Díszterem

(6720 Szeged, Dugonics tér 13.)

A zenekar tagjai / Members of the band:

James Wylie (NZ) – szaxofon (saxophone)

Mester Dániel – szaxofon (saxophone)

Hajdu Klára – ének (singer)

Tabatabai Nejad Flóra – ének (singer)

Matthew Mitchell (NZ) – gitár (guitar)

Horváth Andor (NL) – nagybőgő (double bass)

Billy Prim (GR) – dobok (drums)

Blaho Attila – zongora (piano)

MAGYAR TUDOMÁNYOS
AKADÉMIA SZEGEDI AKADÉMIAI
BIZOTTSÁG MŰVÉSZETI
SZAKBIZOTTSÁG

SZEGEDI TUDOMÁNYEGYETEM
JUHÁSZ GYULA
PEDAGÓGUSKÉPZŐ KAR
MŰVÉSZETI INTÉZET ÉNEK-ZENE
TANSZÉK

1st International Conference on Music
Education in the 21st Century /
1. Zenei Nevelés a 21. Században
Nemzetközi Konferencia

2024. április 15-16.

Helyszínek:

MTA SZAB Székház, 103-104. díszterem

(6720 Szeged, Somogyi u. 7.)

SZTE JGYPK MI Ének-zene Tanszék

8103-as terem

(6725 Szeged, Hattyas u. 10.)

A konferencián való részvétel ingyenes
A konferenciáról képi- és hangfelvétel készül.

150
éve
a pedagógusképzésnek

EGYETEMI
TAVASZ



PROGRAM

2024. április 15.

Helyszín: MTA SZAB Székház, 103-104. díszterem
(6720 Szeged, Somogyi u. 7.)

8:30-9:00 Regisztráció

9:00-9:10 Megnyitó

1. Előadás szekció (magyar nyelvű)

Chair / Elnök: Dr. Asztalos Andrea PhD

(Szegedi Tudományegyetem)

9:10-9:30 Dr. Asztalos Andrea PhD

(Szegedi Tudományegyetem)

Az általános iskolai tanítók és ének-zene tanárok

nézetei a gyermekek zenei képességeinek fejlesztésével

kapcsolatban

9:30-9:55 Dr. Péter Éva PhD

(Babes-Bolyai Tudományegyetem, Kolozsvár, Románia)

Zenei fogalmazás, zenealkotás elemi fokon

9:55-10:20 Dr. Fekete Miklós PhD

(Babes-Bolyai Tudományegyetem, Kolozsvár, Romania)

A felsőfokú zeneirodalom-oktatás tantárgypedagógiai

kérdései és kihívásai

10:20-10:45 Tanácsné Vilmos Etelka

(Szegedi Tudományegyetem)

Hogyan és miért tanítsunk komplex népi kultúrát

az ének-zene órákon?

SZÜNET / BREAK

1. Workshop szekció 1. (angol nyelvű)

Chair / Elnök: Blaho Attila (Szegedi

Tudományegyetem)

11:00-11:45 Horváth Andor

(Musician, Hague, Netherlands)

It's all me to me (Double Bass training)

11:50-12:35 James Wylie

(Austrian, Thessaloniki, Greece)

An Introduction to Modal Music in the Mediterranean

and Near East

SZÜNET / BREAK

2. Előadás szekció 2. (angol nyelvű)

Chair / Elnök: Dr. Dombi Józsefné CsC

(Szegedi Tudományegyetem)

13:30-13:55 Dr. Dombi Józsefné

(Szegedi Tudományegyetem)

Kortárs zongoradarabok a JGYPK Ének-zene Tanszékén

13:55-14:20 prof. PhDr. Judita Kúčerová

(Masaryk University, Brno, Czech Republic)

Polka in the Work of the Czech Composer Bedřich

Smetana

14:20-14:45 Mgr. Marie Stodůlková

(Masaryk University, Brno, Czech Republic)

The CLL Approach - an Inseparable Part of Music

Education in the 21st Century

14:45-15:10 Mgr. Milena Kmentová, PhD

(Charles University, Prague, Czech Republic)

Testing the Sense of Rhythm of Children Aged 5-12:

Finding New Ways

SZÜNET / BREAK

3. Előadás szekció (angol nyelvű)

Chair / Elnök: Tanácsné Vilmos Etelka

(Szegedi Tudományegyetem)

15:20-15:45 MgA. Markéta Fraňková

(Ostravská Univerzita Fakulta Umění, Ostrava, Czech

Republic)

Violin Playing Without Shoulder Rest

15:45-16:10 Masahiro Inukai (Japan)

The educational potential of solmization of the

augmented 4th frame in Japanese (children's) songs

16:10-16:35 Patrick K. Freer

(Georgia State University, Atlanta, United States of

America)

Self-Reported Musical Perceptions and Experiences of

Austrian Males in School Choral Music

SZÜNET / BREAK

17:00-18:00 Újhold meg, Szeged! c. hangverseny
Helyszín: Somogyi Kónyvtár 1. emeleti közösségi tér
(6720 Szeged, Dóm tér 1.)

Műsor:

Jókai Mór: *A bölcső* – Rechtenwald Kristóf – vers

Franz Schubert: *Gyászinduló* – Zsigmond Zoltán – zongora

Anton Rubinstein: *The dew is shine* – Borbély Jácint – ének, Kerényi Mariann – zongora

Liszt Ferenc: *Hohe Liebe* – Borbély Jácint – ének, Kerényi Mariann – zongora

Ábrányi Kornél: *Mikor megyek az oltárhoz...* – Borbély Jácint – ének, Kerényi Mariann – zongora

Liszt Ferenc: *Petőfi szellemének* – Kerényi Mariann – zongora

Liszt Ferenc: *Cantique d'amour* – Maczelka Noémi – zongora

Charles Gounod: *Boléro* – Dobrotka Szilvia – ének, Kerényi Mariann – zongora

Richard Wagner: *Mignonne (Die Rose)* – Dobrotka Szilvia – ének, Kerényi Mariann – zongora

Franz Schubert: *Wandrer-fantázia IV. tétel* – Maczelka Noémi – zongora

**A KONCERTHEZ KAPCSOLÓDÓ KIÁLLÍTÁS
MEGTEKINTHETŐ MÁRCIUS 13-TÓL ÁPRILIS 23-IG.**



SZTE REKTORI HIVATAL DÍSZTEREM
(6720 SZEGED, DUGONICS TÉR 13.)

2024.
ÁPRILIS 16. 19 ÓRA

BLAHO ATTILA ÉS BARÁTAI JAZZ KONCERT



Horváth Andor (NL)
nagybőgő (double bass)



Billy Prim (GR)
dobok (drums)



Mester Dániel (HU)
szaxofon (saxophone)



Blaho Attila (HU)
zongora (piano)



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Tabatabai Nejad Flóra (HU)
ének (singer)



Hajdu Klára (HU)
ének (singer)



A koncertre a belépés díjtalan és nyilvános.
Az eseményről kép és hangfelvétel készül.



Blaho Attila (HU)
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MEGHÍVÓ

BLAHO ATTILA ÉS BARÁTAI JAZZ KONCERT

2024. ÁPRILIS 16. 19 ÓRA
SZTE Rektori Hivatal Díszterem
(6720 Szeged, Dugonics tér 13.)

A koncertre a belépés díjtalan és nyilvános.
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150 *igypk*
éve
a pedagógusképzésért



Publisher:

Department of Music Education
Gyula Juhász Faculty of Education
University of Szeged

Szeged
2024