

ACKNOWLEDGEMENTS

Throughout my time working on this research, and in many cases for year prior, I have had the privilege of working with many inspiring teachers. The inspiration for the content of this research has come from conversations, observations, feedback, guidance and much music making. Although I have seen many wonderful examples of what I consider to be great teaching from many people, I would like to thank that following people who have significantly contributed to the shaping of my thoughts.

Henk Borgdorf	(Royal Conservatoire)
Cristina Brito da Cruz	(Escola Superior de Musica de Lisboa, Portugal)
James Cuskelly	(Cuskelly College of Music)
Patrick van Deurzen	(Royal Conservatoire)
Ágnes Gál	(Liszt Ferenc Academy, Hungary)
Lucinda Geoghegan	(National Youth Choir of Scotland)
Suzanne Konings	(Royal Conservatoire)
Bert Mooiman	(Royal Conservatoire)
László Norbert Nemes	(Liszt Ferenc Academy, Hungary)
Daniel Salbert	(Royal Conservatoire)
Paul Scheepers	(Royal Conservatoire)
Anne-Christina Wemekamp	(Royal Conservatoire)

And in addition...

Students of the Master's degree programme "Music Education according to the Kodály Concept", as well as the many students in all of my classes.

Many Thanks!
Ewan