

**Class Activities:**

1. **Song Leadership and Group Participation**
  - A child conducts a song using hand gestures, singing *sol-la-mi*. The other children enthusiastically copy the gestures and notes.
2. **Pattern Recognition Game**
  - The teacher sings sol-fa patterns, and students take turns guessing the songs by singing back with lyrics.
  - Visual aids (pictures on the blackboard) are used for each song.
  - High engagement is observed as students eagerly raise their hands to participate.
3. **Melodic Exercises**
  - Students explore melodic patterns, finding endings for songs (e.g., *sol-fa-mi-re-do* staircase pattern).
  - The teacher demonstrates melodies using *sol-mi*. Some students struggle to produce their voices correctly.
  - A student responds off-tune; the teacher gently repeats in the correct tune, guiding them.
4. **Subtle Cues and Structure Awareness**
  - The teacher sings a song while transitioning from hand signs to subtle head gestures to lead the group.
  - The structure of the song is shown through numbers on the teacher's fingers.
  - The class is divided into sections for collaborative engagement.
5. **Individual Singing**
  - A child sings solo in front of the class, with positive reinforcement from the teacher.
6. **Group Song and Analysis**
  - The class sings a song together.
  - The teacher asks questions about the song's structure; students answer individually after raising their hands.
  - Activities include clapping the pulse, tapping rhythms, and combining lyrics, *ti-ti-ti-ti*, and sol-fa notation.
  - The teacher uses their hand as a score to guide the class.

**Notable Interactions:**

- A shy student is encouraged through warm and supportive interaction from the teacher.

**Games and Techniques:**

1. **Rhythm Lottery**
  - Students first sing rhythms together.
  - The teacher claps rhythm fragments, and students identify and echo them.
2. **Singing and Instrument Connection**

- Students attempt their first performance, relying on memory and ear training, without prior rehearsal.
- 3. **Inner Hearing Activity**
  - A puppet is used to teach inner hearing, engaging students in imaginative and auditory-focused exercises.

**Teacher's Style:**

- Uses a sense of humor to keep the class lively and engaging.
- Provides clear, varied cues (e.g., hand signs, head movements, numerical finger gestures).
- Reinforces correct answers and offers gentle guidance for corrections.

## 25/02 Nyíregyházi CANTEMUS

### GRADE 3 (25 pupils, 45 mins)

#### **Class Activities:**

##### **1. Opening Activity**

- Students start in pairs, singing a song that incorporates *fi*.
- The teacher introduces the song using hand signs and hand-score gestures, prompting the students to identify it.
- Activities include:
  - Singing with lyrics.
  - Clapping the rhythm.
  - Singing the rhythm.
  - A student plays a percussion instrument, integrating roles into the lesson.
  - Singing with lyrics while clapping an accompaniment.
- High-quality vocal performance is observed.

##### **2. Recorder Practice**

- Students play a familiar song on the recorder, reinforcing their connection between instruments and melody.

##### **3. Teacher-Student Interaction**

- The teacher asks questions to engage students and guide their understanding.

##### **4. Learning Syncopation**

Using a song from their book, students learn syncopation through:

- Decoding rhythmic patterns.
- Analyzing and applying the concept in practice.

##### **5. Intonation Work**

- The teacher plays a melody, and students adjust their voices to match the intonation (captured on video).

##### **6. Rhythm Practice**

- Focused rhythm exercises, building precision and coordination.

##### **7. Memory and Self-Awareness Game**

- The teacher challenges students' working memory by removing patterns they must recall and sing.
- Conducted as a game: students sit on the floor if they make a mistake, emphasizing self-accountability.

##### **8. Song Structure Exercise**

- The class works with a song's structure by rearranging disorganized pieces displayed on the board.
- The teacher sings the complete song, and students reconstruct the full piece in written form.

##### **9. Closing Activity**

- The lesson concludes with the same song they started with, combining singing and dancing for a dynamic and cohesive end.

#### **Notable Observations:**

- Students demonstrate strong vocal abilities and musical comprehension.
- The teacher skillfully incorporates multiple roles and interactive elements to maintain engagement.
- A playful yet focused atmosphere is achieved, balancing challenge and encouragement.

**Teacher's Style and Environment:**

- The teacher wears the school t-shirt, promoting a sense of community.
- Clear, structured guidance with an emphasis on active student participation.

**Class Activities:**

1. **Opening Performance**
  - Students and teacher are dressed in black and barefoot, starting the lesson informally in the hall with a beautiful and expressive performance.
2. **Warm-Up**
  - Students sing a song while a peer plays the piano.
  - The teacher models expressive and high-quality sound production.
3. **Choir Practice**
  - Focus on group singing, less individualized instruction.
  - Activities include:
    - Singing in sol-fa.
    - Teacher conducting and tapping the tempo.
    - Working on the text for clarity and expression.
  - The teacher uses humor to create a relaxed and engaging atmosphere.
4. **Positive Reinforcement**
  - Stickers are used as rewards for effort and achievement, promoting a positive learning environment.
5. **Instrumental Integration**
  - A keyboard is placed on a table, allowing students to practice while hearing the real piano sound.
  - Some students sing, while others play the bass line on the piano, enhancing their understanding of harmonies.
6. **Nicknames for Students**
  - Each student has a nickname, fostering a sense of individuality within the group dynamic.
7. **Ear Training and Transcription**
  - Students listen to music fragments in class and sing the melody in sol-fa, demonstrating their ability to play by ear.
  - Afterward, they transcribe the music onto paper.
8. **Connecting Repertoire**
  - After learning a piece, students identify and name it (e.g., *Mozart's Clarinet Quintet in A Major*).
9. **Chords and Harmony Exercises**
  - Ear training focuses on singing notes of chords played by the teacher on the piano.
  - Activities include:
    - Transforming chords based on teacher guidance.
    - Humming and transcribing chords.
    - Experiencing harmonic concepts such as 6/4 inversions.
    - Connecting the exercise with flow and tempo variations (faster and slower).

**Notable Observations:**

- High levels of musicality and expression are cultivated, both in group singing and instrumental work.
- The use of humor, positive reinforcement, and informal elements creates a welcoming and motivating environment.
- Strong emphasis on ear training and the ability to connect theoretical concepts with practical experience.

**Teacher's Style:**

- Combines structure with creativity, balancing technical precision and artistic expression.
- Encourages collaboration and group cohesion, guiding students as a choir rather than focusing on individual performances.

**Class Activities:**

1. **Opening Activity**
  - A pupil conducts the initial part of the lesson, fostering leadership and engagement.
2. **Masterpiece Listening Game**
  - Students listen to fragments of musical masterpieces and try to guess the pieces.
  - They describe notable features of the music, such as style or instrumentation.
  - As a reward, students receive postcards for correct answers, adding a fun, motivating element.
3. **Listening and Singing in Sol-Fa**
  - Students engage in listening exercises, followed by singing melodies in sol-fa to develop aural skills.
4. **Interactive Questioning**
  - The teacher asks thought-provoking questions throughout the lesson, keeping it highly interactive and engaging.
5. **Recitation Exercises**
  - Students practice copying recitations, enhancing their rhythmic and vocal skills.
6. **Mozart Analysis**
  - Together, the class analyzes a piece by Mozart.
  - Activities include:
    - Listening attentively to the piece.
    - Writing out the structure after decoding it as a group.
    - Discussing and identifying elements of sonata form.

**Notable Observations:**

- Students actively participate in both listening and performance activities.
- High levels of engagement are sustained through interactive questioning and fun rewards.
- Strong emphasis on collaborative learning, with the class working together to analyze and understand music.

**Teacher's Style:**

- Encourages student leadership and active participation.
- Creates a dynamic and supportive learning environment through games, analysis, and group activities.

**Class Activities:**

**1. Score-Based Singing Practice**

- Students sing a song from a score, engaging in varied practice techniques:
  - Experimenting with different tempos.
  - Singing in sol-fa.
  - Exploring dynamic contrasts.

**2. Choir Singing**

- The class sings together as a choir, showcasing unity and precision.
- Select representatives from each voice group sing individually, demonstrating impressive security and confidence.

**3. Hand Signs**

- The teacher continues to use hand signs as a visual aid to guide pitch and melodic structure.

**4. Dictation Exercise**

- The teacher plays a melody on the keyboard, and students:
  - Transcribe the melody.
  - Sing it aloud to reinforce learning.
- The teacher writes the correct answers on the board, then deletes fragments, challenging students to imagine and sing the missing parts.

**5. Individual Singing**

- Some students are invited to sing individually in front of the class, building confidence and accountability.

**Notable Observations:**

- Students demonstrate strong musicality, secure intonation, and confidence in both group and individual performances.
- The integration of hand signs and varied practice techniques enhances learning and engagement.
- The dictation exercise effectively develops both auditory skills and imaginative inner hearing.

**Teacher's Style:**

- Maintains a structured yet creative approach, combining technical skill-building with expressive practice.
- Encourages both group cohesion and individual accountability through diverse activities.



**25/02 Nyíregyházi CANTEMUS**  
**CHOIR LESSON - Dénes Szabó**

**Class Details:**

- **Type:** Choir Lesson
- **Participants:** Boys only
- **Instructors:** One teacher and one pianist

**Class Activities:**

1. **Warm-Up**  
Group vocal warm-up exercises to prepare the voices collectively.
2. **Echo Patterns**
  - Students practice echoing melodic and rhythmic patterns, performed individually to develop precision.
3. **Pitch Matching with Vowels**
  - Students sing the same note using *ma, me, mi, mo, mu* while closing their eyes, enhancing focus and pitch accuracy.
4. **Repertoire Practice**
  - The choir rehearses pieces from their repertoire, emphasizing technique and expression.
5. **Music During Breaks**
  - The teacher ensures that moments of downtime are filled with music, maintaining engagement and focus.

**Discipline and Structure:**

- The teacher enforces discipline strictly; for example, latecomers must do physical flexions as a consequence.

**Notable Observations:**

- Students demonstrate strong focus during vocal exercises and repertoire practice.
- Individual echo patterns help refine each singer's skills, while group activities build cohesion.
- The use of music during breaks keeps the energy of the lesson consistent and purposeful.

**Teacher's Style:**

- A strict yet structured approach to discipline and music-making.
- Balanced technical rigor with engaging activities to maintain a productive and focused atmosphere.

**26/02 Kecskemét Kodály Zoltán**  
**GRADE 2**

**Class Activities:**

1. **Opening Song**
  - The lesson begins with the class singing a song together, guided by three pupils.
2. **Echo Patterns**
  - The teacher sings melodic patterns, and students echo them back in sol-fa.
3. **Rhythm Guessing Game**
  - The teacher claps a rhythm, and students identify it (e.g., *Hita Haro*), singing individually.
4. **Silent Song Recognition**
  - The teacher silently demonstrates a song using a hand score, and students guess the melody.
5. **Concept Discussion**
  - The teacher introduces theoretical concepts, asking questions that students answer (e.g., "minor," "pentatonic").
6. **Song Structuring**
  - Students order fragments of a familiar song displayed on the board, relying on their knowledge of the piece.
7. **Reading and Group Singing**
  - Students begin sight-reading music in chunks and sing them in groups.
  - They practice singing in canon, developing timing and coordination.
8. **Recorder Practice**
  - Students play the recorder, sight-reading melodies using numbers (1-9, excluding 7) while singing the ABC note names.

**Notable Observations:**

- Students' voices are more developed compared to earlier grades, and they show greater energy in their performances.
- Occasionally, the teacher calls on students who have not raised their hands, ensuring inclusive participation.
- Instead of using hand signs consistently, the teacher sometimes instructs students to sing while showing pitch height with hand gestures.
- Positive reinforcement is used, and discipline is maintained through constructive speaking rather than punishment.

**Classroom Dynamics:**

- Students actively engage in both individual and group activities, displaying confidence and collaborative skills.
- The highest grade awarded in the lesson is 5, setting a clear benchmark for achievement.

**Teacher's Style:**

- Focused on fostering both individual accountability and group cohesion.
- Encourages theoretical understanding alongside practical musicianship.

**Class Activities:**

1. **Opening Without Teacher**
  - The lesson begins with students singing a song independently.
  - One student plays the piano while two leaders guide the rest of the group.
  - The group performs the song as a canon.
2. **Focus on Sound Quality**
  - The teacher emphasizes, “Don’t force the sound,” encouraging students to prioritize beauty and expression in their singing.
3. **Music History Discussion**
  - A brief exploration of folk music and art music, discussing their characteristics and cultural significance.
4. **Numeral System Practice**
  - Students engage with the numeral system, presented as a math problem.
  - They think in sol-fa while also incorporating note names, reading the numeral system displayed on the board.
5. **Rhythm and Syncopation**
  - Students practice syncopation by singing lyrics with one rhythm while clapping another.
6. **Group Commentary on Individual Performance**
  - After individual performances, the group discusses and comments on the performances collectively.
7. **Rhythmic Canon**
  - The class practices a rhythmic canon, focusing on timing and coordination.
8. **Echo Patterns with a Ball**
  - The teacher sings a pattern, e.g., “la-la,” and throws a ball to a student.
  - The student echoes the pattern in sol-fa and identifies the interval (e.g., “minor third”).
9. **Melodic Interval Dictation**
  - Students write down dictated intervals while one student transcribes on the board.
  - Activities include:
    - Singing intervals back using ABC note names.
    - Singing the interval musically (e.g., “minor third”).
    - Performing the intervals in different voices.
10. **Sight-Singing Exercise**
  - The teacher hides a score on the board until the end of the class to maintain focus.
  - Students sight-sing the exercise, working on memory by filling in deleted fragments.
  - The exercise is transformed into a folk song, adding:
    - Lyrics (e.g., “Don don don, diri diri dong”).
    - An accompaniment voice (e.g., “tumba tumba”).
    - Instrumental parts.

**Notable Observations:**

- The teacher uses humor to create a relaxed and engaging environment.
- All transitions between activities are musical, ensuring no time is wasted on non-musical tasks.
- Exercises are highly integrated, focusing on ear training, rhythm, harmony, and vocal technique.

**Teacher's Style:**

- Encourages independence and leadership among students.
- Maintains a balance between technical skill development and musical expression.
- Uses innovative methods (e.g., numeral systems, hidden scores) to sustain focus and engagement.

**Class Activities:**

1. **Opening Song**
  - The lesson begins with students singing together in the hall, creating an informal yet focused atmosphere.
2. **Melodic and Rhythmic Work**
  - The teacher plays a fragment on the piano, and students sing it back in sol-fa.
  - The teacher writes the fragment on the board and adds a rhythmic accompaniment for students to clap.
3. **Text Recitation**
  - Students recite the song text rhythmically, focusing on diction and flow.
4. **Mode Recognition**
  - Students identify and discuss the Mixolydian mode.
5. **Body Percussion**
  - Students perform body percussion, gradually adding layers as rhythmic accompaniment.
6. **Learning a Song by Ear**
  - The class learns a new song entirely by ear.
  - They analyze its structure as a group and collaboratively write it on the board.
7. **Action-Oriented Teaching**
  - The teacher sets up activities but then steps back to observe and listen, encouraging student independence.
8. **Listening and Conducting**
  - Students listen to a fragment of music, sing it back in sol-fa, and conduct themselves.
  - The teacher integrates music history by asking related questions.
9. **Structural Analysis**
  - Students listen to a complete piece and identify its structure, such as:  
■ **AABABACCD CDCABA**
  - The teacher explains the concept of *trio form*, discussing ideas like thesis and antithesis in the music.

**Notable Observations:**

- The students show high levels of independence and musical understanding, both in performance and analysis.
- Layered body percussion enhances rhythmic and ensemble skills.
- Structural analysis deepens students' appreciation of musical form.

**Teacher's Style:**

- Acts as a facilitator, providing initial guidance and allowing students to take ownership of their learning.
- Blends practical activities with theoretical insights, maintaining a balance between creativity and structure.

- Incorporates history and theory seamlessly into active music-making.

**GRADE 7**

**Class Activities:**

1. **Singing “La Marseillaise”**
  - The class begins by singing the French national anthem, focusing on pitch and expression.
2. **Bertalotti Singing Exercise**
  - Students practice singing and memorizing an exercise by Bertalotti, using hand signs to reinforce pitch and intervals.
3. **Incorporating Psychology Insights**
  - The teacher highlights that children’s attention span averages 7 seconds (pre-COVID: 8 seconds).
  - Emphasizes how *healthy competition* and the Kodály method improve focus and attention.
4. **Sound Quality Focus**
  - Students work on producing a high-quality sound, prioritizing tone and expression.
5. **Ear Training**
  - **Chords by Ear:**
    - Students recognize chords aurally and sing the notes using ABC note names.
    - The teacher provides verbal instructions for a new chord, which students sing back.
    - After singing, students write down the chords they hear on the piano.
  - **Corrective Process:**
    - Students sing back the chord progression using labels, while the teacher writes the corrections on the board.
    - The class re-sings the progression, and each student chooses a voice to sing, adding dynamics to the performance.
6. **Performing a Poem**
  - The lesson concludes with students performing a poem with excitement and expression, integrating vocal and theatrical elements.

**Notable Observations:**

- Students demonstrate remarkable attention to detail during ear training and chord recognition exercises.
- Healthy competition fosters focus and engagement.
- The inclusion of dynamics and voice selection in the chord progression adds a creative, collaborative dimension.

**Teacher’s Style:**

- Combines psychology, pedagogy, and musical expertise to create an engaging and effective learning environment.



- Emphasizes practical application of theory, fostering both independence and collaboration.
- Maintains a balance between technical rigor and expressive creativity.

## 26/02 Nyíregyházi CANTEMUS

### GRADE 6

#### **Class Activities:**

1. **Opening Performance**
  - The lesson begins with a performance featuring:
    - A girl singing a solo.
    - Another student accompanying on the piano.
    - The rest of the group singing along.
2. **Tempo and Intonation Practice**
  - Students practice a song at varying tempos, focusing on maintaining accurate intonation and expression.
3. **Way of Listening**
  - Students first learn by singing and using sol-fa notation.
  - Music is later added to deepen understanding, emphasizing listening “with music in mind” and appreciating the beauty of the piece.
4. **Fígaro Opera by Mozart**
  - The class studies and performs excerpts from Mozart’s *The Marriage of Figaro*, exploring its musical and historical context.

#### **Notable Observations:**

- Students demonstrate an ability to adapt to different tempos while maintaining intonation and musicality.
- The focus on sol-fa and mindful listening develops both technical skills and an appreciation for the music.
- Group and individual performances highlight confidence and collaboration.

#### **Teacher’s Style:**

- Balances technical instruction with fostering an emotional connection to the music.
- Uses performance as both a learning tool and a means of inspiring enthusiasm for music.
- Encourages active listening and mindful engagement to deepen understanding and enjoyment.

**GRADE 2**

**Activities and Exercises:**

**1. Exploring the Pentatonic Scale:**

- Visual representation of the scale as "stairs" on the blackboard.
- Singing a beautiful song accompanied by the teacher on the piano.
- Question: "How many songs are in this scale?" Encouraging students to relate patterns from the current song to others they know.
- Identifying the "missing note" (ghost note: *fa*). Singing the interval *mi-fa* repeatedly while emphasizing the "minor second" in intonation.

**2. Physical Engagement:**

- Alternating between sitting and standing to maintain focus and engagement.

**3. Canon Scale Exercise:**

- Teacher sings a scale, and students follow two tempi behind, creating a "canon effect" with the scale.

**4. Rhythm Dictation:**

- Dictation based on a familiar song. Students clap or write down rhythms they've internalized.

**5. Analyzing Structure with Symbols:**

- Using visual aids to map the structure of the song with symbols.

**6. Interval Game:**

- Introducing interval concepts such as *minor second*, *major second*, *minor third*, and *perfect octave*.
- Students close their eyes, listen, and indicate the interval using a hand sign.
- For incorrect answers, the teacher approaches the student quietly, providing feedback by demonstrating the interval distance with hand gestures to avoid public embarrassment.

**7. Handmade Score as a Game:**

- Creating a visual score together, designed like a book, to represent the song.

**8. Fake Piano on the Board:**

- Teacher draws a "piano" on the board, singing the song in *sol-fa* and highlighting the corresponding keys. Example: "La piano" (singing *re* while pointing to the "key").

**9. Exploring Pentatonic Relations:**

- Introducing a diagram showing relationships between different pentatonic scales and their variations.

**10. Introducing Sharps:**

- Starting with a song to internalize the "color" of a sharp.
- Visual introduction of the sharp symbol (#).
- Creating a human scale where students represent notes, adjusting position for sharps.

**11. Playing a Song in a New Mode:**

- Transitioning to a new mode, guided by the teacher.

- The teacher adjusts speaking volume to match the mood of the song, using a whisper to enhance emotional connection.

**Order of Learning Pitches:**

- *Sol - Mi*
- *Sol - Mi - Do*
- *Sol - Mi - Re - Do*
- *La - Sol - Mi - Re - Do*
- *La - Sol - Mi - Re - Do - La*
- Gradual addition of *Fa* and *Ti*.

**Teacher Comments:**

- Emphasizing that music must be "alive" and "visual" to engage the students and reinforce understanding.

## 28/02 Kecskemét Kodály Zoltán

### GRADE 6

#### **Class Activities**

1. **Grade 5 Book Introduction:**
  - The lesson begins with students engaging with material from the Grade 5 music book, setting a structured and progressive tone for learning.
2. **Body Warm-Up (Seated):**
  - A brief warm-up focuses on relaxing and preparing the body for singing, even while seated.
  - Encourages proper posture and breathing techniques in a subtle manner.
3. **Faster Echo Patterns:**
  - The teacher plays short, rhythmic or melodic patterns on the piano.
  - Students echo these patterns quickly, challenging their aural skills and responsiveness.
4. **Song of Kecskemét – Bells of the Town:**
  - Students learn and sing this folk song, focusing on its melodic beauty and cultural significance.
5. **Choir Exercises:**
  - Exercises begin with the alto section to establish a foundation.
  - Progress to a group choir setting, emphasizing balance and harmony.
  - Singing in pairs encourages individual accountability while fostering collaboration.
6. **Combining Folk and Classical Music:**
  - The lesson blends traditional folk music with classical repertoire, highlighting their connections and contrasts.
  - Students gain a deeper appreciation for both styles through practical application and analysis.
7. **Music History and Harmony Introduction:**
  - The teacher introduces historical context and explores the functions of chords in harmony.
  - Students sing melodies while observing how harmony interacts with and supports the melody.

## CONCLUSIONS

### Reflections on Kodály-Based Observations

Through these inspiring observations, I have drawn several key conclusions. While each class varies in complexity, they all adhere to the fundamental principles of the Kodály method, demonstrating a clear progression in skill development for each child. The central role of singing is evident, serving as the foundation for musical growth.

What struck me most about all these classes was the perfect balance between rigour and enjoyment. It developed in the children both the capacity for effort and the love of music. Teamwork as well as individual work. And it all starts with singing, in reality music is something imagined and has to start in our heads, it shouldn't start with an instrument. It has also been incredible to see the variety of conditions and settings in which music education can be developed, in the end the infrastructure is something secondary, with few resources you can go very far, education should be accessible to everyone. It has been an eye opener in my career.

### Core Principles of the Kodály Method

The observations reveal several essential principles at work in every lesson:

1. **Singing as the Primary Skill** – The voice is the most accessible and natural instrument. Other instruments, such as the flute, small percussion, or piano, are occasionally used as supportive tools.
2. **Inner Hearing (Audiation)** – Developing the ability to “hear” music internally before producing it.
3. **Attention and Focus** – Strengthening concentration through structured exercises. It also encouraged healthy competition. On many occasions the children competed with each other to see who came closest to excellence/perfection and received positive reinforcement.
4. **Musical Memory** – Enhancing retention of melodic, rhythmic, and harmonic patterns.
5. **Understanding Tonal Relationships through Solmisation** – Using movable-do solfège to develop pitch awareness and tonal order.
6. **Imaginative Engagement through Visual Association** – Associating musical ideas with images to deepen understanding.
7. **Artistic Development through Emotional Expression** – Encouraging expressiveness and musical sensitivity.
8. **Hand Signs and Physical Engagement** – Reinforcing learning through Kodály hand signs and movement-based activities.