

1) How do you plan your classes?

With a lot of preparation, I tried to combine exercises based on the Kodaly method and connect them with the repertoire. I do not follow any particular method, but rather choose the repertoire by levels (based on Kodaly's sequential learning) and also taking into account the tastes of the students. I try to avoid chaos, although I am very flexible with each student.

2) I have noticed that your classes are very dynamic, how do you achieve this?

With a lot of preparation and being very clear about the exercises I want to do.

3) How do you organise the short/middle/long terms?

By being aware of Kodaly's sequential learning. Every student is different and you have to be sensitive to each one. The roadmap may change during the course, depending on their learning pace.

4) I have noticed that some students don't sing on pitch, although they seem to have a developed ear. Do you know what really happens and how we can work on the voice?

Indeed, the case of the boy you observed is a great example, he listens very well but cannot reproduce the sounds in tune. In the end, singing is based on the development of a muscle and some people never sing, you have to practice it. I introduce exercises for voice projection, and it's practice, practice, practice.

5) I have noticed that you don't give many verbal instructions, you do everything with music making, how do you do it?

Well, singing or playing is always the guide. Instead of explaining it, you have to demonstrate it or suggest it and they immediately pick it up and focus on the music.

6) What about playing by ear exercises?

I have a sheet full of exercises but they are all based on call and response, echo patterns... everything you have observed today during the lessons.

7) How do you cope with starting to read sheet music if the do moveable has been trained?

It's a bit of a nightmare. As I also learned to play by ear, it's harder for me to focus on the score, but at some point you have to do it. You have to transpose and translate the songs in both systems and that's how they understand it.

8) How was the experience of learning Kodaly for your career?

It was a source of energy and motivation, a new way of teaching that was much more fun and meaningful. I was a bit bored with traditional classes and seeing music from this new perspective was wonderful. Eye opener.

9) Advice for a new teacher like me?

The Kodaly method will give you a lot of good tools, but the experience is the biggest learning experience. Practice a lot with the do moveable and an open mind.