



LISZT ACADEMY
KODÁLY INSTITUTE



Kodály HUB: Sing. Learn. Share. AEC Conference - Graz



Suzanne Konings
(Koninklijk Conservatorium)



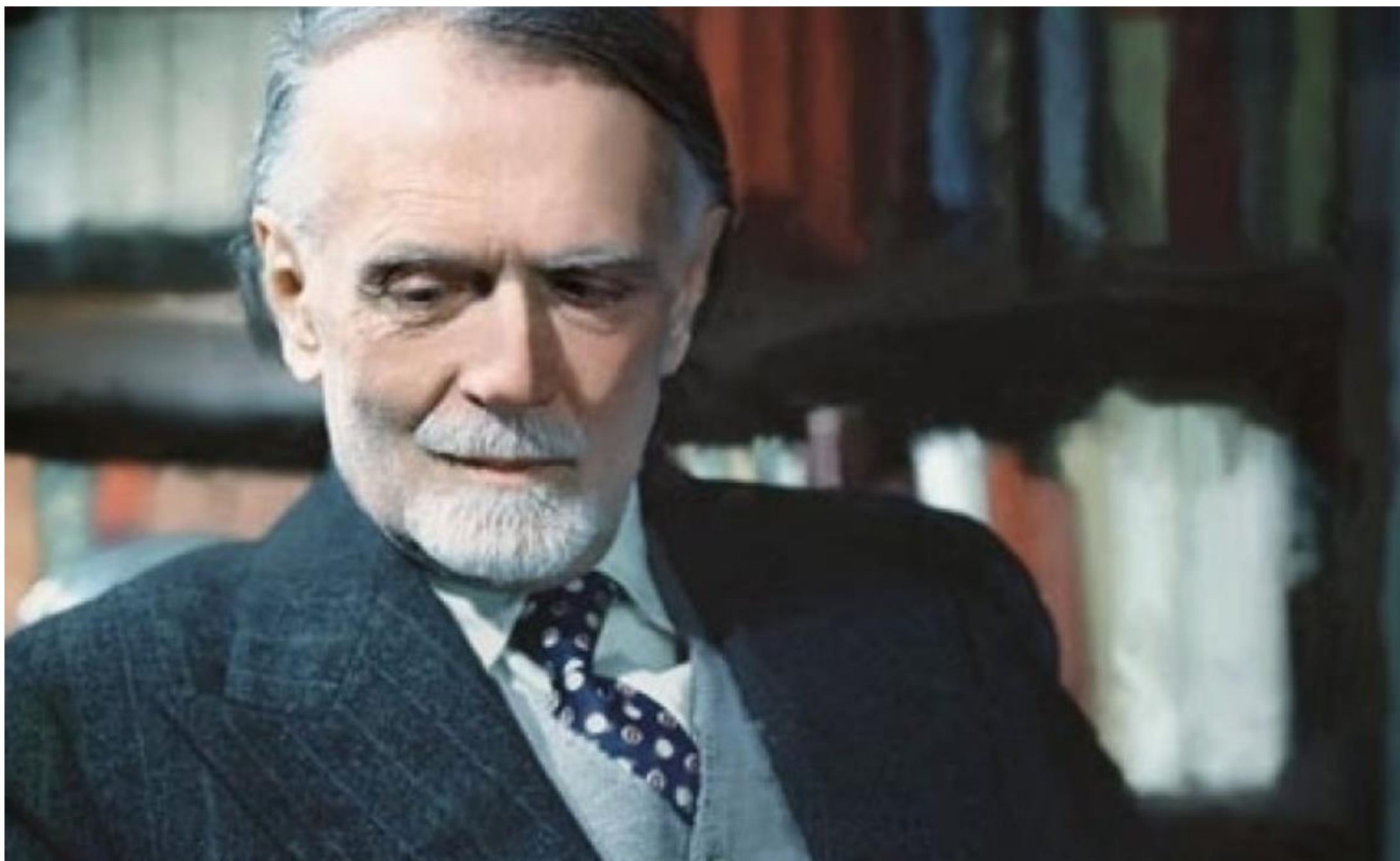
Lucinda Geoghegan
(Royal Conservatoire of Scotland)



László Norbert Nemes
(Liszt Ferenc Academy of Music)



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Zoltán Kodály
(1882-1967)



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“The human voice, free and yet the most beautiful instrument, available to everyone, can be the fertile soil for music culture extending to the general masses” (Kodály)

Can lead to lower
standards on exit
from

Lower standard
of musical
ability on entry
to
University/Cons
ervatoire/Teache
r Training



Lower
Standard
Classroom
Delivery

Less able Students



**EVERY CHILD HAS A RIGHT TO HIGH
QUALITY MUSIC EDUCATION
DELIVERED BY A WELL TRAINED
PRACTITIONER**

Curriculum for the training of teachers

Methodology for active participation in the
classroom

Creation of the KODÁLY HUB as an online
platform from which teachers can
access well chosen repertoire and creative
game and movement ideas







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Zoltán Kodály
together with his composition students
at the Liszt Ferenc Academy of Music



Robert Schumann
(1810-1856)

XXVIII

Every fashion grows **un**fashionable again; if you persist in it for years, you find yourself ridiculous coxcomb in the eyes of everybody.

XXIX

It is more injury than profit to you to play a great deal before company. Have a regard to other people; but never play anything which, in your inmost soul, you are ashamed of.

XXX

Omit no opportunity, however, to play **with** others, in Duos, Trios, Etc. It makes your playing fluent, spirited, and easy, accompany a singer when you can.

XXXI

If all would play first violin, we could get no orchestra together. Respect each musician, therefore, in his place.

XXXII

Love your instrument, but do not have the vanity to think it the highest and only one. Consider that there are others quite as fine. Remember, too, that there are singers, that the highest manifestations in Music are through chorus and orchestra combined.

XXXIII

As you progress, have more to do with scores, than with **virtuosi**.

XXXIV

Practice industriously the Fugues of good masters, above all those of John Sebastian Bach. Make the "Well-tempered



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Années de pèlerinage IX. Les cloches de Genève





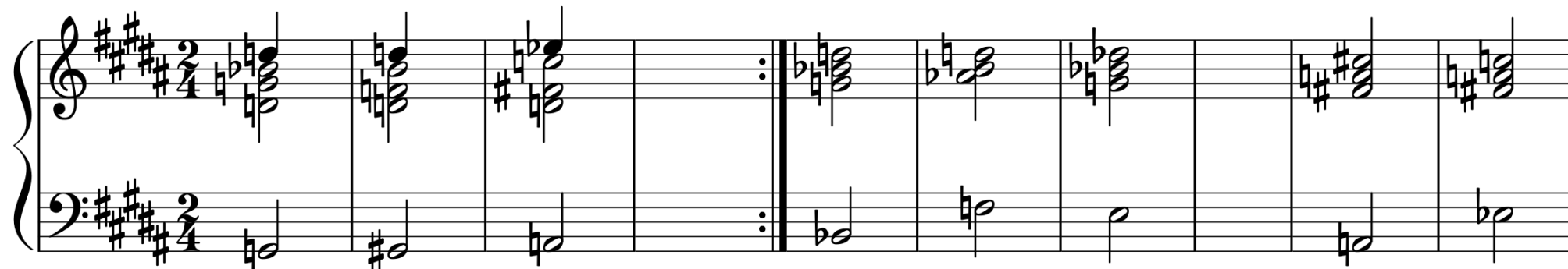
so mi mi mi re fa mi re do so

9 so=do so la mi fa re fa la do ti la so

17 so so la la so so la la

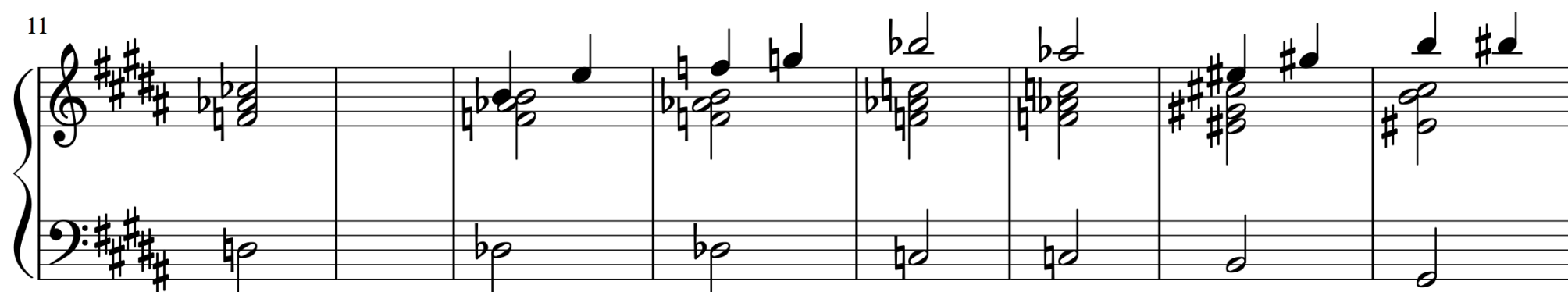
25 so mi re re do ti=so fa mi mi re do





G minor

**Chromatically descending
diminished seventh chords**



B Major



experience
music

conscious
learning

motivating
practice

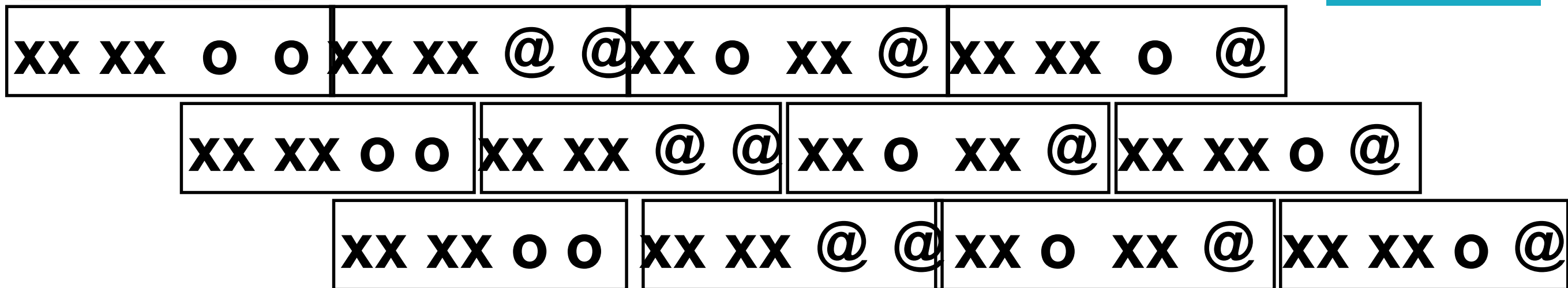


Royal Conservatoire
of Scotland

FIND YOUR INNER EIGHT YEAR OLD!



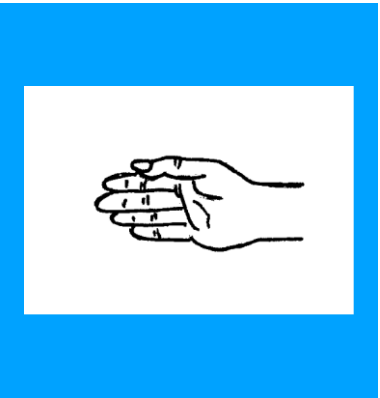
Double Double in three part canon



Creative text

Maca Maca ro ro Maca maca ni ni Maca ro maca ni Maca maca ro ni

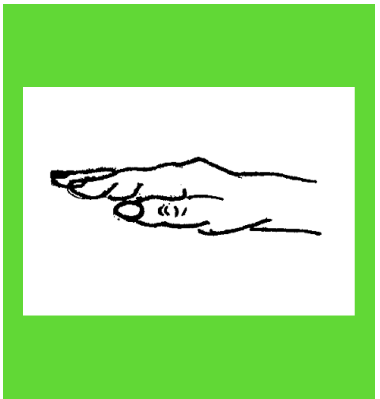
DOUBLE



SO

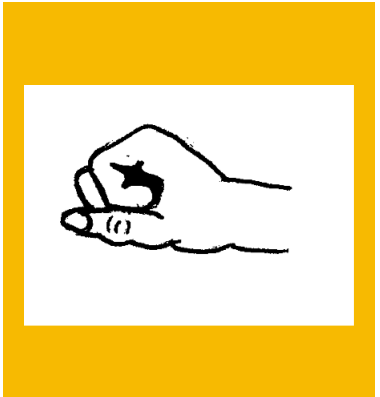


THIS

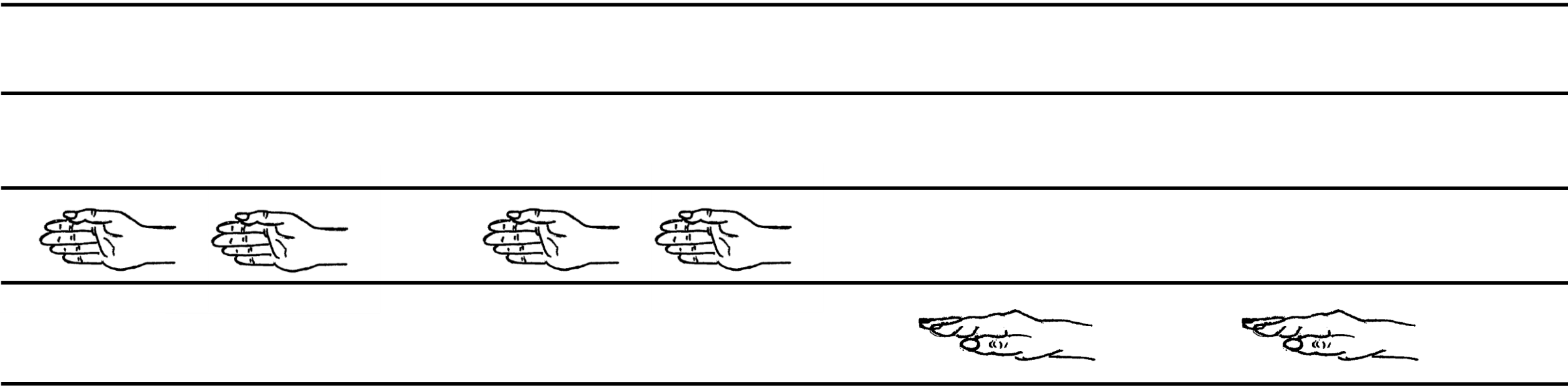


mi

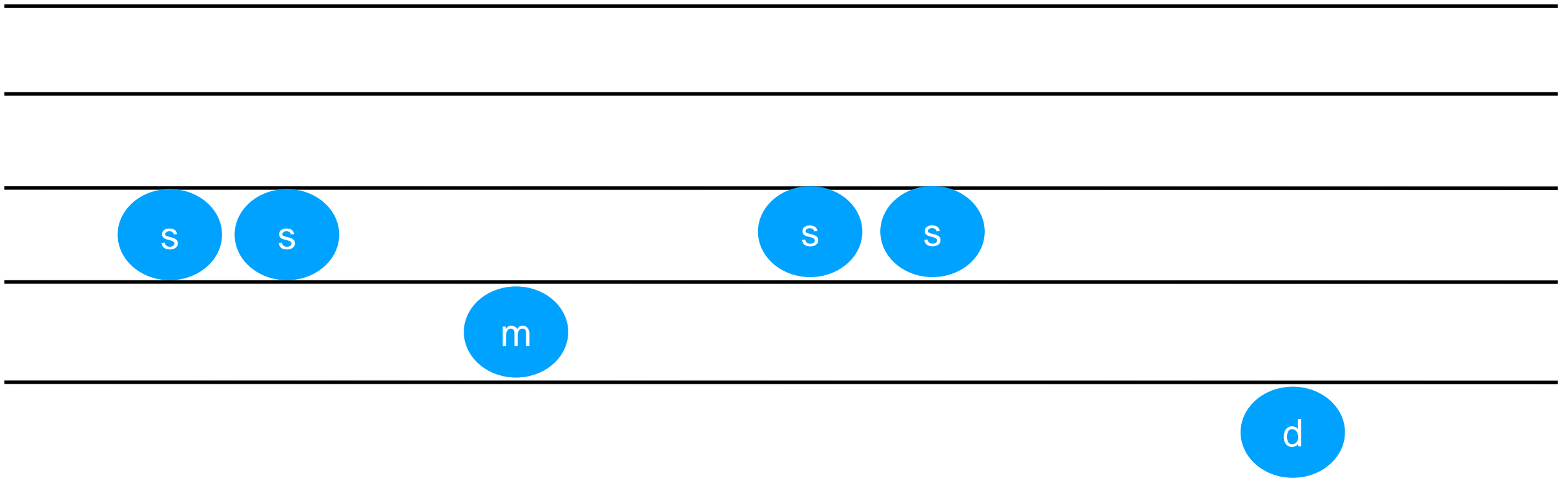
THAT

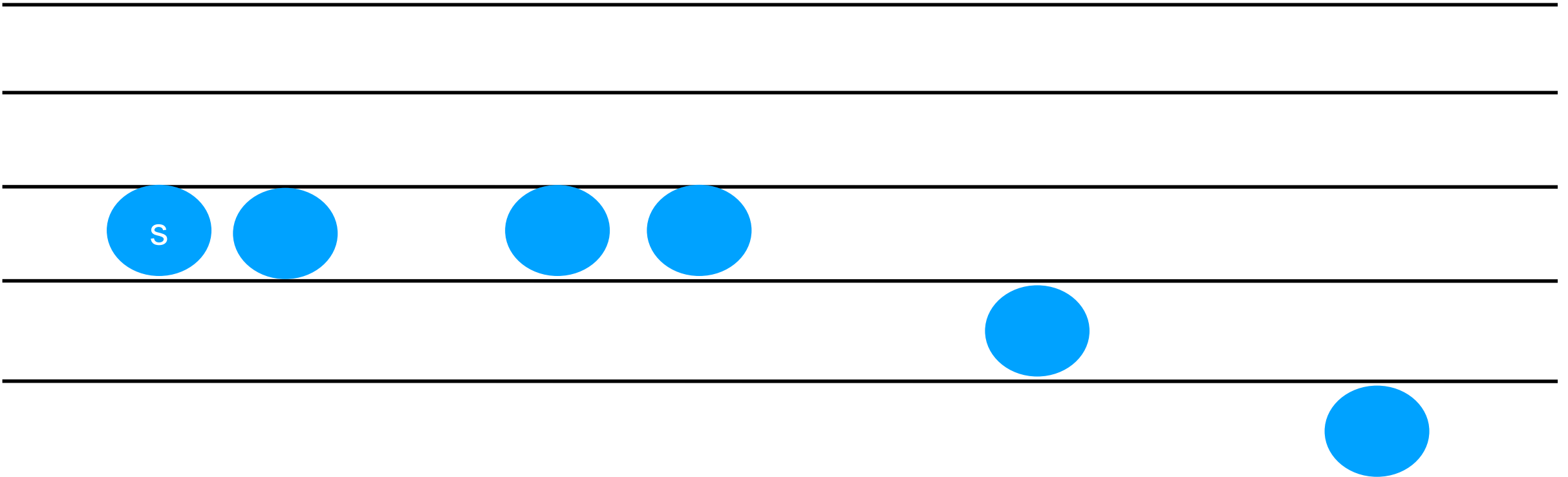


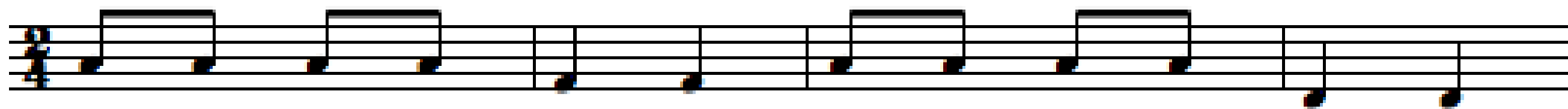
do





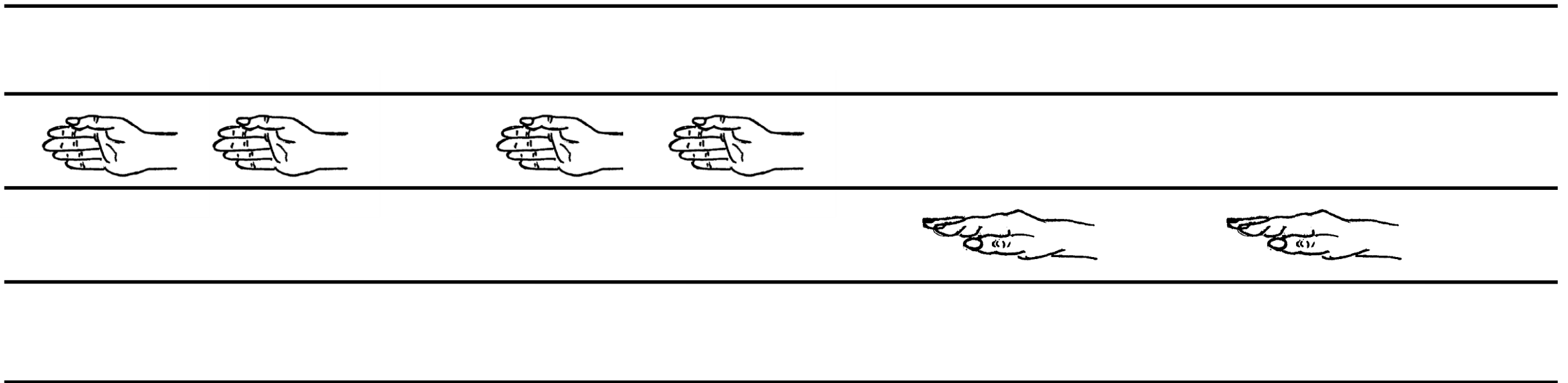






Dou - ble, dou - ble this, this. Dou - ble, dou - ble that, that.

Transposition - moveable do





DOUBLE

THIS

THAT

do'

so

mi

do

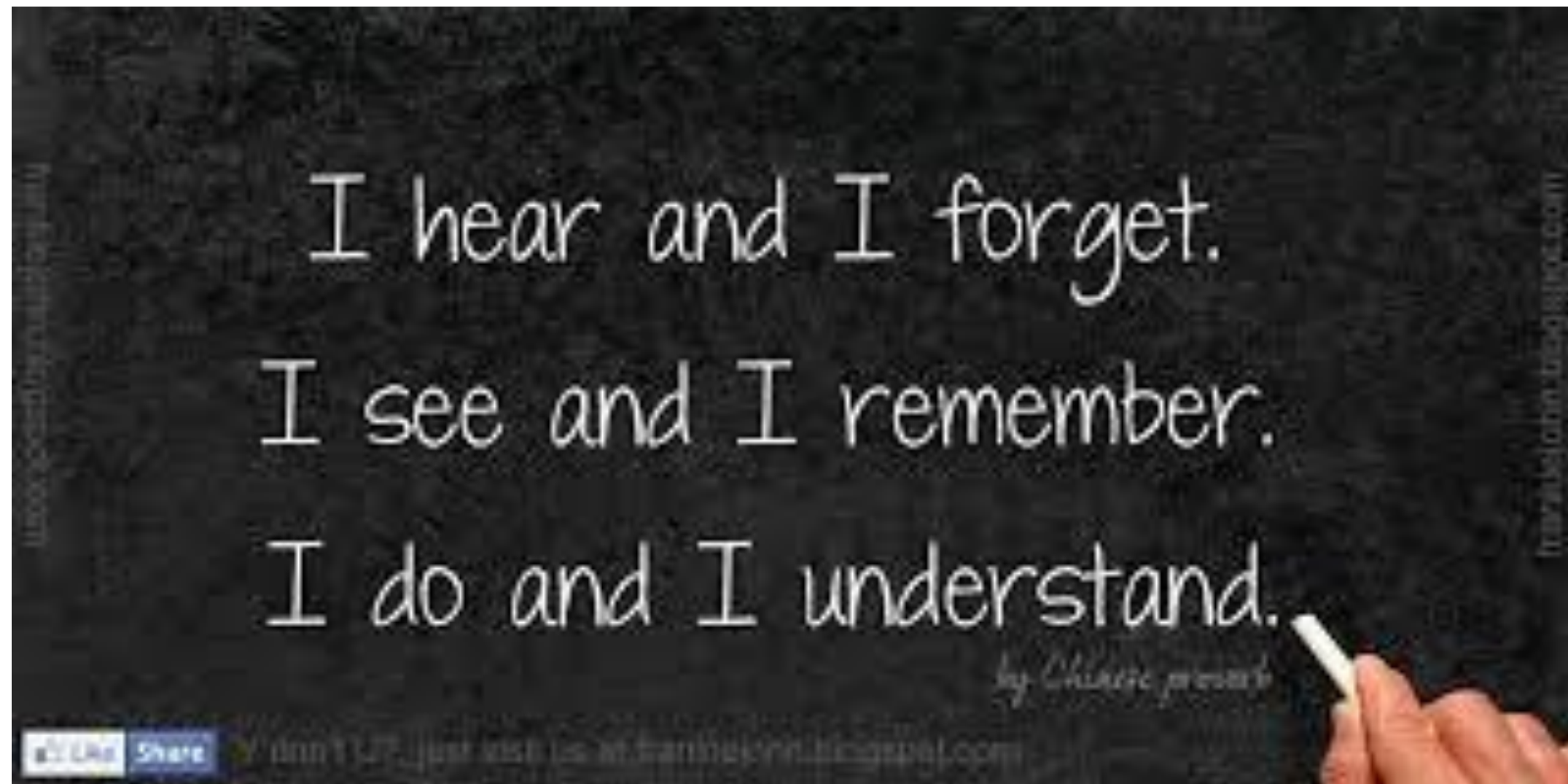
mi

do

so

mi

do





Canon singing

Listening skills



**Development
of Singing Skills**

Creative work

**Numeracy skills:
Pattern**

**Development of
the inner ear**

**Language: Breaking words
into syllable**

Experience of rhythm

**DOUBLE DOUBLE :
Learning/experience
for the child**

Cooperation

**Physical experience of
high/middle/low
leading to
Melodic Contour**

Coordination Skills

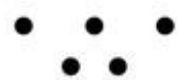
**Musical reading and writing
Sound to symbol approach**

**Understanding and
feeling of
motif length**

Social Skills

**Major/tonic triads
and later - inversions**

Emotionally uplifting



**Royal
Conservatoire
The Hague**



nationale koren

scouten en tot bloei brengen van jong vocaal talent



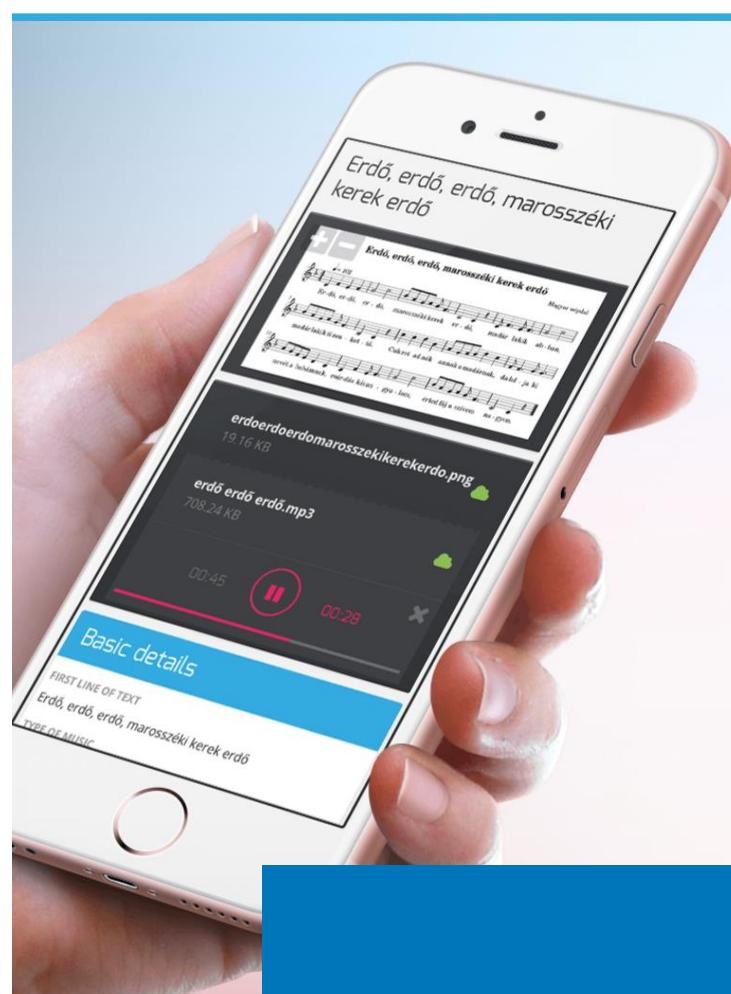


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Kodályhub^{beta}
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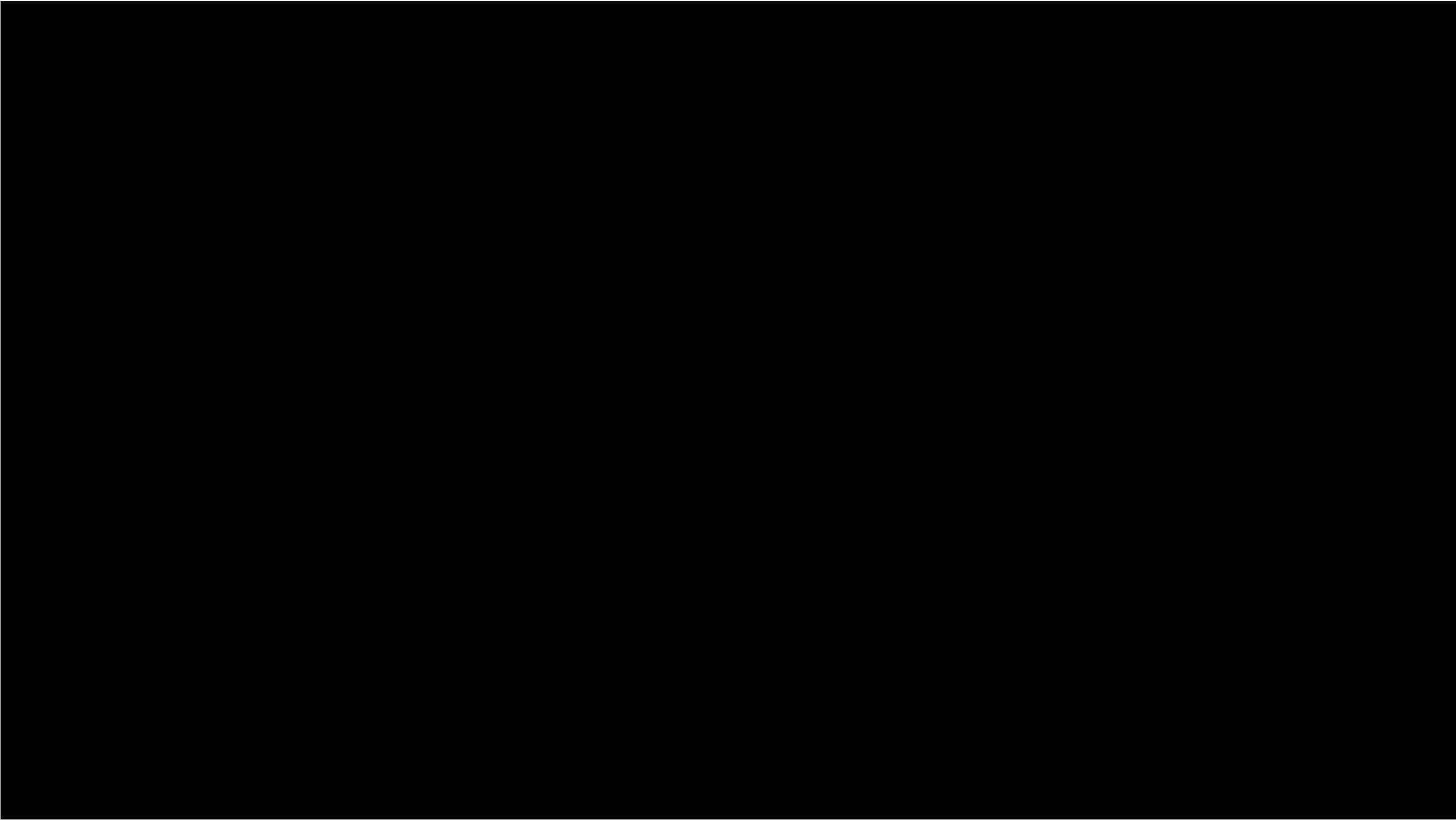
Growing Community

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RESOURCES COMPILED BY THE EXPERTS SO FAR

- the development of the child's voice in demonstration videos,
- singing exercises for the development of part-singing,
- active music learning through singing games materials,
- inclusivity in the music lessons,
- guidelines for folk song analysis,
- and many more, which will be carefully expanded over time



**Singing games are a source of joy for all children
Singing and playing together to all or in a small group
barriers to learning and maintain high quality education**

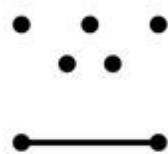
The joy on the faces of all of these children is evident.

The learning is evident.

The children with Additional Support Needs (ASN)
are NOT evident!

Music belongs to everyone





Royal
Conservatoire



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December 16, 2018

