

***Original research paper*****Gábor Bodnár**

ORCID: 0000-0001-6765-1455

Professor, Director of the Institute of Arts Communication and Music

Eötvös Loránd University (ELTE)

Faculty of Humanities, Budapest, Hungary

bodnar.gabor@btk.elte.hu

**Creative Methods for Developing Creativity. Successful Cooperation of Formal and Non-Formal Education in Music Teacher Training****Abstract**

The Institute of Arts Communication and Music of Eötvös Loránd University (ELTE) began its 36<sup>th</sup> year of education in September 2020. Our Institute qualifies classroom music teachers (among others) who will be able to ensure the possibility for their pupils to access the right of learning and performing music.

A classroom music teacher should be familiar with the formal and informal education within the school and in out-of-school programs as well. This special task requires a high level of creativity and the ability to improvise on one hand and strictly professional knowledge on the other, not only in the field of music but in the organization and moderation of different groups of youngsters. Therefore, we want to instruct students in such teaching methods that foster their capacity for creativity. Besides, we also know that a music teacher must be creative amidst the problems and challenges of today's world either from a socio-cultural or simply an educational point of view. For this reason, we always seek professional partners who can develop our training programs.

**Keywords:**

Integrated arts education, partnership of institutions and instructors, musical work capacity, talent care

This short study introduces two good-working examples of formal and informal cooperation, where the partners of the Institute of Arts Communication and Music are professional experts in their field of education.

The 'Psalmus Humanus Project' is a special, integrated educational form. The members of the organization called the Psalmus Humanus Association for Arts Education are music and art teachers who can cover the field of education from

kindergarten to university, so they can give lectures in various arts workshops for children to provide an opportunity – regardless of their cultural or social environment, or their health – to participate in a pleasurable artistic activity.

The ‘Kovács Method’ is the care of the capacity for musical work: special gymnastic exercises mainly for musicians to maintain and develop the physical, spiritual, and mental abilities necessary to carry on a successful life and career, and to prevent occupational impairments. The trainers are professionals both as music teachers and as instructors of this special method.

### **About the Cooperating Partners**

The Institute of Arts Communication and Music was founded in 1984 as the Music Department of the former Teacher’s Training College and has been training qualified classroom music teachers (and, by a renewing education system, Arts Communication experts too, since 2019).

At the beginning, primary school teachers were trained in the new Department and, after joining the Faculty of Humanities, university level training also became available providing students qualifications as secondary school teachers.

In 2006 – in connection with the Bologna Process – all the Teacher Training Programs changed into an MA-form in Hungary and students could start the Master level after completing the undergraduate program in music.

In September 2013 a unified (or so called ‘undivided’) education system has been in place in Hungarian teacher training while the BA-MA process has ceased step by step and now students have to choose another degree program – e.g. English or History – in addition to music.

But, despite or in accordance with the frequently changing forms of Hungarian education, the goal has remained the same in teacher training: to educate talented persons who can become creative music teachers<sup>1</sup>.

Among the scientific research topics of the Institute, creativity has always played an important role. First of all, it focuses on the developmental effect of creative music making in Hungary, which is more and more widely accepted knowledge; however, it is less characteristic in music education. Studying musical creativity is therefore necessary both for instrumental, vocal and rhythmic realizations, reviewing how the method works among students in the four- and six-grade traditional secondary schools and in those specializing in arts. But, when defining the concept of creative music, it is necessary to gather the most important practices and to separate them based on the level of difficulty and on age groups.

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<sup>1</sup> Gábor Bodnár, “Postgraduate program » Talent Care in the Spirit of Kodály « and the principles of teacher training at the Music Department of the ELTE University”. In *Methodical Days 2013. Competences of Preschool Teachers in Knowledge Society*, ed. Tamara Grujić (Kikinda: Preschool Teachers’ Training College in Kikinda, 2014), 63–67.

A very important area of that topic is integrated, complex arts education and the development of care for musical talent and creativity and the development of musical talent care and creativity.

The aim of this research is to highlight the effect of interdisciplinary arts education on personality development from several perspectives. However, a complex program of arts education, education and creativity development can only be set up as a result of the integrated work of several pedagogical working groups. The basis of our activity is the cooperation with the Psalmus Humanus Association for Arts Education and also the joint talent care project of our Institute and the Association.

The Psalmus Humanus Association for Arts Education is an NGO member of the Hungarian National Commission for UNESCO. The Association was founded for the purpose of connecting the Hungarian music teaching method with other types of art, creating a special, integrated educational form<sup>2</sup>. Their program, the Psalmus Humanus Educational Project, was developed by the Psalmus Humanus Association founded in 2002 and based in Budapest. The program offers a rich methodical selection for the teachers and the institutions, for it considers the possibilities of their health and socio-cultural conditions. This is not a strictly located program; this variable project can also conform to the local (subjective and objective) possibilities. The artistic education of socially disadvantaged children is a really quite undiscovered area in Hungarian education.

The advantage of the innovative pedagogical system is a wider possibility for choice, which governs physical and mental conditions in the right direction.

The most important elements of the program:

Opportunities for integrated art education.

- Development of partial abilities through arts, music, and movement;
- Connection between music and language teaching;
- Teaching folk dance in elementary schools;
- Drama pedagogy – development of personal and social skills;
- Computers in music education;
- The care of musical work capacity (Kovács Method).

Possibilities of the multicultural education.

- Romany poetry and literature;
- Free-time training in fine arts for Romany children;
- For those with disabilities and injuries;
- Singing, music, and dance education for visually impaired children;
- Arts education for motor disabled children;
- Arts education for mentally challenged children<sup>3</sup>.

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<sup>2</sup> Gábor Bodnár, “Thirty years in school music teacher training among different circumstances. Life and work at the Music Department of Eötvös Loránd University (ELTE), Budapest”. In *Music Education in Continuity and Breakthrough: Historical Prospects and Current References in a European Context*, ed. Jarosław Chaciński, Friedhelm Brusniak (Szupsk: Akademia Pomorska w Szupsku, 2016), 141–151.

<sup>3</sup> Gábor Bodnár, “Path to creativity and free self-expression for all the layers of society: The Psalmus Humanus Integrated Arts Education Program”. In »New landscapes in science and art.«. In focus: Visual Culture. Proceeding Book, ed. Andrea Kárpáti (Budapest” Eötvös Loránd University, Faculty of Science, 2017), 70.

The above-mentioned Kovács Method is, naturally, not only a valuable part of the program of the Psalmus Humanus Association, but a theory known worldwide and a practice for musicians and ‘civilians’ as well. The Founder, Dr. Géza Kovács, created the ‘musical lifestyle’ model based on the natural sciences, just as a sports life benefits athletes. This complex pedagogical program was designed to help young people and adults in music to improve their professional and daily lives, to maintain their health and prevent occupational hazards.

To understand the essence of the method, it is important to cite the self-definition of the Kovács Method Association:

“The purpose of the Kovács Method is to serve the people of music, to help them meet their professional and personal obligations, to maintain and develop their physical, spiritual, and mental abilities necessary to carry on a successful life and career, and to prevent occupational impairments. The premise of the Kovács Method is that the prerequisite to high performance is the evenness of the human personality (bodily, emotional, intellectual aspects) and the optimal balance of the nervous system and hormonal functions in the human organism. During the course of life this complicated and sensitive system is impacted not only by positive events, thus the human organism must be ceaselessly looked after in order to maintain its functional balance in the long run. The Kovács Method helps its participants to make taking care of themselves an essential part of their lives. It teaches students and adults to shape their lifestyles, work schedules, exercise regimens and relaxation in a way that enables them to cope with the lives they have to live, and to be successful and happy while fulfilling their vocation and life mission”<sup>4</sup>.

Some useful examples for daily practice (based on the oral communication of Zsuzsa Pásztor, Head of the Kovács Method Association) include the following:

Illustr. 1. Relaxing balloon exercises for the participants<sup>5</sup>.



<sup>4</sup> *Kovács Method*, accessed: September 12, 2020, <http://kovacsmethod.com>.

<sup>5</sup> *Ibidem*.

The exercises ease daily fatigue by making minor modifications to the structure of music lessons and practice. A short break devoted to playful exercise, incorporated into the lessons (or practice), may have the beneficial effects of stimulating blood circulation and breathing, improving the supply of oxygen and nutrients delivered to the cells, and regenerating tired organs, increasing physical and mental potential.

The method of the exercise is successful in the treatment of focal dystonia as well. The movements used for preparation and correction can help eliminate disorders in the sensorimotor system, and develop a new, healthy instrumental technique (See Illustration 1).

In order to perform well, peace of mind, self-confidence, enthusiasm, clear focus and a sure memory are all essential; just like soft, warm hands for instrumentalists, well-functioning vocal cords for singers, and a perfect embouchure for wind players. It is crucial to establish a stable mental state well in advance, in which the excitement of performing causes only as many oscillations in the musician's physical and psychological functions as are required to deliver an exceptional performance. It demands vigorous physical preparation similar to that in boot camp, just as athletes are trained for competition. Rest is indispensable, as are physical and breathing exercises, access to fresh air, and control of the diet.

## About the Cooperation

The most important area of the cooperation between the Institute of Arts Communication and Music and the Psalmus Humanus Association is a postgraduate program for music teachers called 'Talent care in the spirit of Kodály' – which is also an integrated arts education project<sup>6</sup>.

The program offers a rich methodical selection for teachers and institutions, because it considers the possibilities of their socio-cultural conditions (See Illustration 2.)

The Institute's role in the training is to manage lectures and seminars in connection with Creative Music Analysis and school music. As the Psalmus Humanus Project works with the complex development of creativity per se, the mission of the program is to bring out all potential creativity hidden in children and in adults as well. Therefore, the purpose is to recognize the interdisciplinarity and the cohesive function of arts in teaching. The participants receive the materials for the whole training in advance – this extract is edited by Katalin Udvari, Founder and Head of the Psalmus Humanus Association for Arts Education and also the leader of the training. Of course, the material is always adapted to the content of the given lectures.

Having completed the program, the participants are to make an Adaptation Plan where they introduce their ideas about the possibilities of employing the knowledge they have gained in the curricula of their school or directly in their pedagogical practice. Through this practice, the creators of the program would like to see whether

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<sup>6</sup> *Psalmus Humanus Művészetpedagógiai Egyesület* [Psalmus Humanus Association for Arts Education], accessed: September 12, 2020, <http://psalmusarts.hu>.

the participants have understood the principles and the advantages of the complex arts education and how can they utilize them during their own classes and in the pedagogical program of their institute.

In September 2019 the Institute of Arts Communication and Music – in cooperation with the Kovács Method Association – started a postgraduate program called The care of musical work capacity for music teachers and musicians.

This step has proven to be crucial for Hungarian music education because – as Zsuzsa Pásztor, Head of the Kovács Method Association and the leader of the program states – the primary condition for realizing the achievements of the method is to implement a project in higher education: in this way the future music teachers are able to acquire the theory and practice necessary to protect themselves against all the occupational hazards of their profession<sup>7</sup>.

Illustr. 2. A picture from the folk dance seminar of the postgraduate program ‘Talent care in the Spirit of Kodály’<sup>8</sup>.



The purpose of the training is to educate professional experts

- who have knowledge in music as well as in musical work capacity and they have the skills to put this knowledge into practice;
- who are well qualified teachers, researchers, and performers;
- who are able to represent the pedagogical principles of the musical work capacity authentically.

The courses of the training are the following:

- Didactics and Methodology of the Care of Musicians’ Work Capacity;
- Anatomy and Physiology of Music Making;

<sup>7</sup> Zsuzsa Pásztor, “Felmérés a zenei foglalkozási ártalmakról” [A survey of occupational injuries in music], *Parlando* 4 (2007): 30.

<sup>8</sup> Katalin Udvari, “»Tehetséggondozás Kodály szellemében«” [Talent Care in the Spirit of Kodály], *Parlando* 3 (2017), accessed: September 12, 2020, <https://www.parlando.hu/2017/2017-3/Kodaly-Walter.htm>.



- Movement Exercises and Massage for Musicians;
- Teaching Observation and Practical Teaching;
- Complex Problem Management Skills;
- Communication;
- Final Paper.

Those students who successfully completed the postgraduate program will be competent in teaching, advising and researching in the following areas:

- music schools and musical universities;
- workplaces in connection with music (for example professional or amateur orchestras and choirs);
- music camps and tours;
- conferences and meetings.

## A Short Conclusion

In Hungary – and perhaps even in the whole Central-Eastern European region – the significant effort of people working in the field of education needs to comply with the European trends in teaching. The cooperation of organisations in formal, informal and non-formal learning could help greatly to fulfil these tasks. In this particular case the cooperation of a university's teacher training institute and an organisation working with integrated arts education and musical work capacity opens up the opportunity to join the activities of relevant international meetings, and also to become familiarized with the results of these workshops and make them widely known.

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