Zsolt Körmendy:

Concert-pedagogy, as an alternative way of reception-centered education

Doctoral (PhD) thesis

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Determining the subject

As I had to find a title for my future dissertation right at the beginning of my doctoral studies, I decided to make a bold step. I chose a title that is a hypothesis in itself and two of its three syntactic elements essentially require a definition and the third in itself is problematic: „Concert-pedagogy as an alternative way of receptive-centered education”.

The title on one hand can be seen as an obscure statement, a sort of hypothesis, the goal and task of the dissertation is obviously to clarify, specify, and define its concepts and demonstrate their connections.

I cannot remember the first time I saw the expression concert-pedagogy, but I remember looking it up on the Internet in the summer of 2009, only to find three Hungarian results. At that time, I decided to do something about it and do everything I can to make the concept known and accepted through introducing vast potential.

While thinking about the topic, I came to the conclusion that concert-pedagogy was nothing more than raising receptive individuals, teaching receptivity. I had to realize that this field of pedagogy had not been defined in itself, as it can somehow fit in the vast, complex system of musical education, but cannot gain individual identity in pedagogical practice, and cannot be separated from other music education activities. If we define concert-pedagogy as teaching receptivity, we need to clarify the notion of teaching receptivity itself and somehow place it into the system of music education concepts. The need for this definition has become obvious.

I also need to clarify in what ways I regard the pedagogical area of activity, later named as concert-pedagogy as an alternative. If I see the alternative manner of concert-pedagogy as a new practice able to replace an old one with brand new tendencies, and an effort for better, or simply a critical and groundbreaking approach. Music education in Hungarian schools and the crisis of music education have been discussed for a long time and by many. Is Hungarian music education able to revive on its own? Are there any foreign examples and models that could be adapted into the existing system of Hungarian music education?

I had been occupied with these question as a teacher and when I started to work for the Hungarian Palace of Arts in 2007 and engaged in concert hall audience education, I realized that I came across a field of education where all values had not been revealed and exploited although it had so much potential in it and could help finding answers to the above mentioned questions. Since 2009, as an independent editor of family and youth programs of the Palace of Arts, I have had the possibility, based on my previous experiences, to design and systematize the concert-pedagogy activity of the institution in details and on a conceptual level and create a program structure, an extended portfolio that was developed with certain theoretical considera-
tions. My experiences obtained abroad as a representative of the Palace of Arts also helped me in the process.

My research was determined by the fact that it is *essentially a practical activity*, a constructing a program if you will, addressing target groups, organizing concerts, and perform tasks all executed in a practical manner. It became visible that foreign professionals with decades of advantage had not really taken the time and energy to summarize and record their work on a theoretical or even conceptual level.

I am therefore aiming to outline some kind of a theoretical system of concert-pedagogy activities with my doctoral dissertation, *mainly based on own activities and personal experiences* and contribute to this form of art mediation becoming an independent field of specialization. I am aware of the ambitious nature of this plan, but I thought I had to do it hoping that future discussion of the topic and common reflection on the issue would be beneficial, and that concert-pedagogy could become, in the foreseeable future, and similarly to other forms of art mediation, a truly accepted and independent field of activity.

**The research background of processing the subject**

From the research point of view, the subject can be interpreted as an attempt to scientifically describe a relatively new, developing educational field of activity that is not yet accepted in Hungary. If we want to live up to the classical concept of science, the phenomena of a distinct field of activity needs to be described, gathered, and systematized, and the interdisciplinary connections of the whole area need to be revealed.

I can exploit three main sources for the description of the phenomena. All three are connected to practical experiences.

- **Foreign experiences**- the description and characterization of activities observed abroad.
- Introduction of the different manifestations of audience education and art mediation activities existing in Hungary.
- Introduction and systematization of own concert-pedagogy activity and work.

In this part of the research, an empirical aspect is mixed with the processing of different sources, but all in all, as an observational gathering of experiences, it can be categorized as *empirical observation*. The structuralization is executed with the processing of the assembled observations. I was attempting to create a system, based on own views and reflections, mainly focusing on ones own concert-pedagogy activity, which could be interpreted from several different points of view.
An important element of systematization and theorization is the formation of a terminology, and the formation of special technical terms connected to the subject. While describing and characterizing concert-pedagogy and forms of programming, I attempted to denominate and define the terms and genre elements of the fields. While processing concert-pedagogy from the aspect of educational theory, I tried to create notions that would hopefully grab the essence of music mediation and independent music educational activities. Obviously, this is all connected to the terminological and conceptual system of music, exploiting it completely. While processing the topic, I refer to the applied sources in-text, but I do not deal with re-defining pedagogical and musical terms in my dissertation. I use them merely as fundamental concepts.

In the last chapter of my dissertation, the real empirical research is represented. As suggested before, I am aware that this empirical research could not achieve more than to contribute to supporting certain details of the scientific systematization of concert-pedagogy. This research could be the first step towards a series of research in the future and I would like these researches to be realized systematically, in cooperation with other professionals in the following years, completing the scientific foundations of concert-pedagogy.
Problems and premisses

As the main purpose of my dissertation is to represent the phenomenon of concert-pedagogy in a comprehensive and scientific manner and to explore and systemize its problem areas, the basis of its hypotheses necessarily consists of extensive problems that go beyond the methodological frameworks and possibilities of pedagogical research outlined before. Therefore, we can be satisfied with the results of the research if we manage to cover at least a few of the subdivisions of the above mentioned problems and find useful answers for them:

- Does concert-pedagogy live up to the *methodological, functional, and operational requirements*, based on which it can be defined as an independent sub-discipline of art mediation?
- How can the notion of concert-pedagogy be defined?
- What are the goals of concert-pedagogy and how are they related to the system of objectives in institutional music education?
- What tools can concert-pedagogy use to achieve its goals?
- How can it complement *institutional music education* and how is it connected to it?

The first chapters of my dissertation were written in a descriptive-interpretive manner, and are in fact trying to answer these questions deductively. The empirical research presented in the final chapter is hopefully able to offer at least partial answers and solutions for the above mentioned questions. For the sake of this, hypotheses are described by narrowing down the problems, taking into consideration that the available research data should verify them.

Premisses of the dissertation:

1. Concert-pedagogy, similarly to other forms of art mediation, has a rightful demand of being treated as an independent sub-discipline; it meets the criteria that is the prerequisite of this. Defining the notion of concert-pedagogy could be executed through examining and systemizing international practice.

2. Concert-pedagogy aims to develop receptive competences so that it may be identified with teaching receptivity as an independent music education sub-discipline, and with receptivity-focused music education, so that it may be in connection with formal music education and has an effect on its development.

3. The aims of concert-pedagogy partially differ from the current system of objectives of musical training and institutional music education. It appears next to these as an alternative in the field of teaching receptivity.
4. *Methods of concert-pedagogy*, besides many similarities, also differ from current methods of musical training and institutional music education, as it prefers omitting literacy, and activities partly built on generativity and active participation and partly on active reception in order to fulfill its objectives.

5. Concert-pedagogy and *its approach appearing in educational institutions* offer the experience-like reception of music, the recognition of the musical diversity of the world for the students and the possibility of discovering their own musicality, within a framework looser than the institutional music education’s.

**Role of empirical research in the dissertation**

Empirical researches presented as part of the individual chapters could not overtake the role of exploring all fields of this extensive topic and answer all the emerging questions, but rather to the extent possible, focus on a few details, hoping to verify and certify the validity and coherence of the theoretical system with these details and the research results. As mentioned before, I designed a research fitting the possibilities, which results in the mosaic-like nature of the research. I am not searching for answers to the articulated problems within a vast research. I conducted several smaller researches where the samples correspond to the segmentation of different groups in connection with concert-pedagogy. So took place the

I. *Focus group interviews* with students of Liszt Academy of Music,

II. *Questionnaire survey* with young people, did not received special musical education

III. *Delphi research* realized with highly experienced music teachers participated in mentor teacher training at the Liszt Music Academy,

IV. *Survey research* conducted among the adult public of the Palace of Arts and

V. *Interview* with artists engaged in concert-pedagogy.

It can be seen that the listed researches really represent the two major target groups of audience: families and schoolchildren, teachers and future teaching artists and those who have long been committed to seeking the proper tools, forms and public education activities.
Concert-pedagogy as a form of art mediation

The primary goal of my dissertation is to introduce concert-pedagogy as a relatively new form of art mediation in domestic practice. In my view, concert-pedagogy is not restricted to educational practice in concert halls, and definitely not to the musical programs appearing as commercial services offered by concert halls and other institutions with musical programs. I would like to use concert-pedagogy as a summary concept for the above mentioned activities and certain elements of family and institutional music education while systemizing them, raising it to a level superior to the commercial necessity of audience education, defining and presenting it as a part of educational theory and a sub-discipline of art mediation. It seems evident that certain elements of museum pedagogy and theatre pedagogy, the new forms of art mediation could be applied to music education and music can be presented in a similar perspective and with similar tools, in the environment where, according to the terms of European music culture, it belongs to concert halls and rehearsal rooms.

The idea that concert-pedagogy is a form of music education formed in the latter quarter of the 20th century, only emerging after the millennium, got a prominent role in my study. This sense could also be called a movement, and it is connected to the age it was created in, in many ways. It reflects sensitively the scientific and artistic trends of the era, to all the tendencies that are present in the musical world and pedagogy of the millennium, not to mention ideological trends and phenomena of the world surrounding us. Educational and musical activity in the 21st century can only be planned and executed with an attention to these phenomena.

The concept of concert-pedagogy

Concert-pedagogy is an experience-focused educational practice based on activity and complex musical experiences, placing the piece of art in its authentic environment, complementing education within the family and institutional art and aesthetics education (see: museum pedagogy, theatre pedagogy) in a particular way. Concert pedagogical approach regards teaching receptivity as its primary objective, trying to offer valid experiences and musical knowledge to students and the audience, putting an emphasis on tools specifically available in concert halls and rehearsal rooms.

The activity of concert-pedagogy therefore could be labeled as an educational activity aiming to develop receptive competences that necessitate a deeper understanding of the psychological processes of reception and the characteristics of receptive behavior. From the aspect of concert-pedagogy, the observation of the elements of receptive competences (perceptive, motorized, generative abilities, memory, concentration etc.), in addition to reflection, musical fan-
tasy, and the problem of music comprehension could be relevant. Related psychological knowledge and research in the field are integral parts of the knowledge of concert-pedagogy. Both the formulation of goals and the planning of effective educational activity require the possession and application of the elaborate knowledge system concerning reception.

**The aims of reception-centered education**

Anyone who studies music or plans to become a performer or a music teacher, undergoes a process with centuries of tradition and when they become ready to teach music. Their perception then after reflect the personal experiences gained during their studies. Teaching receptivity however is not equal to these studies, it is different in its objectives and methods. The goal of concert-pedagogy is to demonstrate and realize the experiences of taking in music and all the joy coming from this experience for children, and to develop the necessary competences. *On a certain level, it does not require qualification.* However, we can see that it is only the aspects and certain elements of the training that appear in primary school music education. Concert-pedagogy breaks with this concept and practice and instead of transmitting expertise and skills, it aims to achieve genuine amazement and a natural approach of music that mainly emphasizes the delighting nature of music and the emotions and spontaneous realizations triggered by it.

Shortly summarizing the objectives of the activity of concert-pedagogy, I would say that it is the conscious and systematic development of receptive competences by personal experiences and by activities developing generative competences based on the activity of children.

**Set of instruments in concert-pedagogy**

The practice of concert-pedagogy is not solely based on the receptive position, but also on own musical, mainly generative activity and participation. It is not strictly executed between the walls of concert halls but, based on foreign experiences, and is also connected other educational activities of different kinds, realized in other educational scenes (from informal to formal). Therefore, it creates a close system of relationships with training in public education, public educational institutions, and several of its elements are also connected to the music education, educational/social effect and activity of families. In Chapter III of my dissertation, called The special opportunities of concert hall education in the subsection called The concert hall tools of developing receptive competences, I give a general introduction of the tools provided by concert-pedagogy to music mediation while in Chapter III called *Concert-pedagogy as a program creating activity*, I am trying to demonstrate this by introducing different forms of activities in a practical manner.
Concert-pedagogy and school

The innovative perspective represented by concert-pedagogy can be used outside concert hall activity and can be useful in any field of art education and public education. The goal of non-professional music education, taking the possibilities of institutional music education and the social demands towards music into consideration, is to make children capable and responsive of taking in music and form an adequate receptive attitude. All other objectives can be regarded as elements of teaching receptivity, (i.e. developing musical skills) or as its indirect consequences (i.e. the transfer effect of music on personality and other abilities), which presumes the fact, and ability of reception.

Optimally, concert-pedagogy appears in schools as an approach and a practice enriching institutional music education and not only as a service. The subsection called Concert pedagogy in school of Chapter II deals with the possibilities, forms and perspectives of cooperation between concert-pedagogy and public education.

Concert-pedagogy as an alternative

One of the main ideas of my dissertation and part of the hypothesis is that concert-pedagogy is an alternative in the sense that it offers a new direction besides classic forms of teaching receptivity. The notion of alterativity carries the option of choice in itself and does not require any pressure or exclusivity, nevertheless it expresses a certain belief that the offered possibility represents a better, more up-to-date solution adapting to reality and needs.

How has concert-pedagogy appeared as an alternative in the music educational practice of certain Western-European countries? On one hand, it appeared against the education-based practice realizing music education with the tools of music training. This educational practice could be an easier road towards the appreciative enjoyment of music for masses as it teaches listening and taking in music. Concert-pedagogy offers an alternative for the traditional normative approach of schools. Although the depth and quality of the reception is in connection with musical knowledge, it is not an exclusive measurement of actual reception and the understanding and enjoyment of music. concert-pedagogy can offer vivid, powerful experiences that would fit the worldview and perception of children and could be digested by them, not only in concert halls and rehearsal rooms but also in the schools. concert-pedagogy and the development of receptive competences are also alternatives for the constantly emerging consumer attitude and behavior. It raises hope to enrich children with great experiences as soon as possible, enabling them to navigate in the endless, chaotic and uneven music supply, being able to rec-
recognize and choose true value. *Only own, intense musical experiences can defeat everyday consumer influences, outbalancing and differentiating them.*

**Professionalization of concert-pedagogy**

In the latter decades of the 20th century, similarly to other tendencies in art mediation, concert-pedagogy began its journey towards professionalization, and besides its practical enrichment. It required the scientific conceptualization of the *theoretical foundation* and the *systematic research of the activity itself and its effects*. A prerequisite of this is the discourse about professional issues between independently working and relatively isolated professionals. It should be emphasized that the most eminent figures of the European concert-pedagogy scene only deal with the issue on a practical level and the topic hardly has any relevant literature. This dissertation aims to present concert-pedagogy as part of a system and make the foundation for domestic pedagogical adaptation, while demonstrating the diversity of the field and all the potential in it.

For the sake of the professionalization of concert-pedagogy, it would be important to create special professional training in the field of musical audience education and music mediation. We have to realize that the two traditional roles, namely the *performing-musician* and the *music teacher* role have to be amended with a third, *music mediator* role. In this sense it would be preferable in the future to offer this training to all music teachers, enabling them to take the role of music pedagogy or music mediation.
**Description of empiric researches**

My research is concerned with details that could play a role in the definition of concert-pedagogy. These questions include the reception habits of the youth, their habits, related natural factors, institutional music education, the relationship of the everyday musical experiences of children and teenagers, the relationship between musical writing-reading and reception, the possible role of popular music in music education, the question of understanding music, and last but not least the instruments, possibilities, practice and tradition of concert-pedagogy in the field of teaching receptivity. An important question and content of the series of research is how the non-expert receptive audience, represented by children and their parents, and the professional group represented by future teachers and music teachers meet. I am certain that this encounter is a goal of key importance in music mediation activity and this is why it is crucially important to explore the connection points.

The interview-based research with students, teachers, mentors and artists engaged in mediation can be regarded as the first step of a longer process during which basic concepts could be clarified and the theoretical foundation of teaching receptivity and the activity of audience education could be created, processing and rethinking them in order to transform the current professional approach into a mediator approach in the proper field of audience education.

**1. Research among adult audience of the youth program of the Palace of Arts**

**General description and method of research**

My research was executed in 2012 among the adult audience of the institution’s youth program, based on questionnaires. The questionnaire inquired about the musical qualification of the respondent, about activities and experiences of institutional music lessons, listening habits, receptive behavior and music sheet reading abilities. Students of Liszt Ferenc University of Music were involved in the preparation and execution of the research who actively participated in constructing the questionnaire and in data collection during two youth concerts among the adult audience, members of the younger generation between 25 and 40.

*Premisses of the research:*

- Receptive expectations of a non-professional audience are mainly determined by those layers of musical experience that are independent from knowledge and abilities acquired in formal music education.
• The musical knowledge and qualification of the adult audience of the youth concerts of the Palace of Arts *play a role in their cultural consumer behavior*, meaning that they visit such programs with their children.

• The family audience of the Palace of Arts *reproduces itself in this sense*; the social groups with a demand for audience education activity are those who are already part of the culture consuming audience.

**Summarizing the results of the research**

Research of the audience helps to create a picture of the composition of the audience and its receptive qualities and habits. During the research it was confirmed that:

• Listening among adults *is dominated by emotional and associative layers of experiences*, analytical abilities acquired in school admittedly play a less important role

• Families taking their kids to children’s concerts are *concert visitors themselves*, so the assumption that the “reproduction” of the audience happens most naturally and effectively in families who are involved in music and *have a need and support for concert experiences* is verified.

• There are many among the adult audiences who *have participated in regular music school or other music education* so they have experienced certain forms of *classical audience education*.

• The audience of the Palace of Arts consists of motivated individuals with an *above-average qualification in music*, regarding concerts superior to other forms of music listening, meaning that *they represent a relatively narrow group* in society.

2. Research among schoolchildren

**General description and method of research**

I conducted research in seven of the partner schools of the Palace of Arts with the aim to survey students’ approach towards music class activities and learn how music listening habits and choices of the youth, their receptive behavior and the norms, values offered, mediated or even required by schools are connected. The research was conducted with *questionnaires* among the students, inquiring about their musical studies and interests, in addition to questions about their music listening habits, musical preferences, experiences and expectations towards music, their opinion of music class activities and the potential goals of music education.
Presumptions during designing the research

- Children between 13 and 14 spend a significant amount of time with music listening. They mainly listen to popular music and they prefer individual music listening and choice with the help of mobile devices.
- Their choices are mainly determined by information found on the internet, and the influence of peers, the influence of formal music education and teachers limited.
- Their preferred genres are not identical to the genres mediated by institutional music education, popular music has a more significant presence in their musical experiences than classical music.
- Live music only has a small presence in their musical experiences.
- Institutional music classes are not among their favorites. They prefer the music class activities that represent a reception-focused approach (music listening, singing together, playful exercises) and they show rejection towards theoretical and professional knowledge.
- Knowledge and abilities acquired during their studies have little influence on their receptive qualities; they are typically characterized by non-professional receptive qualities (emotion and mood oriented).

Summarizing research results

We can draw a conclusion that the presumptions of the research are supported by the collected data. The chosen sample probably does not represent Hungarian conditions as the first questions demonstrate that an above-average amount of the students of the partner schools are or were engaged in music and learning music outside school on a regular basis. The research results however can be seen capable of verifying the presumptions with the notion that in case the ratio of such students was lower in the sample, it would only support the statements of the presumption more strongly.

- Children between 13 and 14 spend at least 90 minutes a day with music listening on average. Their listening habits are characterized by individuality; they usually listen to music on phones and computers, during traveling, at home or during other activities.
- Their primary source of information on music is the internet and the influence of peers, the role of the school and teachers seems to be limited in the same question.
• They mainly *listen to popular music* but folk, world music and country also appear in their repertoire. From classical genres, they mostly mentioned symphonic music among genres they listen to. Genres preferred by them are *not identical with genres mediated by institutional music education*. The field where institutional music education has an effect is very small.

• Most of the respondents listen to live music once or twice a year which is supposedly higher than the national average. Currently, *parents play the primary initiative role* in visiting concerts. It means that the chances of children having access to these experiences depend strongly on the socio-cultural situation of the family. It is helped by the effort of schools to take more and more students to these sorts of programs.

• Contrary to presumptions, music class in schools is in *the middle of the hierarchy of likability*. Answers reveal that students do prefer activities *with a reception-focused aspect*.

• Knowledge and abilities acquired during school studies have little effect on receptive quality. Reception and musical experience are mainly based on *the emotional and associative effects of music*, music listening gains importance in their lives due to its energizing, relaxing and liberating nature.

Based on the research results we can get a detailed picture of 13-14 year-olds’ music listening habits, behavior and receptive quality and their value judgment passed on the possibilities offered by institutional music education.
3. Research among students of Liszt Music Academy

General description and method of research

The main idea of the research is that reception and understanding are tightly connected and in order to lay down clear objectives, tasks and concepts in connection with teaching receptivity, we need to clarify what we mean by musical comprehension. The main question of the research is therefore concerned with musical comprehension and with the methods artists-teachers can help non-professionals recipients to deep musical understanding.

I executed my research in two smaller groups of the senior students of the music teacher MA in Liszt Ferenc University of Music in the form of group interviews. During processing the data, I categorized the thoughts of students and summarized them in the evaluation.

Premiss of research: The aspects and ideas of students in music teacher training about musical understanding and the development of understanding by their own experiences and their knowledge gained during education are established, complex and up-to-date, they can correspond to principles and conceptual systems described by relevant literature. Therefore they are suitable for future teachers to base their educational activity on them.

Results of research

The group interview was organized around four questions. I categorized the answers and emphasized theses according to these four questions.

1. What does musical comprehension mean?
2. Potential objectives of teaching receptivity
3. How can we help non-professionals to comprehend?
4. How do the respondent musicians listen to music?

The research among university students had a double goal: to verify that students have an established concept about the qualities of musical comprehension and they have a concept about the helping others to reach deeper layers of understanding and reach a more complex musical experience. Results of the research, the summary demonstrated above confirmed the validity of our presumption. Students gave differentiated answers based on real experiences. Senior MA students of Liszt Ferenc University of Music articulated their thoughts in the research. It would be interesting to conduct a research among students of different universities and other non-professionals of the same age.
4. Research among mentor teachers

General description and method of research

The research is close to the so called political Delphi method in its nature which aims to explore, the diversity of approaches and to define concept rather than to set up a prognosis. (Feketéné, 1999). In the first round of the research I asked seven questions, each of them concerned with a major issue of the discussed topics in the dissertation. I summarized the answers in two different ways. On one hand, I prepared a brief summary of the main directions and contextual elements appearing in the opinions, highlighting the problematic points and differences in views, on the other hand, I collected and categorized the thesis sentences containing the main ideas from the texts.

These thesis sentences gave the basis of the second round of the research. I added a 1- attitude scale to all of the thesis sentences and asked all participants of the course to evaluate the statements based on how much they agree with them. The questionnaire was sent to the respondents online together with the complete text of the previously constructed series of answers question by question, ensuring the anonymity of the respondents.

The third round of the research was a personal, face-to-face discussion with the aim of establishing a stand as a consensus from those of the topics covered and evaluated in a divergent manner that the most participants had an opinion on and articulate the essence of different approaches in case of questions where this did not seem possible.

The aim of the research was to enable myself to rely on the aspect of highly qualified practicing professionals besides my own opinion and belief in the issues mostly covered in previous sections of my dissertation. One of them was regarded as hypothetical; the other was destined to verify these hypotheses. The questionnaire used in the second round of the research which was based on the extensive answers covering several different fields from the first round could be the basis of a more extensive research in the future.

Evaluation of research results

The six processed issues of the research can be divided into two groups based on how many answers they had in consensus and how much they divided the opinions of the respondents. The evaluation of three questions was balanced. The thesis sentences highlighted and supported by the majority altogether carry valuable thoughts on the comprehension of music and the development of this ability, in addition to the audience education duties of music teachers and the necessary reforms of teacher training. We can conclude that by living up to the requirements of
the method, approach and possibilities of the Delphi research, an estimable content was created that is valuable in the elaboration of the topic.

In case of the seemingly controversial questions the divergent nature of the opinions itself counts as information and it indicates the tensions around these topics and the diversity and controversy of opinions well alongside with the presence of different parallel tendencies. This was typical of questions about the approach towards popular music and its potential use in education, the role of reading and writing music sheets in teaching receptivity and the evaluation of the crisis symptoms of Hungarian music education.

5. Research among artists engaged in audience education

General description and method of research

The series of interviews were mad with six successful Hungarian artists who have a prominent past in the national music scene and especially in juvenile audience education, and among whom everybody have been engaged in editing or moderating children or youth programs, several of them also contribute as musicians in these programs. I was trying to systemize, standardize and analyze the most important elements, the thoughts and concept and the practice of the interviewees. I was aiming to find out what conceptual and professional considerations are decisive during the work of the planners and participants of the concerts. I would like to publish the script of these interviews in the future and prepare a more extended summary that I would also like to share with the public.

Results of research

While processing the data, I briefly summarized the answers in nine main issues, highlighting the ideas appearing with multiple respondents, representing the opinion of the majority and those that are significantly diverse with certain respondents. The limited extension only allows a draft-like representation but the most important directions can be seen in this form too so the results contain valuable information. The research will hopefully contribute to the exploration of the domestic situation, the development, the objectives, the methods and the system of instruments of concert hall audience education, music mediation activities and moderated children’s concerts.
Evaluation of research

The goal of the research was to validate the system of concert-pedagogy based on own experiences and define and interpret concepts and phenomena, through examining the fields connected to the subject of the dissertation. Among the five researches conducted in different target groups, some examined the receptive habits and characteristics of the audience, some explored the concept of comprehension and the mission of music mediation, some aimed to collect opinions about current and important questions of music education and some investigated the practical and theoretical questions of the existing music mediation practice. The results have not led to revelations; it was not even my goal. They rather aim to give a more detailed, exact and complex image of concert-pedagogy. I believe that we managed to succeed in its modest objective and hopefully the research can serve as a forerunner and a future basis for further research.
Selected Bibliography


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