

EDE TERÉNYI: PLAY SONGS FOR CHILDREN'S CHOIR AND PERCUSSION INSTRUMENTS 1. LITTLE SUITE – COMPOSITION TECHNIQUE

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SUMMARY. The topic of my paper is a series of choral works (Ede Terényi: *Little Suite* from *Play Songs for Children's Choir and Percussion Instruments*) that we study in choral arrangement class with my students from the point of view of composition techniques. By analysing the works, my goal is to introduce students to some of the composition techniques that can be used to musicalize children's poems.

Keywords: Terényi Ede, Little Suite, Play Songs, children choir, percussion, choir arrangement, structure, analysis, composition techniques

Ede Terényi composed his play songs called *Little Suite* for children's choir and percussion instruments based on poems of Sándor Weöres (1913-1989). The poems are the following: 1. *Szánccsengő (Sleigh Bell)*, 2. *Márciusi szél (March Wind)*, 3. *Tavaszi induló (Spring March)*, 4. *Csöndes dal (Silent Song)*, 5. *Áprilisi tréfa (April Prank)*, 6. *Forgós – ropogós (Swirly – Crispy)*. The poems have enormous expressive power, musicality flows within them even when we read their text, greatly influencing the imagination. They not only influence children's imagination, but also that of the composer. The choral works' year of composition does not appear on the music sheet, nevertheless the author composed them in his youth, before 1977.

We see **strophic shapes**, mostly small works with a variation structure. There is, however, an exception, the 3rd play song, which is string shaped and the 5th play song, which consists of two **A** parts, *Introduction* and *Coda*. Only the 5th song has an *Introduction*, but each of them has a *Coda*. The length of the works ranges from 18 to 39 times. Summary of the structure formulas:

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Table 1

1. <i>Száncsengő</i>	A Av1 Av2 Coda 9 + 8 + 8 + 4	29 bars length (without repetitions)
2. <i>Márciusi szél</i>	A Av1 Coda 9 + 11 + 4	24 bars
3. <i>Tavaszi induló</i>	A B C Coda 8 + 4 + 4 + 2	18 bars
4. <i>Csöndes dal</i>	A Av1 Coda 8 + 9 + 4	21 bars
5. <i>Áprilisi tréfa</i>	Bev. A A Coda 5 + 15 + 15 + 4	39 bars
6. <i>Forgós – ropogós</i>	(Bev.) A Av1 Av2 Coda (4)(8) 8 + 8 + 8 + 4	28 bars

Table of the formal structures

The play songs' metre is uniformly 2/4, except for the 4th *Csöndes dal* (*Silent Song*), which was written in 4/4.

A tempo marking only appears in the first four works. Except for the 4th song, which has a slow pace, the rest are moderately lively. In the works 5 and 6 there is no tempo marking, but the titles suggest a lively pace. Thus: 1. *Száncsengő* (*Sleigh Bell*) = *Allegretto*, 2. *Márciusi szél* (*March Wind*) = *Moderato*, 3. *Tavaszi induló* (*Spring March*) = *March tempo*, 4. *Csöndes dal* (*Silent Song*) = *Slowly*, 5. *Áprilisi tréfa* (*April Prank*) = -, 6. *Forgós – ropogós* (*Swirly - Crispy*) = -.

Concerning their tonality, half of the play songs are modal and half are tonal. The modal sound is represented by the pentatonic respectively the D-Dorian and H-Phrygian tonalities. The tonal world is only represented by D major. In the ethos imagination of the composer, the tonality of the *Spring March*, the *April Prank* and the *Swirly – Crispy* dance is D major. All three are vibrant, lively, cheerful works.

Table 2

1. <i>Száncsengő</i>	Pentatonic
2. <i>Márciusi szél</i>	D-Dorian
3. <i>Tavaszi induló</i>	D major
4. <i>Csöndes dal</i>	H-Phrygian
5. <i>Áprilisi tréfa</i>	D major
6. <i>Forgós – ropogós</i>	D major

Table of tonality

Voices versus Percussion Instruments

In the choral works, the children's voices, which the author divides into separate girls' and boys' voices within the homogenous choir, sometimes sound together, sometimes alternate.

In the choir works we find the following percussion instruments:

- triangulum
- big drum
- piatto
- wood block
- little drum
- xylophone

Percussion is used to create an effect!

The author also uses clapping as an organic percussion effect. Even if we are dealing with simple, small choir works, we should not forget that these were created in the third quarter of the 20th century, when the composers generally tried to expand the traditional instrumentation frame, especially in the field of percussion, paying attention to each sound effect. They also noted louder noises and delicate noises, which came into being through the contact or the simple use of different objects.

The author's musical dramaturgical and composition-technical solutions in relation to the content and atmosphere of the text

1. Száncsengő (Sleigh Bell)

This is a small choir work made up of 4 parts and it is composed in variation form. The initial form (A) presents the theme:

E.g. 1

The musical score is for the piece 'Száncsengő' (Sleigh Bell) by Ede Terényi. It is written for a girls' choir (Lányok) and a triangle (Trgl.). The tempo is 'Allegretto' and the dynamics are 'p' (piano). The time signature is 2/4. The lyrics are: '1. Éj mély-ből föl - zen - gő, csing-ling-ling, szán-csen-gő. Szán-csen-gő, csing-ling-ling tél - esend-jén hal - kan ring ring'. There are three repetitions of the final phrase 'hal - kan ring ring'.

Ede Terényi: Száncsengő, bars 1-9.

The melody line imitates the right-left movement of the bell's clapper. The two phrases that make up the 8-bar musical period are symmetrically divided into 4 + 4 bars. The peak of the initial 4 bars is the **C** note of the 3rd bar. Here (on the 10th note) there is the positive golden section point of the 16 quavers that make up the phrase ($16 \times 0,618 = 9,88$). From the 5th bar, the melody continues its way in a varied mirror, the bars 7-8 change. The composer repeats the 8th bar three times, and then rings out this first part on a G organ point. All this is an external extension of the musical period. The melody sounds in *piano* as a result of the text („Éj mélyből fölzengő...”²), the girls are singing rhythmically accompanied by the Triangulum. This accompaniment is an even pulsation that sounds in the antecedent phrase on every strong beat. The 5th time (the symmetry section) brings with it a change in the two quaver notes in the offbeat, as well as the 8th bar that is repeated three times, which repeats a dactyl made up of a quarter note and two quavers.

The **Av1** part creates a dynamic contrast, starting in *forte*, with a minor third lower. The boys intonate the melody of the **A** part in mirror imitation. The composer uses the forte dynamics as a result of the text: „Földobban két nagy ló, kop, kop, kop nyolc patkó.”³ The strong beats are highlighted by the big drum's sounds and the end of the phrases divides into quarter notes and quavers. The drum sounds are played in *piano*, because the text is intonated by tender children's voices, even if they sing in *forte*.

E.g. 2

Ede Terényi: *Száncsengő*, bars 10-17.

² In translation: „Resounds from the depths of night”.

³ In translation: “Up drum two big Horses, knock, knock, knock, eight horseshoes”.

The 3rd part combines the girls' and the boys' choir and places the melodies of the previous two parts into a mirror canon with a quarter note shift. The author finds the balance between the *piano* and the *forte* of the previous parts. The dynamics of this part is *mezzoforte*. It is accompanied by the *triangulum* and cymbals, which repeat two-bars ostinato rhythm motifs. There is a polyrhythm within the motifs of the parts of the two percussion instruments.

E.g. 3

The musical score consists of two systems. The first system includes staves for Soprano (L), Alto (F), Triangulum (Trgl.), and Piatto. The second system includes staves for Soprano (L), Alto (F), Triangulum (Trgl.), Piatto, and Drum (Dob). The lyrics are: '3. Szét-má-ló hang-er-dó, csing-ling-ling száncsen-gő. Szán-csen-gő csing-ling-ling fél-öb-lén tá-vol ring gő, Szán-csen-gő csing-ling ling, tél-öb-lén tá-vol'. Dynamics include *f*, *mf*, and *p*.

Ede Terényi: Száncseggő, bars 18-25.

The **Coda** repeats the G note in the girls' part in a rhythmic *recitativo recto-tono*, as well as the E note in the boys' part. The three-quarter rhythm formula is retained in this part, with a quarter-note-shift between the two voices, like in the previous case. The *triangulum* continues the rhythm of the previous part, the novelty is the cymbal and the big drum, with the combined syncopé rhythmic formula, in which the emphasis shift is in fact on a strong-beat:

E.g. 4

CODA

csing-ling - ling csing-ling - ling csing - ling - ling

ring csing-ling - ling, csing-ling - ling, csing - ling.

Trgl. *sf* *p* *sf* *p*

Piatto *pp* Bassdrum *pp*

Abban az esetben, ha egy dallamra éneklük mind a három versszakot, egyaránt választható a lányok vagy a fiúk énekelte dallam.

Ede Terényi: *Száncsengő*, bars 26-29.

In the play songs 2-3-4 the composer does not use percussion instruments!!! Due already to the titles of these works (2. *Márciusi szél* – *March Wind*, 3. *Tavaszi induló* – *Spring March*, 4. *Csendes dal* – *Silent Song*) the atmosphere of the poems does not require it.

2. *Márciusi szél* (March Wind)

The musical atmosphere of the cycle's second choir work is perceived by the author as a stable *piano* at *moderato*, pace to represent the blowing of the wind. The initial four verses of the poem are sung alternately by the girls and then the boys. The composer brings together these four verses into an **A** part. The wavy profile of the melody, which moves within an octave, also represents the wind. The rhythm follows the rhythm of the poem's syllables:

E.g. 5

Moderato

p

L. 1. Fúj, szél, fúj! Sűgd a gyen - ge hó - vi - rág - nak:
 F. 2. Fúj, szél, fúj! Sűgd a bé - na pa - ta - kok - nak:
 L. 3. Fúj, szél, fúj! Sűgd a nyúl - nak, ő - zi - ké - nek:
 F. 4. Fúj, szél, fúj! Sűgd a med - ve nagy fü - lé - be:

[5]

nem kell hó - ból duny - ha más - nap, kő - ze - le - dik a ta - vasz.
 hol - nap új - ra ug - rál - hat - nak, kő - ze - le - dik a ta - vasz.
 nem sok mér - ge van a tél - nek, kő - ze - le - dik a ta - vasz.
 ö - vé lesz az er - dő mé - ze, kő - ze - le - dik a ta - vasz.

Ede Terényi: *Márciusi szél*, bars 1-9.

In verses 5-6-7 (part **Av1**) Ede Terényi unites the choir in three groups, which intones the three verses simultaneously (!) with a one-bar shift in a canon. A text amalgam is thus created, in which the consonance of the different words creates an impression of a mosaic with its pieces being “mixed together by the wind”. The voices leave the canon in the same order they entered into it:

E.g. 6

Kánon

5. Fújj, szél, fújj! Súgd a rét-nek: hí-mes zöld-je gye-rek - se - reg

6. Fújj, szél, fújj! Súgd az eny-he nap-su - gár-nak:

7. Fújj, szél, fújj! Súgd a föld-ben

I. ked-vét tölt-se, kö-ze-le-dik a ta - vasz.

II. ad-jon bar-kát a fűz-ág-nak, kö-ze-le-dik a ta - vasz.

III. a ve-tés-nek: nő-ve-ked-jék új ke-nyér-nek, kö-ze-le-dik a ta - vasz.

Ede Terényi: *Márciusi szél*, bars 10-20.

A long-lasting **D** note at an organ point in the *Coda*, in a rhythmically augmented form, the motif circumscribing the major third from the beginning returns:

E.g. 7

CODA

Fújj, szél, fújj!

szél

Az 5., 6., 7., versszakot kánonban szóaltatják meg úgy, hogy a másodiknak belépő szólam a 6-ik, a harmadiknak belépő pedig az utolsó (7-ik) versszakot éneklő.

Ede Terényi: *Márciusi szél*, bars 21-24.

3. Tavaszi induló (Spring March)

Ede Terényi composes a lively little choral work based on Sándor Weöres' poem. Without repetitions, the piece is barely 18 times long, but its complexity is remarkable and a good example for those looking for a model for composing children's choral works and studying the works of experienced composers for this purpose. The dotted rhythm of the melody and the use of the *triplet* greatly contribute to keeping up the liveliness. The alternate *mezzoforte*, *forte*, *piano*, *forte*, *piano*, *forte* dynamics support the energetic unfolding. The work is composed in an **A B C C Coda** string form, in which the composer mixes the verses of the poem.

Like the previous song, the first part (**A**) is monodically composed. Here, the composer pairs up the 1st and 3rd verses, and the children's choir sings a single melody monodically.

Though it is D major, it is a pentatonic melody, the rhythm of which is given by the rhythmic sound of the syllables of the poem's verses.

E.g. 8

Induló tempó
mf

1. Kék a haj - nal kék, har - mat hín - ti még,
2. Nó - ta meg ne állj, szállj te, szállj te, szállj,

É - le - de - ző tar - ka me - ző ta - va - szi csok - ra szép!
Fütty - ka - nya - rul, arc - ki - pi - rul sza - po - ra mó - ka vár!

Ede Terényi: Tavaszi induló, bars 1-8.

In part **B**, the refrain of the 1st verse and the starting line of verse 4 are homophonically paired in two two-time *forte-piano* motifs, in a series of I - V⁹ - I. degree chords:

E.g. 9

1. Kék fõnn az ég! kék fõnn az ég!
2. Zeng zsong a táj! zeng zsong a táj!

1. Kék fõnn az ég! kék fõnn az ég!
2. Zeng zsong a táj! zeng zsong a táj!

Ede Terényi: Tavaszi induló, bars 9-12.

The musical style also changes in part **C**, it changes into an accompanied monody in which the upper voice sings the melody, and the two lower voices play the sounds of the tonic and dominant **I-V** degrees in the form of a “basse de musette” in *unison*. The author asks for this part to be repeated. The melody as well as the accompaniment is first sung in *forte* and then in *piano*.

E.g. 10

C part

é g! tá j! 1. Ta - va - szi sze l - lö fű j - ja há - tunk
 2. Vi - o - la ked - vűnk sző cs - ke lá - bunk

é g! tá j! 1-2 Zeng, zsong, zeng, zsong,

é g! tá j! 1-2 Zeng, zsong, zeng, zsong,

ra - gyoga ki - ke - let, ö - rül a lég. Kék fű nn az é g!
 rő - pű l a ci - ne - ge da - lol a száj! Kék fű nn az é g!

zeng, zsong, zű g a tá j. Kék fű nn az é g!

zeng, zsong, zű g a tá j. Kék fű nn az é g!

Ede Terényi: Tavaszi induló, bars 12-18.

The **Coda** (see the music example above) brings back the refrain of the 1st verse as a summary (“Kék fű nn az é g!”⁴), which is the starting motif of part **B** in the given piece. The **I - II - I (T - S - T)** cadence closes the work with a rhythm typical for dotted marches, in *forte*, suggesting firmness.

4. Csőndes dal (Silent Song)

The melody of this silent song rolls out slowly, in *piano*, in H-Phrygian. The rhythm consists of even quarter notes, which rest at the end of the lines in half-notes, as if not to disturb the calmness of the poem. There are three parts. In the first part (**A**), the melody sounds monodically, which in the antecedent phrase descends a fourth (**H₄ - F sharp₄**) and in the consecutive phrase an octave (**H₄ - H₃**). This downward curved profile of the melody also suggests solace:

⁴ „Blue sky above!”

Lassan *p*

1. Szól a nó - ta hal - kan, ép - pen csak, hogy hall - jam.

Le - ve - gő - ben er - re ar - ra ka - nya - rog a dal - lam

Ede Terényi: Csöndes dal, bars 1-8.

In the second part, the chorus divides in two; the upper voice sings the main melody again with the 2nd verse of the poem, while the lower voice sings the above melody in a mirror canon, one ninth lower with a one-bar shift. It is not an easy task to create a mirror canon so that it sounds well with a one-bar shift below the original melody, and does not only meet in seconds, fourths and in sevenths. Certainly, in such a case, the author has to map out the whole work in his mind at the beginning of the composition work. The basic melody has to be composed in such a way that from the second bar, the composer also imagines the melody of the mirror canon. Moreover, the study of this creative technique is a great compositional exercise for students studying choral transcription.

2. U - tán - na ha men - nél, se - mer - re se

U - tán - na ha men - nél,

lel - néd, el - vit - te az es - ti szel - lő

se - mer - re se lel - néd, el - vit - te az

a - kár - csak a per - nyét

es - ti szel - lő a - kár - csak a per - nyét.

Ede Terényi: Csöndes dal, bars 9–17.

The *Coda* of the small choral work has a 4-bar length, which “slows down” and silences the work in half notes, and then whole notes in *pianissimo* without text, with a closed **M** letter. The *Coda* starts monodically and gradually unfolds from its second time into a third and then into a H minor sixth chord and finally a fifth-octave extended with a pause.

E.g. 13

Ede Terényi: Csöndes dal, bars 18-21.

5. Áprilisi tréfa (April Prank)

The *Áprilisi tréfa* (*April Prank*) is a humorous choral piece.

It is framed by a five-time introduction and a *Coda* and comprises two identical **A (a b a1)** Lied forms. The author does not specify the tempo at the beginning, however, judging by the character of the text, and the clear D major tonality, it is a fast, cheerful song. The starting 5 bars, as we got accustomed to in the small chorus works of this cycle, present the main melody. After a two-bar wave, the melody, which bends from the dominant **Vth** degree, the tonic **Ist**, forms the basis of the piece. This is sung by a solo voice in *mezzoforte*, accompanied by a single sound of the *triangulum*:

E.g. 14

Ede Terényi: Áprilisi tréfa, bars 1-5.

The perfect musical identity within the bistrophical form indicates that, despite the text, in which the little boy is made of “1. *Vicik vacak csigaházból, kiskutyának a farkából*⁵” and the little girl out of “2. *Cukorból és mogyoróból, piskótából ezer jóból*⁶”, both are equally valuable.

Soprano and Alto, both voices sing the two identical verses, sometimes in *divisi*, in 3 or 4 voices. In the **a** phrase, the *triangulum* frames the vocals with two long-lasting strikes. The rhythm of the voices is also here given by the rhythm of the tonic accents of the text. The melody also mimics the inflection of the text:

E.g. 15

Mind

S. *f* 1. A kis - fi - ú mi - ből ké - szül?

A. *f* 1. A kis - fi - ú mi - ből ké - szül?

Trgl. *sf*

Ede Terényi: *Áprilisi tréfa*, bars 6-11.

The voice part of the **b** phrase has a complex rhythm accompaniment. The smooth quarter notes of the *Wood block* (or small drum) are accompanied by the syncopated rhythm of the *Triangulum*, from which the accentuated quaver note is replaced by a rest. The sharp rhythm of the soprano voice (semiquaver + dotted quaver) greatly contributes to the prank atmosphere. The *alto* part accompanies this with parallel quarter note thirds in *divisi*, or not, only intonating the lower voice. The accompaniment circumscribes the **D – F sharp** third (or simply the **D** note - if they sing without *divisi*) - with upper and then lower alternating notes (or alternating note). In *piano*, this phrase brings a dynamic contrast to the previous one.

E.g. 16

p 1. Vi-cik va-cak csi-ga - ház-ból, kis-ku - tyá-nak a far - ka - ból

p ossia: senza Div.

Vi - cik va - vak csi - ga - ház - ból

Trgl.

Wood bl. o Tamb. picc.

Ede Terényi: *Áprilisi tréfa*, bars 12-15.

⁵ In translation: “wretched snail shells, a puppy’s tail”

⁶ In translation: “sugar and hazelnut, sponge cake, a thousand good things”

The **av**₁ phrase returns the **a** phrase with a slight change in the melody's rhythm (this is only because of a tonic accent). The sharp quaver + dotted quarter note rhythm of the 8th bar turns into two even quarter notes in the 17th bar. Real change is brought about by the instrument rhythm. The smooth quarter notes of the *Wood block* only change into quavers and closing half (minim) notes extended by a pause (fermata) in the last two bars. This is accompanied by the *triangulum*, this time with a *syncopated* rhythm formula.

E.g. 17

Ede Terényi: *Áprilisi tréfa*, bars 16-20.

The second **A** verse repeats the musical material of the first verse in an unchanged form, but with another text: the second verse of the poem. Thus the bars 6-20 and 21-35 are identical in music content.

The 4-bars *Coda* of the choir piece repeats the text “*Ezer jóból*”⁷ accompanied by a small drum *tremolo* pianissimo. Just like the **b** phrase, the *Coda* also has a chordal nature. In *Forte*, *Tonic - Dominant - Tonic* cadence is circumscribed by the degrees **I – VI – V₆ – I**. The work is closed by a long *forte triangulum* sound.

E.g. 18

Ede Terényi: *Áprilisi tréfa*, bars 36-39.

⁷ In translation: “a thousand good things”

6. Forgós – Ropogós (Swirly – Crispy)

The tempo of the *Swirly – Crispy* song is again not specified by the composer on the music sheet, but here we can also deduce the fast tempo from the character of the work and the atmosphere of the poem. It is very important in terms of the performance to sing at the correct tempo of a work, because the wrong tempo completely changes the character of the piece and it can distort it.

At the beginning, the composer gives the artist some degree of creative freedom. He notes at the bottom of the sheet: “*The songs can be introduced with 4-8 bars **rhythm play**, with metal triangle, small drum, or other rhythm instruments.*”

In the same place, the composer describes in words the instrumental accompaniment of the parts in a footnote: “*The second voice is a three-part canon: a flute begins, the xylophone enters as a second voice (both voicing the melody one octave higher); finally a singing voice with the text ti-ti-tá.*”

The composer composed his work in a three-part, three-strophic form, imagining an increasing complexity of the instrumentation in each part for the same melody. In fact, the poem by Sándor Weöres also has three verses, and in this case the composer does not change this, he does not replace the text as he did in the 3rd choir work (*Tavaszi induló - Spring March*). It has a varied form. In the antecedent (a) phrase, the *triangulum* repeats a two-bar rhythmic motif and continues it in this form until the end of the work.

E.g. 19



In the consequent (b) phrase, the little drum also comes in with another rhythmic formula, which it repeats until the end of the work.

E.g. 20



The vocal part, which draws a curved profile in each of its component motifs (it falls octave and in one case a fourth), is accompanied by the flute a free counterpoint.

Here is the first (**A**) part, the basis of the variation:

E.g. 21

Enek
Sej, haj, fo-lyó - ba sok a hal va-ló - ba
A kíséret háromszólamú kánon⁵⁾

Furulya
Xilofon

Trgl.
Kisdob
Taps

5
Du-ná - ba Ti-szá - ba se sze - ri se szá - ma.

10
Sej, haj, va-don - ba ki - vi - rit a gom - ba,

Ede Terényi: *Forgós – ropogós*, bars 1-8.

In the next (**Av₁**) form, the flute replays its part. This is accompanied by the xylophone with its own part, playing a motivically affined melody with that of the flute. The third rhythmic formula motif is also introduced in the form of clapping in the first phrase and is repeated like in the previous two until the end of the work:

E.g. 22

mf

These three rhythmic formulas pass through the whole work in *mezzoforte*, and all three are played in the *Coda* in *forte*.

The second verse:

E.g. 23

Sej, haj, va-don - ba ki - vi - rit a gom - ba,

2. Xilofon

mf

*) A második szólam három szólamú kánon: furulya kezd, majd a xilofon lép be második szólamként (mindkettő egy oktávval magasabban hangoztatja a dallamot); végül énekhang ti-ti-tá-szöveggel. (A dalokat 4 - 8 ütemes ritmus játékkal is be lehet vezetni, fémháromszöggel, kis dobbal, vagy más ritmus-hangszerrel.)

ke-mény - re, ke-rek - re, ha bo-lond ne szedd le.

mf

Ede Terényi: *Forgós – ropogós*, bars 9-16.

In the third (**Av₂**) part, all three rhythmic motifs are already playing, the flute and xylophone are playing too, both with their own related melodies and the third entry of the *Canon* comes in the 17th bar, with the sung text *ti-ti-tá*. Naturally, *ti-ti* is accompanied by short notes (quavers), while the *tá* with long notes (quarter-notes).

Av₂

ke-mény - re, ke-rek - re, ha bo-lond ne szedd le. Sej, haj, ének ti-ti-tá-val

fo-nó - ba sok a lány va-ló - ba ki bar - na, ki szó - ke

so - se fuss e - ló - le. Sej, haj Sej, haj

Ede Terényi: *Forgós – ropogós, bars 13-28.*

The *Coda* begins with a *D major* chord quarter note up-beat in the 25th time after a quarter notes *General Pausa*. The upper voice of the song reverses the fourth interval of the initial voice (**A - D**) in a mirror reversal (**D - A**) – with the words **Sej, haj**. The accompanying instruments and the clapping once again recite their rhythm motifs in *forte* as a closing (see the final four bars of the musical example above).

CONCLUSION:

Melody Technique:

- Monody – a single melody at the beginning of the work – as an introduction or the first part (see songs nr. 2-3-4)
- Monody – with a rhythmic instrument accompaniment (percussion instruments are used depending on the content of the text). For example:
 1. song: „*csing-ling-ling száncsengő*⁸” = Triangulum
 „*földobban két nagy ló, kop-kop-kop nyolc patkó*⁹” = Big drum
- Melody repetition in canon (see for example the **Av₁** part of the 2nd song). There is a canon in the play songs, except songs 3 and 5.
- Melody repetitions in mirror reversal (see for example the **Av₁** and **Av₂** parts of the 1st song, respectively part **Av₁** of the 4th song).
- Alternative repetition of the melody between girls’ and boys’ voices (see for example part **A** of the 2nd song)
- Stacking the melody and the verses on each other, creating a text amalgam (see part **Av₁** of the 2nd song – verses 5-6-7 in canon, respectively part **C** of the 3rd song)
- Melody with chord accompaniment (see phrase **b** of part **A** of the 5th song)
- In these play songs the melody is exclusively syllabic.

Rhythm Technique:

- The rhythm is determined by the tonic accents of the text and the grouping of syllables in each play song.
- Polyrhythm of percussion instruments! (See part **Av₂** of the 1st song and part **A** of the 5th song, respectively the 6th song)
- Use of sharp, dotted rhythms (see the songs 5. *Áprilisi tréfa* (*April Prank*), and 6. *Forgós-ropogós* (*Swirly-Crispy*))
- Use of smooth rhythms - see song nr. 4. *Csöndes dal* (*Silent Song*)

⁸ „*Ging-ling-ling a sligh bell*”

⁹ “*Up drum two big Horses, knock, knock, knock, eight horseshoes*”.

Instrumental Technique:

- Highlighting the strong beat of the bars (see parts **A** and **Av₁** of the 1st song)
- Occasional use of percussion instruments for effect.
- A terraced, slowly added, gradual swelling of the sounding apparatus (See song nr. 6).

Dynamics Technique:

- Contrasting use of dynamics (*piano* - *forte* alternation)
- Use of *sforzatos* in the percussion instruments, for energy impulse
- There is **NO** *crescendo* and *decrescendo* in the play songs!

In a few words:

Ede Terényi was aware that he was composing small, playful works for children, but he did it with great care and attention. Each of the recorded notes has a musical dramaturgical motivation; there are no random solutions, even at this level.

These are not huge masterpieces, but nice little gems.

Translated from Hungarian by Magyari Renáta

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